Kenneth Jennings ’50

St. Olaf College Professor Emeritus of Music Kenneth Jennings ’50, who led the St. Olaf Choir for more than two decades, died August 20, 2015. He was 90 years old.

“The world of choral music has lost a great giant,” St. Olaf Choir Conductor Anton Armstrong ’78 says. “He was an immense influence on many of the leading choral directors of his time, both those who were able to sing under his baton or his beautiful hands, and those who experienced his performances with the St. Olaf Choir and the other choirs he conducted. We will remember him with great love and great admiration, and most of all, with great appreciation for the beauty he brought to the world of choral music.”

The choir is honoring Jennings’ legacy by performing three of the dozens of well-crafted pieces he composed, including “The Call (Spiritual Songs),” “The Lord is the Everlasting God,” and “All You Works of the Lord, Bless the Lord.”

Following service in the U.S. Army during World War II, Jennings enrolled at St. Olaf and graduated with a bachelor of music degree magna cum laude in 1950. He then earned a master of music degree in composition from Oberlin Conservatory (1953), and later (1966) a doctor of musical arts degree in choral conducting from the University of Illinois.

Jennings became the third conductor of the St. Olaf Choir in 1968, taking the helm of a renowned ensemble that up to that point had only been led by two others: Founder F. Melius Christiansen and his son, Olaf Christiansen ’25. As a student, Jennings sang in the choir under Olaf Christiansen’s direction. Jennings was the St. Olaf Choir’s conductor for 22 years, teaching and mentoring many students during that time, including several who have gone on to prominent careers as choral conductors.

In 1993, after serving two years on the faculty of Mitchell College, Statesville, N.C., he joined the faculty of St. Olaf College, where he taught a variety of music courses, applied voice, and choral ensembles. With the Chapel Choir, which he conducted from 1954 to 1968, he initiated the yearly performance of a major choral-orchestral work, including the first St. Olaf performances of the Bach Passions.

“Jennings’ legacy in music and his spirit will live on through his correspondence, recordings of the St. Olaf Choir under his direction, and especially through the hundreds of students he inspired.”

IN MEMORIAM

Kenneth Jennings '50

Alexon Field, director of college relations for music organizations
David H. Anderson '15, marketing assistant for music organizations
Excelsior, Ohio

Mary Mark, director of streaming systems

Jennings was the third conductor of the St. Olaf Choir in 1968, taking the helm of a renowned ensemble that up to that point had only been led by two others: Founder F. Melius Christiansen and his son, Olaf Christiansen ’25. As a student, Jennings sang in the choir under Olaf Christiansen’s direction. Jennings was the St. Olaf Choir’s conductor for 22 years, teaching and mentoring many students during that time, including several who have gone on to prominent careers as choral conductors.

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“He inherited a treasured musical tradition from the Christiansens, respected it and let it sing, and added his own musical artistry to the growth and enrichment of the St. Olaf Choir,” wrote Joseph M. Shaw ’49, professor emeritus of religion at St. Olaf and the author of The St. Olaf Choir: A Narrative. “What he accomplished will live on through his compositions, recordings of the St. Olaf Choir under his direction, and especially through the hundreds of students he inspired.”

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1925-2015
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.

The St. Olaf Choir has had four conductors in its 104-year history. 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 Anton Armstrong ’78, who has led the renowned ensemble for 26 years, can understand if some people, especially those who can recall the magic of singing under one of his predecessors, still think of him as the “new” conductor.

By the time Armstrong was invited to lead the choir in 1990, he’d already written a doctoral monograph on its history, studying closely the first three conductors’ repertoire and pedagogy and the choir’s impact on the world of choral singing. 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 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.”

I have imprinted in my mind the sense of the choir’s heritage of chorales and a cappella music, aiming to reacquaint listeners with 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

When Olaf Christiansen succeeded his father as conductor of the St. Olaf Choir in 1943, he was already an accomplished musician in his own right, having studied sacred music at Union Theological Seminary and founding the Oberlin Conservatory’s a cappella choir in 1929. He remained deeply committed to ensuring that 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 Olaf’s direction,” recalled the late Ronald Nelson ’49. “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 his experience singing in the choir with Kenneth Jennings ’50, a second tenor who would return to St. Olaf in 1953 to join the music faculty with the understanding that he would be the choir’s assistant conductor during its upcoming 1955 tour of Norway.

MEMBERS OF THE 1930 CHOIR ON BOARD A SHIP TO NORWAY, WHERE 40,000 PEOPLE GATHERED TO WELCOME THEM.

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.

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.

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

He conducted both the Manitou Singers and Chapel Choir during his early years on campus.

Jennings noted the offer to succeed Olaf Christiansen came as a bit of a shock. “Olaf called me into the office and said, ‘We’d like you to become the new conductor of the St. Olaf Choir.’” Jennings recalled, noting he was given a day to think it over. Jennings accepted, of course, ending the 65-year-long era of Christiansens leading the choir.

The St. Olaf Choir at that point in its history had largely performed a smaller, art song-like repertoire, with shorter pieces such as motets and anthems. Under Jennings’s leadership, the choir’s repertoire broadened, and it began performing larger choral works, including oratorios, masses, and passions. Jennings also included more 20th-century works, with a focus on historically informed renditions. He 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. Previously, 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 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.

IN THE BEGINNING

When F. Melius Christiansen came to St. Olaf in 1903 he was tasked with leading a group of instrumentalists, not vocalists, whom he quickly shaped into a remarkable performing ensemble — known today as 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 established a tradition of bringing its music to audiences around the world.

The 1920s’ musical climate was demanding. Jennings noted the offer to succeed Olaf Christiansen came as a bit of a shock. “Olaf called me into the office and said, ‘We’d like you to become the new conductor of the St. Olaf Choir.’” Jennings recalled, noting he was given a day to think it over. Jennings accepted, of course, ending the 65-year-long era of Christiansens leading the choir.

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

toward the audience. “I opened it up because I thought we needed to sing to the people, not to ourselves,” he said.

