The St. Olaf College Department of Music presents

THE ST. OLAF PHILHARMONIA

SPRING CONCERT

MARTIN HODEL, CONDUCTOR
WITH
CHRISTOPHER ATZINGER, PIANO
AND
PHILHARMONIA CONCERTO WINNERS
JESSE BRAULT, TROMBONE
LYDIA BUNDY, CELLO
ANNA CHRISTOFARO, SOPRANO
MEGAN EHRESMANN, FLUTE

SATURDAY, MAY 1, 2010
3:30 P.M.
SKOGLUND AUDITORIUM
ST. OLAF COLLEGE
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St. Olaf Philharmonia
Martin Hodel, Conductor

Program

Symphony No. 3 in E flat Major, “Rhenish,” Op. 97  Robert Schumann (1810-1856)
I. Lebhaft
II. Scherzo — Sehr mäßig
III. Nicht schnell
IV. Feierlich
V. Lebhaft

Cello Concerto in C Major, H. 7b/1  Franz Joseph Haydn (1732-1809)
I. Moderato

“Ah! Je veux Vivre” from Romeo and Juliet  Charles Gounod (1818-1893)
Anna Christofaro ’11, soprano

Intermission

Trombone Concerto  Launy Grøndahl (1886-1960)
I. Moderato Assai

Flute Concerto in D Major  Carl Reinecke (1824-1910)
III. Finale — Moderato

Africa  Camille Saint-Saëns (1835-1921)

Rainbow Body  Christopher Theofanidis (b. 1967)
June 8, 2010 marks the 200th anniversary of the birth of Robert Schumann, one of the towering figures of German Romantic music. Schumann was not only a composer, but also an influential music critic and writer on musical aesthetics. He is perhaps best known for his songs and music for piano, but he also wrote an opera and numerous choral, chamber, and orchestral works. Schumann liked to integrate literary ideas and characters into his music, and often hid names (spelled with note names) in his works. His music is often regarded as quintessentially lyrical, and this aspect of his musical personality is notably present in his symphonic works.

Schumann wrote the Symphony No. 3 in E-flat Major “Rhenish,” opus 97 in late 1850, and it had its first performance on February 6, 1851 in Düsseldorf under the direction of the composer. Schumann had recently been appointed to the position of Music Director of the Düsseldorf orchestra, and this large work reflects the hopefulness and optimism that he shared with his family and friends during his first months there. Though he didn’t provide the name himself, the Third Symphony soon became known as the “Rhenish,” and — as we know from his inscription in the manuscript score — depicts Schumann’s impressions of the beautiful Rhine valley in which it was conceived and first performed. Schumann tried to write a symphony that had a broad public appeal, saying that he strove to incorporate “popular elements” into it. In fact, both the public and the critics gave it a warm reception, and it quickly became one of Schumann’s greatest successes. Although the “Rhenish” is listed as the third of his four symphonies, he wrote it chronologically last (the Fourth being a revision of an earlier work), and it is unusual in that it has five — instead of the normal four — movements. Throughout Schumann makes liberal use of the woodwind and brass sections, and limits himself to two, or at most, three compact themes in each movement, with which he skillfully works out rhythmic and tonal variations.

I.  *Lebhaft* ("Lively") — This movement begins with an irrepressibly energetic and syncopated E-flat-major theme that gives the piece a unifying rhythmic stamp throughout. The winds take a second, more mournful theme that soon gives way to a third theme based on the syncopations from the first. A stormy development takes us to the remote keys of B major and F-sharp major, punctuated by a forceful presentation of the non-syncopated, main theme in the horns — a hunting call! The recapitulation of the themes delivers more force than the first presentation and spends less time on the minor-key second theme, preferring instead to drive home the triumphant quality of the first theme.

