

Winter Tour 2010



THE ST. OLAF CHOIR
ANTON ARMSTRONG · CONDUCTOR

The 1911 St. Olaf Choir



The St. Olaf Choir with Norwegian dignitaries during the 1912 tour of Norway



An early choir trip by train to Spring Valley, Minnesota



1930 tour to Stavanger, Norway



The choir prepares to board a military transport plane on its 1957 Iceland tour



A Century of Singing

Widely traveled and internationally known, the nearly 100-year-old St. Olaf Choir continues to delight audiences, enrich student-musicians, and offer music as a form of worship and praise.

For nearly a century, the St. Olaf Choir has performed in hundreds of towns in dozens of countries across the world. Building upon the foundational ideals of sharing choral music that stirs the souls of listeners, the St. Olaf Choir in recent years has expanded its outreach and sound, globally and culturally. The choir has become a leader in the international music community and, according to current conductor Anton Armstrong '78, "one of the beacons of light of the college."

The art and craft of music — as practice, as performance, as a way of celebrating religious faith — has always been a vital part of St. Olaf College. The campus has been populated by instrumental teachers, voice teachers, piano teachers (every music major is required to be proficient in piano), and student singing groups since its founding in 1874.

Today St. Olaf features eight choirs, two bands, and two symphony orchestras, in addition to more than a dozen other musical ensembles. Nearly one-third of the college's 3,000 students are involved in music, and the music department of 50 faculty members is three times larger than those in most liberal arts colleges.

As the college prepares to celebrate the 100th anniversary of the founding of the St. Olaf Choir as well as the centennial of its annual Christmas Festival, those entrusted with continuing the legacy of music at St. Olaf are determined not only to carry the torch that was lit 100 years ago, but to fan its flames ever brighter.

In the Beginning

In 1912, St. Olaf Choir founder F. Melius Christiansen first took his group of 45 singers (both students and townsfolk) to the towns and cities of the Upper Midwest. He went with the mission of "singing the familiar music of the church in the manner in which it should be sung." He wanted to reacquaint listeners with the church's heritage of chorales and a cappella music.

Christiansen's choice of spiritually profound music resonated with audiences, and the choir frequently participated in local church services and college gatherings. Christiansen put the choir on the map, first with a tour of his native country of Norway in 1913 and then with a momentous 1920 East Coast tour. There he introduced sophisticated listeners in New York, Philadelphia, Baltimore, and Washington, D.C., to what the *New York Times* called

**"Art itself is above nationality and above sect and denominational considerations. Art stands above and alone."
— F. Melius Christiansen**

one of the "few 'virtuoso' choirs that have been heard here in recent years." The small choir from Northfield, Minnesota, was now a national sensation.

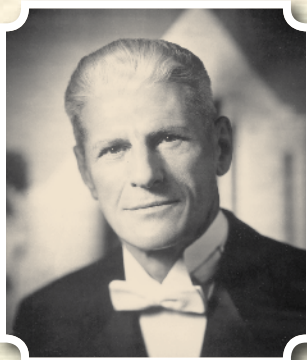
While the ensemble's fame was spreading across America, the St. Olaf Choir continued to build traditions at home. These years witnessed the inception of the St. Olaf Christmas Festival, which today is one of the longest-running observances of its kind in the world. More than 12,000 alumni, donors, parents, and townspeople come to the St. Olaf campus each year to share in the music and celebration of the season.

Neither the tours nor the Christmas Festival would

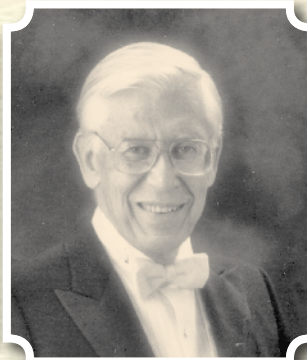
St. Olaf Choir Conductors: 1912–2010



F. Melius Christiansen
1912–43



Olaf Christiansen '25
1941–68



Kenneth Jennings '50
1968–90



Anton Armstrong '78
1990–present

have been possible without the work of Paul G. Schmidt, St. Olaf College's first manager of music organizations. Schmidt traveled with the choir, planned all of its tours and concerts, and even sang in the bass section. His position as the touring manager became a foundation in the St. Olaf Choir's formula for success, and the Christiansen/Schmidt collaboration served as a model for future conductors and managers.

From Schmidt's son Frederick '31, who succeeded his father and continued in the position until 1972, to the current manager of St. Olaf's music organizations, Bob Johnson, the touring manager has seen to all the mechanical details and has shared the conductor's

vision of a final production. Touring and performing play an important role. "The choir is only as good as its next performance," Johnson says. "It's only when people hear the choir sing that the legacy lives on."

Legendary for his high standards of performance, F. Melius Christiansen also saw music as a way to encourage students to cherish the rich gifts of human nature. His belief in the universality of music set the tone for the diversity and originality that have come to distinguish the choir. "Art itself is above nationality and above sect and denominational considerations," he declared. "Art stands above and alone."

With this in mind, Olaf C. Christiansen '25 joined the St. Olaf faculty in 1941 to share musical direction of the St. Olaf Choir with his father. In 1943 F. Melius handed the reins of leadership to Olaf. Under a new conductor for the first time in its history, the St. Olaf Choir not only maintained its reputation of excellence, but also began to explore new genres and interpretations of music.

The Choir Evolves

Olaf added contemporary songs, more Renaissance music, and American folk hymns to the repertoire of traditional church chorales. Like his father, Olaf believed in the educational potential of music and stressed the communal power it possessed. "The St. Olaf Choir goes beyond the members and includes both singers and listeners," he said. In Olaf's words, the aspiration of the choir was to "sensitize people" so that when they left the concert they did so "with a different attitude toward themselves, toward others, and toward God."

Kenneth Jennings '50 became the third conductor of the choir in 1968. Jennings, himself a product of the St. Olaf Music Department, was well versed in the tradition



The choir sang at the Lincoln Center in New York City in 1968 as part of its final tour with conductor Olaf C. Christiansen

he was inheriting, and he continued Olaf Christiansen's practice of adding new textures to the choir's sound. In 1969 Jennings introduced musical instruments to one of the choir's numbers. Though only a flute and guitar at the time, the instruments opened the door for full orchestral accompaniment in the future.

Jennings retained much of the a cappella repertoire that the Christiansens established, but he also appreciated the contrast between voices and instruments. He continued to include more 20th-century works, with a focus on historically accurate renditions. And Jennings expanded the choir's global reach. The choir celebrated its 75th anniversary with a tour of Asia in 1986, and in 1988 it was one of only five choirs in the world invited to participate in the Olympic Arts Festival in Seoul, South Korea.

Throughout his tenure, Jennings affirmed his mantra that art does not stand still. He exposed the choir to the oral-based musical traditions of Asia and the cultures of Eastern Europe at a time when the Berlin Wall was coming down. After 21 years, "Jennings demonstrated that the tradition began by the Christiansens was larger than the name of a family or individual," wrote Professor Emeritus of Religion Joseph Shaw '49 in his history of the choir, *The St. Olaf Choir: A Narrative*.

A New Century

As current conductor of the St. Olaf Choir, Anton Armstrong '78 continues to expand its horizons musically and culturally. A former student in the choir, like Jennings, Armstrong has a deep appreciation of the group's history. "Each conductor continues to open doors," he says. "We take the best from tradition and bring it into the modern age."

