

THE ST. OLAF CHOIR

ANTON ARMSTRONG • CONDUCTOR

Winter Tour 2011



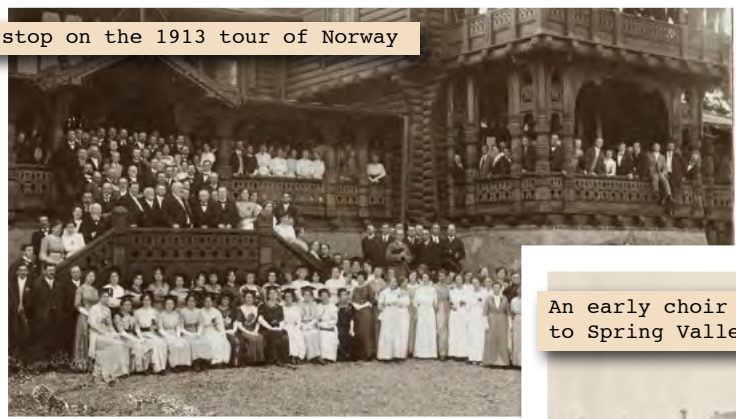
The first St. Olaf Choir



The St. Olaf Choir with Norwegian dignitaries during the 1913 tour of Norway



A stop on the 1913 tour of Norway



An early choir trip by train to Spring Valley, Minnesota



1930 tour to Stavanger, Norway



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.

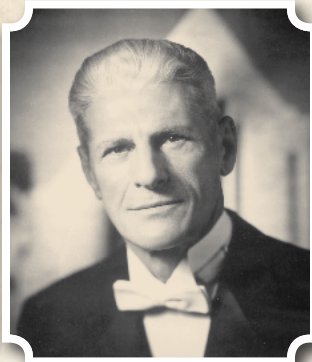
While the ensemble's fame was spreading across America, the St. Olaf Choir continued to build traditions at home. These years witnessed the inception of the St. Olaf Christmas Festival, which today is one of the longest-running observances of its kind in the world. More than 12,000 alumni, donors, parents, 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. "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 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 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 informed 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*.



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

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



Olaf Christiansen '25
conducts the choir in 1948



The choir prepares to board
a military transport
plane in Iceland



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



The choir performs in Norway in 2005



Anton Armstrong '78 conducts the choir at Carnegie Hall in 1995

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 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, the American Boychoir, and Magnum Chorum.

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."

CELEBRATION OF A CENTURY

How does the St. Olaf Choir celebrate 100 years as one of the country's premier choral ensembles? By singing, of course.

The festivities to celebrate the ensemble's centennial will kick off this spring with a reunion that will bring choir alumni back to campus to reminisce and perform for the public under the leadership of Conductor Anton Armstrong '78.

The special St. Olaf Choir Reunion will be held June 3–5 and will be part of the college's Reunion Weekend for all alumni. Former choir members will have plenty of opportunities to reminisce as they stay in the college's residence halls, attend rehearsals, browse a choir memorabilia exhibit, and attend smaller gatherings for alumni from each decade. Choir alumni who went on international tours together also will have

the opportunity to get together and reminisce about their experiences abroad. The gathering will culminate with a concert Saturday, June 4, at 4 p.m. The concert will be free and open to the public.

Registration for the reunion opens February 15. In addition to attending the reunion, alumni of the St. Olaf Choir are encouraged to share their memories of conductors, rehearsals, and tours as part of the St. Olaf Choir Centennial Reunion Oral History Project. More information can be found at stolaf.edu/alumni (click on the St. Olaf Choir Reunion tab).

At the end of this year, the St. Olaf Choir also will help celebrate another centennial by performing in the 100th St. Olaf Christmas Festival. PBS will televise the 2011 Christmas Festival performance as part of its national holiday programming, and the December 4 performance will be simulcast in movie theaters across the country. More information will be available at stolaf.edu/christmasfest later this year.