II. *Scherzo: Sehr mäßig* ("Very moderate") — The rustic *länder* (Austro-German waltz) character of this movement helped make it especially popular in the 1850s. It highlights Schumann’s finesse in writing lyrical, singable melodies. The staccato, stairstep scale figures that are presented next make a perfect foil for the lyrical main theme, and serve as a bridge to the minor Trio section, where they are heard throughout, almost like an annoying bee flying around the room. The *länder* theme returns near the end of the Trio section (before it is supposed to), which serves to lend it all the more power when it finally does arrive in its home key of C major at the return of the final Scherzo section.

III. *Nicht schnell* ("Not fast") — This brief movement serves as an intermezzo between the second and fourth, and presents yet more song-like melodies, making especially sensitive use of the winds.
IV. *Feierlich* (“Solemn”) — The original inscription to this movement reads, “In the style of an accompaniment to a solemn ceremony.” Schumann wrote it based on the memory he had of visiting the massive cathedral in Cologne (also in the Rhineland), at that time, the tallest structure in the world. One can hear a representation of the soaring spires in the slowly-overlapping, rising brass lines throughout. Near the end, a regal fanfare alternates with soft string interludes that seem to comment on the impressive brass statements.

V. *Lebhaft* (“Lively”) — The final movement brings us back to the buoyant, upbeat and cheerful character of the first movement. Like the fourth movement, the overall rising quality of each of its themes contributes to its hopeful mood, and prominent use of the brass gives it a particularly exuberant personality.

— Note by Martin Hodel

**Cello Concerto in C Major, H. 7b/1**

Franz Joseph Haydn (1732-1809) completed his C Major Cello Concerto between 1761 and 1765. The piece was written for Joseph Weigl, a close friend of Haydn and the principal cellist of the court orchestra of Hungarian Prince Esterházy, Haydn’s patron. Although the concerto is one of the most played cello concertos of modern times, the score was lost for almost two centuries. It was only discovered in 1961 in the National Museum in Prague by musicologist Oldřich Pulkert. After its modern premiere by Miloš Sádlo and the Czechoslovak Radio Symphony Orchestra, conducted by Sir Charles Mackerras on May 19, 1962, Haydn’s C Major Cello Concerto has become a staple in cello repertoire.

The concerto reflects the ritornello form of a baroque concerto as well as the emerging classical era sonata-allegro form. It is highly idiomatic, the main theme varying slightly each time it appears. The first movement of the concerto opens with a lengthy orchestral exposition introducing the lively, cheerful theme. After the exposition, the solo cello comes in with the theme in a brilliant chordal entrance. The development modulates to a darker, minor dominant form of the theme, followed by the recapitulation with an even more playful character than that of the beginning. Haydn shows off the virtuosity of the soloist throughout the piece with the use of rapidly repeating notes, quick contrasts of register, extended passages in the higher register, and a solo cadenza toward the end.

— Note by Lydia Bundy

**“Ah! Je veux Vivre” from Romeo and Juliet**

Charles-Guillaume Gounod (1818–1893) was a French composer born in Paris. He studied music at the Paris Conservatoire. In 1839, he won the Prix de Rome for his cantata *Fernand*. He became interested in priesthood in 1846, but decided to focus more on composing. Gounod continued his music studies in Italy and wrote his first opera, *Sapho*, in 1851. His greatest success was his opera *Faust*. He also wrote a great deal of sacred music including his *Pontifical Anthem* which eventually became the Vatican City national anthem.

Gounod’s *Romeo et Juliette* is written in five acts and premiered in Paris at the Théâtre Lyrique on April 27, 1867. The arietta, “Je veux vivre,” was tailored for soprano Marie Caroline Carvalho who sang the role of Juliette for the premiere, was not added to the opera until late in the rehearsal period. It appears in Act One after Juliette has been escorted by her father, Capulet, to the masked ball held at the Capulet residence. When they arrive, Juliette’s nurse, Gertrude, expresses glowing praise for the gentleman, Paris. Juliette sings lightheartedly indicating she is not interested in marriage and wants to live in the dreams of youth.

