

The St. Olaf College Department of Music presents:

The St. Olaf Orchestra

STEVEN AMUNDSON, conductor

Kay Sahlin, flute

Saturday, May 29, 2010 ~ 3:00 p.m.

Skoglund Auditorium

The Program

***Les Préludes*, Symphonic Poem No. 3**

Franz Liszt (1811-1886)

Known as one of the finest virtuoso pianists of all time, Franz Liszt was an equally accomplished composer and conductor. As a Radical Romantic and the founder of the New German School, he frequently wrote programmatic music and pushed the boundaries of tonality, defying the Conservative reliance on more reserved absolute music. Liszt was highly influential on younger composers; his impact is evident in the music of Richard Wagner (his son-in-law), Richard Strauss, and Jean Sibelius, among others. Liszt was the first to use the term “Symphonic Poem” to refer to the one-movement programmatic works that are associated with the Radical Romantics. His most well-known Symphonic Poem, *Les Préludes*, was composed in 1848 and premiered in 1854 in Weimar with the composer conducting.

Liszt was strongly influenced by various literary traditions. *Les Préludes* was originally composed as an overture to a choral setting of Joseph Autran’s *The Four Elements*. After its composition, Liszt became familiar with Alphonse de Lamartine’s writing and decided to turn away from *The Four Elements* and instead associate Lamartine’s *Poetic Meditations* with his new piece. In the first publication of the score, Liszt included the following epitaph:

What is life but a series of preludes to that unknown song whose first solemn note is sounded by Death? Love is the enchanted dawn of every life, but what person is there whose first delights of happiness are not dissipated by some storm, a storm whose fatal blast dispels his youthful illusions, destroying his altar as though by a stroke of lightning? And what wounded soul, after the cruel storm, does not attempt to assuage its memories in the pleasant solitude of rural life? Nevertheless, man does not long allow himself the sweet quiet offered in Nature’s bosom. When the trumpet sounds the alarm, he hurries to take up his post, no matter what struggle summons him, in order that in battle he may regain full confidence in himself and his powers.

A three-note motive — a descending minor second followed by an ascending fourth — provides the basis for each of the major themes in the piece. These themes form four main sections derived from the Lamartine poem: The first is reflective of “Spring and Love,” the second of the “Tempests of Life,” the third the “Consolations of Nature,” and the last, “Struggle and Victory.” The final section ends in pure, heavenly, C major triumph, complete with a plagal (“Amen”) cadence. The work is truly a *tour de force* for the entire ensemble, showing off the virtuosity and lyricism of each section while simultaneously employing the rich harmonies and colors one associates with Liszt’s style.

Symphony No. 6 in B minor: *Pathétique*, Opus 74

II. Allegro con grazia

IV. Adagio lamentoso

**Peter Ilyich Tchaikovsky
(1840–1893)**

Although Tchaikovsky’s fourth and fifth symphonies had been immediately adopted into the orchestral canon and hailed as masterpieces of the traditional Romantic symphony, the audience at the sixth symphony’s premiere in 1893 received the composition only

half-heartedly. But the sixth, or *Pathétique*, was radically different, most notably because of the final movement's pianissimo ending by cello and bassoon — an end that echoed the opening bars instead of “declaring victory,” as in the fourth and fifth symphonies. In a letter to his publisher, Tchaikovsky wrote, “It is very strange about this symphony. It is not exactly a failure but it was received with some hesitation.” He would be dead in nine days. Had his turbulent final years stoked his music with a premonition of death or had he simply contracted cholera from a glass of water while in his prime?

Only one year earlier, pressure had been mounting for a new Tchaikovsky masterpiece. He had taken a tour of Britain and the Americas in 1891, during which he was surprised to find his music in wide circulation. On the tour, Tchaikovsky received an honorary doctorate from Cambridge and (to his own smug pleasure) bested a Saint-Saëns composition with one of his own in front of a British crowd. Soon after returning to Russia, the St. Petersburg press announced the composer's forthcoming Symphony No. 6 — a full year before the premiere. Russia's most beloved composer had not yet written a note of what would be his self-proclaimed greatest work.