THE ST. OLAF CHOIR • WINTER TOUR 2011

ANTON ARMSTRONG, CONDUCTOR • JOHN FERGUSON, ORGAN

Program

I

Cantate Domino	Jan Pieterszoon Sweelinck (1562–1621)
O Jesu mea vita	Claudio Monteverdi (c.1567–1643)
Nun danket alle Gott	Johann Pachelbel (1653–1706)

II

Kyrie (Mass in E-flat, Op. 109)	Josef Rheinberger (1839–1901)
Wake, Awake, for Night Is Flying	Philipp Nicolai (1556–1608) arr. F. Melius Christiansen
In Silent Night	Mitchell B. Southall (1922–89)
Let All the World in Every Corner Sing	Kenneth Leighton (1929–88)
Greater Love Hath No Man	John Ireland (1879–1962)
Joyful, Joyful, We Adore Thee	Ludwig van Beethoven (1770–1827) arr. John Ferguson

Intermission

III

Te Deum	John Rutter (b. 1945)
This Is the Day	Stanford E. Scriven '11 (b. 1988)
Shiru l' Adonai	Aharon Harlap (b. 1941)

SONGS OF NIGHT AND NATURE

O schöne Nacht (Op. 92, No. 1)	Johannes Brahms (1833–97)
Sure on This Shining Night	Morten Lauridsen (b. 1943)
Kasar mie la Gaji	Alberto Grau (b.1937)

IV

Beautiful City	André J. Thomas (b. 1952)
The Lord Is the Everlasting God (Movement II)	Kenneth Jennings '50 (b.1925)
Here I Am, Lord	Daniel Schutte (b. 1947) arr. Ovid Young
The Battle of Jericho	arr. Moses G. Hogan

OPTIONAL SELECTIONS

My Good Lord's Done Been Here	arr. André J. Thomas
Beautiful Savior	arr. F. Melius Christiansen

THE ST. OLAF CHOIR

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

SOPRANO I

Kathryn Baber, Phoenix, Ariz.
nursing/women's studies

Susan Boyle, Marquette, Mich.
music performance

Maggie Burk, Lawrence, Kan.
music performance/music education

Kata Calahan, Edina, Minn.
nursing

Anna Christofaro, Plymouth, Minn.
music performance

Rachel Dahlen, Northfield, Minn.
economics/biomedical studies

Annie Deering, University Place, Wash.
music performance

Heather Eikenbary, Waupaca, Wis.
music performance

Erin Thiesen, Lake City, Iowa
music education

Marin Werdahl, Chaska, Minn.
music education

SOPRANO II

Stephanie Abbas, Worthing, S.D.
religion/sociology/anthropology

Katie Burk, Lawrence, Kan.
music performance/music education

Iselin Donaldson, Northfield, Minn.
studio art/English

Meg Granum, Athens, Ga.
church music

*Katelyn Larson, Stillwater, Minn.
music education

Elizabeth Rollins, Denver, Colo.
English

Anna Shevik, White Bear Lake, Minn.
music performance

Lynnette Simpson, Louisville, Ky.
music education

Kate Sweet, Oakland, Calif.
music

Coraine Tate, Columbus, Ga.
music performance

ALTO I

Jessica Ballard, Los Angeles, Calif.
American racial and multicultural studies

Cassandra Bogh, Coralville, Iowa
chemistry/physics

Kira Fenstermacher, Dayton, Ohio
art history/studio art

Johanna Hilfiker, Holtville, Calif.
music/religion

Katharine Jenks, Greenlawn, N.Y.
nursing/women's studies

*Elizabeth Kerstein, Rancho Palos Verdes, Calif.
music performance

Laura Kyle, St. Paul, Minn.
English

Kristin Sandness, Export, Pa.
English/biology

Becca Tobin, Greenfield, Minn.
biology/English

Sara Ziegler, Rothschild, Wis.
music

ALTO II

Amanda Balgaard, St. Louis Park, Minn.
English education

Maren Beckman, Shorewood, Minn.
history/French

Caitlin Block, Appleton, Wis.
social work

Sarah Dean, Flower Mound, Texas
music education

Kelsey Fahy, Gig Harbor, Wash.
physics/mathematics

Karen Hopper, Longmont, Colo.
political science/music

Siri Jorstad, Golden Valley, Minn.
Norwegian

Jenny LaRoy, Minnetonka, Minn.
biology

Eliza Snortland, Fargo, N.D.
music education

TENOR I

Riley Bruce, Wichita, Kan.
political science

Phineas Bynum, Salt Lake City, Utah
music/computer science

Gus Connelly, New Brighton, Minn.
theatre/Norwegian

Nathan Dougherty, Lakewood, Colo.
music performance

Devin Hair, Prosper, Texas
music performance

*Joseph Kemper, Portland, Ore.
music education

James Ribe, West Chicago, Ill.
computer science

Bryan Wells, Cambridge, Minn.
international relations and ethics/political science

