

The St. Olaf Orchestra

Steven Amundson, conductor

PATRICK HUGHES '84, HORN

May 23, 2009

3:00 p.m.

Skoglund Center Auditorium

PROGRAM

Slavonic Dance, Op. 46, #8 (Presto)

Antonin Dvorak (1841-1904)

Antonín Dvořák's *Slavonké tance (Slavonic Dances)*, opus 46, was commissioned by the Berlin music publisher Franz Simrock on the recommendation of Johannes Brahms. Conceived for piano four-hands and published simultaneously with the orchestral arrangement, the dances' arrival in music stores across Europe made the composer's name commonplace "in the course of a day," according to Berlin *National-Zeitung* critic Louis Ehlert. Within a few months of their December 1878 orchestral premiere, Dvořák's dances were being performed in major concert halls throughout the continent

Dvořák modeled his *Slavonic Dances* after traditional Czech songs, although the melodies are all original. The eighth dance is a *furiant*, a genre characterized by its metric arrangement—while the entire dance is in a triple meter, it opens with two bars of hemiola (duple articulation in triple meter), followed by two bars of ordinary triple. This alternation of hemiola and straight triple continues throughout the dance. In the Czech language, *furiant* means "a proud, swaggering, conceited man." They were traditionally a couple's dance in which the man danced alone during the opening figures while his partner kept time.

—notes by Isaac Chaput '10

Symphony No. 2 in D major, Op. 73

Johannes Brahms (1833-97)

II. Adagio non troppo

To say that Romantic composers were apprehensive about writing symphonies would be a remarkable understatement. The electrifying impact that Ludwig van Beethoven's nine symphonies had in the opening decades of the 19th century cause subsequent composers to deal with what was a very real and far reaching crisis: what, if anything, was there left to say in the genre? Different personalities found different solutions, but the problem remained particularly acute for Johannes Brahms. In what was to be roughly twenty exhausting years of reworking, rejecting, and revising, the then middle-aged composer finally emerged in 1876 with what was his fiery and tempestuous First Symphony. Though not enthusiastically embraced, the respect that the work won was enough of a confidence booster for the composer to push him on to completing his Second Symphony less than a year later.

The achingly beautiful *Adagio non troppo* second movement is truly the heart of the symphony. A passionate, autumnal melody in the cellos heard in the beginning is subsequently developed throughout the entire movement only to be interrupted by an agonizingly distressed middle section in B minor. Though the opening melody does return, it seems fundamentally changed by all that has come before, creating an ending that is more resigned than it is conclusive.

—notes by Erik Radio '09

Concerto for Horn and Orchestra

Lee Actor (b. 1952)

- I. *Allegro moderato*
- II. *Adagio*
- III. *Allegro vivo*

Patrick Hughes '84, horn

Composer and conductor Lee Actor is a commissioned and award winning American composer. His orchestral music is characterized by its dramatic impact and emotional expressivity, featuring a striking use of harmony, counterpoint, motivic development, and lyricism with a fresh, modern flavor. Mr. Actor has written the following program notes:

Concerto for Horn and Orchestra is a work of compact dimensions, consisting of three movements totaling just over 13 minutes in duration. The first movement is a simple A-B-A structure. It begins with a gentle rocking figure in the strings, followed quickly by the entrance of the solo horn. The dotted rhythms and melodic leaps the horn plays in this movement are somewhat reminiscent of classic hunting horn calls. The slower, lyrical middle section of the movement starts quietly, and little by little builds a harmonic sequence to a dramatic climax, followed by a brief cadenza for the solo horn. This ushers in a return to the opening material, which is subtly modified from its first appearance. A brief coda brings the movement to a quiet end.

Much of the second movement, *Adagio*, is a quiet conversation between the solo horn and sustained harmonies in the upper strings, punctuated by pizzicato in the lower strings. The intensity builds slowly to a declamatory passage for the solo horn and full orchestra, minus timpani. The climax falls off quickly, quiet echoes of the declamatory passage leading back to the opening statement of the movement for strings alone. The solo horn makes one final comment and the movement ends quietly.