— Note by Anna Christofaro
Ah! Je veux vivre
Ah! I want to live (Juliette’s Waltz Song)

Ah! Je veux vivre dans se rêve qui m’enivre ce jour encor!
Douce flame, je te garde dans mon âme comme un trésor!

Cette ivresse de jeunesse ne dure, hélas! qu’un jour.
Puis vient l’heure où l’on pleure; le cœur cède à l’amour, et le bonheur fuit sans retour!

Ah! Je veux vivre dans se rêve qui m’enivre longtemps encor!
Loin de l’hiver morose laisse-moi sommeiller et respirer la rose avant de l’effeuiller.

Ah! Douce flamme, Reste dans mon âme Comme un doux trésor Longtemps encor!

Ah! I want to live in the dream, which still intoxicates me on this day!
Gentle flame, I keep you in my soul as a treasure!

This rapture of youth only lasts, alas, for a day.
After that comes the hour when one weeps; the heart gives way to love, and happiness flies away, never to return!

Ah! I want to live in the dream, which intoxicates me, for a long time still!
Far from gloomy winter let me slumber and inhale the rose before shedding it of its petals.

Ah! Gentle flame, stay in my soul as a sweet treasure for a long time still!

Trombone Concerto

Launy Grøndahl (1886–1960) was a Danish conductor and composer. He began playing violin at a very early age and was playing professionally by the age of thirteen. After formal study in Paris, Italy, and Vienna, Grøndahl returned to his home country of Denmark and became president of its Society of Young Musicians. He eventually went on to conduct the Danish Radio Symphony Orchestra, beginning his tenure in 1925 and remaining there until 1956, four years before his death. His trombone concerto, composed in 1924, is one of his few compositions. He also wrote a violin concerto, a bassoon concerto, a short symphony, and a small selection of chamber music. Grøndahl’s compositional style combines the expressiveness inherent in the music of the late Romantic era with elements of the new harmonic language of the early 20th century. The trombone concerto is no exception; Grøndahl uses the natural beauty and expressiveness of the trombone to its fullest extent, drawing from it long, lyrical lines one moment and a torrent of sound in the next.

— Note by Jesse Brault

Flute Concerto in D Major

Carl Reinecke (1824-1910) was a German composer, pianist, teacher, and writer. Reinecke traveled Europe for the first part of his life — he worked as a court pianist, counterpoint instructor, musical director, and conductor. His growing reputation led to an appointment at the Leipzig Conservatory in 1860, where he became the director in 1897. Reinecke considered it his duty to preserve the tradition of the Classical composers. Writing during the Romantic period of music, Reinecke’s music is influenced by Mendelssohn’s melodic style, but in general is stylistically closer to Schumann’s works. Reinecke was best known for his piano compositions, but today his sonata for flute and piano, Undine, is the most performed of his works. Among Reinecke’s most successful concertos is his flute concerto in D major.
Reinecke composed his flute concerto in 1908, at the age of 84. The third movement follows an impassioned minor second movement that, in an unexpected coda, has resolved in a major key. The orchestral introduction of the third movement still hints at the dark undercurrents of the second movement, but quickly banishes the feeling with the entrance of the flute in a strong D major, the primary key of the work. The movement is in a rondo form, the initial theme recurring three times throughout the work. Reinecke punctuates the lively theme with stormy orchestral interludes and impassioned lyrical themes in the flute line. The piece culminates in a virtuosic flurry of double-tongued notes transitioning into a final lyrical flourish in the flute.

— Note by Megan Ehresmann

Africa

Camille Saint-Saëns (1835-1921)