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 and you had to be almost silent to hear what he wanted from you,” says former choir member Martha Kunau ’90. “He was able to bring very young voices together, knowing what we could do and then inspire us to a higher level, producing a sound as a choir that perhaps none of us thought was possible.”

Jennings expanded the choir’s global reach and included repertoire that exposed the ensemble to Asia’s oral-based musical traditions and the cultures of Eastern Europe. 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.

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’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 former choir member Karin Laine McMillen ’94.

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, while emphasizing a more historically informed interpretation of musical origins.

“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 ensemble has also begun to move, as members 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.

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. Armstrong has added Australia, New Zealand, the United Kingdom, and Ireland to the choir’s tour annals. 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 2013 special, Christmas in Norway with the St. Olaf Choir, received two Upper Midwest Regional Emmy® awards.

Also in 2013 the choir was named one of four finalists in the prestigious European Broadcasting Union’s Choral Competition. American Public Media, a member of the American Guild of Organists.

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.

JAMES E. BOBB

A s an assistant professor of music at St. Olaf College, James Bobb is the conductor of the St. Olaf Cantorei and minister of music to the student congregation. He teaches organ and church music.

Bobb joined the St. Olaf faculty in 2012 with more than 20 years’ experience directing church music in Lutheran and United Church of Christ congregations. He holds performer’s certificates and master of music degrees in organ and harpsichord performance and literature from the Eastman School of Music where he studied with Russell Saunders and David Craighead in organ and Arthur Haas in harpsichord. He earned his undergraduate degree at Capital University where he studied with organist Janet Linker and pianist Frank Hudson.

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.

“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.”
Anton Armstrong ’78 has led a generation of Oles in passionate singing of extraordinary music for more than 25 years.

“Body, mind, spirit, voice — it takes the whole person to sing and rejoice,” says Armstrong, who is now in his 26th year of conducting the St. Olaf Choir. This is a mantra that he learned from his mentor the late Helen Kemp, professor emerita of voice and church music at Westminster Choir College, whom he met when he was just 22. Armstrong credits Kemp as one of the most influential people in his life, shaping the way he sees his calling as a vocal music educator and conductor. “She was instrumental in helping me form my understanding of being a servant-artist-teacher,” he says. Kemp isn’t the only person who has influenced Armstrong over the years. He remembers a day when he was a teenager, living in New York City, and not being particularly excited about the music. “I had friends going to a Moody Blues concert at Madison Square Garden,” Armstrong recalls. “I was dragged to a St. Olaf Choir concert at Lincoln Center by my assistant pastor, who said, ‘You’ll love this choir.’” That concert had a profound effect on him. A later visit to campus convinced him that the warmth of the St. Olaf community outweighed his distaste for Minnesota winters, and he enrolled at the college. As a student in the St. Olaf Choir, Armstrong learned both the commitment it takes to sing in the choir and the investment it takes to lead those singers as a conductor.

TEACHING AND LEARNING

Armstrong’s teaching style has changed since he started work as a conductor 38 years ago. “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,” he says. “I see myself now as a catalyst, a leader who helps bring out the best in them, as musicians and as individuals.” Keeping Kemp’s mantra in mind, Armstrong strives to create whole musicians, not just musical moments.

Over the past quarter-century, Armstrong has influenced thousands of singers through his work as a teacher, a teacher of teachers, a conductor, and a music editor. His gifts have been recognized by Baylor University, which awarded him the 2006 Robert Frost Cherry Award for Great Teaching — the single largest monetary award given in the United States to an individual for teaching. In 2007 Armstrong was the first recipient of the Distinguished Alumni Award from the American Boychoir School, and in 2009 he received the Distinguished Alumni Award from Michigan State University. The St. Olaf Choir gained international recognition in 2013, when it was named one of four finalists in the European Broadcasting Union’s Choral Competition.

In addition to his leadership of the St. Olaf Choir, Armstrong is the artistic director of the St. Olaf Christmas Festival, an event that requires year-round planning. He teaches vocal pedagogy for the young singer, conducting classes, performance studies in voice, and conducts the Collegiate Chorale (a non-auditioned women’s ensemble comprised of St. Olaf students, faculty, and staff). He is in his 25th year as conductor of the Troubadours, the boys’ ensemble of the Northfield Youth Choirs. Armstrong also mentored students in Luther Seminar’s Master of Sacred Music conducting program (from 1990 to 2014) and serves each summer as the music director of the Stangeland Family Youth Choral Academy of the Oregon Bach Festival, a high school choral program he founded in 1998. He is a graduate of the American Boychoir School, St. Olaf College, the University of Illinois, and Michigan State University. He previously taught at Calvin College in Grand Rapids, Michigan.

“I want the power of music — that Spirit — to transform those who perform and those who will hear the message.”

— Anton Armstrong

CHORAL CONNECTIONS

Armstrong is committed to sharing the experience that comes from making truly beautiful choral art. He has traversed the globe with engagements in locations ranging from New Zealand to Israel and South America to Scandinavia. Along with his now-retired faculty colleague Sigrid Johnson, Armstrong lectured at the 2008 and 2011 World Symposium on Choral Music and served as co-chair of the artistic committee for the 2014 World Symposium on Choral Music held in Seoul, South Korea.

Armstrong’s experience with international music has greatly influenced the St. Olaf Choir. “We are constantly examining repertoire from a global perspective, but the core of our being is still a proclamation of the Christian Gospel — a message of faith, love, and truth,” Armstrong says. The choir’s repertoire has grown significantly during his 26 years as conductor, which has, in turn, “opened a world of music for our students,” he says. It has also helped influence the repertoire of other choirs, including the popularity of South African freedom hymns and American gospel music. “You can now see it permeating throughout the fabric of the greater choral community,” he says.

Ongoing collaborations with other ensembles are a priority for the choir, which has repeatedly partnered with ensembles such as VocalEssence, the Minnesota Orchestra, the Saint Paul Chamber Orchestra, and the American Boychoir. Additionally, Armstrong provides choirs with new music through his work as editor of the Anton Armstrong Multicultural Series of Earthsong Publications and coeditor (with retired faculty colleague John Ferguson) of the St. Olaf Choral Series. Published by Augsburg Fortress Publishers.