TENOR II

Danny Dahlquist, Sioux Falls, S.D.
music education/linguistics

Russell Draeger, Owatonna, Minn.
church music

Sam Engelskjerd, Sartell, Minn.
chemistry/mathematics

Ben Henschel, Minnetonka, Minn.
music education

Aaron Holmgren, Willmar, Minn.
religion

Will McLean, Duluth, Minn.
music education

Zachary J. Schwalbach, Hudson, Wis.
music education

Martin Shedd, Ashburnham, Mass.
classics/music

BASS I

Scott Hansen, Lee's Summit, Mo.
political science

Paul Henderson, Glenview, Ill.
music/physics

Jeremy Krahn, Manitoba, Canada
music performance

James Leavell, St. Cloud, Minn.
Pre-Medicine/English

Cody Miller, Fairview, N.C.
music education

Devin Orchard, Hastings, Minn.
music education

Zachary Rygiel, Largo, Fla.
church music

*Stanford Scriven, Beaverton, Ore.
music education

Khashiar Shahbazi, Union, Ohio
music education

BASS II

Jordan Boucher, Overland Park, Kan.
music performance/music education

Andrew Bourgoin, Conway, Ark.
music performance

Timothy Brendler, Seaside Park, N.J.
church music

Mark Donlin, Andover, Minn.
psychology/neuroscience

Caleb Eboch, Fairfax, Va.
political science/music

Will Esch, Stillwater, Minn.
music performance

Isaac Lewis-O'Connor, Lawrence, Kan.
music education

Ian McPherson, Westminster, Colo.
political science/Russian/Russian area studies/music

Chris Mode, Edina, Minn.
music/biology

Benjamin Simmons, Sheboygan, Wis.
mathematics/physics

Samuel Willodson, Mankato, Minn.
English/Latin

PIANO

Andrew Bourgoin, Conway, Ark.
music performance

*Denotes section leader

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creating whole musicians

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



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 21st 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 and the Collegiate Chorale (a non-auditioned women's ensemble composed of students, faculty, and staff), and is in his 20th year as conductor of 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. He's been invited to return to Baylor this year to deliver another workshop. 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

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. He was one of just three Americans — 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, and the two are again among the three American conductors invited to lead workshops at the ninth World Symposium on Choral Music that will be held this August in Argentina.

Armstrong's 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 in December 2008. He returned to Israel last August to serve as a guest conductor of the Zimriya World Assembly of Choirs.

Armstrong also will return to Taiwan to conduct the Formosa Singers, a professional ensemble he's worked with in recent years, and to the Czech Republic to lead the Prague Choral Festival along with André Thomas. Additional guest conducting and lecturing engagements this season include leading the Massachusetts

All-State Choir, conducting a choral festival at New York City's Carnegie Hall, and serving as a guest lecturer at Temple University.

"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, and the American Boychoir. 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." 🌸



Anton Armstrong conducts during the 2010 Christmas Festival.

From one generation *to the next*

For some members of the St. Olaf Choir, singing in the ensemble is a family tradition.



When it came time for **Rachel Dahlen '13** to choose a college, she made a point of leaving St. Olaf off the list.

Both of her parents are alumni, and her mom sang in the St. Olaf Choir under Conductor Kenneth Jennings '50.

Everyone assumed that Dahlen, herself a talented vocalist, would follow the same path. But she was determined to find her own way.

"I visited many schools around the country, trying to find a St. Olaf in another state. Trust me, it can't be found," Dahlen says. "None could match the level of choral music offered at St. Olaf. This ensemble operates like a professional music group but does not require its members to be music majors."

So three decades after her mom, St. Olaf Professor of Social Work and Family Studies Mary Carlsen '79, sang her last song with the St. Olaf Choir, Dahlen sang her first.