Camille Saint-Saëns, whose creative output bridged the period from Robert Schumann to Igor Stravinsky (whose music he despised), became an ardent proponent of French music in the mid and late 19th century. He was a virtuoso organist, whose improvisations were so remarkable that musicians like Franz Liszt, Clara Schumann, and Pablo de Sarasate came to hear them. He composed extensively for solo piano and orchestra, writing five full concertos and four shorter, single movement works, including the piece on today’s program, Africa. Although by the late 1800s his pieces were regarded as conservative, many of them employ rhythms, melodies and harmonies that evoke music of foreign cultures. “Musical exoticism,” as it came to be called, in fact became somewhat of a trademark for Saint-Saëns. He frequently traveled to Spain and countries in North Africa, and often wrote down and used melodies that he heard in those locations for his own compositions, including in Africa. Saint-Saëns composed the fantasy while on vacation in 1890 in Alexandria, Egypt, blending a number of characteristic Egyptian and Algerian elements with well-established conventions of the late Romantic piano concerto. Right from its energetic opening, the piano outlines a scale — used throughout the piece — ubiquitous in the music of northern African, a harmonic minor scale with a raised fourth degree. Other “exotic” devices include a repeating rhythm (ostinato) that implies a triple division in a duple division measure, prominent use of the triangle, and an ever-increasing tempo and wildness to the very end. Difficult runs, arpeggios and cadenzas make Africa a tour de force for any pianist willing to take on the challenge.

— Note by Martin Hodel

Rainbow Body

Christopher Theofanidis (b. 1967)

Christopher Theofanidis has had his music performed by many leading orchestras from around the world, including the London Symphony, the Philadelphia Orchestra, the Moscow Soloists, the National, Atlanta, Baltimore, St. Louis, Detroit, and California Symphonies, and many others. He also served as Composer of the Year for the Pittsburgh Symphony during their 2006-2007 season, for which he wrote a violin concerto for Sarah Chang. Mr. Theofanidis holds degrees from Yale, the Eastman School of Music, and the University of Houston, and has been the recipient of the International Master prize (hosted at the Barbican Centre in London), the Rome Prize, a Guggenheim Fellowship, six ASCAP Gould Prizes, a Fulbright Fellowship to France, a Tanglewood Fellowship, and the American Academy of Arts and Letters’ Charles Ives Fellowship. In 2007 he was nominated for a Grammy for best composition for his chorus and orchestra work, The Here and Now, based on the poetry of Rumi. Rainbow Body has been one of the most performed new orchestral works of the last ten years, having been performed by over 100 orchestras internationally. Mr. Theofanidis currently teaches at Yale University.
Notes on *Rainbow Body* by the composer:

In the past few years I have been listening to the music of medieval mystic Hildegard von Bingen a great deal, and as simple and direct as this music is, I am constantly amazed by its staying power. Hildegard’s melodies have very memorable contours which set them apart from other chants of the period. They are very sensual and intimate; a kind of communication with the divine. This work is based on one of her chants, “Ave Maria, O auctrix vite” (Hail Mary, source of life).

*Rainbow Body* begins in an understated, mysterious manner, calling attention to some of the key intervals and motives of the piece. When the primary melody enters for the first time about a minute into the work, I present it very directly in the strings without accompaniment. In the orchestration, I try to capture a halo around this melody, creating a wet acoustic by emphasizing the lingering reverberations one might hear in an old cathedral.

Although the piece is built essentially around fragments of the melody, I also return to the tune in its entirety several times throughout the work, as a kind of plateau of stability within an otherwise turbulent environment. *Rainbow Body* has a very different sensibility from the Hildegard chant, with a structure that is dramatic and developmental, but I hope that it conveys at least a little of my love for the beauty and grace of her work.

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**Biographies**

**Philharmonia Concerto Winners**

**Lydia Bundy** is in her first year at St. Olaf College, pursuing a double degree in cello performance and Russian. She was born in Kentucky, spent most of her childhood in Indiana, and has lived in the Los Angeles area for the last six years. Having started with piano lessons at age five, she began studying the cello at age seven and has played in orchestras since the age of nine. Duetto Coll'archi, Lydia’s string duet with her violinist sister, Rachel, won the Instrumental Ensemble National Award of Merit (first place) in the 2006 National Fine Arts Festival in Orlando, Florida. Lydia has also won numerous awards as a soloist and as part of a handbell/percussion ensemble. Apart from music, her primary interests are foreign languages, architecture and photography.