The first performance of *Pathétique* after Tchaikovsky's death took place on Nov. 6, 1893, on a stage framed by black velvet curtains and the composer's death mask. According to one observer, the mood was one of “voluptuous gloom,” and this time the audience reverently received the work as a genius' swan song. This performance became fodder for scholarly speculation that Tchaikovsky had written his final symphony — amidst personally turbulent times — to predict his own death. Different theories relate the symphony to the Russian Mass of the Dead (four of the Tchaikovsky's close friends died in 1893) and even to the composer's socially condemned homosexuality. But perhaps most distressing of all to Tchaikovsky was the end of a 12-year relationship with Nadezhda von Meck, his closest friend and sponsor. The friendship, ended by von Meck, had produced some 300 letters annually. Drama and myth aside, Roland Wiley of the New Grove Encyclopedia of Music perhaps best expresses how Tchaikovsky embraced his fatefully dark life in his final years:

“Implicit was a sense of farewell, stimulated by his contemplation of death, and expressed in a range of images from pessimistic to utopian. When his day came, he would depart this earth with many worldly duties still in prospect. The Sixth Symphony engages the dark corners of life but also hopes for the best. He was more alive than ever, drafting ‘The Queen of Spades’ in 43 days, ‘Sleeping Beauty’ in 40, and the Sixth Symphony in 24.”

Movement two is in the expected relative major key but not the expected meter — a pseudo waltz in 5/4 time. Charming and lilting, the storm of the first movement has all but passed.

Never before had a finale of a symphony taken on the guise of a grief-laden adagio. The tempo marking of the fourth movement is adagio lamentoso. Most of the themes sink downward into gloom. A few climaxes attempt a respite from darkness, but the music finally plunges into submission to the opening drone in low strings. The actual meaning of this haunting last movement may be unknown, but it can still resonate with the pain of life known to every listener.

Andante for Flute and Orchestra in C major, K. 315

W. A. Mozart (1756-1791)

Kay Sahlin, flute

Wolfgang Amadeus Mozart is without a doubt one of the most recognized names in classical music. He was a gifted composer in any style and was influential in the development of the instrumental concerto as we know it today. His Andante in C major for Flute was likely written as a replacement for the longer second movement of his Flute Concerto in G Major. The work was commissioned by entrepreneur and amateur flautist Ferdinand De Jean.

The Andante is in sonata form, in which Mozart frequently wrote. The scoring is for solo flute, two oboes, two horns and strings. The opening five pizzicato notes in the strings are an important motive that sets off the sections of the piece, although each time it returns in a slightly different form. The writing for solo flute is reminiscent of a Mozart aria — the soprano soaring above the orchestra, executing scalar runs and arpeggios without a hint of effort.

Symphonie Fantastique

Hector Berlioz (1803-1869)

Marche au supplice (“March to the Scaffold”)

Songe d’une nuit de sabbat (“Dream of a Witches’ Sabbath”)

Hector Berlioz was born in 1803 into the family of a wealthy country doctor in La Côte-Saint-André, France. His early musical instruction was on flute and guitar, and his earliest compositional studies were entirely self-directed. Inspired by his admiration for a young woman six years his senior, he wrote a number of Italian romances, one of which survives as the opening melody (heard in the first violins) to his *Symphonie Fantastique*. Although his passion for music was strong, it was his father’s wish that he pursue a career in medicine, and so he moved to Paris to attend medical school. The ready access to performances, teachers, and musical scores served only to increase Berlioz’s musical drive and led him eventually to leave medical school and enroll in the Conservatoire.

In Paris, Berlioz was exposed to three of his greatest influences: the plays of William Shakespeare, the British actress Harriet Smithson — whom he later married — and the symphonies of Ludwig van Beethoven. Up to this point, his compositional output had focused on vocal genres; it was only after hearing the power conveyed in Beethoven’s third and fifth symphonies that Berlioz knew he would need to explore the vast potential of orchestral composition.

Symphonie Fantastique was composed early in 1830. The program depicts “five scenes in the life of an artist,” ostensibly Berlioz. The *idée fixe* mentioned in his program is none other than Harriet Smithson, with whom he had been in love since observing her in the role of Ophelia in Shakespeare’s *Hamlet* three years earlier. Although they had never met, Berlioz was consumed by his love for her. She was the constant object of his thoughts and desires, transformed into music in the *idée fixe*. The theme is initially heard in first violins and flute in the allegro of the first movement, and it is developed in each of the subsequent movements.