The third and final movement, *Allegro vivo*, is a modified rondo, roughly in the form A-B-A-C-A. The primary initial motif is closely related to the opening of the first movement, both harmonically and rhythmically, but with a much more lively and extroverted character. The solo horn plays a lyrical counterpoint to the more rhythmically active material in the orchestra. This leads to the first contrasting section ("B"), in which the orchestra plays a rhythmic figure similar to the opening of the movement, but at half the speed. This section has a more thoughtful and pensive character, and soon transitions back to the opening material, but now played softly and with the roles of the winds and strings reversed. The second contrasting section ("C") uses an impelling dotted rhythmic figure to create a long build-up to the climax of the movement, during which the solo horn recalls its hunting horn motif from the first movement. When the "A" section returns for the final time, the winds now play the dotted rhythm from the previous passage, while the upper strings play a whirlwind of continuous 16th notes. The solo horn detours briefly for a moment of reflection, then the music rushes headlong to a rousing conclusion.

Concerto for Horn and Orchestra was commissioned by the Silicon Valley Symphony and written for French hornist Christophe Gillet. It was composed between January and March of 2007, and later received the first prize in the 2007 International Horn Society Composition contest.

Suite from *Romeo and Juliet*

Sergei Prokofiev (1891-1953)

Masks

Montagues and Capulets

An exceptional talent from an early age, Prokofiev enjoyed great popularity in his lifetime throughout Europe and the United States. But after World War II his music was seen as a threat and attacked by the Soviet government as being “formalist” and “against the people.” The arrest of his wife, multiple heart attacks and being forced to publicly denounce his own music eventually left him a broken man. He died at age 62.

Romeo and Juliet was commissioned by the Kirov Ballet. This version, including a happy ending, was never performed due to fear of backlash from the Party elite after the now famous 1937 denouncement of Dmitri Shostakovich. Reduced suites of the music were premiered in Moscow and New York, but a significantly revised production with dancing opened at the Kirov (now Mariinsky) Theater in Leningrad in 1940. This afternoon’s performance includes excerpts from the first two ballet suites.

Masks

At the Capulet ball, masked Romeo with his friends Mercutio and Benvolio mock the guests as they enter the party. The jocular quality of the music demonstrates their naïveté as they fail to realize the danger they are in.

Montagues and Capulets

The opening piercing crescendi announce the entrance of the Prince of Verona. He sternly warns the feuding families against letting their quarrels continue to erupt in violence. The ensuing *basse-danse* is music from the Capulet ball, with the knights of the family strutting aggressively. Against this, a melancholy minuet portrays Juliet as beautiful but sad and stilted while she dances with her unwanted suitor, Paris.

—notes by Luke Varland ‘08

Symphony No. 2 in E minor, Op. 27

Sergei Rachmaninoff (1873-1943)

II. Allegro molto

The premiere of Rachmaninoff’s first symphony in 1897 was such a disaster (Alexander Glazunov, the conductor, was rumored to be drunk) that it sent Rachmaninoff into a nervous breakdown, requiring three years of psychotherapy and hypnosis before he would be willing to compose again. It was not until 1906 that he faced the challenge of another symphony, completing the second one in March, 1907. He conducted its premiere in St. Petersburg in 1908, to great acclaim. This symphony has remained enormously popular for its drippingly expressive melodies, its lush and impassioned orchestration and its Russian bravura.

The second movement (scherzo) explodes with an energetic horn theme, surrounded by athletic violins, bowing excitedly on open E and A strings. Halfway into the movement, the symphony’s first broadly romantic melody sings out, and after a return to the horn theme, the trio enters with a shock. As Haydn is supposed to have said of the startling forte in his *Surprise* Symphony, “This will make the ladies jump.” The second violins begin the “perpetual motion” in a quasi fugue. As he was fond of doing, Rachmaninoff explicitly quotes the *Dies irae* (Day of Wrath) from the *Gregorian Mass for the Dead* in the coda.

—notes by Micah Wilkinson ‘06

—Introduction of the St. Olaf Orchestra seniors—

Berceuse and Finale from *Firebird Suite* (1919)

Igor Stravinsky (1882-1971)

While he led a long compositional career, Igor Stravinsky is still renowned for his three early ballet scores, works that firmly established him among the musical innovators of the early twentieth century. Although *Firebird* does not display the same propensity for originality as the other two works, Stravinsky's skill lies in his successful integration of many diverse compositional styles, including the Russian nationalist and impressionist movements.