The choir's repertoire under Armstrong has become increasingly multicultural. He has included music of the Pacific Rim, Africa, and Latin America in the choir's catalog and added Australia, New Zealand, the United Kingdom, and Ireland to its tour annals, while also emphasizing a more historically informed interpretation of musical origins. At the same time, he maintains the cultivation of the choir's rich traditions, most notably with a 2005 tour to Norway, during which the PBS special *A St. Olaf Christmas in Norway* was filmed.

"The palate is more colorful and broader now," Armstrong says. "It retains the characteristic sound it had under the Christiansens, but now it's not just salt and

Kenneth Jennings '50 and the choir on their 75th anniversary tour of Asia in 1986



pepper. There are a lot of spices in it."

The choir also continues to reach out and work with other ensembles, including ongoing collaborations with the Minnesota Orchestra, Saint Paul Chamber Orchestra, VocalEssence, Cantus, and the American Boychoir.

The annual St. Olaf Choir tour, which Armstrong describes as an "extended laboratory," moves beyond just the study of music to the "doing" of it, as the choir reaches out to hundreds of listeners with the college's message of faith and hope.

Armstrong acknowledges the special rapport that has characterized music at St. Olaf for more than a century. "The conductor gives inspiration but also receives it from the choir. You hear no sound from my hands," he says, waving them in the air. "It comes from all those wonderful souls who have been part of the choir — all the choirs, the orchestras, the bands — and who have contributed in some way." ❀

Celebrating the centennial

As part of the events celebrating the 100th anniversary of the St. Olaf Choir, former members of the ensemble are invited to a special reunion that will be held June 3-5, 2011. The gathering will be part of the college's Reunion Weekend for all alumni, and will include a concert, among other events. Mark your calendars and watch for more information at stolaf.edu/alumni.

creating *whole* musicians

An unconventional teacher and mentor, Anton Armstrong '78 produces passionate singers and extraordinary music.

The music is so sublime that listeners often overlook the foundation of teaching and learning that supports it. Anton Armstrong '78 never does. Music taught him about aiming high and working hard. It introduced him to William Shakespeare and Langston Hughes. It helped him refine his faith and find his vocation.

Now in his 20th year as conductor of the St. Olaf Choir, Armstrong is eager to share those lessons with others. Christopher Aspaas '95, a former member of the choir and now a music department colleague, puts it this way: "Anton is dedicated to helping create whole musicians, not just musical moments."

Armstrong offers his singers the mantra he learned from mentor Helen Kemp, professor emerita of voice and church music at Westminster Choir College:

"Body, mind, spirit, voice — it takes the whole person to sing and rejoice."

"When I first began conducting and teaching, I had a take-charge attitude, the notion that the young people in front of me were there to do my bidding," Armstrong says. "I see myself as a catalyst now, someone who helps bring out the best in them, as musicians and as individuals."

"People ask me if I wouldn't rather work with 'professional' musicians." He shakes his head. "I'd rather turn out 10,000 amateurs who love their art at the highest level, both as performers and as active, engaged listeners, than turn out 10,000 professionals."

Achieving that goal won't be hard. Armstrong's work as a teacher, a teacher of teachers, a conductor, and a music editor influences thousands of singers every year.

A graduate of the American Boychoir School, St. Olaf College, the University of Illinois, and Michigan State University, Armstrong returned to Northfield in 1990 after a decade at Calvin College in Grand Rapids, Michigan. He teaches vocal pedagogy for the young singer and conducting classes at St. Olaf. He mentors students at Luther Seminary who are studying in the Master of Sacred Music conducting program. He conducts the St. Olaf Choir, the Collegiate Chorale (a non-auditioned women's ensemble composed of students, faculty, and staff), and Troubadours, the boys' ensemble of the Northfield Youth Choirs. He serves as artistic director of the St. Olaf Christmas Festival, an event that involves year-round planning.

In addition, Armstrong serves each summer as music director of the 10-day Stangeland Family Youth Choral Academy (SFYCA) at the Oregon Bach Festival. His work with the internationally celebrated festival has drawn an impressive number of student singers to St. Olaf from the Pacific Northwest. Armstrong says he works to instill in students at the SFYCA the same lessons he imparts upon students at St. Olaf: an appreciation for self-discipline and the understanding that music is not created simply to entertain people, but to offer them a transforming experience.

Armstrong's gifts as a teacher and mentor have been recognized by Baylor University in Waco, Texas, which awarded him the 2006 Robert Foster Cherry Award for Great Teaching. It is the single largest award given in the United States to an individual for teaching, and Armstrong was selected from a field of 118 distinguished nominees. The award is designed to honor exemplary teachers, to stimulate discussion in the academy about the value of teaching, and to encourage departments and institutions to value their own great teachers. As part of receiving the award, Armstrong taught at Baylor for a semester in 2007 and worked with the university's choral groups. In October 2009 he also received the Distinguished Alumni Award from

Michigan State University, an annual award given to those who have achieved the highest level of professional accomplishments.

"I ask my students the question of how learning in the classroom shapes them as human beings," Armstrong says. "I try to say in my teaching that yes — you want to master this material, but how will it make a difference in how you live and how you carry out your life? The music that I make with these young people is a dynamic means of grace."

TEACHING AND LEARNING

Anton Armstrong has a way with words — the ones his choirs sing and the ones he uses to teach them how to shape and color those sounds. It's not enough that audiences be able to hear and understand the lyrics. They have to feel them.

That means that the singers must understand and feel them first. Armstrong makes sure they do. It's a lesson he learned when he sang baritone in the St. Olaf Choir under

Kenneth Jennings '50.

"We were rehearsing 'Little Drummer Boy,'" Armstrong recalls. "It's a terrific song to sing, if you're a soprano or alto. If you're a baritone, though, it's a whole lot of 'pa rum pum pum pum.'" He smiles.

"What we were singing was technically correct, but we were just going through the motions. Dr. Jennings looked at us and said, 'You just don't get it, do you?' Things got very quiet. 'This poor boy doesn't

have a present, may not even know where his next meal is coming from, but he is giving fully of what he can, his talent.' He let the words sink in. 'Now, let's try it again.'"

Armstrong continually urges his singers to "tell the story." Then, using evocative phrases and gestures, he shows them how best to do that.

"I want chocolate here," he directs, "and not Hershey's either. Dark, delicious Godiva chocolate."

"Sopranos — I need more Mrs. Doubtfire." He rubs his thumb and index finger together, calling for crisper consonants.

"Domingo!" he says, asking the tenors for a more soloistic sound.

"Take no prisoners," he commands. "Annihilate

"As a conductor, there is a delicate balance between exerting one's musical will on an ensemble and enabling an individual to realize the musical idea. Anton certainly knows what he wants to achieve. Through his teaching, however, he allows each singer to find her or his way through the music."

— Assistant Professor of Music Christopher Aspaas '95, conductor of the Viking Chorus and St. Olaf Chapel Choir

them! Annihilate them with beauty.” And when his downbeat comes, that’s exactly what the singers do.

The St. Olaf Choir will always strive for excellence, but “it’s not about being perfect,” Armstrong says. “It’s about eliminating the distractions so that the infinite power can shine through and transform the lives of those who make and hear it.”

CHORAL CONNECTIONS

Armstrong is committed to sharing the experience that comes from making truly beautiful choral art. He is in wide demand, nationally and internationally, as a clinician and honors-choir conductor. He has amassed more than a million frequent flier miles, thanks in part to engagements in New Zealand, Venezuela, Israel, Norway, and Sweden. And he was one of just three Americans —

Jersey, Minnesota, Texas, North Carolina, Florida, New York, Ohio, and Caracas, Venezuela.