In *Symphonie Fantastique*, Berlioz made a significant contribution to the development of the symphony, especially through his departure from the traditional four-movement form, incorporation of a program, the size of the orchestra, and innovations in orchestration. Given the similarity of these features to works from much later in the nineteenth century, it is astounding that it was written only four years after the premiere of Beethoven's Ninth Symphony and three years before the birth of Johannes Brahms. Berlioz's own program notes, taken from the first publication of the score and translated by Edward T. Cone, are reproduced here.

Part IV

"March to the Scaffold"

Convinced that his love is unappreciated, the artist poisons himself with opium. The dose of the narcotic, too weak to kill him, plunges him into a sleep accompanied by the most horrible visions. He dreams that he has killed his beloved, that he is condemned and led to the scaffold, and that he is witnessing his own execution. The procession moves forward to the sounds of a march that is now somber and fierce, now brilliant and solemn, in which the muffled noise of heavy steps gives way without transition to the noisiest clamor. At the end of the march, the first four measures of the *idée fixe* reappear, like a last thought of love interrupted by the fatal blow.

Part V

"Dream of a Witches' Sabbath"

He sees himself at the sabbath, in the midst of a frightful troop of ghosts, sorcerers, monsters of every kind, come together for his funeral. Strange noises, groans, bursts of laughter, distant cries which other cries seem to answer. The beloved melody appears again, but it has lost its character of nobility and shyness; it is no more than a dance tune, mean, trivial, and grotesque: it is she, coming to join the sabbath. A roar of joy at her arrival. She takes part in the devilish orgy. Funeral knell, burlesque parody of the *Dies irae* [chant from the Requiem mass], sabbath round dance. The sabbath round and the *Dies irae* combined.

—Program notes for Liszt, Berlioz, and Mozart by Isaac Chaput '10.
Program notes for Tchaikovsky by H. Grant Randall '07 and Luke Varland '08

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.



Kay Sahlin admits to being one who doesn't often make long-term plans. "I've had a lot of really good things come my way," she says, "but none of them were necessarily part of a grand plan." Sahlin began teaching flute at St. Olaf on a part-time basis in 1979 when Donald Berglund, director of the St. Olaf Orchestra and a flute instructor at the college, retired. The role expanded over time to include advising students, coaching chamber music, and managing the full-flute studio. Career highlights, says Sahlin, have included bringing professional flutists Geoffrey Gilbert, Peter Lloyd, and William Bennett to St. Olaf for weeklong summer masterclasses in the 1980s and

'90s. As she looks toward retirement, it is the interactions with and energy of the students she'll miss most of all. "Teaching and learning are the opposite sides of the same coin," she explains. "As you teach you are learning. There are countless times I've been in a lesson and I think of a way to problem solve a passage I hadn't tried before." She also notes the joy of watching flute players develop as musicians. "It's exciting when I hear students 'get it,' when they really learn to spin a phrase and communicate through their instruments." With that sentiment, it comes as no surprise that Sahlin doesn't plan to pack away her flute anytime soon. Even as she leaves St. Olaf this spring she expects to continue teaching private lessons, and of course, continue playing herself.

—Linnae Stole '10

Seniors



—Photo: Ben Hovland, '11

1st row: Katherine Jones, Michaela Gansen, Kara Erstad, Hannah Reitz, Ellie Kale, Olivia Bailey, Mary Elise Hahn, Sarah Rinehart, Paul Sauvey; **2nd row:** Allison Bengfort, Emily Morris, Vanamali Medina, Elizabeth Knapp, Brita Johnson, Joseph Mitchell, Bern Youngblood, D.J. Erickson;

3rd row: Anna Bakk, Clayton Smith, Isaac Chaput, Michael Murchison, Dan Larson, Kiersten Hoiland, Geoff Carlisle, Corinne Mona

Not pictured: Erin Bonawitz, Eric Heimsoth

Senior Biographies

Olivia Bailey is a nursing major and four-year member of the St. Olaf Orchestra. Last year she spent a semester in Brussels, where she lived and spoke French with a delightful and loving Belgian family. She has enjoyed organic farming around the world, including Norway and France. Originally from the northwest peninsula of Washington state, Olivia was born to hike, bike, and camp in the grey, damp, and drizzle. She dreams of not owning a car. Thanks to her preoccupation with French and art, Olivia will be adding a fifth year to her St. Olaf experience.