The *Firebird* was premiered at the Opéra in Paris in June 1910 with Sergei Diaghilev's Ballet Russe. Stravinsky extracted portions of the original forty-five minute ballet score into a suite in 1910, which he re-orchestrated in 1919. It is the later version of the first suite that is most often heard in concerts, with the longer 1945 suite being performed less frequently. The first suite is in six sections and follows the story of the *Firebird*, Prince Ivan, the Princess of Unearthly Beauty and the evil King Katschei.

The Berceuse is the *Firebird*'s lullaby for Katschei and his followers. Once they are sleeping, Ivan smashes the egg that contains the King's soul, destroying his kingdom and freeing the princesses. The Finale is the most familiar music in the suite. It is a folk-like, diatonic celebration of the victory of Ivan over Katschei—described by the British scholar Hugh Ottaway as “both a valediction to things colourfully Russian...and a foreshadowing of the later Stravinsky in his statuesque, ‘hieratic’ vein.”

—notes by Isaac Chaput '10

The Turtle Dove

arr. G. Winston Cassler (1906-1990)

St. Olaf professor of music Winston Cassler wrote this tender arrangement of the English folk song *The Turtle Dove* especially for the St. Olaf Orchestra in 1960. It is a sentimental favorite of the orchestra and continues to be heard at various concerts each year. Cassler was a member of the faculty from 1949 until his retirement in 1972.

Fare you well, my dear, I must be gone,
And leave you for a while;
If I roam away I'll come back again,
Though I roam ten thousand miles, my dear,
Though I roam ten thousand miles.

O yonder doth sit that little turtle dove,
He doth sit on yonder high tree,
A-making a moan for the loss of his love,
As I will do for thee, my dear,
As I will do for thee.

GUEST SOLOIST

With a tone and musicality described as “pure chocolate”, Patrick Hughes has soloed in recitals throughout the US, at yearly regional horn conferences, and at the I.H.S International Horn Symposia held in 2001, 2005, and 2008. In 2006 he performed the Asian premiere of Kazimierz Machala’s *Concerto for Horn, Winds and Percussion* in Bangkok, Thailand. In 2007 he soloed with the University of Texas Percussion Ensemble, the Northwestern Percussion Ensemble at the Percussive Arts Society’s International Convention, the University of Texas Wind Symphony, and the Dallas Wind Symphony. The Dallas Morning News described Hughes as “...a dream soloist...His tone was warm and honeyed, his virtuosity and legato both apparently effortless.”

In addition to his duties as Associate Professor of Horn at the University of Texas at Austin, he enjoys an active free-lance career, subbing and playing extra with the Austin Symphony Orchestra, Ballet Austin, Austin Lyric Opera, San Antonio Symphony, San Antonio Opera, Waco Symphony Orchestra, and the Victoria Bach Festival.

Prior to his appointment at UT, Patrick taught horn and theory at the University of New Mexico from 1995-2001, played principal horn with both the Santa Fe Symphony and Santa Fe Pro Musica Chamber Orchestra, and performed throughout the US and in China with the New Mexico Brass Quintet.

He has held other teaching appointments at Ithaca College and SUNY Fredonia and has performed with a number of groups in the past including Santa Fe Opera, Minnesota Opera, New Mexico Symphony, Erie Philharmonic, Duluth-Superior Symphony, Cedar Rapids Symphony, and the New Columbian Brass Band. Mr. Hughes earned degrees from St. Olaf College and the University of Wisconsin-Madison. He hosted the 2005 Mid-South Horn Workshop at the University of Texas and serves on the Reviewing Committee of the Meir Rimon Commissioning Assistance Fund for the International Horn Society.

He can be heard as a contributing artist on the recording *Thoughtful Wanderings...compositions by Douglas Hill* released in 2001, on *MidWinter* (with Minnesotan singer/songwriter Peter Mayer) released in 2005, and on *New Mexico Winds*, released in 2005.