“It continues the work I’ve done throughout my life to share the great legacy of choral music that we have in this country,” Armstrong says.

Even when he’s on tour with the St. Olaf Choir, Armstrong makes time to provide more than an evening of great choral art and a message of faith — no small task in itself. He offers workshops in some of the cities in which the choir performs, providing support and mentorship to music educators and young singers around the country.

He has also made ongoing collaborations with other ensembles a priority. The St. Olaf Choir has repeatedly partnered with ensembles such as VocalEssence, the Minnesota Orchestra, the Saint Paul Chamber Orchestra,



The St. Olaf Choir performing during the 2008 Christmas Festival.

along with St. Olaf Artist in Residence for Voice Sigrid Johnson — to serve as a guest lecturer at the eighth World Symposium on Choral Music in Denmark.

His highly lauded lecture on the performance of the African-American spiritual led to a request that he deliver a seminar to Hallel, the Israel Choral Organization, which he did over the course of three days in December 2008. He will return to Israel this August to serve as guest conductor of Zymria, the World Assembly of Choirs.

Armstrong will also return to the World Symposium on Choral Music next year, where he will lead conducting master classes during the event that will be held in Puerto Madryn, Argentina. But first he will serve this year as conductor of the South Carolina All-State Choir and the Formosa Singers of Taipei, Taiwan, and will lead choral festivals at Carnegie Hall and the Berkshire Choral Festival. Additional guest conducting and lecturing engagements this season include appearances in New

and the American Boychoir. This spring the choir will again partner with the Minnesota Orchestra to perform Maurice Duruflé’s *Requiem*. And the opportunities keep coming.

As editor of the Anton Armstrong Multicultural Series of Earthsong Publications and co-editor (with John Ferguson, the Elliot and Klara Stockdal Johnson Professor of Organ and Church Music at St. Olaf) of the St. Olaf Choral Series, Armstrong also provides choirs around the world with exciting new music to sing.

For Armstrong, these collaborations and connections are a way to ensure that the music he helps create — with its powerful message of faith and hope — has ripple effects that reach far beyond St. Olaf College.

“It’s possible to create music solely for its own sake,” he concludes, “and to admire it in the abstract. But music has the deepest impact for me, the greatest import, when it serves others. When it fosters faith, hope, compassion, and love. When it takes flesh.” 🌊

Program

∞ I ∞

With the Voice of Praise (Chandos Anthem No. 6) Georg Friedrich Handel (1685–1759)

(without pause)

If Ye Love Me

Thomas Tallis (c. 1505–85)

Fürchte dich nicht (BWV 228)

Johann Sebastian Bach (1685–1750)

∞ II ∞

GLOBAL EXPRESSIONS OF PRAISE

Talismane (Op. 141, No. 4)

Robert Schumann (1810–56)

Enosh

Louis Lewandowski (1821–94)

Bar xizam (Upward I rise)

Abbie Betinis (b. 1980)

Dilexi, quoniam exaudiet Dominus

Roberto Caamaño (b. 1923)

Praise to the Lord

arr. F. Melius Christiansen (1871–1955)

Intermission

∞ III ∞

All This Night

Gerald Finzi (1901–56)

Ubi Caritas

Ola Gjeilo (b. 1978)

This House of Peace

Ralph M. Johnson (b. 1955)

Prayer of St. Francis

Charles Forsberg (b. 1942)

For the Sake of Our Children

Jeffrey Ames (b. 1969)

∞ IV ∞

Jesus Christ the Apple Tree

Stanford Scriven '11 (b. 1988)

Glory Hallelujah to the New Born King

arr. Mark Butler

We Shall Walk Through the Valley

arr. Moses G. Hogan

Ride On, King Jesus

arr. Moses G. Hogan

∞ OPTIONAL SELECTIONS ∞

My Good Lord's Done Been Here

arr. André J. Thomas

Beautiful Savior

arr. F. Melius Christiansen

HEAR THE MUSIC OF ST. OLAF

Online

Want to hear more St. Olaf music? With just a few clicks of the mouse, you can access live and archived audio and video of a variety of campus events.

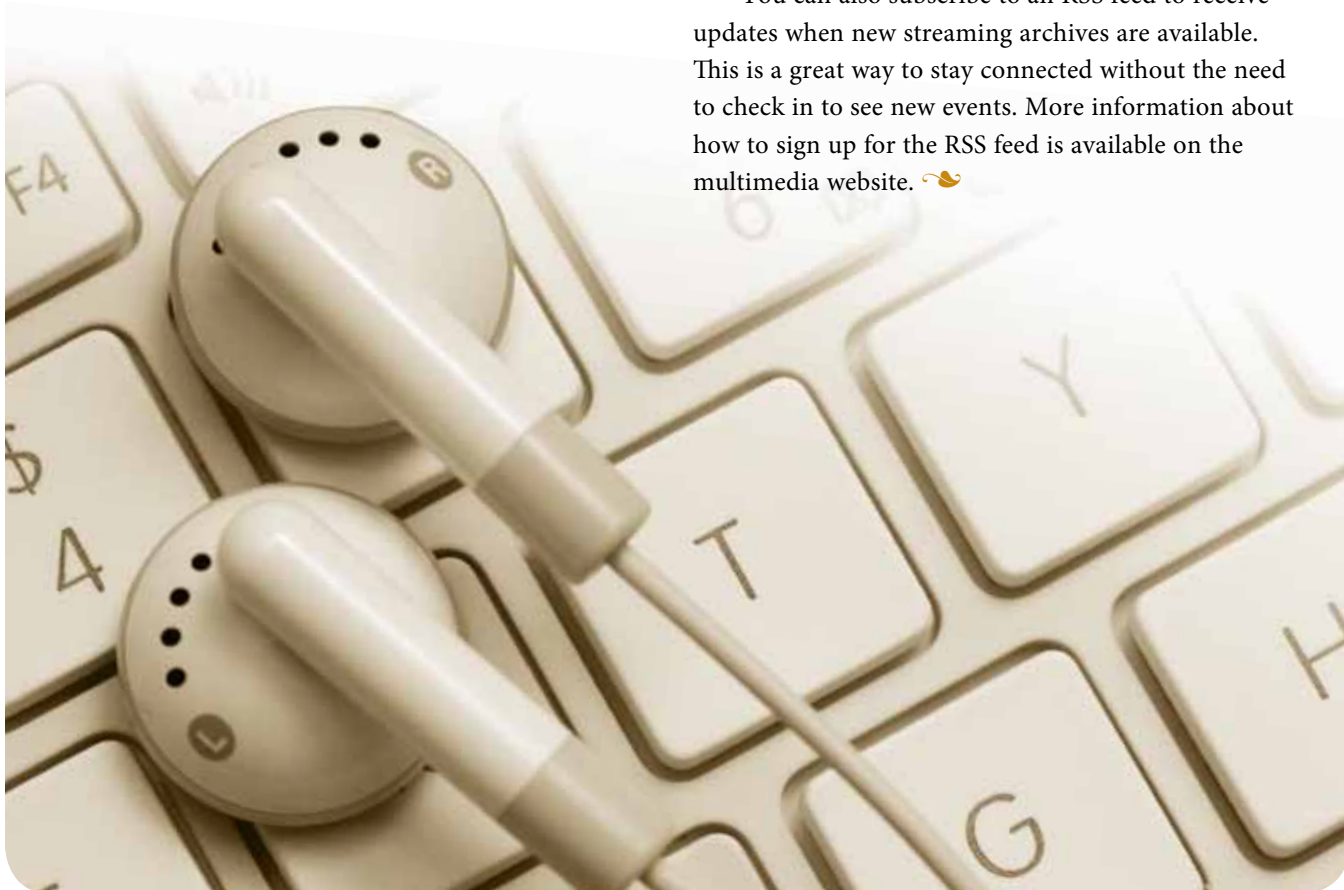
It's as simple as visiting stolaf.edu/multimedia, where you'll find live broadcasts of concerts and recitals, daily chapel services, athletic events, academic presentations, and *Sing For Joy*, a weekly radio program of sacred music. This instant portal to life at St. Olaf College allows anyone, anywhere to see and hear what's happening on campus.