Anna Bakk, a bachelor of music violin performance major from Medina, Minnesota, does not like writing this bio, because it means her four years at St. Olaf are almost done! Some of her favorite St. Olaf memories include: touring all over the U.S. and Spain with the St. Olaf Orchestra, playing in Carnegie Hall with the St. Olaf Choir, perfecting the art of late night “jamming” with many awesome musical friends, a missions trip to Nicaragua, making orchestra tourbooks!, and being on orchestra council with some of the most ridiculous boys ever. She also loved playing her very first early morning softball game, playing violin on several St. Olaf worship teams, JCing in Ellingson, discovering she did NOT fail first year music theory (thanks SMA!), and CHRISTMAS FEST!! Next year she’s moving back to the Twin Cities for a year to freelance, teach violin lessons, apply to music graduate schools, and experience going to bed before midnight. She’s so grateful to God for bringing her to St. Olaf, and can’t wait to see where the adventure of life will take her post graduation.

Allison Bengfort is a religion major from Davenport, Iowa, and a four-year member of the St. Olaf Orchestra’s violin section. Her fondest memories of her orchestra experience include going on tour, playing hacky sack before every rehearsal, and playing Early Morning Softball in the spring. While at St. Olaf, Allison has participated in Collegiate Chorale, Neuroscience Club, Volunteer Network, and Reaching Our Goals (a mentoring program), and she has interned at the Community Action Center of Northfield and Ruth’s House of Hope in Faribault. Next year, she plans to continue her work in human services while living in Minneapolis with other former orchies.

Erin Bonawitz of Myrtle Beach, South Carolina, has enjoyed her time performing with the St. Olaf Orchestra as well as the St. Olaf Band. After graduating with a bachelor of arts in music, she is moving to England to volunteer in the Young Adults in Global Mission program through the ELCA. She will be, among other things, teaching children between the ages of five and eleven, playing her harp on the subway, and avoiding steak and kidney pie at all costs. Her dream after life abroad is to attend graduate school for arts management and manage a symphony in a temperate climate.

Racking up frequent-flyer miles traveling from his home in Happy Valley, Oregon, **Geoff Carlisle** has played in the St. Olaf Orchestra for four years, serving as principal viola, tour soloist, Sophomore Representative, and Vice President. While Geoff has enjoyed his viola pursuits, he also has also cherished singing in the Chapel Choir, Viking Chorus, Early Music Singers, Lyric Opera production of *Utopia: Limited*, and the “Video Games Live” concert with the Minnesota Orchestra. When not pulling dulcet tones out of his viola, Geoff also participates in the Student Senate as Environmental Senator, in addition to numerous environmental and campus awareness organizations. Graduating with majors in music and environmental studies, he will be joining Teach For America as a corps member in the Mississippi Delta.

Isaac Chaput, a bachelor of music general music major from Mansfield Center, Connecticut, has been a member of the St. Olaf Orchestra violin sections for four years. This year, he has had the pleasure of

serving as the principal second violin. Since his junior year, he has been the ensemble's student manager. To many members of the orchestra that translates to: "the guy who bosses me around," but there really is much more to it! Isaac has also been writing program notes for the orchestra since his junior year. In addition to his duties with the Orchestra, he has played treble and tenor violas da gamba and Baroque violin with the Collegium Musicum since his sophomore year. He has also been very active with chamber music, performing with various string quartets, piano trios, and string duos in the past four years. After graduating, Isaac will move to Minneapolis to live with two former members of the St. Olaf Choir (!), where he will work a "real job" and be a freelance violinist. In the future, Isaac might pursue a graduate degree. Don't bother asking "In what?" The only answer you'll receive is a panicked look, followed by a dash for the door.

Four years ago this fall, **D.J. Erickson** of Bloomington, Minnesota, came to St. Olaf intending to major in English education. Four other majors and a whole heck-of-a-lot of fun later, D.J. will graduate in a few days with a major in English. Since his first year in 2006, he has had both the joy and privilege of playing percussion in both the St. Olaf Orchestra and the St. Olaf Band. Besides music and literature, D.J. takes an avid interest in puns. Last year, he submitted ten of his favorite plays-on-words to the American Pun Society National Contest, a competition he hoped to win, but — unfortunately — no pun in ten did. This failure aside, he looks forward to gainful employment next year in the Twin Cities as an AmeriCorps volunteer with a nonprofit organization called Admission Possible.