Row 1: Annie Schoessler, James Bayless, Jennifer Fagre, Carl Haskins
Row 2: Maura Timmerman, Emily Vigne, Nicole Parks, Bryan Runck
Row 3: Emily Pflaum, Emily McGloughlin, Helen Hassinger
Row 4: Tim Dwight, Katie Chateline, Esther Terpenning, Zachary Scanlan
Row 5: Lauren Cook, Kate Virkler, Amanda Thorstad, Rebecca Lambrecht, Ben Refling
(Not pictured: Rebecca Dyer, Christina Koch, Erik Radio)

St. Olaf Orchestra Graduating Seniors

James Bayless is a senior from Iowa City, IA, and will be graduating from St. Olaf with a B.A. in English and Studio Art. Over the course of the next year he will be developing a design portfolio and applying to a graduate program in architecture before pursuing a career as an architect. When he is not doing homework in the studio or playing in orchestra, James enjoys drawing, painting, reading and running.

Katherine Chatelaine is a senior political science and religion double major from Owatonna, Minnesota. A four-year member of the first violin section of the St. Olaf Orchestra, Katherine also ran women's cross country, volunteered at Boe Chapel, and has enjoyed going for long runs around Northfield. This midwestern Lutheran hopes to change the world with her "po'ligion" major and will begin doing so next year by traveling to Princeton, New Jersey to pursue her Master's of Divinity at Princeton Theological Seminary.

Lauren Cook is a clarinet performance major from Lincoln, NE. In addition to playing in the St. Olaf Orchestra, she served as president of the St. Olaf Band this year, and is grateful for all of the wonderful memories from both ensembles. This fall, Lauren will be attending the Henry and Leigh Bienen School of Music at Northwestern University in Evanston, IL. After receiving a master's degree in clarinet performance and literature, she hopes to play in a professional orchestra or military band and teach.

Tim Dwight is an instrumental music education major from Brooklyn Park, Minnesota. He has played with the St. Olaf Orchestra for three years. Tim also performs in the St. Olaf Band, the Horn Club, the Collegium Musicum, and conducts the pep band. Next year, Tim will be student teaching middle school band in the Twin Cities, after which he hopes to substitute teach and work at coffee shops until his student loans are paid off.

Rebecca Dyer, a violist from Mt. Pleasant, Iowa is a music and biology major. Over the past four years she has thoroughly enjoyed musical opportunities such as being a part of the St. Olaf Orchestra, chamber ensembles and studying Hardanger fiddle with Dr. Andrea Een. Although Rebecca intends to pursue a career in the field of health care, she is grateful for the valuable growth she has experienced as a musician at St. Olaf and knows that making music will always be an important part of her life after the Hill.

Jennifer Fagre, a senior from Cloquet, Minnesota, is a B.M. theory/composition major. Playing violin with the St. Olaf Orchestra for the past four years has been one of her greatest pleasures while in college. She has also enjoyed playing violin and viola in various chamber ensembles and will miss practicing with the tennis team as a member of the practice squad. Jennifer will be studying at the Conservatory of Recording Arts and Sciences in Tempe, Arizona this fall to get a diploma in Audio Engineering. Her long term goals are to compose and to play in a professional orchestra.

Carl Haskins, a senior from Lancaster, Wisconsin, is a B.A. Theory/Composition major. He has been a member of the St. Olaf Orchestra for three years, and has also played with the St. Olaf Philharmonia, St. Olaf jazz bands, sung with the Viking Chorus, and played in the pit for several St. Olaf theater productions. The remainder of his time has been split between composing, academics, playing in the bluegrass band "The Last Known Whereabouts," and spending time with his fiancée, Laura Geczy. Carl plans to look for work in the music field next year, and will hopefully have enough time to continue playing and composing.

Helen Hassinger, a violinist from La Crosse, Wisconsin, is a four-year member and librarian of the orchestra and will be receiving a B.A. in music and a concentration in women's studies. In addition to "studying" in the music library, Helen also greatly enjoys being dragged out of bed for softball by her roommate and fellow quartet member Jenn Fagre, performing in St. Olaf Theatre productions, and singing Beyonce hits with her two soprano roommates Holly Flack and Virginia Hicks. Helen hopes to perform as a professional singer and actress and eventually teach voice at a university. She'd like to thank Mr. Amundson for the opportunity to play in such an amazing orchestra, and all of her orchie friends for all the good times on tour and in rehearsal!