Those collaborations and connections are a way to ensure that the music Armstrong helps create — with its powerful message of faith and hope — has ripple effects that reach beyond the boundaries of St. Olaf College and its choir.

CONSISTENCY AND CHANGE

Armstrong’s conducting philosophy has evolved over his 26-year tenure, and the St. Olaf choral program has changed and grown, too. “Our entire choral program continues to be recognized with greater acclaim at a national and international level,” he says. “That pleases me because it means we’re still doing something that’s worthwhile here, and something that influences and benefits the lives of others.” Armstrong credits an “incredible team of choral and vocal colleagues” for the growth and quality of the St. Olaf choral program as a whole. “We’ve moved away from the idea of a ‘pecking order’ in our choral program;” he says. “Instead, we focus more on the function each choir serves. I’m proud that we have more than 600 young people singing on our campus.”

The college has changed during his tenure, too. Armstrong has seen St. Olaf’s academic reputation grow, the faculty, staff, and student bodies become more diverse, and the college’s orientation become more student-focused: “We really are here to best serve the needs of the students. Their needs guide our decisions in terms of hiring and the programming that takes place,” he says.

And yet, for Armstrong, some things haven’t changed. “I chose this school 40 years ago because of the basic values of this community — hard work, a life of faith, and the content of your mind and heart. I still believe those are essential aspects of the St. Olaf community,” he says. Armstrong’s mission, and that of his predecessors, hasn’t changed either. “I want the choir to be more than entertainment; I want to make a powerful difference,” he says. “I want the power of music — that Spirit — to transform those who perform and those who will hear the message. For me, that has been a very powerful reason for why we do what we do.”
Deo Dicamus Gratias
Gottfried August Homilius (1714–85)
Lift Thine Eyes to the Mountains (Elijah)
Felix Mendelssohn-Bartholdy (1809–47)
Ich Lasse Dich Nicht (BWV Anhang 159)
Johann Sebastian Bach (1685–1750)

Magnificat
David N. Childs (b. 1969)
And You Will Sleep
Philip Biedenbender ’16 (b. 1993)
Kiddush
Kurt Weill (1900-50)
I Will Lift Mine Eyes
Jake Runestad (b. 1986)
Glorification (Celestial Spring)
F. Melius Christiansen (1871–1955)

The Call (Spiritual Songs)
The Lord Is the Everlasting God
Kenneth L. Jennings ’50 (1925–2015)
All You Works of the Lord, Bless the Lord
Kenneth L. Jennings (1925–2015)

Intermission

Lift Thine Eyes to the Mountains
Felix Mendelssohn-Bartholdy (1809–47)
G. Schirmer, Inc.

Lift thine eyes, O lift thine eyes to the mountains,
Whence cometh help.
Thy help cometh from the Lord,
The Maker of heaven and earth.
He hath said, thy foot shall not be moved.
Thy Keeper will never slumber.
Lift thine eyes, O lift thine eyes to the mountains,
Whence cometh help.
— Psalm 121:1-3

ICH LASSE DICH NICHT
(WBV ANHANG 159)
Johann Sebastian Bach (1685–1750)
(Carus-Verlag)
SUNG IN GERMAN

Ich lasse dich nicht,
I will not let you go
Du segnest mich denn, mein Jesu!
Unless you bless me, my Jesus!

Chorale
Weil du mein Gott und Vater bist,
For you are my God and father,
Dein Kind wirst du verlassen nicht,
You will not abandon your child,
Du väterliches Herz,
You fatherly heart.
Ich bin ein armer Erdenkloß,
I am but a poor lump of clay.
Auf Erden weiß ich keinen Trost.
On earth I know no consolation.
Ich dank dir, Christe, Gottes Sohn,
I thank you Christ, God’s Son,
Daß du mich solchs erkennen lan
That you let me realize this
Durch dein göttliches Wort;
Through your divine Word;
Verleih mir auch Beständigkeit
Grant me constancy also
Zu meiner Seelen Seligkeit!
For my soul’s salvation!
Lob Her und Preis sei dir gesagt,
Praise, honor, and glory be to you
Für alle dein erzeigt Wohltat,
For all your loving kindness,
Und bitt demütiglich,
And I humbly ask,
Laß mich nicht von dein’m Angesicht
Let me not be forever banished
Verstoßen werden ewiglich.
From your countenance.
— Genesis 32:26b author of Chorale unknown

Optional Selection

Beautiful Savior
arr. F. Melius Christiansen
**And You Will Sleep**

David N. Childs (b. 1993)

The walls are not worthy of a king, little one,  
But your kingdom is not of this world.

— Laurie F. Gauger and Philippians 2:8

And You Will Sleep  
Text by Laurie F. Gauger.  
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**KIDDUSH**

Kurt Weill (1900–50)  
(European American Music Corporation)  
**SUNG IN HEBREW**

Baruch ata adonai elohehu melech ha’olam,  
Blessed are You, Lord, our God, King of the universe,  
Bore p’ri hagafen,  
Who brings forth the fruit of the vine.

Baruch ata adonai elohehu melech ha’olam,  
Blessed are You, Lord, our God, King of the universe,  
Asher kideshanu bemitsvatov veratsa vanu  
Who install us in the holiness of good deeds,  
cherishing us through

Veshabat kadosho be’ahava uvratson hinchilunu  
His holy Sabbath, which He granted lovingly and gladly

Zikaron lema’ase vereshit.  
As a reminder of the act of Creation.

Ki hu yom techila lemikra’e kodesh  
It is the first among our days of sacred assembly

Zecher lits’at mitzrayim,  
Recalling the Exodus from Egypt.

Ki vanu vacharta ve’otanu kidsasha,  
Thus You have chosen us, from among all peoples,

Mikol ha’amim veshabat kodscheha,  
Endowing us with holiness by granting us Your holy Sabbath,

Be’ahava uvratson hinchilatnu,  
Lovingly and gladly.

