



THE ST. OLAF CHOIR

IN CONCERT

ST. OLAF COLLEGE



THE ST. OLAF CHOIR 2013-14

MARK STOVER, GUEST CONDUCTOR · B.J. JOHNSON, MANAGER

SOPRANO I

Elysa Bond, *Reading, Mass.*
music

Oda Carlsen, *Oslo, Norway*
music

Emily Hill, *Independence, Minn.*
music education

Sarah Krolak, *Rochester, Minn.*
English/educational studies

Emma Ostby, *Spicer, Minn.*
mathematics

Samantha Rude, *Kaukauna, Wis.*
biology

Sarah Stevens, *Rochester, Minn.*
economics/statistics/management studies

Kate Wellenstein, *Madison, Wis.*
history

Michelle Yancey, *Wayzata, Minn.*
exercise science

SOPRANO II

Meredith Arevalo, *Brookfield, Wis.*
nursing

Laina Bennett, *Palm Harbor, Fla.*
music/management studies

Chloe Elzey, *Menasha, Wis.*
music performance

Lauren Hahn, *Pittsford, N.Y.*
music education

Sarah Hammel, *Decorah, Iowa*
music performance

Hannah Herndon, *Peachtree City, Ga.*
music/English

Danielle Long, *O'Fallon, Ill.*
music performance

Erin Schmidt, *Fargo, N.D.*
music education

Ngaire Whiteside-Bull, *River Grove, Ill.*
music

ALTO I

Katherine Jardon, *Red Oak, Iowa*
music education

Amy Lohmann, *Northfield, Minn.*
English

Sophia Magro, *Champaign, Ill.*
music education

Alexandra Mauney, *Greenville, S.C.*
church music

Kat Middeldorp, *Northfield, Minn.*
music performance

Kirsten Newlin, *Augusta, Ga.*
music

Emily Nyberg, *Shoreview, Minn.*
music performance

Kirsten Overdahl, *Fort Wayne, Ind.*
music performance/chemistry

Olivia Snortland, *Fargo, N.D.*
music/management studies

Alexandra Tilton, *Plymouth, Minn.*
economics/statistics

ALTO II

Natalie Aloj, *Rocky River, Ohio*
biology

Katrina Atkinson, *Evergreen, Colo.*
mathematics

Alice Berry, *Atlanta, Ga.*
music performance

Alyssa Boehnlein, *Atlanta, Ga.*
music/mathematics

Haley Flom, *Chicago, Ill.*
biology/environmental studies

Rosa Haxton, *Portland, Ore.*
sociology/anthropology

Wenie Lado, *Milwaukee, Wis.*
music performance

Jessica Lawdan, *Mundelein, Ill.*
music education

Eleanor Mears, *Wellesley, Mass.*
music/management studies

TENOR I

Jonathan Bauman, *Northfield, Minn.*
biology/studio art

Devin Hair, *Prosper, Texas*
music performance

William Holt, *Tyler, Texas*
music

Colin Krueger, *Oak Park, Ill.*
music/history/economics

Greg Martin, *Winter Park, Fla.*
music performance

Kaya Petersen, *Lakeville, Minn.*
chemistry

Gabe Smith, *Decorah, Iowa*
music

Zach Westermeyer, *Falcon Heights, Minn.*
music/mathematics

TENOR II

David H. Anderson, *Littleton, Mass.*
church music/music performance

Webster Crist, *Billings, Mont.*
biology

Ben Dulak, *Red Wing, Minn.*
music education

Andrew Hirst, *Minot, N.D.*
music/mathematics/statistics

John Holmstrom, *Savage, Minn.*
music

Zachary Jackson, *Chicago, Ill.*
music

Jamie Marshall, *Plymouth, Minn.*
music

Tucker Moore, *Minneapolis, Minn.*
music

BASS I

Bobby Barjasteh, *Northfield, Minn.*
physics

Zebulon Frantzich, *Stillwater, Minn.*
biology

Nathaniel Hendrix, *Edmonds, Wash.*
music education

Harrison Hintzsche, *DeKalb, Ill.*
music performance

David Koser, *Austin, Minn.*
biology

Andrew Parr, *Metuchen, N.J.*
music

Peter Sepulveda, *Raymond, Maine*
music education

Emory Tower, *St. Charles, Ill.*
music performance

Duncan Tuomi, *Portland, Ore.*
music education

BASS II

Carsten Bosselman, *Grand Island, Neb.*
psychology/management studies

David DeLuca, *Burlington, Mass.*
philosophy

Will Esch, *Stillwater, Minn.*
music education

Jacob Fossing, *Excelsior, Minn.*
music performance

David Hahn, *Columbus, Ohio*
history/mathematics

David Hastings, *Edina, Minn.*
Spanish/management studies

Evan Quinnell, *Northfield, Minn.*
political science/management studies

Mitchell Rennie, *Spring Lake, Mich.*
history/media studies

Adrian Rossing, *Menasha, Wis.*
computer science/statistics

Isaac Sorenson, *Chevy Chase, Md.*
English

Charlie Tapio, *Falcon Heights, Minn.*
chemistry

ST. OLAF DEPARTMENT OF MUSIC

Alison Feldt, *chair*

Kent McWilliams, *vice chair*

MUSIC ADMISSIONS

Mary Hakes, *coordinator*

OFFICE OF MUSIC ORGANIZATIONS

B.J. Johnson, *manager*

Terra Widdifield, *assistant manager*

Kevin Stocks, *assistant director for
marketing and promotion*

Mary Davis, *performance librarian/
mechanical rights administrator*

Christine Hanson, *assistant to music
organizations*

Tim Wells, *administrative assistant*

A Finely Tuned Instrument

For more than a century, the St. Olaf Choir has brought its message of hope and faith to audiences around the world.

More than two decades after taking the reins of the St. Olaf Choir, Anton Armstrong '78 jokes that he's still the "new conductor."

Never mind that he has now surpassed the length of time his predecessor, Kenneth Jennings '50, led the renowned ensemble. Or that, like Jennings, he has guided an organization steeped in tradition into a new era.

In its 102-year history, the St. Olaf Choir has had just four conductors. Each has built upon the foundational ideals of sharing choral music that stirs the souls of listeners. Each has worked tirelessly to expand the choir's outreach and sound, globally and culturally. And all have been deeply beloved, legendary figures on campus.

So Armstrong can understand if some people, especially those who can recall the magic of singing under one of his predecessors, still think of him as new. He wrote his doctoral monograph on the history of the St. Olaf Choir, studying closely the first three conductors' repertoire and pedagogy and the ensemble's impact on the world of choral singing. Doing that research meant that when Armstrong was invited to lead the choir, he knew he was inheriting a finely tuned instrument with a firmly rooted legacy.

"Yet it's an instrument that is constantly changing," Armstrong says. "One of the things I gathered from my own research and study of the choir is that each conductor has built on the traditions of those who preceded him, and then worked to open new doors."

In recent years, the St. Olaf Choir, which celebrated its centennial in 2012, has flung those doors wide open. The ensemble is a leader in the international music community, performing at the White House in 2005, touring extensively abroad, and regularly collaborating with ensembles such as the Minnesota Orchestra, Saint Paul Chamber Orchestra, VocalEssence, Cantus, the American Boychoir, and Magnum Chorum. Some of the finest choral ensembles in the country, Armstrong notes, look to the St. Olaf Choir as a pacemaker in repertoire and vocal pedagogy.