Kara Erstad is a music education major from Minnetonka, Minnesota, and a two-year member of the St. Olaf Orchestra VIOLA section. She was also a two-year member of the Philharmonia orchestra, serving as their student manager for a year. She has enjoyed being able to play in quartet, wake up with the sun for early morning softball, and co-conduct Naknefeler, a student run string orchestra. Kara's biggest passion in life lies in teaching. After graduation, she will embrace her passion by working at a local preschool followed by a semester of student teaching this fall. Upon acquiring her teaching license, Kara will embark on a journey to change the world one child at a time.

Michaela Gansen, a four-year member of the St. Olaf Orchestra, is graduating with degrees in both music and French. She has served as the music librarian for this ensemble for the past few years. While at St. Olaf, she has enjoyed playing chamber music with Team Quartet as well as babysitting for the Aspaas rugrats. She plans to return to her hometown of Cedar Falls, Iowa to attend the University of Northern Iowa for violin performance with the eventual goal of teaching at the college level.

Elise Hahn, a three-year member of the St. Olaf Orchestra, is graduating with a degree in social work. In her three years at St. Olaf she has served as an executive member of the social work and family studies student organization, volunteered at the Northfield Retirement Community and the Greater Minneapolis Crisis Nursery, played in a quartet, and participated in church activities. A native of Cedar Falls, Iowa, Elise moved to Minneapolis last week and started her graduate studies towards a clinical Master of Social Work degree. Eventually, Elise would like to pursue a career working with young families, specifically in case management and counseling with single mothers involved in the child protection system.

Eric Heimsoth is a four-year member of the St. Olaf Orchestra percussion section from Grinnell, Iowa. He will be graduating with a degree in theatre and a women's studies concentration. In addition to playing with the orchestra, Eric has been in several theatrical productions and spent two years as a member of the club cycling team. His future plans include moving to Minneapolis and becoming a

starving actor/musician. He is not entirely sure how the women's studies and cycling will help him in this pursuit, but it seemed like a good idea at the time.

Kiersten Hoiland of Park Ridge, Illinois, is a three-year member of the St. Olaf Orchestra and will be graduating with a double major in music and interior architecture and design, the latter of which she designed through the Center for Integrative Studies. Highlights of her St. Olaf career include touring with the St. Olaf Orchestra, JCing in Kildahl, choosing C major, dressing up for early morning softball, organizing cousin dinners, and testing her culinary aptitude with caf creations. She also participated in Manitou Singers, Philharmonia, the *La Finta Giardiniera* pit orchestra and Team Quartet. In the fall, Kiersten will be moving to Pittsburgh to begin graduate studies in interior architecture at Chatham University in addition to playing in a community orchestra and maintaining a private violin studio.

Brita Johnson is a violist and sociology/anthropology major from Anchorage, Alaska. She has played three years in the St. Olaf Orchestra, one year in Philharmonia, six semesters in string chamber ensembles, five months improvising with fellow musicians on the Global Semester, several late nights accompanying dance concerts, and a few Sunday afternoons spinning tunes on KSTO. Her favorite nonmusical things include sand volleyball, South Africa, red bell peppers, and dinosaur piñatas. Brita is pretty good at dealing with vague plans, and is thus looking forward to an adventure-filled gap year before pursuing graduate study in anthropology and museum studies.

Katherine Jones is a double major in theatre and music and has spent four wonderful years as a member of the St. Olaf Orchestra 1st violin section. After graduation, she plans to enjoy a brief hiatus at home in Woodland Park, Colorado before continuing on to graduate school. While she has found her studies at St. Olaf to be both enlightening and inspiring, she plans to take her life in a whole new direction with studies in international affairs and film production/directing. She hopes to one day enjoy a prestigious career in film and looks forward to her first academy award for best picture.

Eloise Kale is graduating with a bachelor of music degree in theory and composition. She is going to begin the application process for graduate school in theory in the fall of 2010. In the meantime, she will be returning to her hometown of Duluth, Minnesota, and getting married in June. While at St. Olaf she has participated in Norseman Band, Philharmonia, and the St Olaf Orchestra. She also enjoys putting her technique classes to use in Naknefeler orchestra where she plays the violin, and Valhalla Band where she plays anything needed.