Web viewers can connect to the live stream 10 minutes before an event begins. Any common variety of high-speed connection (DSL, cable, WiFi, or satellite) should be sufficient to view the streams. The broadcast features a high-quality audio and video presentation that uses two or three cameras to capture the action. Athletic broadcasts have a real-time updating score display and some games also have play-by-play commentary.

A list of upcoming events that will be streamed — including the home concerts that will conclude the winter tours of the St. Olaf Choir and St. Olaf Band — is available on the multimedia site.

Streamed events are available “on demand” online instantly after an event has concluded. These events will be archived on the site and available for viewing indefinitely. Some of the music events currently available for on-demand viewing include the Oslo Chamber Choir in guest recital, the home concert that concluded the St. Olaf Orchestra's recent fall tour, a guest recital by organist Todd Wilson, and performances during last summer's Hymn Society Conference. You can search the archives to find specific events.

You can also subscribe to an RSS feed to receive updates when new streaming archives are available. This is a great way to stay connected without the need to check in to see new events. More information about how to sign up for the RSS feed is available on the multimedia website. 🍷





Abbie Betinis, a 2001 graduate of St. Olaf, is one of several composers featured in this program who are closely connected with the college.

CONNECTED *composers*

Several of the pieces on this year's program feature composers with close ties to St. Olaf

MEMBERS OF THE ST. OLAF CHOIR will never be left wondering if their performance of *Jesus Christ the Apple Tree* was what the composer had envisioned. They can simply turn to him and ask.

Second-year choir member Stanford Scriven '11 wrote the piece, which the ensemble premiered during this year's St. Olaf Christmas Festival and is performing during its tour of the East Coast. It's the first time the choir has performed a piece by one of its current members on a concert tour during Armstrong's tenure.

"The fact that this is the only choir to have performed this piece, and that I'm in the choir, has made this an intensely personal experience," says Scriven.

Yet he isn't the only composer on this program with deep ties to St. Olaf. The choir also is performing pieces by alumni Abbie Betinis '01 and Ralph Johnson '78, and St. Olaf Professor Emeritus of Music Charles Forsberg. Each of their pieces caught the attention of St. Olaf Choir Conductor Anton Armstrong '78 for the unique element they add to the program.

What these composers all have in common, however, is an intimate understanding of the voice of the choir.

“When you sing in the St. Olaf Choir, you start thinking about the St. Olaf Choir when you’re composing,” Scriven says, noting that nothing has been as educational for him as performing in the ensemble. “It has taught me how to write music for the singer and how to convey emotion through verse.”

Several of Scriven’s compositions have been performed and recorded by various choral groups. Last year the Minnesota Music Educators Association named him the Minnesota Collegiate Composer of the Year for his composition *Lines to an Indian Air*. The premiere performance of his piece *This is the Day* is featured on the recently released Magnum Chorum album *Love Divine* and

“In my mind, the poet is a simple, honest individual attempting to depict the wonder of the Son of God in a way that is understandable by all. I sought the same in composing this piece,” Scriven says. “I wanted to create a sense of peace and assurance in the music that could speak to everyone.”

SERVICE THROUGH SONG

One of the St. Olaf Choir’s missions is to create art that is in service to others, Armstrong notes, and each of these composers has accomplished that. Johnson’s *This House of Peace* was commissioned by the PeaceHealth Medical Group’s Sacred Heart Medical Center in Eugene, Oregon. Organizers asked Johnson to write a “double prayer” that would speak to the experiences of both the patient and caregiver.



The choir will perform the works of (from left) alumnus Ralph Johnson '78, student Stanford Scriven '11, and Professor Emeritus of Music Charles Forsberg.

was published with Santa Barbara Music Publishing last fall.

The choir recorded Scriven’s *Jesus Christ the Apple Tree* this fall, and Earthsongs Choral Music has accepted the piece for publication. Armstrong says the elegant simplicity of the composition is what makes it so striking. “It is an accessible piece created with such craftsmanship that it allows for an incredible sense of artistry to be achieved by the singers,” he says.

The text for the piece was written by an anonymous New England poet from the late 18th century. Scriven first came across it last year at a concert featuring Magnum Chorum, a Twin Cities-based choral group founded by St. Olaf alumni that was recording another of his pieces at the time. He was drawn to the text because of its message and simple style.

Johnson looked at a vast array of poetry, but most of it focused on dying rather than healing. It wasn’t until he looked at the medical center’s newsletters that he found his inspiration in the personal stories of patients and families. He created a text that uses quotes from those stories for a soloist part representing the patient’s perspective and an old Gaelic house blessing for the choral part that represents the caregiver’s perspective.

The humane and spiritual elements the piece touches on make it a good fit for the St. Olaf Choir, Johnson says. The choir has performed a half dozen of his compositions over the years, and he’s thrilled to have them take on yet another. “There’s that connection with St. Olaf — it’s like you’re working with your family,” says Johnson, who sang in the choir for three years in the 1970s and also has a son, Matthew Johnson '05, who sang with the ensemble.

Betinis has maintained a strong connection with the St. Olaf Choir as well. A member of the choir during her junior and senior years, she was honored to have the ensemble perform one of her pieces on tour several years ago. Yet having the choir perform a composition like her *Bar xizam* (*Upward I rise*) has been a longtime dream for Betinis, who won the Polyphonos Young Composer Prize for the piece. Commissioned by the Esoterics, a Seattle-based chorus, it uses text by the 14th century Persian lyric poet Hâfez and celebrates a desperate longing to be with God.

“For me, the poem called to mind whole crowds of people, across continents, through the centuries even, rising up — whether in the name of religion, social justice, economic relief, personal healing — all, like Hâfez, longing for something better,” says Betinis, a composer-in-residence with The Schubert Club and The Singers–Minnesota Choral Artists and a McKnight Artist Fellow who has been commissioned by more than 40 music organizations.

REACHING OUT

A growing number of St. Olaf Choir members are pursuing careers as composers, which Armstrong points out is a testament to the excellent composition faculty at St. Olaf, including Timothy Mahr '78 and Justin Merritt, and a legacy of composer-conductors such as Kenneth Jennings '50, John Ferguson, Robert Scholz '61, and Christopher Aspaas '95. Being able to reach out to faculty members and alumni who have a deep understanding of the St. Olaf Choir is one of the gifts of the college, Armstrong says.

Forsberg, for instance, wrote *Prayer of St. Francis* three years ago specifically to fit a need in the choir's program for a piece with instrumentalists. “It's been a joy to be able to go to these composers over the years and say to them ‘This is what I need. Could you write it?’” Armstrong says, adding that he hopes to commission more pieces in the next few years as the choir's centennial approaches.