While F. Melius Christiansen established the ensemble's standard of excellence when he founded the St. Olaf Choir, and his son, Olaf Christiansen, cemented its legacy, it's the work of Jennings and Armstrong that has taken the St. Olaf Choir into a modern age.

IN THE BEGINNING

When F. Melius Christiansen came to St. Olaf in 1903 he was tasked with leading a group of instrumentalists, not vocalists. He quickly shaped those musicians into the remarkable performing ensemble that is today the St. Olaf Band. At the same time, Christiansen — who had extensive musical training and had led several choral ensembles in Minneapolis — was asked to lead a choir at St. John's Lutheran Church in Northfield. As that choir prepared to take its first tour throughout the Midwest in the spring of 1912, it officially changed its name to the St. Olaf Choir. The following year, the choir toured Norway and

Members of the 1930 choir on board a ship to Norway, where 40,000 people gathered to welcome them.

established a tradition of bringing its music around the world. Few schools at the time toured nationally or internationally, and doing so helped the choir build its reputation as a stellar choral ensemble.

Christiansen chose spiritually profound music, aiming to reacquaint listeners with the church's heritage of chorales and a cappella music. His high performance standards pushed his musicians to perfect a tone that was disciplined, controlled, and free of vibrato. That sound — perfectly in tune, controlled in pitch, smooth in delivery — became the hallmark of the St. Olaf Choir. The ensemble's rich sound did not disappoint the sophisticated listeners who gathered to hear the choir as it continued to tour across the country and in Norway, impressing audiences and critics alike.

A LASTING LEGACY

Olaf Christiansen, a 1925 graduate of St. Olaf, succeeded his father as conductor of the St. Olaf Choir in 1941, and while it's tempting to say that he simply continued what his father had begun, that's not entirely true.

Olaf Christiansen was an accomplished musician in his own right, having studied sacred music at Union Theological Seminary and founding the Oberlin Conservatory's a cappella choir before taking the helm of the St. Olaf Choir.

Olaf Christiansen remained deeply committed to ensuring the St. Olaf Choir retained its purity of tone while exploring new genres and interpretations of music. He added contemporary songs, more Renaissance music, and American folk hymns to the repertoire of traditional church chorales.

"We had some spellbinding moments under his direction," says Ronald Nelson '49, who sang in the choir for three-and-a-half years. "Olaf could communicate, in very inconspicuous ways, every bit of emotion and tempo and any other dynamic that he was wanting. It was a fantastic experience to sing under him."

Nelson shared that experience with Kenneth Jennings, a second tenor who would return to St. Olaf

Olaf Christiansen with the choir in New York's Philharmonic Hall during his final tour in 1968.



in 1953 — just three years after he graduated — to join the music faculty. Jennings returned to St. Olaf with the understanding that Olaf Christiansen planned to have him serve as the choir's assistant conductor during its upcoming 1955 tour of Norway.

THE CHOIR EVOLVES

After graduating from St. Olaf, Jennings earned a master of music degree from the Oberlin Conservatory of Music and a doctor of musical arts degree from the University of Illinois. He conducted both the Manitou Singers and Chapel Choir during his early years on campus. When it came time to choose a successor to Olaf Christiansen in 1968, the process was simple, Jennings says.

"Olaf called me into the office and said, 'We'd like you to become the new conductor of the St. Olaf Choir,'" Jennings recalls, noting that the offer was "a bit of a shock." He told Christiansen he'd need time to think it over and was given a day. Jennings accepted, of course, ending the 65-year-long era of the Christiansens leading the choir.

Until Jennings's appointment, the St. Olaf Choir had largely performed a smaller, art song-like repertoire, with shorter pieces such as motets and anthems. Jennings had his own ideas of how to shape the choir's sound. "I thought that the repertoire had been a little bit narrow, and there was a lot more music — interesting music — around, and I looked for it," he says.



ST. OLAF CHOIR CONDUCTORS: 1912-2014

"Each conductor has built on the traditions of those who preceded him, and then worked to open new doors." —Anton Armstrong



F. MELIUS CHRISTIANSEN
1912-43



OLAF CHRISTIANSEN '25
1941-68



KENNETH JENNINGS '50
1968-90



ANTON ARMSTRONG '78
1990-PRESENT



The choir's 75th anniversary tour of Asia in 1986 helped expand its global reach.

A NEW CENTURY

Jennings also paved the way for Armstrong, who began his tenure in 1990, and who has further expanded the choir's repertoire and added more flavor to its signature sound.

Armstrong is the first of the St. Olaf Choir's four conductors to apply for the position and compete with others for the honor of leading the ensemble. His interview, which included leading the choir through several pieces, got off to a rocky start. By the time Armstrong stood before the choir, the students had already sung under several other candidates. They sang the first piece with little emotion. As choir members struggled to sight-read the next piece, Ralph Manuel's *Alleluia*, Armstrong worried the audition was heading toward failure. He stopped the choir and asked an alto what the word *alleluia* meant. "A word exuding praise and joy," she answered.

"Well, you've fooled me by the way you're singing this," Armstrong told the students. He knew he needed a better connection with them in order to elicit the sound they were capable of, so he took a few moments to give them a pep talk and encourage them to put their full energy into the music.

The gamble paid off. The choir took hold of the piece, and it leapt off the page, propelling Armstrong to the top of the search committee's list. The moment also illustrated one of the fundamental principles of his leadership: his belief that it's not enough for audiences to simply hear and understand the lyrics. They have to feel them. That means the singers must understand and feel them first.

Armstrong's vast knowledge of the music he works with and his ability to articulate his vision to singers and audiences alike has enabled him to take the St. Olaf Choir to the next level. "He gets beyond what's on the page, what the texts are, and elevates it so that you've made art," says Karin Laine McMillen '94, who sang in the choir for three years under Armstrong.

As a student at St. Olaf, Armstrong sang in the choir for two years under Jennings before attending graduate school at the University of Illinois and Michigan State University. He returned to St. Olaf after a decade at Calvin College in Grand Rapids, Michigan.

The choir's repertoire under Armstrong has become increasingly multicultural, including music of the Pacific Rim, Africa, and Latin America. He has 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 cultivates the choir's rich traditions, most notably with 2005 and 2013 tours to Norway, during which two PBS Christmas specials were filmed.

The choir began performing larger choral works, including oratorios, masses, and passions, under Jennings's leadership. He also included more 20th-century works, with a focus on historically informed renditions. Jennings retained much of the a cappella repertoire the Christiansens had established, but also introduced a handful of musical instruments as accompaniment, opening the door for full orchestral collaborations in the future.

Jennings also favored a freer vocal tone for the choir. Under Olaf Christiansen, choir members stood in a U-shape and sang toward other members of the ensemble. Jennings used wider and deeper risers that enabled singers to hear themselves better, sing more freely, and direct their energy toward the audience. "I opened it up because I thought we needed to sing to the people, not to ourselves," he says.

Under Jennings, the choir developed what one reviewer described as "a more vibrant, warm tone — a resonant, lively, brilliant sound that rings with vitality and conviction." Jennings coaxed his students to reach their highest musical potential with a quiet leadership style and a graceful form of conducting that appeared as though he was sculpting the sound with his hands.

"He was soft-spoken. You had to be almost silent to hear what it was he wanted from you," says former choir member Martha Kunau '90. "He was able to bring very young voices together, knowing what it was we could do and then inspiring us to a higher level, producing a sound as a choir that perhaps none of us thought was possible."