Baruch ata adonai baruch hu uvaruch shemo,  
Blessed are You, Lord (praise Him and praise His name),

Mekadesh hashabat,  
Who sanctifies the Sabbath.

— Liturgy (liturgical, paraliturgical; SSS: 49)

**I WILL LIFT MINE EYES**

Jake Runestad (b. 1986)  
(Boosey & Hawkes)

I will lift mine eyes unto the hills.  
From whence comes my help?  
My help comes from the Lord.  
He is the maker of the heaven and earth.  
He will not let your foot be moved.  
He who keeps you will not slumber nor sleep.

The Lord is thy keeper  
The Lord is thy shade upon thy right hand.  
The sun shall not harm you by day nor the moon by night.

The Lord will keep you from all evil.  
He will keep your soul.  
The Lord will keep your going out and your coming in  
From this day forth forever more.

— Psalm 121

**GLORIFICATION (CELESTIAL SPRING)**

F. Melius Christiansen (1871–1955)  
(Augsburg Fortress Publishers)

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**IN THANKSGIVING FOR THE LIFE AND ARTISTRY OF KENNETH L. JENNINGS: 1925–2015**

**THE CALL (SPIRITUAL SONGS)**

Kenneth L. Jennings ’50 (1925–2015)  
(earthsongs)

Come my Way, my Truth, my Life:  
Such a Way, as gives us breath;  
Such a Truth, as ends all strife;  
Such a Life as killseth death.

Come, my Light, my Feast, my Strength:  
Such a Light as shows a feast;
Such a Feast, as mends in length;  
Such a Strength, as makes his guest.

Come my Joy, my Love, my Heart:  
Such a Joy, as none can move;  
Such a Love, as none can part;  
Such a Heart, as joys in love.

— George Herbert

**THE LORD IS THE EVERLASTING GOD**

Kenneth L. Jennings  
(Mark Foster Music Company)

Have you not known? Have you not heard?  
Has it not been told you from the beginning?  
Have you not understood from the foundations of the earth?  
It is God who sits above the circle of the earth,  
Who stretches out the heavens like a curtain,  
And spreads them like a tent to live in.

To whom then will you compare me,  
Or who is my equal? Says the Holy One.

Calling them all by name: not one is missing.

— Nehemiah 9:5

— Oscar R. Overby, alt.
God gives power to the faint,  
And strengthens the powerless.  
Even youths will faint and be weary,  
And the young will fall exhausted;  
But those who wait for the Lord  
Shall renew their strength,  
They shall mount up with wings like eagles,  
They shall run and not be weary,  
They shall walk and not faint.  
Have you not heard? Have you not known?  
— Isaiah 40:21-22, 25–26, 28–31

ALL YOU WORKS OF THE LORD, BLESS THE LORD  
Kenneth L. Jennings  
(Augsburg Fortress Publishers)

All you works of the Lord, bless the Lord,  
Praise God and magnify God forever.  
You angels of the Lord, bless the Lord;  
You heavens bless the Lord;  
All you pow’rs of the Lord, bless the Lord.  
Praise God and magnify God forever.

You sun and moon, bless the Lord;  
You stars of heaven, bless the Lord;  
You showers and dew, bless the Lord.  
Praise God and magnify God forever.

You winds of God, bless the Lord;  
You fire and heat, bless the Lord;  
You winter and summer, bless the Lord.  
Praise God and magnify God forever.

You dews and frost, bless the Lord;  
You frost and cold, bless the Lord;  
You ice and snow, bless the Lord.  
Praise God and magnify God forever.

You nights and days, bless the Lord;  
You light and darkness, bless the Lord;  
You lightning and clouds, bless the Lord.  
Praise God and magnify God forever.

Let the earth bless the Lord;  
You mountains and hills, bless the Lord;  
All you green things that grow on the earth,  
bless the Lord.  
Praise God and magnify God forever.

You wells and springs, bless the Lord;  
You rivers and seas, bless the Lord;  
You whales and all who move in the waters,  
bless the Lord.  
Praise God and magnify God forever.  
All you birds of the air, bless the Lord;  
All you beasts and cattle, bless the Lord;  
Children of mortals, bless the Lord.  
Praise God and magnify God forever.

You people of God, bless the Lord;  
You priests of the Lord, bless the Lord;  
You servants of the Lord, bless the Lord.  
Praise God and magnify God forevermore.

You spirits and souls of the righteous;  
You pure and humble of heart, bless the Lord.  
Let us bless the Father and the Son and the Holy Spirit.  
Praise God and magnify God forever.  
Amen.  
— Benedicite, omnia opera  
adapted from the Standard Book of Common Prayer

THE WORLDS ABOVE  
Ben Allaway ’80 (b. 1958)  
(Mark Foster Music Company)

Lord of the worlds above,  
How pleasant and how fair  
The dwellings of thy love  
Thy earthly temples are.  
To thine abode my heart aspires  
With warm desires to see my God.

O happy souls to pray where God appoints to hear!  
O happy souls that pay their constant service there.  
They praise thee still and happy they  
That love the way to Sion’s hill.

They go from strength to strength  
Through this dark veil of tears,  
Till each arrives at length,  
Till each in heav’n appears.

O glorious seat, when God our King  
Shall thither bring our willing feet.  
God is our sun and shield  
Our light and our defence.  
With gifts God’s hands are filled,  
We draw our blessings thence.

To thine abode my heart aspires  
With warm desires to see my God.  
Thrice happy they, O Lord of hosts  
Whose spirits trust alone in thee.

Lord of the heav’ns above,  
How fair the dwellings of thy love,  
How fair thy love.  
— Paraphrase of Psalm 84  
Isaac Watts

This text omitted online due to copyright restrictions
LIKE AS THE HART DESIRETH THE WATERBROOKS
Herbert Howells (1892–1983)
(Oxford University Press)

Like the hart desireth the waterbrooks, So longeth my soul after thee, O God. My soul is a thirst for God yea, Even for the living God. When shall I come to appear before the presence of God?