Christina Koch has played percussion in the St. Olaf Orchestra for two years, and she holds fond memories of the places, people and music she has encountered through orchestra. She comes most recently from El Segundo, California and is majoring in mathematics, but her interests extend to writing, philosophy, computer science and the arts. Starting next fall, Christina will be serving as a member of Lutheran Volunteer Corps, teaching at an adult school in Washington D.C. for a year.

Rebecca Lambrecht, from Neenah, Wisconsin, will graduate with a Bachelor of Music degree in flute performance. In addition to her two years as a member of the St. Olaf Orchestra, she has also been a member of the St. Olaf Band in which she recently had the honor of being a tour soloist during the Band's tour to California. For the next two years, Rebecca will attend the Grieg Academy in Bergen, Norway, to receive a masters in music performance. She is thrilled to study abroad, and eagerly anticipates the many learning opportunities that will help to shape her musically and personally. She looks forward one day to bringing all these experiences to bear in her own teaching and performing.

Emily McLoughlin is a music major from Lindstrom, Minnesota. In addition to her three years in the St. Olaf Orchestra, Emily has enjoyed playing fiddle in the St. Olaf Ceilidh Band, participating in the student ASTA chapter, working as a TRiO mentor and occasionally volunteering at the Humane Society. After graduation, she's looking forward to a long-awaited trip around Ireland with her very Irish family, and then returning to her summer job as a camp counselor and violin teacher at the Blue Lake Fine Arts Camp in Michigan. After the summer she hopes to pursue her love of Spanish (rekindled on the Orchestra's tour to Spain last summer!) through volunteering, travel, or returning to school to get her certificate in medical translation.

Nicole Parks, a B.M. violin performance major, has been part of the greatest orchestral ensemble ever for four years, and has had the fantastic opportunity to serve the members as associate concertmaster and president. Outside of the practice room, she likes to play quartet music with the other wonderful people at St. Olaf. Next year, she will be living in the Minneapolis/St. Paul area, finding a part-time job, teaching private lessons (need some?), being a freelance violinist, and searching for potential graduate programs in performance.

Emily Pflaum is a violist and music education major from Rapid City, South Dakota. Her four years in orchestra have been a central part of her life at St. Olaf. She is also active in chamber music, the music education community, and has been singing in Cantorei for two years. Emily is excited to student teach next fall and after that her future is uncertain, but it will always have something to do with music and kids!

Erik Radio is a cellist from Shoreview, Minnesota. During his time at St. Olaf he has had the pleasure of performing in the Collegium Musicum, the St. Olaf Orchestra and Jazz III. Following graduation he plans on changing out of his gown and into something more comfortable. Though the list of professors he would like to thank is too long to print, he would like to acknowledge and thank Dr. Hanson, Dr. Hoekstra, Dr. Carter and Dr. Merritt for their insight and support.

Ben Refling, a native of Bozeman, Montana, will graduate this spring with a degree in religion. As a four-year member of the St. Olaf Band and a three-year member of the St. Olaf Orchestra, he balances his musical commitments with volunteer work and serving the Theta Alpha Kappa theological honor society as president. Like all religion majors, Ben hopes to somehow channel four year's worth of mostly useless theological knowledge into a mostly useful vocation. He will spend the next year serving with the Lutheran Volunteer Corps in either Seattle or St. Paul, and then attend law school to prepare for a social justice-oriented legal career.

Bryan Runck is graduating with a degree in English education and English as a second language. He hopes to teach English or ESL in the twin cities area next year. However, before next school year begins, he will be marrying Jennifer Maki '07 and will spend time over the summer working at a small camp in southwest Minnesota. In the distant future, Bryan hopes to return to continue his studies in creative writing at the master's level.

Zachary Scanlan, a B.M. violin performance major from Ham Lake, Minnesota, has enjoyed his four years playing violin in the St. Olaf Orchestra. He has also thoroughly enjoyed playing in other various groups, such as Collegium Musicum, and jamming with people. Next year he will be living and working around the Twin Cities before going to grad school, possibly for music or possibly for something else.