Jennings also expanded the choir's global reach. The St. Olaf 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 belief that art does not stand still. He exposed the choir to Asia's oral-based musical traditions and the cultures of Eastern Europe at a time when the Berlin Wall was coming down.

Details, Details, Details, Details, Details, Details, Detail

Excellent management of behind-the-scenes details, such as travel arrangements and contract negotiations for concert venues, has been a key component of the St. Olaf Choir's formula for success since the founding of the ensemble in 1912. This important work has largely been handled by the talents of three men: Paul G. Schmidt assisted F. Melius Christiansen, followed by Frederick Schmidt '31 (Paul's son), who managed the choir for Olaf Christiansen. For the past 35 years, Bob "B. J." Johnson has expertly heeded the call as the full-time manager of St. Olaf's Office of Music Organizations.

Johnson takes care of everything, from figuring out how to pay for tours to booking flights, hotels, and concert venues. He often has to plan two or three years in advance while simultaneously putting the finishing touches on performances taking place in a week or two. His work has enabled St. Olaf Choir conductors Kenneth Jennings '50 and Anton Armstrong '78 to focus their energy on making great choral art. "With Bob's leadership, I'm able to achieve something much more significant than I could otherwise," Armstrong says.

"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."

Under Armstrong, the St. Olaf Choir has also begun to move. Members of the ensemble sway back and forth with the music during certain pieces. Sometimes it's choreographed, and other times it's simply an expression of what they're feeling. "If Kenneth freed up the voice, maybe Anton freed up the body," wrote Joseph Shaw '49, professor emeritus of religion at St. Olaf and the author of *The St. Olaf Choir: A Narrative*.

The ensemble continues to receive acclaim under Armstrong's direction as well. In 2013, the St. Olaf Choir was named one of four finalists in the prestigious European Broadcasting Union's Choral Competition. American Public Media, a member of the European Broadcasting Union, chose St. Olaf to be their sole American representative to the competition. In 2013 the St. Olaf Choir also was inducted into the Minnesota Music Hall of Fame.

With an annual national tour and trips abroad every four years, the St. Olaf Choir continues to bring its message of hope and faith to listeners around the world. While Armstrong is the current link in a chain of strong leaders who have shaped the choir, it's really the students who have carried the ensemble's legacy from one generation to the next.

Johnson has encouraged the leaders of the St. Olaf Choir to think big, and his entrepreneurial sense has brought about many innovations. He got St. Olaf into the recording business, contracted for the St. Olaf Choir to perform one of the first choral concerts in Philadelphia's Verizon Hall, and has led the choir on tours worldwide. His work also has ensured that the St. Olaf Christmas Festival is filmed every four years to air on public television.

"We can only live on our history and tradition for so long before it becomes a dinosaur," Johnson says. "Our musical legacy is only as good as the next concert."

Throughout its 102-year history, the choir's manager has made those concerts happen by paying attention to the details and sharing the conductor's vision of a final production.

"Bob is always pushing us, always asking what we can do not just to advance the St. Olaf Choir, but what great choral music can do in the lives of other human beings," Armstrong says.

"The conductor gives inspiration, but also receives it from the choir. You hear no sound from my hands," Armstrong says. "It comes from all those wonderful souls who have been part of the choir and who have contributed in some way."

For many of those students, singing in the St. Olaf Choir serves as a transformative experience that will remain with them for a lifetime.

"Singing at such a high level allowed us to transcend the music on the page, to reach out to audiences, to convey a message of faith, and to use our gifts in a joyful, incredibly moving manner," Kunau says. "When you sing with a community like that, you understand the power music has to convey things that the spoken word doesn't." □



The 2005 St. Olaf Choir performs at the White House for President George W. Bush and guests to commemorate the National Day of Prayer.



Mark Stover
INSTRUCTOR IN MUSIC, SPRING 2014

As the sabbatical replacement for Anton Armstrong, Mark Stover '01 says he is “overjoyed to have an opportunity to serve at my beloved alma mater.” Stover’s duties include conducting the St. Olaf Choir, Collegiate Chorale, and teaching choral conducting. He is also the minister of worship, music, and arts at Colonial Church in Edina, Minnesota, where he conducts the Colonial Chorale, Chamber Singers, and leads the Worship Band. Stover received his bachelor of arts degree from St. Olaf College and his master of sacred music degree with a choral conducting emphasis from Luther Seminary under the mentorship of Armstrong and Paul Westermeyer. Before attending Luther Seminary, Stover served as director of worship and arts at Walnut Creek Presbyterian Church in California while teaching choral music at Campolindo High School and serving as worship leader for the Open Door Community. Stover regularly works as a clinician, workshop host, and guest conductor for ensembles in both the church and academy, ranging from classically trained choirs to contemporary a cappella ensembles. He has served as the music and worship chair of Repertoire and Standards for the American Choral Directors Association of Minnesota and on the planning committee of the St. Olaf Conference on Worship, Theology, and the Arts. Stover was recently invited to be a guest conductor for Twin Cities-based Magnum Chorum. He lives in Minneapolis with his wife, Julie, and son, Jack.



Charles Forsberg
ORGAN

Charles Forsberg attended Wheaton College, then the University of Minnesota, earning a B.A., M.A., and a Ph. D. in music theory and composition, studying

with Paul Fetler and Dominick Argento. He plays the piano, harpsichord, and pipe organ, performing regularly as a chamber musician with members of the Minnesota Orchestra and the Colonial Chamber Singers. Since 1968, he has served as organist for the Colonial Church of Edina. As a composer, he has written many published church anthems. His choral and instrumental compositions have been widely performed and include premiered/commissioned pieces for the Mostly Madrigal Singers in Chicago, the Minnesota Orchestra, the St. Olaf Orchestra, the St. Olaf Choir, Repertory Singers, the Venice (Florida) Symphony, the Wilson Foundation, John Rutter, Henry Charles Smith, Bob James, and various churches and chamber ensembles. Forsberg has taught at Luther Seminary, and during his tenure as professor of music at St. Olaf College (1972-2010), he taught music theory, counterpoint, analysis, and instrumentation.



Kurt Claussen
SAXOPHONE

Kurt Claussen '82 is adjunct instructor of saxophone at St. Olaf and also maintains a select private saxophone studio. He is in his 20th year as a

band and woodwind specialist in the Apple Valley-Rosemount-Eagan (Minnesota) school district. Claussen often appears as a soloist and chamber music performer in secular and liturgical settings throughout the Midwest, and he has appeared as a soloist and clinician in Canada, Finland, Norway, Switzerland, and Germany. Claussen’s current research interests include exploring and cataloging contemporary saxophone repertoire from the Scandinavian countries. As part of his research, he has spent time in Finland, Sweden, and Norway, studying new music and working with composers and performers. Claussen holds the performer’s *certificat* from the Conservatoire National de Region de Bordeaux, France, where he studied with eminent saxophonist and teacher Jean-Marie Londeix. He earned a master of music degree in saxophone performance from the University of Minnesota, studying with Ruben Haugen, and a bachelor of arts in music education from St. Olaf College.

SPRING 2014 CONCERT PROGRAM

(Please hold applause until the conclusion of each section.)