Elizabeth Knapp is a music education major who plays cello and has been a member of both the St. Olaf Orchestra and Philharmonia. At St. Olaf she has actively played in Team Quartet, conducted and played violin and viola in Naknefeler (a student run string ensemble), successfully sold Neon St. Olaf Sunglasses, has been the orchestra CD seller, and worked for residence life as a Junior Counselor. Next year, she plans on student teaching abroad in India where she will be teaching in a general music classroom at Woodstock International School. While in India she hopes to explore the Himalayas, avoid getting rabies from a monkey, and find a pet elephant that she can bring back home with her to Alaska. Once she is done student teaching she plans on moving back to her hometown of Anchorage, Alaska and finding a job at an elementary school.

Dan Larson is a music and chemistry major from Minnetonka, Minnesota. He is finishing his third season with the St. Olaf Orchestra and is proud to be serving as its president this year. At St. Olaf he has enjoyed his time spent in many performing groups including the St. Olaf Tuba/Euphonium Ensemble,

the St. Olaf Brass Choir, and several stellar brass quintets. In the future, Dan plans to work for a year before pursuing medical school while always keeping his music active.

Vanamali Medina of Clarksdale, Arizona, will graduate with a bachelor of music in flute performance and is a one-year member of the St. Olaf Orchestra. Some of her other college activities have been three years in the St. Olaf Band, four years in Collegium Musicum, three years directing the Flute Choir, and as many music history classes as she could fit in. Her future plans include a short break consisting of cooking, video games, and reading before leaving to pursue a master's degree in flute performance in the fall at the University of British Columbia with the eventual goal of teaching and performing professionally.

Joseph Mitchell is a music and Spanish major from Minneapolis, Minnesota. In addition to his four years as a violinist with the St. Olaf Orchestra, he has also been an active member of the Hispanic/Latino Student Organization *Presente*. Joseph will be spending the next year working for Minnesota Public Radio as an intern for the program "Performance Today" and volunteering his Spanish skills to help advance the local Latino community. His long-term goal is to work for radio stations and records labels.

Corinne Mona of Severna Park, Maryland, is a three-year member of the St. Olaf Orchestra and a four-year member of the St. Olaf Band. She has enjoyed playing flute and piccolo in both ensembles. With her majors in music and French, she was able to study abroad in France and to explore the French flute school for a semester. She plans to pursue a master's degree in music performance at the Grieg Academy in Bergen, Norway next year. She hopes that music, languages, and pinnipeds will all have a place in her near future.

Emily Morris of Kennett Square, Pennsylvania, is a nursing major with a passion for music. She has participated in St. Olaf music ensembles including the St. Olaf Band, Chapel Choir, and the St. Olaf Orchestra. During her college years, Emily's travel lust has led her to France, Nicaragua, and Tanzania. When the weather permits, she enjoys hiking, biking, and canoeing in the outdoors. You betcha Emily has had fun at St. Olaf practicing her "Minnesota Os," trying Norwegian food, and freezing in the wintertime. After graduation, she plans to move to Georgia and work as a neurology nurse. Emily is excited to meet some southern sweethearts, bask in the warm sunshine, and try some good ol' biscuits with gravy.

Michael Murchison, originally from Laurel, Maryland, is a four-year member of the St. Olaf Orchestra trombone section. He is a music major with an emphasis in music history and a multicultural studies (ARMS) concentration. Michael has thoroughly enjoyed his time at St. Olaf where he has performed with trombone choir, Boe Brass quartet, and Messingsborg brass quintet and been a leader with InterVarsity Christian Fellowship and Selah. In addition, Michael has been a worship leader and volunteered with high school students at Emmaus Church in Northfield. Next year, Michael will travel to South America with fellow music major Eric Sayre to teach music in Guyana through the Lutheran church. (We're looking for donated used brass instruments!)

Hannah Reitz, a four-year member of the St. Olaf orchestra, is graduating with distinction in violin performance. She has served as concertmaster of the orchestra for two years, and has been actively involved in working with the Philharmonia string players this past year. She has honed her hardangar fiddle skills over four years on the Hill, has been happily participating in performances of new compositions, lesser played chamber works, and conducting and performing in student ensembles. At

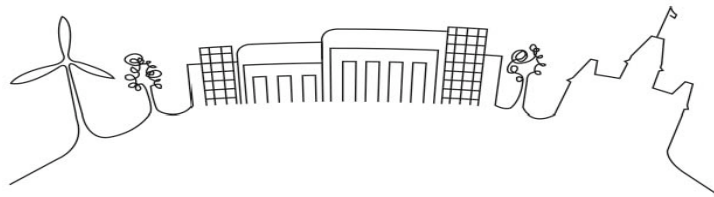
last, Hannah will be heading out from her hometown of Northfield to the East Coast where she plans on beginning her master's degree the following year. Hannah has been greatly inspired by orchestra tour playing, and will miss everyone deeply. Orchestra first.