And she's far from the only member of the nearly century-old St. Olaf Choir to carry on a family tradition of singing with the ensemble. This year 13 members of the choir are continuing a legacy begun by a family member.

For **Laura Kyle '13**, a first-year member of the choir, that legacy began nearly 90 years ago when her great-grandmother, Laura Stumley Mikkelsen, joined the ensemble that was then led by legendary founder and conductor F. Melius Christiansen. Mikkelsen sang in the St. Olaf Choir for three years before graduating in 1924, and Kyle is now following in her footsteps.



Elizabeth Rollins '11

Family Member in the Choir: Her mom, Susan Nepstad Rollins '69

Interesting Tidbit: Her mom sang in the choir during the last year of Conductor Olaf Christiansen '25 and the first year of Conductor Kenneth Jennings '50.



Cassie Bogh '12

Family Members in the Choir: Her mom, Lisa Curry Bogh '85, and aunt, Sara Curry Stevenson '97

Interesting Tidbit: Her mom and aunt both majored in chemistry and pursued careers in science, and she's doing the same — proof that you don't need to major in music to sing in the St. Olaf Choir.



"I've wanted to sing at St. Olaf for as long as I can remember," Kyle says. "I come from a long line of Oles and have been surrounded by CDs and recordings of all the St. Olaf ensembles. St. Olaf and music have always been a huge part of my life, and I feel so lucky to be able to experience it myself as a member of the choir."

Others are following the lead of family members who have much more recently been a part of the choir.

Caitlin Block '11 knew she wanted to sing with the choir the first time she

saw her sister, Sammi Block '06, perform in the St. Olaf Christmas Festival. "She always told me it would be the best musical experience I would have," she says.

Iselin Donaldson '11 received equally sage advice from her mom, Sue Boxrud '78, who sang alongside current St. Olaf Choir Conductor Anton Armstrong '78. "She often tells me to cherish every moment of this outstanding opportunity, as it will be in the form of memories faster than I can imagine," Donaldson says.

The St. Olaf senior realized just how powerful those memories can be during the choir's concert at Carnegie Hall last year. She remembers looking into the audience and seeing her mom, who had performed with the choir in the very same hall more than 30 years earlier. In that moment, Donaldson says she realized that she and



her mom were both part of a musical family that was as strong and steeped in history as any other.

"I am one small part of a family that has existed for 100 years," Donaldson says. "How amazing is that?" 🐦

Stephanie Abbas '11

Family Member in the Choir: Her brother, Matthew Abbas '06

Interesting Tidbit: While her brother had three years in the St. Olaf Choir, she'll have just this one. His no-nonsense advice: Just "enjoy the experience."



Sam Engelskjerd '13

Family Members in the Choir: His dad, Mark Engelskjerd '87; uncle, Michael Engelskjerd '93; and cousin, Joshua Engelskjerd '10

Interesting Tidbit: During his dad's first year in the St. Olaf Choir, the ensemble's national tour included a stop at Calvin College, where a young alumnus named Anton Armstrong '78 was a faculty member. "Little did I know that 25 years later, my son would be singing in his choir," Mark Engelskjerd says.



Siri Jorstad '12

Family Members in the Choir: Her dad, David Jorstad '77; mom, Dede Hokanson Jorstad '78; aunts, Mona Hokanson Grote '73 and Cindy Hokanson Chapman '76; and great-uncle, Curtis Jorstad '47

Interesting Tidbit: Family legend has it that her great-uncle served as valet to St. Olaf Choir founder F. Melius Christiansen.