Often these composers will not only write the requested

“All of my sense of musicality, phrasing, the things you look for, arise out of having been in those St. Olaf Choir rehearsals where you think about the smallest of details.”
— Ralph Johnson '78

She used an auditory phenomenon called the Shepard scale in the piece to create the illusion of a never-ending rising scale. “The music has a very specific structure, moving systematically from confinement to freedom,” Betinis says. “Each of the four voice parts begins to explore a very small musical interval and to gradually expand it. At each soloist's cry of ‘Bar xizam!’ another voice part is ‘freed.’”

Betinis left the piece in its original Persian after realizing that no English translation could come close to the beauty and rhythm written into the original poetry. Current choir member Khashiar Shahbazi '11 has coached the choir in the text, and his grandmother — who is fluent in Persian — recorded a reading of the text for the choir to study.

The piece is really a global expression of praise, Armstrong says, and provides a cross-cultural experience for the students singing it and all those who listen. “Music is another way that we can celebrate the college's mission to help students become responsible global citizens,” he notes. “This is one way of nurturing that.”

piece, but can draw upon their own experiences with the ensemble to tailor a piece specifically to the unique style of the choir. Johnson says the intense, focused relationship that members of the choir have with the music they perform each year provided him with lasting lessons that have shaped his work as a composer. “All of my sense of musicality, phrasing, the things you look for, arise out of having been in those St. Olaf Choir rehearsals where you think about the smallest of details,” he says.

“The experience of singing in the St. Olaf Choir shaped the way I think about music,” says Betinis. “But it also gave me the thrill of working together for a greater goal, the warmth of tradition, delight in the unexpected, and the power of concentrating so intently that it seems for a moment that perhaps nothing exists but a single sound.” 🌿

Music + [Science + Math] = Balanced Lives

St. Olaf students find the combination of music and science strikes just the right chord

David Sandness '10 has long been drawn to science by a curiosity about the biological processes all around us — a desire to know what generates the heartbeat seen on an electrocardiogram or to better understand the ecological cycle that causes the leaves to change color each fall. He has also long maintained a passion for the way singing allows us to express the music in our souls.

The fact that he could pursue science and singing at a college with top-notch programs in both is what drew him to St. Olaf. “I looked at many schools out East, but no schools there seemed to fit my intellectual and professional goals while still allowing for creative, personal, and spiritual growth,” says Sandness, a biology major from Export, Pennsylvania, who plans to pursue a career as a physician. “St. Olaf, with its strong science program and dedication to musical excellence, was the best fit.”

At St. Olaf there's often no separating the singers and scientists on campus. This year 14 of the 75 members of the St. Olaf Choir — nearly 20 percent of the ensemble — are majoring in mathematics and the natural sciences. It's an impressive number that is indicative of the strength of both the music and science programs on campus. St. Olaf is known not only for its outstanding music programs established more than a century ago, but also for its top ranking among the country's baccalaureate liberal arts colleges in the number of students who go on to earn

Ph.D.s. in mathematics and statistics. The college also ranks sixth in chemistry, eighth in physics, and tenth in biological sciences as a feeder for Ph.D.s.

“A number of students choose to come to St. Olaf because they can get a world class education in math and science, yet they can also get a world class experience in music,” says St. Olaf Choir Conductor Anton Armstrong '78.

Looking to carry its nationally recognized programs well into the 21st century, last fall St. Olaf opened the doors of the new Regents Hall of Natural and Mathematical Sciences. The nearly 200,000-square-foot facility features innovative learning spaces explicitly designed to promote the student-faculty interactions for which St. Olaf is known.

“It has been carefully designed by our math and science faculty around our curriculum and the way we teach at St. Olaf today,” says St. Olaf President David R. Anderson '74. “It promotes the kind of active, interdisciplinary learning — among science and non-science majors alike — that will keep St. Olaf a national leader in science education.”

Vocation + Avocation

Music and science have gone hand in hand since the days of the Greek philosopher and mathematician Pythagoras of Samos in the 6th century B.C.E. He believed that through mathematics everything could be predicted and measured in rhythmic patterns.

“The problem-solving skills that science builds for me are key in learning choral music, and the creative skills that choir builds for me are extremely useful in thinking about what science reveals about the world in which we live,” says Gabriel Rholl '10, an environmental studies, German, and political science major from Northfield, Minnesota.

Student-musicians who want to combine their love of music with careers in math, science, or medicine have found St. Olaf to be a perfect fit. “As a science major, I get to study what I love, discovering natural processes and chemical reactions ... and as a St. Olaf Choir member, I get to sing with some really intelligent and accomplished musicians in one of the most prestigious college choirs in the country,” says Rachael Price '10, a biology and music major from Georgetown, Texas.



Pictured are some of the 14 members of the St. Olaf Choir — nearly 20 percent of the ensemble — who spend just as much time in the new Regents Hall as they do in the music building.

The demands placed on a student-musician's time and talent are extraordinary because performance standards are very high. Nonetheless, there is room in the Music Department both for serious musicians who intend to make music their careers and for those who want to make beautiful music while also pursuing careers in science, mathematics, and other fields.

"We are able to be intellectually curious in our studies but artistically whole as people," Sandness says.

Along with its excellence in music, St. Olaf has a well-established track record of distinguished programs in science and mathematics. More than 40 percent of St. Olaf students graduate with a major or concentration in these academic disciplines. Undergraduate research at

St. Olaf is among the best in the nation, and the college is consistently included within elite groups of grant recipients rewarded for excellence in scientific research.

St. Olaf graduates are leaders in science education and research, medicine and public health administration, marine biology and natural habit restoration, biostatistics, and geophysics. And many of them are musicians as well.

"One of the great things I've always enjoyed about teaching the liberal arts is that having the non-music major in the ensemble is leaven to the bread. They bring incredible gifts," Armstrong says. "At the same time, the music helps to make these future scientists, future mathematicians whole as human beings. It's a wonderful celebration of all the gifts the Creator has given us." +

A Dynamic Facility



The new Regents Hall of Natural and Mathematical Sciences at St. Olaf manifests the college's long-held priorities and guiding principles: interdisciplinary work, investigative learning, interaction among faculty and students, innovative educational methodologies, and strong integration of both the liberal arts and the natural world.

The facility recently earned platinum certification — the highest rating attainable — from the U.S. Green Building Council's Leadership in Energy and Environmental Design (LEED) rating system. LEED measures a construction project's use of state-of-the-art strategies for sustainable site development, water savings, energy efficiency, materials selection, and indoor environmental quality. Regents Hall is the largest and most complex academic facility in the nation to earn the prestigious platinum rating.

With features such as a green roof, a rooftop

rainwater collection system, reliance on passive solar lighting, and the minimization of chemical and biological waste, Regents Hall is not simply a model for responsible environmental stewardship but a daily working example of sustainability in practice. Building materials were carefully chosen based on recycled content and lifecycle costs, and the facility's energy need is 60 percent less than the standard energy code model — enough savings to power about 250 homes annually.

Regents Hall is also one of the first major science facilities in the nation designed with an emphasis on "green chemistry," a growing movement that seeks to minimize the hazardous chemical waste produced from laboratory experiments. Laboratory experiments use water-based and nontoxic chemicals, which limits dependence on energy-intensive fume hoods and reduces the amount of exhausted conditioned air.