Clayton Smith, a bachelor of music horn performance major, has enjoyed playing in the St. Olaf Orchestra for three years, serving this year as principal horn and section leader. He is also currently a member of the Virtuosi Chamber Winds, president of the St. Olaf Cantorei, and self-appointed decorating chair of the annual "Tri-Org Prom." Having joined the St. Olaf Choir for their past two national tours as a St. Olaf Records sales representative, Clayton has proudly toured with almost every music ensemble on campus. After surviving four Minnesota winters, this native of Atlanta, Georgia, feels that he has finally acclimated and plans to stick around the Twin Cities for a while. Three days from now, he will begin working as a Development Assistant for the Minnesota Orchestra, with whom he interned this past January.

Hi, I'm **Sarah Rinehart** from Northfield, Minnesota. As an English major at St. Olaf, I wrote enough to know that I dislike writing about myself in the third person. So I won't do it. I've been a member of the St. Olaf Orchestra since my freshman year and played in the Oxford University Philharmonia while I studied abroad in Oxford my junior year. Next fall, I will work as a literacy tutor in North Minneapolis with an AmeriCorps program. Hopefully I will be living close to my buddy Ben so I can capitalize on his highly developed cooking skills.

Hailing from the small town of Reedsburg, Wisconsin (it's near the Dells ...), **Paul Sauey** began his musical studies at an early age, playing and learning any instrument that was around. By 7th grade, he was already playing piano, trombone, and cello, and he decided he wanted to play the electric bass, since it was the coolest thing he'd ever seen. Getting highly involved in high school music ensembles, Paul decided to continue his studies in music, though he was told to pick a "real" instrument since the electric bass had no logical musical merit according to his mentors. He chose the cello as his forte, and applied and was accepted at St. Olaf College to study for a bachelor of music in cello performance. Along with performing on the cello in the St. Olaf orchestra for four years, Paul has also enjoyed his proud membership in Jazz I as well as other jazz and rock 'n' roll bands he has played in over his St. Olaf career, on bass of course.

A three-year member of the orchestra from La Grande, Oregon, **Bern Youngblood** will be graduating with a major in physics and Russian area studies. After college he will be moving to Minneapolis to attend graduate school at the University of Minnesota for electrical engineering. Last year, he lived as a hermit for six months in the Old Science Center basement along with the rest of the St. Olaf Rube Goldberg Team before winning the national championship. When not actively damaging expensive lab equipment, he likes to spend his time rock climbing and playing bluegrass.



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THE ST. OLAF ORCHESTRA

STEVEN AMUNDSON, *CONDUCTOR* ~ TERRA WIDDIFIELD, *MANAGER*

VIOLIN

Olivia Bailey, *Port Angeles, Wash.*
§Anna Bakk, *Medina, Minn.*
Greta Bauer, *Minneapolis, Minn.*
§Allison Bengfort, *Davenport, Iowa*
Lars Berggren, *Lindsborg Kan.*
Green Bouzard, *Waverly, Iowa*
Madeline Brumback, *Blacksburg, Va.*
~†§Michaela Gansen, *Cedar Falls, Iowa*
§Kiersten Hoiland, *Park Ridge, Ill.*
§Katherine Jones, *Woodland Park, Colo.*
Olivia Krueger, *Omaha, Neb.*
Laurel Lynch, *Ester, Alaska*
Emily Mullaney, *Gilbert, Iowa*
††§Hannah Reitz, *Northfield, Minn.*
Katarina Schmitt, *Naperville, Ill.*
Ean Ulrich, *Owatonna, Minn.*

VIOLIN II

Sarah Aune, *Middleton, Wis.*
**§Isaac Chaput, *Mansfield Center, Conn.*
Ellen Hartford, *Stow, Mass.*
Jonathan Henn, *Golden Valley, Minn.*
Lauren Kurtz, *Mankato, Minn.*
§Joseph Mitchell, *Minneapolis, Minn.*
Catherine Monson, *Austin, Minn.*
Megan Peterson, *Grand Forks N.D.*
*§Sarah Rinehart, *Northfield Minn.*
Colleen Schaeffe, *Anoka Minn.*
Amanda Secor, *Fort Dodge, Iowa*
Arthur Sletten, *Osceola Wis.*
§Bern Youngblood, *La Grande, Ore.*