ST. OLAF COLLEGE MUSIC DEPARTMENT FACULTY

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, associate 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

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Julia Byl, visiting assistant professor, ethnomusicology; B.A., St. Olaf; B.M., Berklee; M.A., Ph.D., Michigan

David Carter, (on sabbatical) professor, cello, string methods, string literature and pedagogy, music appreciation, chamber music; B.F.A., Minnesota; M.M., Indiana; D.M.A., Illinois

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

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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

Tracey Gorman, instructor, voice, vocal pedagogy, vocal literature; B.M., St. Olaf; M.M., Minnesota

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J. Robert Hanson, visiting professor*, trumpet; B.M., Concordia; M.A., M.F.A., Ph.D., Iowa

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Philip Hey, instructor*, drum set; B.A., Minnesota

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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

Rachel Jensen, instructor*, Hardanger fiddle; B.S., Minnesota

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, 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

Connie Martin, instructor*, string bass; B.A., Whitworth; M.M., Illinois

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, associate 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

Nancy Oliveros, instructor*, violin; B.M., Florida State; M.M., Boston University

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

Catherine Ramirez, assistant professor, flute and theory; B.A., Occidental; M.A., Queens; D.M.A. (ABD), Rice

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

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

Annalee Wolf, instructor*, viola; B.M., St. Olaf; M.M. North Carolina School of the Arts

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

ORGANIST JOHN FERGUSON, the Elliot and Klara Stockdal Johnson Professor of Organ and Church Music at St. Olaf College, is one of America's most respected church musicians and teachers. Each year he presents numerous hymn festivals across the country, and his work as an improviser and leader of congregational song has received national acclaim.

Ferguson has served as visiting professor at the University of Notre Dame and the Yale Institute of Sacred Music. This March he will design and lead the major Music in Worship session at the National Conference of the American Choral Directors Association, where the St. Olaf Cantorei will be a featured performing ensemble.

Ferguson earned a B.M. from Oberlin College, an M.M. from Kent State University, and a D.M.A. from the Eastman School of Music. He is the author of three books, numerous articles, and has a large number of published organ and choral compositions. Along with St. Olaf Choir Conductor Anton Armstrong '78, Ferguson co-edits the St. Olaf Choral Series for Augsburg Fortress and has been named editor of a new series of organ anthologies to be published by GIA Publications.



One of their own

Members of the St. Olaf Choir will never have to wonder if their performance of *This Is the Day* was what the composer had envisioned. They can simply turn to him and ask.

Third-year choir member Stanford Scriven '11 wrote the piece, the second of his compositions the St. Olaf Choir has taken on tour. Last year the ensemble premiered Scriven's *Christ the Appletree* at the St. Olaf Christmas Festival and performed it during a tour of the East Coast. It was the first time the St. Olaf Choir had performed a piece by one of its current members on tour.

St. Olaf Choir Conductor Anton Armstrong '78 says that while the ensemble frequently performs pieces by prominent composers who have graduated from St. Olaf, it's rare for the work of a current student to have reached the artistic level he expects of pieces he puts before his singers. Scriven's work, which Armstrong says has flourished in the few years the young composer has been at St. Olaf, is an exception. "Stanford has an amazing maturity in his young years, as well as a very distinctive voice," Armstrong says.

Choral groups across the country have rapidly begun taking note of Scriven's work. Westminster Choir College recently performed *Christ the Appletree* at its annual Evening of Readings and Carols service at Princeton University Chapel. Magnum Chorum, a Twin Cities-based choral group founded by St. Olaf alumni, commissioned him to compose a choral work celebrating its 20th season. And the Oregon Bach Festival recently commissioned him to write a piece for the organization's Youth Choral Academy, of which Scriven was a member while in high school.

Scriven says nothing has been as educational for him as performing with the St. Olaf Choir, and the ensemble has been an important influence on his work. "When you sing in the St. Olaf Choir, you start thinking about the St. Olaf Choir when you're composing," Scriven says. "It has taught me how to write music for the singer, and how to convey emotion through verse."

FOR THE SECOND YEAR IN A ROW, THE ST. OLAF CHOIR IS PERFORMING A PIECE COMPOSED BY MEMBER STANFORD SCRIVEN '11.

Two years ago the Minnesota Music Educators Association named Scriven the Minnesota Collegiate Composer of the Year for his composition *Lines to an Indian Air*. The premiere performance of *This is the Day* — a piece that Scriven wrote two years ago after fellow choir member Khashi Shahbazi '11 gave him the text — is featured on the Magnum Chorum album *Love Divine* and was published with Santa Barbara Music Publishing. The St. Olaf Choir also recorded Scriven's *Christ the Appletree*, and Earthsongs Choral Music later published it.