Annie Schoessler, a senior from Penfield, New York, is a B.A. music theory/composition major. In addition to her four years in the St. Olaf Orchestra, she has been part of a quartet and has studied the Hardanger fiddle. Annie has also been a leader of Thursday Night Bible Study. After graduation, she will be working on the leadership team for a summer camp in Iowa before heading back to New York to find a job and apply to graduate schools. She finds it very difficult to sum up a four-year experience in a few sentences.

Esther Terpenning is a bassoonist with a music major, concentrating in history and literature. While at St. Olaf she's played in the St. Olaf Band, the St. Olaf Orchestra, Philharmonia, Norseman Band, and the Collegium Musicum. Esther also conducts the Valhalla Band, and has played in numerous chamber groups. In her spare time, she enjoys reading the New York Times and eating breakfast. She is also an avid student of Irish culture, history and music and plays the tin whistle in the St. Olaf Ceilidh Band. Next year she's heading back home to Boulder, Colorado to work on staff for her high school marching band, and to try to find a real job. She's delaying reality by hopefully spending a few weeks this summer in Ireland at the University of Limerick, studying traditional Irish music. After a year off she hopes to attend graduate school, perhaps in ethnomusicology.

Amanda Thorstad, a percussionist from Sun Prairie, Wisconsin, is graduating with a major in music and an emphasis in theory/composition. In addition to playing percussion and serving as section leader in the St. Olaf Band and Orchestra, she has participated in Percussion Ensemble and Philharmonia. Post-graduation plans include a creative combination of earning money and spending time abroad.

Maura Timmerman is a senior from La Crosse, Wisconsin majoring in music with a concentration in management studies. Besides playing in the St. Olaf Orchestra, she participated in the St. Olaf Philharmonia, volunteered with the Rice County Humane Society, and studied abroad in Italy and Mexico. After graduation Maura is getting a job in arts administration and someday hopes to work for a major orchestra.

Emily Vigne is a music major from Monkton, Vermont. In addition to four years playing violin in the St. Olaf Orchestra, Emily enjoyed singing in Cantorei, playing Irish music, spending time with friends, reading books and baking apple pie. After getting married to Kenny Qian '08 this summer, she'll be moving to Norman, Oklahoma, teaching violin, and possibly applying for graduate school in musicology.

Kate Virkler is a mathematics major with a concentration in statistics. She has enjoyed playing bass trombone in the St. Olaf Orchestra for two years (STOOB!) and euphonium in the St. Olaf Band for four years. She was also a member of Manitou, Cantorei, The Electric Baptism Brass Band, and numerous other small ensembles. She will miss beating Michael, Ben, and Dan at numerous games of "Rock, Paper, Scissors" while counting pages of rests. After graduation, she is returning to her hometown of Columbia, Missouri to pursue her master's degree in statistics and to help her dad build a gazebo in their backyard.

THE ST. OLAF ORCHESTRA

STEVEN AMUNDSON, CONDUCTOR ~ RICHARD ERICKSON, MANAGER

VIOLIN I

Taryn Arbeiter, *Rapid City, S.D.*
Anna Bakk, *Medina, Minn.*
Allison Bengfort, *Davenport, Iowa*
Green Bouzard, *Waverly, Iowa*
Isaac Chaput, *Mansfield Center, Conn.*
§Katherine Chatelaine, *Owatonna, Minn.*
~Michaela Gansen, *Cedar Falls, Iowa*
~§Helen Hassinger, *La Crosse, Wis.*
Katherine Jones, *Woodland Park, Colo.*
Laurel Lynch, *Ester, Alaska*
§Emily McLoughlin, *Lindstrom, Minn.*
†§Nicole Parks, *Blaine, Minn.*
††Hannah Reitz, *Northfield, Minn.*
]§Zachary Scanlan, *Ham Lake, Minn.*
Ean Ulrich, *Owatonna, Minn.*
§Emily Vigne, *Monkton, Vt.*