VIOLA

**§Geoff Carlisle, *Happy Valley, Ore.*
§Kara Erstad, *Minnetonka, Minn.*
Claire Folts, *Hershey Penn.*
§Mary Elise Hahn, *Cedar Falls, Iowa*
§Brita Johnson, *Anchorage, Alaska*
*Laura Menard, *Lexington, Ky.*
Anna Nelson, *Waukesha, Wis.*
Kyle Svingen, *Omaha Neb.*
Zachary Teska, *Loveland, Colo.*

CELLO

Ben Arbeiter, *Rapid City S.D.*
Sara Cattanach, *Lake Elmo, Minn.*
Amy Chatelaine, *Owatonna, Minn.*
*Sarah Gingerich, *Conway, Ark.*
Beau Gray, *Fargo, N.D.*
**Hilary James, *Golden, Colo.*
§Elizabeth Knapp, *Anchorage, Alaska*
§Paul Sauvey, *Reedsburg, Wis.*
Audrey Slote, *Meadville, Pa.*
Stephen Sokolouski, *Maplewood, Minn.*
Rachel Wiers, *Cincinnati, Ohio*
Laura Zimmermann, *Racine, Wis.*

BASS

Evan Anderson, *Golden Colo.*
**Bayard Carlson, *Sioux Falls, S.D.*
Peder Garnaas-Halvorson, *St. Paul, Minn.*
Jonah Hacker, *Madison, Wis.*
Andrew Nail, *Bloomington, Minn.*
Kara Sajeske, *Elmhurst Ill.*

FLUTE

**Megan Makeever, *Bozeman, Mont.*
§Vanamali Medina, *Clarkdale, Ariz.*
§Corinne Mona, *Severna Park, Md.*

PICCOLO

§Corinne Mona, *Severna Park, Md.*

OBOE

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

CLARINET

**Aaron Harcus, *Minneapolis, Minn.*
Joe Sferra, *Toledo, Ohio*

BASS CLARINET

Christopher Sherwood-Gabrielson,
Scandia, Minn.

BASSOON

**Josh John, *Beaverton, Ore.*
§Ellie Kale, *Wrenshall, Minn.*
▼Gwendolyn Ohlemacher,
Canton, Ohio

HORN

Jordan Kling, *Ashland, Ore.*
§Emily Morris, *Kennett Square, Pa.*
Melanie Paulsen, *Center Junction, Iowa*
Matthew Perry, *Des Moines, Wash.*
**§Clayton Smith, *Norcross, Ga.*

TRUMPET

Neil Hulbert, *Tacoma, Wash.*
**Garrett Klein, *Port Orchard, Wash.*
Jaclyn Melander, *Mounds View, Minn.*

TROMBONE

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

BASS TROMBONE

Zach Gingerich, *Conway, Ariz.*

TUBA

**§Dan Larson, *Minnetonka, Minn.*
Wesley Olson, *Minnetonka, Minn.*

PERCUSSION

Andrew Belsaas, *Rapid City S.D.*
§D.J. Erickson, *Bloomington, Minn.*
§Eric Heimsoth, *Grinnell, Iowa*
**Eri Isomura, *Lauderdale, Minn.*
Alex Van Rysselberghe, *Lake Oswego, Ore.*

HARP

§Erin Bonawitz, *Myrtle Beach, S.C.*
**Anna Hagens, *Middleton, Wis.*

OFFICERS:

President: Dan Larson
Vice President: Geoff Carlisle
Secretary/Treasurer: Anna Bakk
Sophomore Rep.: Peder Garnaas-Halvorson
Student Manager: Isaac Chaput

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† Associate Concertmaster
§ Assistant Concertmaster
** Principal/Co-principal
* Assistant Principal
~ Librarian
◆ English Horn
▼ Contrabassoon
§ Denotes Senior

St. Olaf Department of Music

Alison Feldt, *chair*
Andrew Hisey, *vice-chair*
Office of Music Organizations
B.J. Johnson, *manager*
Terra Widdifield, *assistant manager*
Kevin Stocks, *marketing specialist*
Miranda Bryan, *assistant to music organizations*
Tim Wells, *administrative assistant*
Mary Davis, *performance librarian/mechanical rights administrator*