❧ I — Plea ❧

SON OF GOD MASS: INTROIT, KYRIE, KYRIE MEDITATION	<i>James Whitbourn</i>
RESPONSORIAL 1	<i>Eric William Barnum</i>
WHEN DAVID HEARD	<i>Thomas Weelkes</i>
PRAYER	<i>René Clausen</i>

❧ II — Celebration ❧

SON OF GOD MASS: GLORIA	<i>James Whitbourn</i>
RESPONSORIAL 2	<i>Eric William Barnum</i>
GREATER LOVE HATH NO MAN	<i>John Ireland</i>
SO I'LL SING WITH MY VOICE (FROM <i>SPIRITUALS AND SWEDISH CHORALES</i>)	<i>Dominick Argento</i>

Intermission

❧ III — Reverence ❧

SON OF GOD MASS: LAVA ME, SANCTUS AND BENEDICTUS	<i>James Whitbourn</i>
RESPONSORIAL 3	<i>Eric William Barnum</i>
OS JUSTI MEDITABITUR SAPIENTIAM	<i>Anton Bruckner</i>
GRAVEDIGGER (WORLD PREMIERE)	<i>David John Matthews, arr. Timothy C. Takach</i>
I WILL RISE	<i>Chris Tomlin, Jesse Reeves, Louie Giglio, and Matt Maher arr. Craig Courtney and Lynda Hassler</i>

❧ IV — Peace ❧

SON OF GOD MASS: PAX DOMINI, AGNUS DEI	<i>James Whitbourn</i>
RESPONSORIAL 4	<i>Eric William Barnum</i>
SON OF GOD MASS: AMEN	<i>James Whitbourn</i>
BEAUTIFUL SAVIOR*	<i>arr. F. Melius Christiansen</i>

**Optional Selection*

Please hold applause until the conclusion of each section.

I – PLEA

SON OF GOD MASS: INTROIT, KYRIE,
KYRIE MEDITATION

James Whitbourn
(Chester Music)

SUNG IN LATIN

Kyrie eleison.
Lord have mercy.
Christe eleison.
Christ have mercy.
Kyrie eleison.
Lord have mercy.

— Ordinary of the Mass

RESPONSORIAL 1

Eric William Barnum
(TragicHero Music)

...As Deep to Deep
Shouting through one valley calls,
All worlds, all natures, mood and measure keep
For praise and ceaseless gratulation, poured
Into the ear of God, their Lord!

—William Wordsworth
"On the Power of Sound"

WHEN DAVID HEARD

Thomas Weelkes
(Oxford University Press)

When David heard that Absalom was slain,
He went up to his chamber over the gate and wept;
And thus he said:
“O my son Absalom, would God I had died for thee,
O Absalom, my son.”

—2 Samuel 18:33

PRAYER

René Clausen
(Roger Dean Publishing Company)

This text omitted online
due to copyright restrictions

—Mother Teresa of Calcutta

II – CELEBRATION

SON OF GOD MASS: GLORIA

James Whitbourn
(Chester Music)

SUNG IN LATIN

Gloria in excelsis Deo.
Glory to God in the highest.
Et in terra pax hominibus, bonae voluntatis.
And on earth peace to those of good will.
Laudamus te, benedicimus te,
We praise thee, we bless thee,
Adoramus te, glorificamus te.
We worship thee, we glorify thee.
Gratias agimus tibi propter magnam gloriam tuam.
We give thanks to thee for thy great glory.

Domine Deus, Rex caelestis, Deus Pater omnipotens.
Lord God, heavenly King, God the Father almighty.
Domine Fili unigenite, Jesu Christe,
Lord Jesus Christ, the only begotten Son,
Domine Deus, Agnus Dei, Filius Patris.
Lord God, Lamb of God, Son of the Father.
Qui tollis peccata mundi, miserere nobis.
Who taketh away the sins of the world, have mercy
upon us.
Qui tollis peccata mundi, suscipe deprecationem nostram.
Who taketh away the sins of the world, receive
our prayer.
Qui sedes ad dexteram Patris, miserere nobis.
Who sittest at the right hand of the Father, have
mercy upon us.

Quoniam tu solus Sanctus, tu solus Dominus,
For thou only art holy, thou only art the Lord,
Tu solus Altissimus,
Thou art most high,
Jesu Christe, cum Sancto Spiritu:
Jesus Christ, with the Holy Spirit:
In Gloria Dei Patris.
In the glory of God the Father.
Amen.

—Ordinary of the Mass

RESPONSORIAL 2

Eric William Barnum
(TragicHero Music)

The heavens, whose aspect makes our minds as still
As they themselves appear to be
Innumerable voices fill
With everlasting harmony.

—William Wordsworth

GREATER LOVE HATH NO MAN

John Ireland
(Galaxy Music Corporation)

Many waters cannot quench Love,
Neither can the floods drown it.
Love is strong as death.
Greater Love hath no one than this,
That a man lay down his life for his friends.

Who His own Self bare our sins
In His own Body on the tree,
That we, being dead to sins,
Should live unto righteousness.

Ye are wash'd, ye are sanctified,
Ye are justified in the Name of the Lord Jesus;
Ye are a chosen generation, a royal priesthood, a holy nation.

That ye should show forth the praises of Him
Who hath call'd you out of darkness
Into His marvelous light.

I beseech you, brethren, by the mercies of God,
That ye present your bodies, a living sacrifice,
Holy, acceptable unto God,
Which is your reasonable service.

— from the Scriptures

SO I'LL SING WITH MY VOICE

(FROM SPIRITUALS AND SWEDISH CHORALES)

Dominick Argento
(Boosey & Hawkes)

If I had a harp like David had a harp,
I'd play on that harp 'till the glorious day!
But I got no harp
So I'll sing with my voice, hallelujah!

If I had a horn like Gabriel had a horn,
I'd blow on that horn 'till the judgment day!
But I got no horn
So I'll sing with my voice, hallelujah!

If I had a lyre like Jubal had a lyre,
I'd strum on that lyre 'till that beautiful day!
But I got no lyre
So I'll sign with my voice, hallelujah!

— Spiritual

Intermission

III – REVERENCE

SON OF GOD MASS: LAVA ME, SANCTUS
AND BENEDICTUS

James Whitbourn
(Chester Music)

SUNG IN LATIN

(LAVA ME)
Credo in unum Deum.
I believe in one God.

Lava me Domine.
Cleanse me, Lord.

Sursum corda.
Lift up your hearts.
Habemus ad Dominum.
We lift them up to the Lord.
Dignum et iustum es.
It is right to give God thanks and praise.

(SANCTUS AND BENEDICTUS)
Sanctus, sanctus, sanctus Dominus Deus sabaoth,
Holy, holy, holy, Lord God of hosts.
Pleni sunt caeli et terra Gloria tua.
Heaven and earth are full of thy glory.
Hosanna in excelsis.
Hosanna in the highest.
Benedictus qui venit in nomine Domini,
Blessed is he that cometh in the name of the Lord,
Hosanna in excelsis.
Hosanna in the highest.

— Ordinary of the Mass

RESPONSORIAL 3

Eric William Barnum
(TragicHero Music)

A Voice to Light gave Being;
To Time, and Men, his earth-born chronicler;
A voice shall finish doubt and dim foreseeing,
And sweep away life's visionary stir.

—William Wordsworth

OS JUSTI MEDITABITUR SAPIENTIAM

Anton Bruckner
(C. F. Peters Corporation)

SUNG IN LATIN

Os justi meditantur sapientiam
 The mouth of the righteous speaketh wisdom,
Et lingua ejus loquetur iudicium.
 And his tongue talketh of judgment.
Lex Dei ejus in corde ipsius;
 The law of his God is in his heart;
Et non supplantabuntur gressus ejus.
 None of his steps shall slide.
Alleluja, alleluja!