My tears have been my meat day and night, While they daily say unto me Where is now thy God?

— Psalm 42:1–3

O VOS OMNES QUI TRANSITIS PER VIAM (THE LAMENTATIONS OF JEREMIAH)
Alberto Ginastera (1916–83)
(Mercury Music Corporation)
SUNG IN LATIN

O vox omnes, qui transitis per viam, attendite All you who pass this way, look Et videte si est dolor sicut dolor meus And see is there any sorrow like the torment Quoniam vindemiavit me. For the Lord has struck me on the day of his burning anger Vide, Domine, quoniam tribulor! See, Lord, how great my anguish! Conturbatus est venter me, subversum est cor meum in memetipsa. My body shudders, my heart turns over inside me, Quoniam amaritudine plena sum. Because I am full of bitterness.

Foris interficit gladius, et domi mors similis est. Outside the sword kills, and within there is death.

Idcirco ego plorans, et oculus meus deducens aquas, And that is why I weep, and my eyes pour down in tears,

Qui a me disconsolavit. As a me console,

Since the comforter is far away Conversens animam meam: Who could revive my life:

Faci sunt fili mei, perditis, quoniam invalidit inimicus My children are in despair, since the enemy has prevailed.

Persequeris in furore, et conteres eos sub coelis, Pursue in fury, and destroy those under heaven, Domine. O Lord.

— Lamentations 1:12,20,16:3:66

COME, YE DISCONSOLATE
Samuel Webbe Sr. (1740–1816)
setting by Terre Johnson
(MorningStar Publishers)

Come, ye disconsolate, where’er ye languish. Come to the mercy seat, fervently kneel. Here bring your wounded hearts, here tell your anguish; Earth has no sorrow that heav’n cannot heal.

Joy of the desolate, light of the straying, Hope when all others die, fadeless and pure! Here speaks the Comforter, tenderly saying, “Earth has no sorrow that heav’n cannot cure.”

Here see the Bread of Life, see waters flowing Forth from the throne of God, pure from above. Come to the feast of love; come, ever knowing; Earth has no sorrow, but heav’n can remove.

— Thomas Moore
alt. Thomas Hastings

CREDO
André J. Thomas (b. 1952)
(Heritage Music Press)

I believe in God, the Father almighty. I believe in God, the maker of heaven and earth, And in Jesus Christ, His only Son, our Lord, Who was conceived by the Holy Ghost, Born of the Virgin Mary, Suffered under Pilate, crucified, died, and was buried. He descended into hell!

On the third day, He arose. He ascended to heaven. From death He was set free. Now He sits at the right hand, and He’s waiting for you and me.

He will judge all the world. He will judge you and me.

I believe in the Holy Spirit and the holy catholic church. I believe in God. I believe in one baptism for the remission of sin and rebirth.

I believe in the Resurrection, and the Communion of Saints in this world. I believe when my life is over, I’m going home just to live with my God.

I believe in the Father, and in the Son, and in the Holy Ghost.

I await the Resurrection of the dead, and the life of the world to come.

I believe in God, maker of heaven and earth. I believe in God, the Father almighty! I believe in God!

— Ordinary of the Mass, alt.

NOBODY KNOWS THE TROUBLE I’VE SEEN
African American Spiritual
arr. William Bradley Roberts
(Augsburg Fortress Publishers)

Nobody knows the trouble I’ve seen, Lord, nobody knows like Jesus.

Oh, brothers, will you pray for me, and help me to fight ole Satan away?

Nobody knows the trouble I’ve seen, Lord, nobody knows like Jesus.

Oh, sisters, will you pray for me, and help me to fight ole Satan away?

Nobody knows the trouble I’ve seen, Lord, nobody knows like Jesus.

— African American Spiritual

IT IS WELL WITH MY SOUL
Philip P. Bliss (1838–76)
arr. Yu-Shan Tsai
(Augsburg Fortress Publishers)

When peace like a river attendeth my way, When sorrows like sea billows roll,

Whatever my lot, thou hast taught me to say, It is well with my soul.

He lives — oh, the bliss of this glorious thought; My sin, not in part, but the whole, Is nailed to his cross and I bear it no more. Praise the Lord, O my soul! It is well with my soul.

Lord, hasten the day when our faith shall be sight, The clouds be rolled back as a scroll, The trumpet shall sound and the Lord shall descend; Even so it is well with my soul.

— Horatio G. Spafford

RIDE ON, KING JESUS
Traditional Spiritual
arr. Moses G. Hogan Jr.
(Hal Leonard)

Refrain: Ride on, King Jesus, Ride on, the conquerin’ King, Oh, Ride on, King Jesus, ride on, No man can a-hinder thee. I was but young when I begun. But now my race is almost done.

Refrain King Jesus rides a milk white horse. The ribber of Jordan he did cross.

Refrain He’s the King and the Lord of all. He’s the first and the last. He’s the Lord of Lords. Jesus is the Prince of peace.

Refrain

— Traditional Spiritual

BEAUTIFUL SAVIOR
arr. F. Melius Christiansen
(Augsburg Fortress Publishers)

Refrain: O Jesus is the Prince of peace.

He’s the Lord of Lords.

He’s the first and the last.

He’s the King and the Lord of all.

He’s the Prince of peace.

Refrain
Students in the St. Olaf Choir are passionate about making music together as members of the premier a cappella choir in the United States. They excel in choral artistry, but that’s not the sole defining characteristic of their lives at St. Olaf. You’re as likely to find them volunteering in the community, acting in plays, and conducting scientific research as you are to find them vocalizing in Christiansen Hall of Music. Although many students choose to major in music, it’s not a requirement for participation in a St. Olaf music ensemble, so students study a range of fields and engage in activities across the liberal arts. We asked a handful of St. Olaf Choir members to share their diverse interests.