Scriven has received an offer to serve as composer in residence with Magnum Chorum next year, and he would like to pursue a career as a teacher while continuing to compose. "Music is a wonderful expressive art, and composing is an important part of that," Scriven says. "I consider the opportunity to contribute to both to be a great blessing." 🍷



About ST. OLAF COLLEGE

One of the nation's leading four-year residential colleges, St. Olaf offers an academically rigorous education with a vibrant faith tradition. Founded in 1874, St. Olaf is a liberal arts college of the church in the Lutheran tradition (ELCA). Committed to the liberal arts and incorporating a global perspective, St. Olaf fosters the development of the whole person in mind, body, and spirit.

Academic excellence informs St. Olaf College's identity and characterizes its history. Through its curriculum, campus life, and off-campus programs, St. Olaf hones students' critical thinking and nurtures their moral formation. The college encourages and challenges its students to be seekers of truth, to lead lives of unselfish service to others, and to be responsible and knowledgeable citizens of the world.

Widely known for its world-class programs in mathematics and music, St. Olaf is also recognized for its innovative approaches to undergraduate science education and its commitment to environmental sustainability as evidenced in such initiatives as the adoption of green chemistry principles across the science curriculum.

For nearly half a century, St. Olaf has been at the forefront of global education and a pioneer in study abroad. Today, with 110 distinct off-campus programs in 46 countries, St. Olaf students enjoy a world of opportunities when pursuing their studies.

St. Olaf is an inclusive community that welcomes people of differing backgrounds and beliefs, a community that embraces spirituality and cultivates compassion. Conversations about faith are part of campus life, and numerous opportunities are provided for students to grow in their faith and discover how they are called upon to serve others.

St. Olaf takes pride in its record of academic excellence. A leader among undergraduate colleges in producing prestigious Rhodes Scholars, Fulbright Fellows, and Peace Corps volunteers, St. Olaf ranks ninth overall among the nation's baccalaureate colleges in the number of graduates who go on to earn doctoral degrees, with top 10 rankings in the fields of mathematics and statistics, religion and theology, arts and music, medical sciences, education, social service professions, chemistry, physical sciences, life sciences, engineering, and foreign languages.



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.

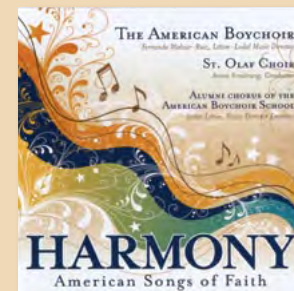
The camp, which will be held June 19–25, 2011, is a performance-based experience that challenges participants to expand and improve their musical abilities. Everyone participates in at least one of the three large ensembles — band, choir, or

orchestra — and takes elective classes each day.

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.

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

SIX RELEASES FROM ST. OLAF RECORDS



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*.



CHRISTMAS FESTIVAL 2010: A CHILD, A SON, THE PRINCE OF PEACE

The 99th annual St. Olaf Christmas Festival in a two-CD set. Features the St. Olaf Choir, St. Olaf Orchestra, Chapel Choir, Cantorei, Manitou Singers, Viking Chorus and members of the St. Olaf Handbell Choir. Recorded on the St. Olaf campus in December 2010. Works include *Wake, Awake, for Night Is Flying*, Nicolai, arr. F. M. Christiansen, *In Silent Night*, Southall, *Chichester Psalms* (Mvmt. II), Bernstein, *Dona nobis pacem* (Final chorus), Vaughan Williams and *Beautiful Savior*, arr. F. M. Christiansen.



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*.



REPERTOIRE FOR MIXED VOICES VOLUMES I AND II

A series of recordings from live concerts of St. Olaf's distinct repertoire is now available.

Volume 2:

Jubilate Deo, Lassus; *Elohim Hashivenu*, Rossi; *Singet dem Herrn*, Bach; *Light's Glittering Morn*, Parker; *Conversion of Saul*, Stroepe; *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 Love's Like a Red, Red Rose*, Clausen



GREAT HYMNS OF FAITH: VOLUMES I AND II

The repertoire for which the St. Olaf Choir is best known. **Volume 1** includes: *Great Is Thy Faithfulness*, *Praise To The Lord*, *Rise Up, O Men Of God*, *A Mighty Fortress Is Our God*, *O Day Full Of Grace*, *Beautiful Savior*, *Blessed Assurance*, *What A Friend We Have In Jesus* and *Here I Am Lord*. **Volume 2** includes: *All Hail the Power of Jesus' Name*, *How Can I Keep from Singing*, *My Faith Looks Up to Thee*, *The Church's One Foundation*, *Amazing Grace* and *This Little Light of Mine*.