—Psalm 37:30-31

GRAVEDIGGER

David John Matthews
arr. Timothy C. Takach
(Hal Leonard)

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—David John Matthews

I WILL RISE

Chris Tomlin, Jesse Reeves, Louie Giglio, and Matt Maher
arr. Craig Courtney and Lynda Hassler
(Beckenhorst Press, Inc.)

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—Tomlin, Reeves, Giglio, and Maher

IV – PEACE

SON OF GOD MASS: PAX DOMINI,
AGNUS DEI

James Whitbourn
(Chester Music)

SUNG IN LATIN

(PAX DOMINI)
Pax Domini sit semper vobiscum.
 The peace of the Lord be always with you.

(AGNUS DEI)
Agnus Dei, qui tollis peccata mundi, miserere nobis.
 Lamb of God, who takest away the sins of the world,
 have mercy on us.
Dona nobis pacem.
 Grant us peace.

—Ordinary of the Mass

RESPONSORIAL 4

Eric William Barnum
(TragicHero Music)

Break forth into thanksgiving,
Ye banded instruments of wind and chords
Unite, to magnify the Ever-living,
Your inarticulate notes with the voice of words!

—William Wordsworth

SON OF GOD MASS: AMEN

James Whitbourn
(Chester Music)

Amen.

—Ordinary of the Mass

BEAUTIFUL SAVIOR*

arr. F. Melius Christiansen
(Augsburg Fortress Publishers)

Beautiful Savior, Lord of the nations,
Son of God and Son of Man!
Glory and honor,
Praise, adoration,
Now and forevermore be thine!

—Gesangbuch, Münster, 1677
trans. Joseph H. Seiss

*Optional Selection

Summer Music Camp
Opportunities at St. Olaf

JUNE 15-21, 2014

The St. Olaf Summer Music Camp provides high school students with a fun and rewarding week of musical enrichment under the guidance of some of the best music faculty in the nation.

The camp, for students who have completed grades 9, 10, 11, or 12, 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, and orchestra — and takes elective classes each day.

St. Olaf Summer Piano and
Organ/Church Music Academies

The concurrent St. Olaf Summer Piano and Organ/Church Academies offer high school-aged musicians an opportunity to work closely with St. Olaf music faculty to develop their abilities in a stimulating and supportive environment. The academies are open to high school students who have completed grades 8, 9, 10, 11, or 12 and are by audition only.

Both academies include:

- Master classes
- Recitals
- Music theory
- Performance opportunities
- Private lessons
- Social activities

The **Piano Academy** also offers piano literature classes and piano chamber ensembles.

The **Organ/Church Music Academy** offers hymn-playing workshops, conducting classes, participation in the St. Olaf music camp choral ensemble, and secondary instrument study in piano and/or voice. Enrollment is limited to 12 students.

For more information visit stolaf.edu/camps.

ST. OLAF COLLEGE MUSIC DEPARTMENT FACULTY

Steven Amundson, professor, orchestra, conducting, theory; B.A., Luther College; M.M., Northwestern University

Kathryn Ananda-Owens, associate professor, piano, piano literature, chamber music; B.A., Oberlin College; B.M., Oberlin Conservatory; M.M., D.M.A., Peabody Institute

Francesca Anderegg, assistant professor, violin, viola, chamber music; B.A., Harvard University; M.M., D.M.A., The Juilliard School

Scott Anderson, assistant professor, clarinet, chamber music; B.M., Eastman School of Music; M.M., Northwestern University

Anton Armstrong, (sem I, Interim) Harry R. and Thora H. Tosdal Professor of Music, choir, conducting, voice, pedagogy for young voices; B.M., St. Olaf College; M.M., University of Illinois; D.M.A., Michigan State University

Christopher Aspaas, associate professor, choir, choral literature, conducting, voice; B.M., St. Olaf College; M.M., Michigan State University; Ph.D., Florida State University

Christopher Atzinger, associate professor, piano, piano literature; B.M., University of Texas–Austin; M.M., University of Michigan; D.M.A., Peabody Institute

Linda Berger, professor, music education; B.A., St. Olaf College; M.A., Ph.D., University of Minnesota

Sam Bergman, (sem II), instructor,* viola; B.M., Oberlin Conservatory of Music

James Bobb, assistant professor, church music, organ, choir, chapel cantor; B.M., Capital University; M.M., Eastman School of Music

Timothy Bradley, instructor,* French horn; B.A., St. Olaf College; M.A., Southern Methodist University

David Carter, professor, cello, string techniques, string literature and pedagogy, music appreciation, chamber music; B.F.A., University of Minnesota; M.M., Indiana University; D.M.A., University of Illinois

David Castro, assistant professor, theory, counterpoint, advanced analysis; B.M.E., Pacific Union College; M.M., University of Arizona; Ph.D., University of Oregon

Laura Caviani, instructor,* jazz piano; B.M., Lawrence University; M.M., University of Michigan

Beth Christensen, (on leave 2013–14) professor, music librarian; B.M., M.S., University of Illinois; M.A., University of Minnesota

Kurt Claussen, instructor,* saxophone, chamber music; B.A., St. Olaf College; M.M., University of Minnesota

Anna Clift, instructor,* cello; B.M., Indiana University; M.M., SUNY–Stony Brook

Dan Dressen, associate provost, professor, voice, lyric diction; B.S., Bemidji State University; M.F.A., D.M.A., University of Minnesota

Margaret Eaves-Smith, associate professor emerita,* voice; B.M., M.M., Cleveland Institute of Music

Tracey Engleman, assistant professor, voice, vocal pedagogy, vocal literature; B.M., St. Olaf College; M.M., D.M.A., University of Minnesota

Alison Feldt, department chair, associate professor, voice; B.A., Luther College; M.A., University of Iowa; D.M.A., University of Minnesota

Lori Folland, staff pianist;* B.M., Oberlin Conservatory; M.M., University of Michigan

Sandra Joy Friesen, visiting assistant professor,* class piano, piano; B.M., M.M., University of British Columbia; D.M.A., University of Alberta

James Garlick, (sem II) instructor,* violin; B.A., Oberlin College; B.M., Oberlin Conservatory of Music; M.M., The Juilliard School

Robin Gehl, visiting assistant professor,* music history; B.M., St. Olaf College; M.A., University of Minnesota; Ph.D., University of Cincinnati, College-Conservatory of Music

Charles Gray, (sem I) professor, violin, viola, string literature and pedagogy, chamber music; B.M., Wheaton College; M.M., University of Michigan

David Hagedorn, (sem I) artist-in-residence, jazz ensemble, percussion, percussion techniques, world music, jazz improvisation; B.S., University of Minnesota; M.M., New England Conservatory; D.M.A., Eastman School of Music

Ashley Hall, instructor,* trumpet; B.M., University of Cincinnati–College Conservatory of Music; Artistic Diploma, Longy School of Music

Janis Hardy, associate professor,* voice, lyric theater

Kira Lace Hawkins, instructor,* lyric theater; B.A., St. Olaf College; M.F.A., Penn State University

Philip Hey, instructor,* drum set, jazz ensemble; B.A., University of Minnesota

Paul Hill, (sem II) visiting instructor,* percussion; B.M., University of Wisconsin–Superior; M.M., University of Minnesota

Martin Hodel, (on leave 2013–14) associate professor, orchestra, trumpet, chamber music; B.A., Goshen College; M.M., University of North Carolina–Chapel Hill; D.M.A., Eastman School of Music