THE ST. OLAF CHOIR

ANTON ARMSTRONG, CONDUCTOR ~ B.J. JOHNSON, MANAGER

SOPRANO I

Kathryn Baber, Phoenix, Ariz.
nursing
Susan Boyle, Marquette, Mich.
music performance
Kirsten Brown, Mt. Pleasant, Iowa
American studies/family studies/women's studies
Kata Calahan, Edina, Minn.
nursing
*Francesca Cavilia, Glastonbury, Conn.
music performance
Anna Christofaro, Plymouth, Minn.
music performance
Caroline Coggeshall, Los Alamos, N.M.
mathematics/music
Rachael Price, Georgetown, Texas
music/biology
Aline Skogstoe, Norfolk, Neb.
music
Erin Thieszen, Lake City, Iowa
music education

SOPRANO II

Ana Ashby, East Lansing, Mich.
music
Iselin Donaldson, Northfield, Minn.
English/art
Meg Granum, Athens, Ga.
church music
Katelyn Larson, Stillwater, Minn.
music education
Katie Mersch, Overland Park, Kan.
church music/music performance
Elizabeth Rollins, Denver, Colo.
music/English
Anna Shevik, White Bear Lake, Minn.
music education
Lauren Shively, Kirkland, Wash.
music performance/church music
Lynnette Simpson, Louisville, Ky.
music education
Kate Swee, Livermore, Calif.
music education

ALTO I

Katherine Atchison, Sioux Falls, S.D.
English/economics
Kira Fenstermacher, Dayton, Ohio
studio art/art history
Elizabeth Kerstein, Rancho Palos Verdes, Calif.
music performance
Cassandra Bogh, Coralville, Iowa
chemistry/physics
Tegan Palmer, Longmont, Colo.
music education
Kristin Sandness, Export, Pa.
biology/English
Sarah Du Toit Tengblad, Maple Grove, Minn.
women's studies/American studies/media studies
Eliza Wilcox, Cape Elizabeth, Maine
Asian studies/Chinese
Sara Zieglmeier, Rothschild, Wis.
music education

ALTO II

Amanda Balgaard, St. Louis Park, Minn.
English education
Maren Beckman, Shorewood, Minn.
French/history
Caitlin Block, Appleton, Wis.
social work/American racial and multicultural studies
*Emily Chandler, Sumter, S.C.
music education

Sarah Dean, Flower Mound, Texas
music education
Karen Hopper, Longmont, Colo.
music/political science
Sarah Johnson, Chaska, Minn.
biology/chemistry
Amy Lucas, Park Ridge, Ill.
biology
Aileen Wall, Madison, Wis.
theatre

TENOR I

‡Erik Akervik, Duluth, Minn.
music education
†John Andert, Slayton, Minn.
music performance
Gus Connelly, New Brighton, Minn.
theatre/Norwegian
Joseph Kemper, Portland, Ore.
music education
‡Michael Lenz, Apple Valley, Minn.
music/religion
*David Lindquist, Fargo, N.D.
physics/women's studies
Logan Sawtelle, Luverne, Minn.
music performance
Matthew Tollefsrud, Spearfish, S.D.
chemistry
Jake Uban, Stillwater, Minn.
music/China studies

TENOR II

Danny Dahlquist, Sioux Falls, S.D.
music education/linguistics
‡Russell Draeger, Owatonna, Minn.
music education/church music
Ben Henschel, Minnetonka, Minn.
music education
Will Mclean, Duluth, Minn.
music education
David Sandness, Export, Pa.
biology/history
Zachary J. Schwalbach, Hudson, Wis.
music education
Martin Shedd, Ashburnham, Mass.
classics/music
Mari Valverde, Fort Worth, Texas
music theory/composition

BASS I

Christopher Davis, Woodstock, Ill.
theatre/music
Erik Ekstrom, Bend, Ore.
music education
Scott Hansen, Lee's Summit, Mo.
political science
Paul Henderson, Glenview, Ill.
physics
Bryce Kennedy, Portland, Ore.
studio art/music
Matthew Roe, Scottsdale, Ariz.
English/chemistry
Stanford Scriven, Beaverton, Ore.
music performance/music education
Khashiar Shahbazi, Union, Ohio
music education
*‡Derek Trayling, Elgin, Ill.
music performance

BASS II

Brent Amati, Des Plaines, Ill.
music
†Andrew Bourgoin, Conway, Ark.
music performance

Timothy Brendler, Seaside Park, N.J.
church music
Seth Bresky, Easton, Conn.
religion/psychology
Caleb Eboch, Fairfax, Va.
music/political science
Joshua Engelsgerd, Duluth, Minn.
biology/biomedical studies
Konrad Kaltenbach III, Dallas, Texas
family studies/religion
Nicholas Miguel, DeKalb, Ill.
music performance
Isaac Lewis-O'Connor, Lawrence, Kan.
music education
Gabriel Rholl, Northfield, Minn.
German/political science/environmental studies
Samuel Willodson, North Mankato, Minn.
English/Latin

*Denotes section leader

†Piano

‡Percussion

OFFICE OF MUSIC ORGANIZATIONS

B.J. Johnson, *manager*
Terra Widdifield, *assistant manager*
Kevin Stocks, *marketing specialist*
Mary Davis, *performance librarian/mechanical rights administrator*
Miranda Bryan, *assistant to music organizations*
Tim Wells, *administrative assistant*
Phone: 507-786-3179
Fax: 507-786-3527
E-mail: music@stolaf.edu
Website: stolaf.edu/depts/music

CHAMBER ORCHESTRA

Charles Gray, *Director, Violin and Viola*

VIOLIN

Anna Bakk, Medina, Minn.
music performance
Michaela Gansen, Cedar Falls, Iowa
music/French
Katherine Jones, Woodland Park, Colo.
music/theatre
Laurel Lynch, Ester, Alaska
biology/biomedical studies/neuroscience
Hannah Reitz, Northfield, Minn.
music performance

VIOLA

Geoff Carlisle, Happy Valley, Ore.
music/environmental studies
Katherine Fitzgerald, Monument, Colo.
music/Spanish/linguistics

CELLO

Sarah Gingerich, Conway, Ark.
music performance

BASS

Evan Anderson, Golden, Colo.
undecided

OBOE

Ashley Enke, Omaha, Neb.
psychology
Jennifer Anne Stanull, Eagan, Minn.
classics

BASSOON

Ellie Kale, Wrenshall, Minn.
music theory/composition

CHARLES GRAY



Charles Gray is a professor of music at St. Olaf College, where he teaches violin, viola, and chamber music.

Previously a member of the Rochester Philharmonic (New York) and the Grand Rapids Symphony (Michigan), Gray is a frequent performer with

the Minnesota Orchestra and is the conductor of a 45-member orchestra at St. Andrew's Lutheran Church in Mahtomedi, Minnesota. In addition to giving lessons to many middle and high school students, Gray is director of the St. Olaf Summer Music Camp. Last year the American String Teachers Association named him the "Minnesota Master String Teacher of the Year."

Before joining the St. Olaf faculty in 1986, Gray taught at Hope College in Holland, Michigan. He attended Wheaton College, the University of Michigan, and the Eastman School of Music. His major teachers

include Paul Makanowitzky, Sylvia Rosenberg, Atar Arad, and members of the Cleveland Quartet. Gray was violist of the Casella String Quartet, winner of the Cleveland Quartet Competition and the top prize at the Fischhoff Chamber Music Competition. He has performed as a solo recitalist at the Ravinia Festival in Chicago and as a chamber musician at the Aspen, Steamboat Springs, and Breckenridge music festivals in Colorado.