Sebastian Surom ’17

Hometown: Iowa City, Iowa
Majors: Music and Philosophy
Activities: Bass Renaissance recorder in Collegium Musicum, bass in Early Music Singers and the Limestones, vice president of public relations for the Student Congregation Council, administrative assistant for the Cannon Valley Regional Orchestra

Soprano II

Hometown: North Richland Hills, Texas
Majors: Psychology and Studio Art
Activities: poet, photographer, ceramic artist, runner, student worker for Broadcast Media Services and at Northfield’s Laura Baker Services Association

Accidental Artist: Purchase became a music major by happenstance when a scheduling snafu resulted in her taking two art classes in one semester. “I love that art has helped me learn to let myself go,” she says. “She’s always been curious about why people behave in certain ways, so psychology has always fascinated her. As an intern at the Northfield Arts Guild, she helped young adults with autism create works of art, which was especially meaningful for her. ‘They helped me see the world differently and it was such a blessing!’

Favorite St. Olaf Choir moment: Singing a song that questions God and even yells at Him, especially since her best friend recently died unexpectedly. Her choir mates have supported her and “I’ve truly felt a part of this beautiful diverse St. Olaf Choir family.”

Erik Berthelsen ’17

Hometown: Northfield, Minnesota
Majors: Economics and Statistics
Activities: Member of the leadership committee for St. Olaf’s Volunteer Network, a branch of the Student Government Association

Problem Solver: Berthelsen thought he’d be a math major, but found that discipline to be too theoretical. “Economics focuses on a more pragmatic application,” he says. This past summer he worked with St. Olaf’s chief investment officer who manages St. Olaf’s endowment. “I got a sense of how the skills I’d learned in the classroom could be directly applied to running a college.” Berthelsen says. He is a former member of the Northfield Youth Choir, where Antonio Armstrong first encouraged him and planted the seed that he could sing with the St. Olaf Choir someday. “He pushed us to be smart, attentive singers.”

Jaynee Purchase ’16

Hometown: Milwaukee, Wisconsin
Majors: Vocal Performance
Activities: Member of the African Chorus and Karibu, an organization dedicated to increasing awareness, understanding, and celebration of cultures of the African diaspora

Favorite St. Olaf Choir moment: Lado discovered her voice in the school choir and the children’s choir at church after her mother passed away when Lado was eight years old. “Singing became my comfort and my primary connection to my mother,” she says. “I believe my voice was a gift from her when she passed.” Lado enjoys musical theater and recently performed the role of the witch in the St. Olaf spring musical, Big Fish, which allowed her to stretch her vocal abilities in new ways. She also welcomes visitors to campus as an admissions fellow and tour guide.

Future St. Olaf Choir moment: The ensemble’s unity. “Last year, we were singing a spiritual and Dr. Armstrong stomped his foot. Our sound doubled as he practically dragged the music from us, creating one of the most powerful musical experiences I’ve ever had.”

Future plans: Combining work in public policy with promoting cultural understanding that expands patterns of thinking and acceptance

Wenie Lado ’16

Hometown: Milwaukee, Wisconsin
Majors: Psychology and Studio Art
Activities: Actor in student theater

Favorite St. Olaf Choir moment: The Northfield Arts Guild, she helped young adults with autism create works of art, which was especially meaningful for her. ‘They helped me see the world differently and it was such a blessing!’

Turner sees herself as a “natural communicator” with a combined background in physics and engineering. She plans to pursue a Ph.D. in biomedical imaging devices at the University of Minnesota after deciding she wants to “help people in the world.”

Amy Turner ’16

Hometown: Plymouth, Minnesota
Majors: Physics
Activities: Physics lab teaching assistant, women’s Bible study leader, Ultimate Frisbee, intramural soccer and volleyball player

Problem Solver: Berthelsen thought he’d be a math major, but found that discipline to be too theoretical. “Economics focuses on a more pragmatic application,” he says. This past summer he worked with St. Olaf’s chief investment officer who manages St. Olaf’s endowment. “I got a sense of how the skills I’d learned in the classroom could be directly applied to running a college.” Berthelsen says. He is a former member of the Northfield Youth Choir, where Antonio Armstrong first encouraged him and planted the seed that he could sing with the St. Olaf Choir someday. “He pushed us to be smart, attentive singers.”

Future St. Olaf Choir moment: Performing “The Lord is the Everlasting God” at the funeral of former St. Olaf Choir director Kenneth Jennings ’50. “I’d only been a member of the choir for a week, and to sing this deeply moving piece with friends in his honor was an incredible privilege.”

Future plans: Possibly teaching abroad to pursue her interest in the music of Southeast Asia, then moving to New York to continue to study acting.

Christa Schmidt ’16

Hometown: Dallas, Texas
Majors: Music Education with a choral emphasis
Activities: Actor in student theater productions and president of the Student Alliance of Vegan and Vegetarian Individuals

The Family Tradition: Both of Schmidt’s parents are music educators, so a similar career just makes sense to her. “It’s the only lifestyle I know,” she says. “I believe kids should be directly applied to running a college.” Berthelsen says. He is a former member of the Northfield Youth Choir, where Antonio Armstrong first encouraged him and planted the seed that he could sing with the St. Olaf Choir someday. “He pushed us to be smart, attentive singers.”

Future St. Olaf Choir moment: Fish Witch in the St. Olaf spring musical, which allowed her to stretch her vocal abilities in new ways. She also welcomes visitors to campus as an admissions fellow and tour guide.

Future plans: Attending seminary, becoming an ordained ELCA pastor, and serving a Lutheran college as campus pastor and professor

Hometown: Iowa City, Iowa
Majors: Psychology and Studio Art
Activities: poet, photographer, ceramic artist, runner, student worker for Broadcast Media Services and at Northfield’s Laura Baker Services Association

Accidental Artist: Purchase became a music major by happenstance when a scheduling snafu resulted in her taking two art classes in one semester. “I love that art has helped me learn to let myself go,” she says. “She’s always been curious about why people behave in certain ways, so psychology has always fascinated her. As an intern at the Northfield Arts Guild, she helped young adults with autism create works of art, which was especially meaningful for her. ‘They helped me see the world differently and it was such a blessing!’