Gerald Hoekstra, professor, music history, early music ensembles; B.A., Calvin College; M.A., Ph.D., The Ohio State University

Anthony Holt, instructor,* voice; B.A., M.A., Christ Church College, Oxford, England

John Jensen, staff pianist,* B.A., Occidental College; M.M., University of Southern California

Dennis Johnson, piano technician; B.A., Luther College

Sigrid Johnson, artist-in-residence,* choir, voice; B.M., St. Cloud State University; M.M., University of Michigan

Mark Kelley, instructor,* bassoon; B.M.E., University of Nebraska–Lincoln

Paul Klitzke, assistant piano technician,* North Bennet Street School

Dale Kruse, instructor,* voice; B.A., Luther College; M.M., Drake University

Danielle Kuntz, instructor,* music history; B.S., Indiana University of Pennsylvania; M.A., Ph.D. (ABD), University of Minnesota

Charles Lazarus, instructor,* trumpet; B.M., North Carolina School of the Arts; M.M., The Juilliard School

Nancy Lee, (sem I) instructor,* music education; B.A., Luther College

Dana Maeda, instructor,* oboe, woodwind techniques, chamber music; B.M., St. Olaf College; M.A., St. Mary’s University

Jill Mahr, instructor,* handbell ensembles, flute; B.M.E., B.M., University of Minnesota–Duluth; M.M., Northwestern University

Timothy Mahr, professor, band, conducting, composition, music education; B.M., B.A., St. Olaf College; M.A., D.M.A., University of Iowa

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

Mary Martz, instructor,* voice; B.S., Minnesota State University–Moorhead

Harriet McCleary, assistant professor, voice; B.M., B.M.E., Texas Christian University; M.M., Westminster Choir College; D.M.A., University of Minnesota

James McKeel, professor, voice, lyric theater; B.M.E., Westminster College; M.M., University of Minnesota

Kent McWilliams, vice chair, professor, piano, chamber music; B.M., M.M., University of Toronto; Artist Diploma, Stuttgart Musikhochschule; D.M.A., University of Montreal

Justin Merritt, associate professor, composition, theory, instrumentation; B.M., Trinity University; M.M., D.M.A., Indiana University

Reinaldo Moya, visiting assistant professor,* theory; B.M., West Virginia University; M.M., D.M.A., The Juilliard School

Elinor Niemisto, instructor,* harp; B.M., M.M., University of Michigan

Paul Niemisto, associate professor, band, low brass, brass techniques, chamber music; B.M., M.M., University of Michigan; Ph.D., University of Minnesota

Paul Ousley, instructor,* string bass; B.M., University of Wisconsin–Eau Claire; M.M., Eastman School of Music

Nancy Paddleford, (sem I) professor, piano; B.M., M.M., Indiana University; D.M.A., University of Minnesota

Catherine Ramirez, assistant professor, flute, theory; B.A., Occidental College; M.A., Queens College; D.M.A., Rice University

Catherine Rodland, artist-in-residence, organ, theory; B.M., St. Olaf College; M.M., D.M.A., Eastman School of Music

Mischa Santora, instructor,* orchestra; B.M., Curtis Institute of Music

Miriam Scholz-Carlson, instructor,* string techniques, Alexander technique; B.M., St. Olaf College

Ray Shows, instructor,* violin, viola, chamber music; B.M., Florida State University; M.M., Boston University

Robert C. Smith, associate professor, voice, vocal literature; B.M., St. Olaf College; M.M., Yale University; D.M.A., University of Texas–Austin

Mark Stover, (sem II) instructor,* choir, conducting; B.A., St. Olaf College; M.S.M., Luther Seminary

Becky Weis, instructor,* hardanger fiddle; B.A., Macalester College; M.A. University of Minnesota

Rachel Weiss, music librarian; B.M., Millikin University; M.M., West Virginia University; M.L.I.S., University of Pittsburgh

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 College; M.M., Boston University

* part-time

PRINCIPAL INSTRUMENTAL ENSEMBLES AND CONDUCTORS

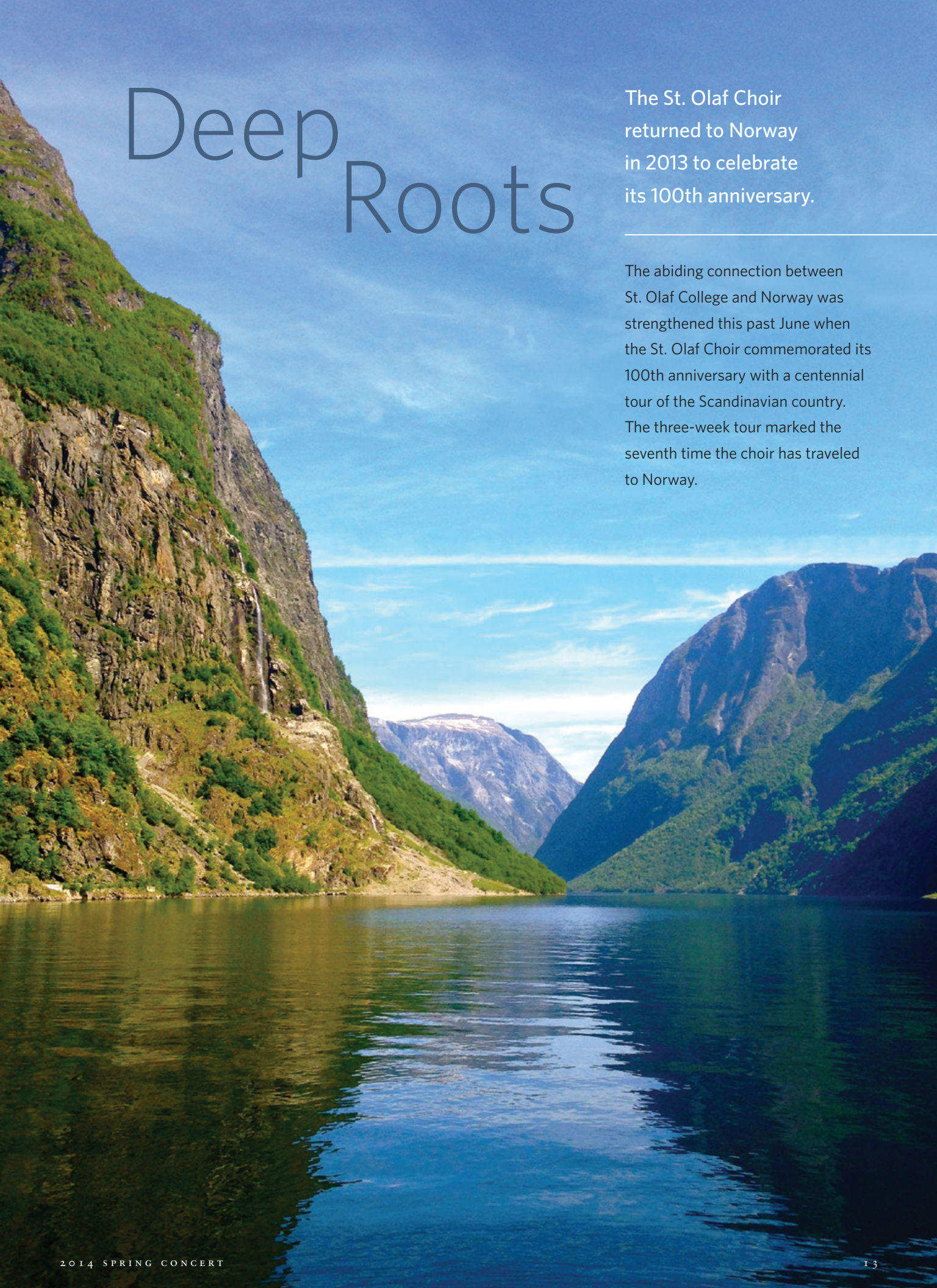
St. Olaf Band, *Timothy Mahr* ’78
St. Olaf Orchestra, *Steven Amundson*
Norseman Band, *Paul Niemisto*
St. Olaf Philharmonia, *Mischa Santora*
Collegium Musicum, *Gerald Hoekstra*
Jazz Ensembles, *David Hagedorn*