Gray has also delivered solo performances at the national conventions of the American Choral Directors Association and the American Guild of Organists. He has appeared as a violin soloist on National Public Radio's *Performance Today* program and as a viola soloist on PBS. In December 2007 a recording in which he played the violin and viola parts (stacking them) earned a Grammy nomination in the rhythm and blues category. This is the 13th time Gray has toured with the St. Olaf Choir, and he has performed more than 250 concerts as a violin/viola soloist with the ensemble.

SUMMER MUSIC CAMPS AVAILABLE AT ST. OLAF

Young musicians who want to hone their performance skills under the guidance of some of the best music faculty in the nation don't have to wait until the first day of college. The St. Olaf Summer Music Camp provides students who have completed grades 9–12 with conservatory-style musical training.

The camp, which will be held June 20–26, is a performance-based experience that challenges participants to expand and improve their musical abilities. Everyone participates in at least one of the three large ensembles — band, choir, or orchestra — and takes elective classes each day. Classes focus on topics such as ear training, conducting basics, jazz improvisation, and songwriting.

Two private lessons with a member of St. Olaf

College's internationally acclaimed music faculty are also included in the camp. Evening performances include recitals by St. Olaf faculty, counselors, and campers. The camp concludes with a series of recitals on Friday and a concert on Saturday featuring the camp band, choir, and orchestra.

Serious young pianists also may enroll in St. Olaf College's Summer Piano Academy, a camp-within-a-camp that offers piano students an opportunity to work with the college's renowned piano faculty while enjoying the benefits of the larger Summer Music Camp.

More information about the Summer Music Camp and Piano Academy is available by calling 800-726-6523 or visiting stolaf.edu/camps.



ST. OLAF COLLEGE MUSIC DEPARTMENT

- 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**, assistant 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
- David Carter**, professor, cello, string methods, string literature and pedagogy, voice; B.M., St. Olaf; M.M., Oberlin; M.M., D.M.A., Peabody
- 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**, associate professor, violin, viola, Hardanger fiddle, chamber music; B.M., M.M., D.M.A., Illinois
- Julia Elkina**, visiting instructor*, piano; B.A., M.A., Leningrad Conservatory, Russia; D.M.A., Minnesota
- 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
- 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
- Mary Martz**, instructor*, voice; B.S., Minnesota State University-Moorhead
- Harriet McCleary**, instructor*, voice; B.M., B.M.E., Texas Christian; M.M., Westminster Choir College; 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**, assistant 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
- 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
- Matthew Rahaim**, visiting assistant professor, world music (ethnomusicology); B.A., Wesleyan; M.A., Ph.D., California-Berkeley
- 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
- Margaret Rowland**, visiting professor*, theory; B.M., British Columbia; M.A., Ottawa; M.M., Indiana; D.M.A., Minnesota
- Marie Rule**, (Sem. I) instructor*, music history; B.A., Gustavus Adolphus; M.M., Ph.D., (ABD) Illinois
- Kay Sahlin**, instructor*, flute, chamber music; B.A., St. Olaf
- 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 Choir College
- Herbert Winslow**, instructor*, French horn; B.M., Curtis Institute of Music
- 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*



How do media and the arts further — or hinder — the church's work?

This question will be explored during the St. Olaf Conference on Worship, Theology, and the Arts (CWTA), which will be held July 19–23 at St. Olaf College. The theme of the 2010 conference is “The News and The Good News,” featuring nationally recognized musicians, scholars, and theologians from a variety of denominations who will examine their work through daily worship, seminars, art, and choral music.

A number of in-depth seminars will focus on church music. Anton Armstrong '78, professor of music at St. Olaf College and conductor of the St. Olaf Choir, will collaborate with Assistant Professor of Music Christopher Aspaas '95 to lead a session for choir conductors. John Ferguson, professor of organ and church music at St. Olaf, will deliver a seminar on improvising during hymn accompaniment, and Todd Wilson, head of the organ department at the Cleveland Institute of Music and widely regarded as one of the finest concert organists, will focus on the practical aspects of liturgical organ playing.

Helen Kemp, a well-known children's choir clinician, will contribute to the in-depth seminar on conducting youth choirs that will be led by Heather Williams Potter, associate conductor of the Charlotte Children's Choir in Charlotte, North Carolina. Other seminars include conducting handbell choirs and ethnic percussion in the church.

Three staff members of the *Christian Century*, one of America's finest journals of religious news and commentary, will join the CWTA faculty.

- Editor and publisher **James Buchanan**, also the senior pastor at Chicago's historic Fourth Presbyterian Church, will preach at morning worship services.
- **Jayson Byassee**, director of the Center for Theology, Writing, and Media at Duke Divinity School, will discuss how the worldwide connectivity provided by the Internet impacts the church's work.
- **Jill Peláez Baumgaertner**, professor of English and dean of Humanities and Theological Studies at Wheaton College, will explore poetry and fiction by writers of faith. Noted hymn writer Carl Schalk will contribute to her seminar, conducting parts of his new choral suite incorporating poetry by Baumgaertner.

Youth and teen singers entering grades 4–12 are also invited to participate in Choir Connection, a weeklong program of song, music education, Bible study, and recreation that runs concurrently with the CWTA conference. Kenney Potter will conduct the Teen Choir and Heather Williams Potter will conduct the Youth Choir.

For more information or to register visit stolaf.edu/events/cwta or call 800-726-6523.

About ST. OLAF



A liberal arts education at St. Olaf provides students with the skills to succeed in valuable careers. But our main purpose — rooted in the depth of a major course of study and the breadth of a general education — is to help students become effective citizens in an increasingly fast-moving and complicated world.

Founded in 1874 by Norwegian Lutheran immigrants, St. Olaf is a nationally ranked liberal arts college of the Evangelical Lutheran Church in America located in historic Northfield, Minnesota. Its 3,000 students are drawn to St. Olaf from 50 states and 30 other countries. The student-faculty ratio of 12.8:1 encourages individual learning and teaching, while the residential nature of the 300-acre campus helps students become part of an enduring community that takes pride in its traditions and innovations.

St. Olaf students work closely with dedicated professors who challenge them to grow in mind, body, and spirit.



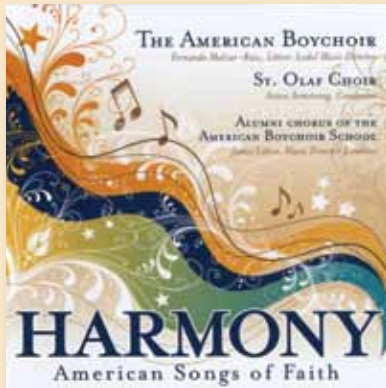
They have the opportunity to conduct graduate-level research, study abroad in nearly every corner of the world, perform in some of the world's great concert halls, and contribute to athletic championships.