Favorite St. Olaf Choir moment: Singing a song that questions God and even yells at Him, especially since her best friend recently died unexpectedly. Her choir mates have supported her and “I’ve truly felt a part of this beautiful diverse St. Olaf Choir family.”

Future plans: Taking a gap year before pursuing a Ph.D. in clinical psychology, specializing in severe mental illness and neurocognitive disorders, working with incarcerated individuals with schizophrenia, and earning a master’s degree in art therapy

Hometown: Milwaukee, Wisconsin
Majors: Vocal Performance
Activities: Member of the African Chorus and Karibu, an organization dedicated to increasing awareness, understanding, and celebration of cultures of the African diaspora

Favorite St. Olaf Choir moment: For a Mother’s Lover: Lado discovered her voice in the school choir and the children’s choir at church after her mother passed away when Lado was eight years old. “Singing became my comfort and my primary connection to my mother,” she says. “I believe my voice was a gift from her when she passed.” Lado enjoys musical theater and recently performed the role of the witch in the St. Olaf spring musical, Big Fish, which allowed her to stretch her vocal abilities in new ways. She also welcomes visitors to campus as an admissions fellow and tour guide.

Future plans: Attending seminary, becoming an ordained ELCA pastor, and serving a Lutheran college as campus pastor and professor

Hometown: North Richland Hills, Texas
Majors: Psychology and Studio Art
Activities: poet, photographer, ceramic artist, runner, student worker for Broadcast Media Services and at Northfield’s Laura Baker Services Association

Accidental Artist: Purchase became a music major by happenstance when a scheduling snafu resulted in her taking two art classes in one semester. “I love that art has helped me learn to let myself go,” she says. “She’s always been curious about why people behave in certain ways, so psychology has always fascinated her. As an intern at the Northfield Arts Guild, she helped young adults with autism create works of art, which was especially meaningful for her. ‘They helped me see the world differently and it was such a blessing!’

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Future plans: Taking a gap year before pursuing a Ph.D. in clinical psychology, specializing in severe mental illness and neurocognitive disorders, working with incarcerated individuals with schizophrenia, and earning a master’s degree in art therapy
More information is available at stolaf.edu/cwta.

St. Olaf Summer Music Camp and Piano Academy

June 19–25, 2016

Band • Choir • Orchestra • Piano

The St. Olaf Summer Music Camp and Piano Academy provides high school musicians with an intensive summer music experience. Artistry and technique are challenged and nurtured by St. Olaf music faculty members in a lively week of large ensembles, chamber groups, master classes, private lessons, specialized enrichment courses, and inspiring performances.

Scholarship Opportunities

Each year St. Olaf College awards $1,000 scholarships to four outstanding music campers. The faculty choosers one recipient from each of the three large ensembles and the Piano Academy. All rising seniors at the camp and Piano Academy will be considered, and will receive the scholarship automatically as a first-year student at St. Olaf for the fall 2017 term. Each scholarship is renewable for up to four years, for a total of $4,000.

More information is available at stolaf.edu/camps.

St. Olaf Conference on Worship, Theology, and the Arts

Celebrate the good news of the resurrection and its invitation to reformation and renewal!

As a college with a vibrant Lutheran faith tradition, a thriving music program in the arts, and a beautiful residential campus, St. Olaf has long supported the church at large in its mission of bearing witness to the gospel of Jesus Christ. This conference offers professional development, spiritual nourishment, and networking opportunities for persons engaged in congregational ministry.

The conference uses the lectionary for specific Sundays in the upcoming church year to offer ideas and practices that can be readily incorporated into worship by pastors, church musicians, artists, and lay leaders from all denominations and any size congregation. The daily worship services and conference sessions in Boo Memorial Chapel will refresh and inspire congregational leaders and will foster spiritual renewal and affirm vocation. Participants develop personal and professional networks to call upon for support, expertise, and counsel.

More information and registration is available at stolaf.edu/cwta.

In 2001, a special robe sponsorship program offered many friends of St. Olaf College and the St. Olaf Choir the opportunity to celebrate this legacy with a designated gift to the college to honor or memorialize a friend, family member, colleague, peer, mentor, or loved one. A special gold-embroidered label sewn into the robe identifies both the honoree and the sponsor, making a powerful connection between current choir members and those who feel a deep connection to the choir’s mission, its message, and its legacy. It is a connection across generations of singers that makes the St. Olaf Choir such an inspiring part of the St. Olaf experience.

The 2012 festivities marking the 100th anniversary of the founding of the St. Olaf Choir and the 2013 Centennial Tour to Norway brought deserved attention to the distinguished history and high artistry of the St. Olaf Choir. The choir will introduce a new robe for the 2015-16 performance season. Friends of the college are invited to help sponsor the new robes — still in traditional purple, with a new, Norwegian cross insignia — through a special Robe Sponsorship gift.

Robe sponsorships are available for $3,000 per robe. Donors and honorees will be listed on the choir’s webpage recognizing this legacy of commitment. Prior donors to this important enterprise will continue to be honored as the labels of dedication in current choir robes will be removed, stitched together, and framed for display on campus.