PRINCIPAL CHORAL ENSEMBLES AND CONDUCTORS

St. Olaf Choir, *Anton Armstrong* ’78
St. Olaf Chapel Choir, *Christopher Aspaas* ’95
St. Olaf Cantorei, *James Bobb*
Manitou Singers, *Sigrid Johnson*
Viking Chorus, *Christopher Aspaas* ’95
Early Music Singers, *Gerald Hoekstra*
Collegiate Chorale, *Anton Armstrong* ’78

OTHER MUSIC ENSEMBLES AND CONDUCTORS

Handbell Ensembles, *Jill Mahr*
Pep Band, *student-directed*
Percussion Ensembles, *David Hagedorn*
Trombone Choir, *Larry Zimmerman* ’86
Tuba-Euphonium Ensemble, *Larry Zimmerman* ’86



The St. Olaf Choir returned to Norway in 2013 to celebrate its 100th anniversary.

The abiding connection between St. Olaf College and Norway was strengthened this past June when the St. Olaf Choir commemorated its 100th anniversary with a centennial tour of the Scandinavian country. The three-week tour marked the seventh time the choir has traveled to Norway.



The 74-member choir performed 11 concerts, delighting audiences in a return to many familiar venues, including churches, concert halls, and cathedrals in such locations as Oslo, Bergen, and Trondheim.

"It was important to go back to the roots of St. Olaf College and the St. Olaf Choir during our centennial year," says St. Olaf Choir Conductor Anton Armstrong '78. "In 1913, F. Melius Christiansen, the founder of the choir, had the pioneering vision to return to his homeland. It was special to return to some of the same cities from that first

visit a century ago, as well as to recognize the vision and bravery of the Norwegian immigrants who built a college in Minnesota that has always celebrated the arts."

The choir sang in new and old venues, from Stavanger's sparkling *Konserthus* (concert hall), which opened in 2012, to Trondheim's famed Nidaros Cathedral, Norway's national sanctuary that dates to the 11th century. In Oslo, the ensemble sang for HRH King Harald V at the Oslo *Konserthus* and was received at the residence of the U.S. ambassador to Norway. The group visited the

Norwegian parliament, *Stortinget*, and in Bergen, they spent time at Trolldhaugen, the home of 19th-century Norwegian composer Edvard Grieg.

The choir also paid homage to St. Olaf's historical connections to Norway. They worshipped and sang in Larvik at *Kirkelige Fellesråd*, the church at which F. Melius Christiansen played the organ in his teenage years before immigrating to the United States. In Trondheim, the choir sang *Beautiful Savior* at a ceremony honoring Bernt Julius Muus, a founder of St. Olaf College who is buried in Nidaros Cathedral cemetery.

"Trondheim, in many ways, is the perfect culmination of the choir's centennial tour. So much of the college's history and tradition is reflected in the city," says Michael Kyle '85, vice president for enrollment and college relations, who accompanied the choir on the tour.

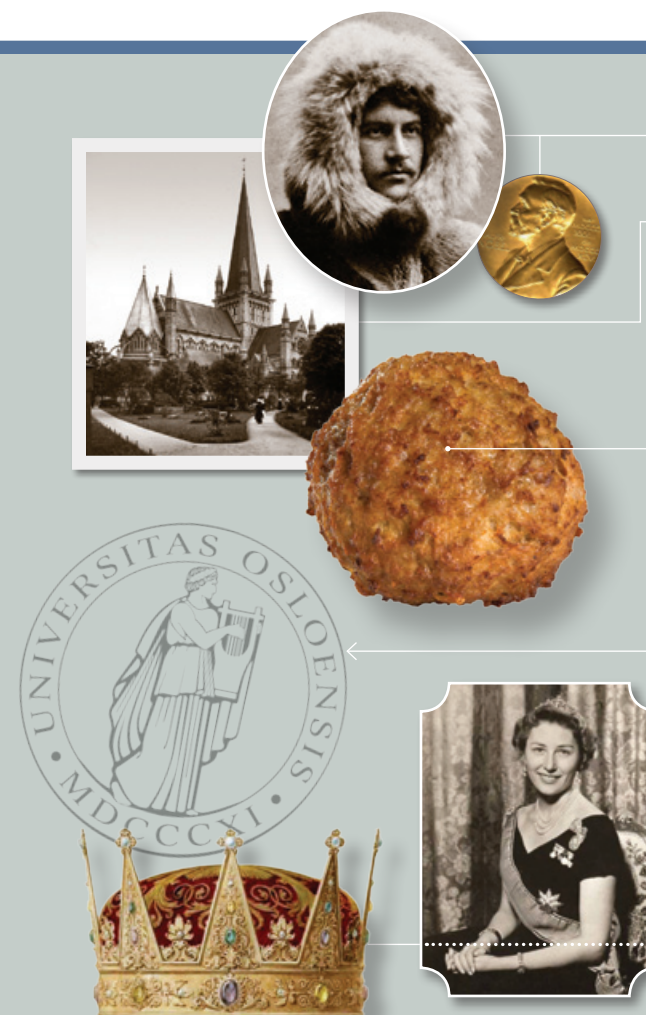
While singing in Norway's finest concert halls is certainly memorable, sometimes performing in more intimate venues can prove to be just as meaningful. The choir had one such experience in Snåsa, which is Muus's birthplace. The town is a regular stop for St. Olaf ensembles traveling in Norway, and the townspeople turn out en masse to fill the small church for concerts.

SHARED HISTORY

The St. Olaf Choir's Connections With Norway Go Back More Than A Century



- 1859** Snåsa native Bernt Julius Muus, founder of St. Olaf College, emigrates from Norway to America.
- 1871** St. Olaf Choir founder F. Melius Christiansen is born near Eidsvoll, Norway.
- 1874** St. Olaf College is established by Norwegian Lutheran immigrants.
- 1888** Christiansen boards a ship to America.
- 1903** The college names Christiansen head of the St. Olaf music department.
- 1905** *Den norske studentersangforening* (Norwegian Student Choral Society) visits St. Olaf College.
- 1906** The St. Olaf Band brings its music — and American baseball! — to Norway.
- 1912** Under F. Melius Christiansen's direction, the St. Olaf Choir is established.
- 1913** The choir tours Norway for the first time.
- 1923-24** St. Olaf professor O. E. Rølvaag finishes *I de dage* and *Riket grundlægges*, later published in English as *Giants in the Earth*.
- 1925** The Norwegian American Historical Association is established at St. Olaf College.