In addition to our world-class programs in music and mathematics, St. Olaf is recognized for its innovative approaches to undergraduate science education, long-standing engagement in global education, and commitment to environmental sustainability. The college also takes pride in its record of academic excellence, which includes the following highlights:

- St. Olaf ranks eighth overall among baccalaureate colleges in the number of graduates who go on to earn doctoral degrees.
- St. Olaf has had nine Rhodes Scholars. Two St. Olaf seniors were selected in the 2008 awards competition. Over the past two decades, only two other liberal arts colleges have had the honor of having two selections in a single year.
- Two St. Olaf students were named Fulbright Scholars for 2009–10. Since 1990, 74 St. Olaf students have received prestigious Fulbright scholarships.
- More than two-thirds of St. Olaf students study abroad before graduating.
- St. Olaf consistently ranks as one of the top 25 small colleges and universities in the nation in the number of graduates who serve in the Peace Corps. For 2009, St. Olaf placed second among its peers in current Peace Corps volunteers.
- St. Olaf had 37 National Merit Scholars in the freshman class that arrived on campus in the fall of 2009. In 2008, with 53 scholars, St. Olaf ranked third among liberal arts colleges and 47th overall among the more than 3,000 accredited four-year colleges and universities in the nation in the number of merit scholars in that year's class.
- St. Olaf has earned six Academic All-American selections: three in baseball and one each in football, volleyball, and women's track and field. 🐣

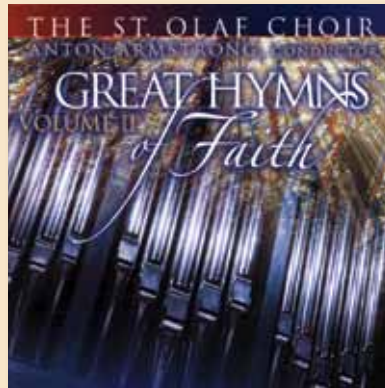
CDs AND DVDS FEATURING THE ST. OLAF CHOIR FROM
ST. OLAF RECORDS

AVAILABLE IN THE LOBBY AT MOST CONCERTS



Harmony: American Songs of Faith

The American Boychoir School (ABS) of Princeton, New Jersey, and the St. Olaf Choir have shared the common goal of perusing choral excellence. The conductor emeritus of the American Boychoir, James Litton, has been a close colleague of ABS alumnus and current St. Olaf Choir Conductor Anton Armstrong throughout the span of his career. The two have collaborated with the current conductor, Fernando Malvar-Ruiz, in this recording project that includes singers from the ABS alumni choir, the American Boychoir, and the St. Olaf Choir. *Harmony: American Songs of Faith* features choral arrangements of well-known hymns and spiritual songs like *This Little Light of Mine*, *Amazing Grace*, and *America the Beautiful*.



Great Hymns of Faith: Volume II

The long-awaited follow-up to *Great Hymns of Faith: Volume I*. New songs of faith include *All Hail the Power of Jesus' Name*, *How Can I keep From Singing*, *I Was There to Hear Your Morning Cry*, *Lift Up Your Heads*, *In the Bleak Midwinter*, *Hope for Resolution*, *The Hills Are Bare at Bethlehem*, *Hark! The Herald Angels Sing*, *My Faith Looks Up to Thee*, *When Peace Like a River*, *Lamb of God*, *The Church's One Foundation*, *The King of Love My Shepherd Is*, *Holy, Holy, Holy*, *Jesus Loves Me*, *Amazing Grace*, *This Little Light of Mine* and *Go, My Children*.



My Soul's Been Anchored in the Lord

This CD features a sweeping array of hymns, sacred songs, and spirituals sung with the passion and musicality for which the St. Olaf Choir is known. Songs include: Bach's *Der Geist hilft unsrer Schwachheit auf*, Gretchaninof's *Our Father*, Forsberg's *Fairest Lord Jesus*, Penderecki's *Stabat Mater*, Whitacre's *Water Night* and Hogan's *My Soul's Been Anchored in the Lord*.



A St. Olaf Christmas in Norway, CD and DVD

These recordings feature the St. Olaf Choir and the Nidaros Cathedral Girls Choir from Trondheim, conducted by Vivianne Sydnes with noted Norwegian mezzo soprano Randi Stene. Filmed and recorded in 2005 during the choir's tour of Norway, the concert commemorates the centennial of Norway's independence and the cultural roots of St. Olaf College. This one-hour holiday special is a co-production of St. Olaf College and NRK, the public broadcasting network of Norway, in association with Twin Cities Public Television.



NEW

Repertoire for Mixed Voices Volumes I and II

The second in a series of recordings from live concerts of St. Olaf's distinct repertory is now available.

Volume 2: *Jubilate Deo*, Lassus; *Elohim Hashivenu*, Rossi; *Singet dem Herrn*, Bach; *Light's Glittering Morn*, Parker; *Conversion of Saul*, Stroope; *Arroz con Leche*, Guastavino

Volume 1: *Missa Brevis in B-flat Major*, Mozart; *Schaffe in mir, Gott*, Brahms; *Mass for Double Choir*, Martin; *A Boy and a Girl*, Whitacre; *O My Luve's Like a Red, Red Rose*, Clausen



NEW

Christmas Festival 2009: Light of All Creation ... Scatter the Darkness

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2010 Winter Tour

Ticket information available at stolaftickets.com

THE ST · OLAF CHOIR

ANTON ARMSTRONG · CONDUCTOR

WEEKEND TOUR

Saturday, January 23, 7:30 p.m.
Rochester, Minnesota
The Church of St. John
the Evangelist

Sunday, January 24, 3 p.m.
Mankato, Minnesota
Bethlehem Lutheran Church

MAIN TOUR

Friday, January 29, 7:30 p.m.
La Crosse, Wisconsin
St. Paul's Lutheran Church

Saturday, January 30, 4 p.m.
Chicago, Illinois
Fourth Presbyterian Church

Sunday, January 31, 4 p.m.
Kalamazoo, Michigan
Chenery Auditorium

Monday, February 1, 7:30 p.m.
Cleveland, Ohio
Severance Hall

Tuesday, February 2, 7:30 p.m.
Rochester, New York
Roberts Wesleyan College
Hale Auditorium

Wednesday, February 3, 7:30 p.m.
Worcester, Massachusetts
Mechanics Hall

Thursday, February 4, 7:30 p.m.
New Haven, Connecticut
Yale University, Battell Chapel

Friday, February 5, 7:30 p.m.
Princeton, New Jersey
Princeton University Chapel

Sunday, February 7, 3 p.m.
New York, New York
Carnegie Hall
Stern Auditorium/Perelman Stage

Monday, February 8, 7:30 p.m.
Philadelphia, Pennsylvania
Kimmel Center for the
Performing Arts, Verizon Hall

Tuesday, February 9, 7:30 p.m.
Pittsburgh, Pennsylvania
Heinz Hall

Wednesday, February 10, 7:30 p.m.
Fort Wayne, Indiana
First Presbyterian Church

Thursday, February 11, 7:30 p.m.
Grand Rapids, Michigan
Fountain Street Church

Friday, February 12, 7:30 p.m.
Palos Heights, Illinois
Trinity Christian College
Ozinga Chapel

Saturday, February 13, 7:30 p.m.
Owatonna, Minnesota
Trinity Lutheran Church

Sunday, February 14, 3:30 p.m.
Northfield, Minnesota
St. Olaf College
Boe Memorial Chapel

SPRING CONCERTS

Friday, March 5, 4:45 p.m.
Minneapolis, Minnesota
Orchestra Hall
*North Central Division
Conference of the American
Choral Directors Association
(open only to conference registrants)*

Thursday, April 22, 7:30 p.m.
Minneapolis, Minnesota
Orchestra Hall
*St. Olaf Choir with the Minnesota
Orchestra*

Friday–Saturday, April 23–24, 8 p.m.
Minneapolis, Minnesota
Orchestra Hall
*St. Olaf Choir with the
Minnesota Orchestra*

Saturday, May 29, 8 p.m.
Northfield, Minnesota
St. Olaf College
Skoglund Auditorium
Celebration Weekend Concert