ADVANCE AUSTRALIA FAIR

The St. Olaf Choir's stunning and innovative program from its 1997 concert tour of New Zealand and Australia. Includes: *Nun Danket Alle Gott*; Pachelbel, *For God Commanded Angels To Watch Over You*; *How Great Are Thy Wonders*; Mendelssohn, *Kaspar mie la Gaji*; *Grau, Past Life Melodies*; Hopkins, *Hine E Hine*; arr. Hamilton, *City Called Heaven*; arr. Poelinitz, *Siyahamba*; ed. Nyberg and more.

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 national 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 this fall's Choral Festival and the home concert that concluded the St. Olaf Orchestra's recent national tour. 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.

The St. Olaf Choir is also featured on the college's YouTube site (youtube.com/stolaf). You can also add yourself to the 1,100 fans the choir has on Facebook or join those who follow the ensemble on Twitter (twitter.com/thestolafchoir).

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THE ST. OLAF CHOIR

ANTON ARMSTRONG · CONDUCTOR

Winter Tour 2011

WEEKEND TOUR

Saturday, January 22, 7:30 p.m.
Cherry Hills Village, Colorado
Bethany Lutheran Church

Sunday, January 23, 3 p.m.
Denver, Colorado
Augustana Lutheran Church

MAIN TOUR

Friday, January 28, 7:30 p.m.
Des Moines, Iowa
First Christian Church

Saturday, January 29, 7 p.m.
Lincoln, Nebraska
First-Plymouth
Congregational Church

Sunday, January 30, 4 p.m.
Omaha, Nebraska
Holland Performing Arts Center

Monday, January 31, 7 p.m.
Topeka, Kansas
Grace Cathedral

Tuesday, February 1, 7:30 p.m.
Wichita, Kansas
Holy Cross Lutheran Church

Wednesday, February 2, 7 p.m.
Oklahoma City, Oklahoma
First Presbyterian Church

Thursday, February 3, 7:30 p.m.
Waco, Texas
Baylor University
Jones Concert Hall

Friday, February 4, 7:30 p.m.
San Antonio, Texas
First Baptist Church

Saturday, February 5, 7:30 p.m.
Austin, Texas
St. Martin's Lutheran Church

Monday, February 7, 7:30 p.m.
Dallas, Texas
Meyerson Symphony Center

Tuesday, February 8, 7:30 p.m.
Houston, Texas
Grace Presbyterian Church

Wednesday, February 9, 7:30 p.m.
Little Rock, Arkansas
Pulaski Heights United
Methodist Church

Thursday, February 10, 7:30 p.m.
Memphis, Tennessee
St. John's Episcopal Church

Friday, February 11, 7 p.m.
St. Louis, Missouri (Manchester)
Manchester United
Methodist Church

Saturday, February 12, 7:30 p.m.
Iowa City, Iowa
St. Patrick Catholic Church

Sunday, February 13, 3:30 p.m.
Northfield, Minnesota
St. Olaf College
Boe Memorial Chapel

SPRING CONCERTS

Friday, March 4, 8 p.m.
St. Olaf Choir and VocalEssence
André J. Thomas, Guest Conductor
Minneapolis, Minnesota
Orchestra Hall

Saturday, May 28, 3 p.m.
Commencement Concert
Northfield, Minnesota
St. Olaf College
Skoglund Center Auditorium

Sunday, May 29, 9 a.m.
Baccalaureate Service
Northfield, Minnesota
St. Olaf College
Skoglund Center Auditorium

Saturday, June 4, 4 p.m.
St. Olaf Choir and Centennial
Reunion Choir Concert
Northfield, Minnesota
St. Olaf College
Skoglund Center Auditorium

Ticket information available at stolaf.tickets.com



stolaf.edu