- 1928** Arctic explorer and Nobel Peace Prize laureate Fridtjof Nansen visits St. Olaf.
- 1930** The choir sings at Nidaros Cathedral to mark the 900th anniversary of King Olaf's death.
- 1939** More than 12,000 people gather to greet Crown Prince Olav V and Crown Princess Märtha in downtown Northfield. A special holiday broadcast of the choir is transmitted via shortwave radio from Minneapolis to Norway.
- 1940** A holiday feast of Norwegian foods, including *fløtegrøt*, *lutefisk*, meatballs, and *krumkaker*, is served on campus — a tradition that remains today.
- 1945** Einar Haugen, Class of 1928, is sent to Oslo as a cultural attaché of the U.S. government.
- 1948** The University of Oslo's International Summer School North American admissions office is established at St. Olaf College.
- 1954** Norwegian Lutheran bishop Eivind Berggrav, famous for his opposition to the Nazi occupation of Norway, visits St. Olaf.
- 1955** The choir tours Norway for the third time.
- 1958** Students welcome Princess Astrid to the St. Olaf campus.
- 1965** Crown Prince Harald visits St. Olaf.
- 1966** The St. Olaf Orchestra spends January studying in Oslo.



Choir member Jordan Boucher '13 remembers the power of performing in the small, crowded sanctuary in Snåsa. "When you have a 'sardine can' concert, like in Snåsa, you see individual people. Applause isn't approval of an anonymous aggregate anymore — it is real faces and visible emotion. What was so cool about that concert was that the feeling of intimate, personal connection with the audience kept going after *Beautiful Savior*, all the way to our home stays."

At the conclusion of the tour, the choir spent three additional days at Trondheim's Nidaros Cathedral. Together with the cathedral girls choir, they filmed a new one-hour Christmas program, *Christmas in Norway with the St. Olaf Choir*, which was broadcast during the holiday season on PBS. □

Read more about the centennial tour of Norway on the *St. Olaf Choir blog* at pages.stolaf.edu/norwaytour2013.

SIX RELEASES FROM ST. OLAF RECORDS



NEW

NORGE MITT NORGE

The concert program CD from the 2013 Norway Centennial Tour. Includes selections from the 2014 domestic tour program: *Bogoróditse Dévo (All-Night Vigil, Op. 37)*, Rachmaninoff; *The Word Was God*, Powell; *Even When He is Silent*, Arnesen; and *Prelude*, Gjeilo.



NEW

CHRISTMAS IN NORWAY WITH THE ST. OLAF CHOIR (CD, DVD, and Blu-Ray DVD)

This recording is 10th in a popular series of PBS holiday concerts featuring the St. Olaf Choir. This year's concert celebrates the centennial of the choir's first concert tour to Norway in 1913.



NEW

CHRISTMAS FESTIVAL 2013: HEAVEN AND EARTH, AWAKE AND SING

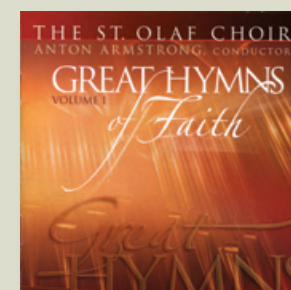
Recorded on the campus of St. Olaf College during the first weekend of Advent, this two-CD set features more than 500 participating student musicians. Ensembles include the St. Olaf Choir, St. Olaf Orchestra, St. Olaf Chapel Choir, St. Olaf Cantorei, Viking Chorus, and Manitou Singers.



NEW

100 YEARS: THE ST. OLAF CHOIR IN NORWAY (DVD and Blu-Ray DVD)

In June of 2013, the St. Olaf Choir embarked on a centennial tour that retraced the steps of the ensemble's 1913 journey to Norway. This documentary, available on DVD or Blu-Ray, takes viewers on the road with the choir through the best that Norway has to offer.



GREAT HYMNS OF FAITH: VOLUMES I, II, AND III

The repertoire for which the St. Olaf Choir is best known.

Volume I 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 II 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.

Volume III includes:

O Praise Ye the Lord, Gather Us In, Oh, Sing to the Lord, Guide Me Ever, Great Redeemer, Built on the Rock, Thee We Adore, The Lord's My Shepherd, I'll Not Want, Come, Ye Disconsolate, Jesus Christ is Risen Today and Joyful, Joyful We Adore Thee.



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 I includes:

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

Volume II includes:

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



- 1968** King Olav V visits the campus for the second time.
- 1975** King Olav V arrives at St. Olaf via helicopter for his third visit to the college.
- 1978** The college awards an honorary degree to Crown Princess Sonja.
- 1980** The choir performs at the Bergen International Festival. St. Olaf President Sidney Rand is named U.S. Ambassador to Norway. The recording *Reflections of Norway* is released.
- 1993** The choir is the only non-Norwegian group featured at the opening ceremonies of the Bergen International Festival, commemorating the 150th anniversary of Edvard Grieg's birth.
- 1995** King Harald V and Queen Sonja visit St. Olaf.
- 2005** The St. Olaf Band, Choir, and Orchestra travel to Norway to celebrate the centennial of Norway's peaceful dissolution from Sweden. The television special *A St. Olaf Christmas in Norway* is recorded at the Nidaros Cathedral in Trondheim, then broadcast in the United States and throughout Scandinavia. Crown Prince Haakon visits the St. Olaf campus.
- 2011** King Harald V and Queen Sonja visit St. Olaf, where they mingle with students and attend a beginning Norwegian class.
- 2013** The St. Olaf Choir embarks on its seventh tour of Norway, celebrating the 100th anniversary of their 1913 visit and the founding of the ensemble.

HEAR THE MUSIC OF ST. OLAF ONLINE

Visit stolaf.edu/multimedia to access live and archived audio and video of events from the campus of St. Olaf College, including concerts and recitals, daily chapel services, athletic events, academic presentations, and *Sing for Joy*, a weekly radio program of sacred music.

Many events are streamed live as they occur. Check the website for a list of dates and times, or subscribe to its RSS feed to be notified when new streaming archives are available.

Viewers can connect to live streams — including the annual home concerts that conclude the national tours of the St. Olaf Choir, the St. Olaf Band, and the St. Olaf Orchestra — 10 minutes before the event begins. Each event is archived at its conclusion and can be accessed indefinitely for on-demand viewing.

For even more access to the music of St. Olaf, visit the college's YouTube channel at youtube.com/stolaf, or "like" the St. Olaf music ensembles on Facebook, and follow them on Twitter.

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THE ST. OLAF CHOIR

IN CONCERT



FRIDAY, MAY 2, 7:30 P.M.

Trinity Lutheran Church
Mason City, Iowa

SUNDAY, MAY 4, 7:30 P.M.

Boe Memorial Chapel, St. Olaf College
Northfield, Minnesota

ABOUT ST. OLAF COLLEGE

One of the nation's leading liberal arts colleges, St. Olaf offers an academically rigorous education with a vibrant faith tradition.

A St. Olaf College education develops the habits of mind and heart that enable students to embrace the challenges of a changing world, leading to lives of professional accomplishment, financial independence, personal fulfillment, and community engagement.

This uncommon educational experience is grounded in intellectual rigor, residential learning, global engagement, and a deep commitment to the exploration of the important questions of faith. These pillars help St. Olaf students become fully formed and actively engaged individuals prepared

to make a difference in the lives of their families, friends, colleagues, and communities.

Many excellent colleges provide one, two, or three of the elements of the St. Olaf experience. What makes St. Olaf unique is the combination of so many distinguishing features working together at the highest level: an intense academic program that sharpens minds, and an emphasis on a global perspective that broadens them; the vitality of a residential community that engages thoughtful people across the full range of human experiences; and a faith tradition that encourages reflection and honors different perspectives.

Visit stolaf.edu for more information.