All Robe Sponsorships gifts are tax-deductible contributions to St. Olaf College, to the extent allowed by law. Robe Sponsorship gifts will be counted toward reunion campaigns and in the St. Olaf Fund.
SIX RELEASES FROM ST. OLAF RECORDS

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Music Department Faculty

St. Olaf College

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PRINCIPAL INSTRUMENTAL ENSEMBLES AND CONDUCTORS

St. Olaf Band, William M. Green
St. Olaf Orchestra, Steven Amundson
Norseman Band, Paul Niemisto
Olmstead Marching Band, Kris Zielinski

STUDENT ORCHESTRA AND CHORUS:

Collegium Musicum, Margaret Eaves-Smith
St. Olaf Choir, Larry Zimmerman
Viking Choir, Paul O'sullivan

THE CHURCH MUSICAL ENSEMBLES:

Viking Chorus, Reinaldo Moya
Lutheran Chorale, John Jensen
Manitou Singers, Connie Martin

STUDENT CHOIR AND COMPOSERS:

Chamber Choir, Justin Merritt
Mens Chorus, John Seabrook
Women's Choir, Robert Scholz

THE CAMPUS CHURCHES:

St. Peter's Episcopal Church, Bruce Myhre
St. Matthew's Lutheran Church, Gordon Wogast

THE CAMPUS CHURCH MUSIC:

St. Olaf Lutheran Church, Paul Niemisto
St. John's Lutheran Church, Richard Eder

THE MUSICAL AND ARTS CENTER:

Charlie Parkhurst, director of music

THE STUDIO MUSICALS:

St. Olaf Opera Ensemble, Alisa Lapham
St. Olaf Jazz Ensemble, Paul O'sullivan
St. Olaf Chamber Ensembles, Reinaldo Moya

THE MEDIATRON:

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STEVEN AMUNDSON, Robert Schull Endowed Chair Professor of Music, orchestra, conducting, theory: B.A., Luther College; M.M., Northwestern University
Kathryn Ananda-Owens, professor, piano, piano literature, chamber music: B.A., Oberlin Conservatory; M.M., D.M.A., Peabody Institute
Francesca Ardenghi, assistant professor, voice, violin, chamber music: B.A., Harvard University; M.M., D.M.A., The Juilliard School
Scott Anderson, professor, clarinet, chamber music, saxophone: B.M.E., Pacific Union College; M.M., University of Oregon; B.A., Oberlin Conservatory; M.F.A., D.M.A., University of Michigan

THE STUDENT ORCHESTRA:

Collegium Musicum, Margaret Eaves-Smith
St. Olaf Philharmonia, Reinaldo Moya
St. Olaf Band, Paul Niemisto
Norseman Band, Alexander DeRiso

THE STUDENT CHOIR:

St. Olaf Choir, Larry Zimmerman
Viking Choir, Paul O'sullivan
Lutheran Chorale, John Jensen
Manitou Singers, Connie Martin

THE STAFF:

Rehearsal Thu, 8:00-9:00 p.m.
Campus Center Rehearsal Room

Shop online at stolafrecords.com

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 homecoming 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 scheduled time 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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SIX RELEASES FROM ST. OLAF RECORDS
### The St. Olaf Choir
#### 2016 Winter Tour Itinerary

<table>
<thead>
<tr>
<th>Date, Time</th>
<th>Location</th>
<th>Venue</th>
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<tbody>
<tr>
<td>Saturday, January 23, 7 p.m.</td>
<td>Bethany Lutheran Church, Denver, Colorado</td>
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<tr>
<td>Sunday, January 24, 2:30 p.m.</td>
<td>Augustana Lutheran Church, Denver, Colorado</td>
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<tr>
<td>Friday, January 29, 7:30 p.m.</td>
<td>First Christian Church, Des Moines, Iowa</td>
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<tr>
<td>Saturday, January 30, 7 p.m.</td>
<td>First-Plymouth Congregational Church, Lincoln, Nebraska</td>
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<tr>
<td>Sunday, January 31, 3 p.m.</td>
<td>Grace Cathedral</td>
<td>Topeka, Kansas</td>
</tr>
<tr>
<td>Monday, February 1, 7:30 p.m.</td>
<td>Kauffman Center for the Performing Arts</td>
<td>Helzberg Hall, Kansas City, Missouri</td>
</tr>
<tr>
<td>Tuesday, February 2, 7 p.m.</td>
<td>East Heights United Methodist Church, Wichita, Kansas</td>
<td></td>
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<tr>
<td>Wednesday, February 3, 7 p.m.</td>
<td>First Presbyterian Church, Oklahoma City, Oklahoma</td>
<td></td>
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<tr>
<td>Thursday, February 4, 7:30 p.m.</td>
<td>Baylor University, Jones Concert Hall, Waco, Texas</td>
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<tr>
<td>Friday, February 5, 7:30 p.m.</td>
<td>University United Methodist Church, San Antonio, Texas</td>
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<tr>
<td>Saturday, February 6, 7:30 p.m.</td>
<td>St. Martin's Lutheran Church, Austin, Texas</td>
<td></td>
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<tr>
<td>Monday, February 8, 7:30 p.m.</td>
<td>Morton H. Meyerson Symphony Center, Dallas, Texas</td>
<td></td>
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<tr>
<td>Tuesday, February 9, 7 p.m.</td>
<td>Grace Presbyterian Church, Houston, Texas</td>
<td></td>
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<tr>
<td>Wednesday, February 10, 7:30 p.m.</td>
<td>Pulaski Heights United Methodist Church, Little Rock, Arkansas</td>
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<tr>
<td>Thursday, February 11, 7:30 p.m.</td>
<td>Bartlett United Methodist Church, Memphis, Tennessee</td>
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<tr>
<td>Friday, February 12, 7 p.m.</td>
<td>Manchester United Methodist Church, St. Louis, Missouri</td>
<td></td>
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<tr>
<td>Saturday, February 13, 7:30 p.m.</td>
<td>St. Patrick Catholic Church, Iowa City, Iowa</td>
<td></td>
</tr>
<tr>
<td>Sunday, February 14, 3:30 p.m.</td>
<td>Boe Memorial Chapel, St. Olaf College, Northfield, Minnesota</td>
<td></td>
</tr>
</tbody>
</table>

For ticket information, visit [stolaf.edu/tickets](http://stolaf.edu/tickets)

### About St. Olaf College

One of the nation’s leading liberal arts colleges, St. Olaf College offers a distinctive education grounded in academic rigor, residential learning, global engagement, and a vibrant Lutheran faith tradition.

Many excellent colleges provide one, two, or even three 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.

By cultivating the habits of mind and heart that enable graduates to lead lives of financial independence, professional accomplishment, personal fulfillment, and community engagement, St. Olaf College provides an uncommon educational experience that fully prepares students to make a meaningful difference in a changing world.

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