VIOLIN II

Madeline Brumback, *Blacksburg, Va.*
Janelle East, *Spicer, Minn.*
**§Jennifer Fagre, *Cloquet, Minn.*
Jonathan Henn, *Golden Valley, Minn.*
Kiersten Hoiland, *Park Ridge, Ill.*
Olivia Krueger, *Omaha, Neb.*
Lauren Kurtz, *Mankato, Minn.*
Joseph Mitchell, *Minneapolis, Minn.*
Catherine Monson, *Austin, Minn.*
Katelyn Reid, *Northfield, Minn.*
Katarina Schmitt, *Naperville, Ill.*
**§Anna Schoessler, *Penfield, N.Y.*
Bern Youngblood, *La Grande, Ore.*

VIOLA

**Geoff Carlisle, *Happy Valley, Ore.*
§Rebecca Dyer, *Mount Pleasant, Iowa*
Kara Erstad, *Minnetonka, Minn.*
Katherine Fitzgerald, *Monument, Colo.*
Mary Elise Hahn, *Cedar Falls, Iowa*
Brita Johnson, *Anchorage, Alaska*
Dayna Jondal, *Austin, Minn.*
Laura Menard, *Lexington, Ky.*
Anna Nelson, *Waukesha, Wis.*
*§Emily Pflaum, *Rapid City, S.D.*
Zachary Teska, *Loveland, Colo.*

CELLO

Amy Chatelaine, *Owatonna, Minn.*
Sarah Gingerich, *Conway, Ark.*
Beau Gray, *Fargo, N.D.*
**Briana Griffin, *Newton, Kan.*
**Hilary James, *Golden, Colo.*
Elizabeth Knapp, *Anchorage, Alaska*
§Erik Radio, *Shoreview, Minn.*
Paul Sauey, *Reedsburg, Wis.*
Stephen Sokolouski, *Maplewood, Minn.*
§Maura Timmermann, *La Crosse, Wis.*
Rachel Wiers, *Cincinnati, Ohio*
Laura Zimmerman, *Racine, Wis.*

BASS

§James Bayless, *Iowa City, Iowa*
*Bayard Carlson, *Sioux Falls, S.D.*
Peder Garnaas-Halvorsen, *St. Paul, Minn.*
Jonah Hacker, *Madison, Wis.*
§Carl Haskins, *Lancaster, Wis.*
**§Bryan Runck, *Lamberton, Minn.*

FLUTE/PICCOLO

**§Rebecca Lambrecht, *Neenah, Wis.*
Megan Ehresmann, *St. Cloud, Minn.*
Megan Makeever, *Bozeman, Mont.*

OBOE

Megan Dvorak, *Hayward, Wis.*
Ashley Enke, *Omaha, Neb.*
**Lauren Seidel, *Minneapolis, Minn.*

CLARINET

**§Lauren Cook, *Lincoln Neb.*
Aaron Harcus, *Minneapolis, Minn.*
Alicia Reuter, *Seattle, Wash.*

BASS CLARINET

Alicia Reuter, *Seattle, Wash.*

BASSOON/CONTRABASSOON

**Josh John, *Beaverton, Ore.*
**§Esther Terpenning, *Boulder, Colo.*

TENOR SAXOPHONE

§Andrew Petran, *Palatine, Ill.*

HORN

§Timothy Dwight, *Brooklyn Park, Minn.*
Jordan Kling, *Ashland, Ore.*
**§Ben Refling, *Bozeman, Mont.*
Clayton Smith, *Norcross, Ga.*
Andrew Watt, *St. Paul, Minn.*

TRUMPET

Joshua Castillo, *Lakeville, Minn.*
**Garrett Klein, *Port Orchard, Wash.*
Jaclyn Melander, *Mounds View, Minn.*

TROMBONE

**Michael Murchison, *Laurel, Md.*
Benjamin Sink, *Manchester, N.H.*

BASS TROMBONE

§Katherine Virkler, *Columbia, Mo.*

TUBA

Dan Larson, *Minnetonka, Minn.*

PERCUSSION

D.J. Erickson, *Bloomington, Minn.*
§Christina Koch, *El Segundo, Calif.*
**§Amanda Thorstad, *Sun Prairie, Wis.*
Alex Van Rysselberghe, *Lake Oswego, Ore.*

HARP

Anna Hagens, *Middleton, Wis.*

PIANO

Eri Isomura, *Lauderdale, Minn.*

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