**Anna Christofaro** is a junior bachelor of music vocal performance major. She has studied voice privately for seven years and is currently studying with Janis Hardy. She has performed in St. Olaf productions, *Marriage of Figaro* and *The Bewitched Children* and also sang the role of Gianetta in *The Gondoliers* with the Music Loft. This summer she will continue her vocal performance studies at the Sieur Du Luth Opera Training Program at University of Minnesota Duluth. Anna has studied violin for 15 years and this is her third year playing in the Philharmonia Orchestra.

**Jesse Brault** is a first-year student at St. Olaf. He attended Westby Area High School in Westby, Wisconsin, a small community in the western part of the state, just south of La Crosse. His parents are Dennis and Yvonne Brault. He has a sister, Jeanna, and a black-lab named Oliver, both of whom he loves very much. In addition to playing trombone in Philharmonia and the St. Olaf Band, Jesse also is active as a student composer. He hopes to major in music education and music theory/composition.

**Megan Ehresmann** *(please see Senior Biographies)*
Elynn Anderson hails from just north of Rochester, Minnesota. She is an environmental studies major with a management studies concentration. She has been playing the violin since she was nine but is still discovering new techniques to play better and enjoy the music. A four year member of Philharmonia, she has been the student manager for the past two. Next year Elynn plans on saving the planet one tree, person, or recycling program at a time working with environmental organizations in Minnesota.

Megan Ehresmann is a math and music major from St. Cloud, Minnesota. During her time at St. Olaf, she has been a member of the St. Olaf Band, the St. Olaf Orchestra, Philharmonia (of course), and the Math Problem-Solving Team, as well as a Math Clinic Tutor, loyal servant of the Cafeteria, and hypothetical art minor (since such a minor doesn’t exist). Unable to make a decision about the future, Megan applied to grad schools in both math and music performance hoping they would make the decision for her. When they didn’t, Megan followed her love of small schools with beautiful surroundings to a Ph.D. program in math at Dartmouth, with the intention to continue to pursue music in earnest.

Susan Johnson is a music and chemistry major from Salem, Oregon. She has played in the Philharmonia viola section for four years. Susan has also been a member of the Collegiate Chorale and the Manitou Handbell Choir. She enjoys the Oregon coast and puzzles. Next year, she will be attending graduate school at the University of Oklahoma studying organ.

Anna Larson, a chemistry and Spanish double major from Plymouth, Minnesota, has been playing in the Philharmonia cello section for all four of her years at St. Olaf. While at St. Olaf, she has enjoyed playing intramural sports and volunteering with HealthFinders Collaborative, a local free clinic. In addition to planning her wedding, she will spend the summer packing up for the big move to Madison, Wisconsin, where she will attend graduate school in chemistry starting in the fall. After getting settled in Madison, she hopes to join a community orchestra so that music can continue to be an important part of her life.
Kelsey Menninga, from DeWitt, Michigan, is a music and Asian studies major with a concentration in Japan studies. She is a two year member of the Philharmonia, playing bassoon and contrabassoon. In addition, she has been a four year member of the Collegium Musicum, and a behind-the-scenes member of the Lyric Theater program for six productions. This July, she will travel to Japan as part of the Japan Exchange Teaching program to assist in teaching English at all school levels.

Tegan Palmer is a vocal music education major from Longmont, Colorado. She has been playing violin in Philharmonia since her freshman year. In addition to Philharmonia, she also sings in the St. Olaf Choir. She considers herself a total music geek and has loved every moment of all her musical experiences all four years at Olaf, especially Phil where she has been able to keep playing her tertiary instrument. Next fall she will be student teaching to get her teaching certificate and will then hopefully find a job conducting a high school choir in the area.

Kay Pelletier, from White Bear Lake, Minnesota, is a physics and math major. While at St. Olaf, Kay has played violin in Philharmonia for four years, serving as an officer in the orchestra during her junior and senior years. She was also a member of 2009 winning Rube Goldberg team and an active participant in the theater department. Following graduation, Kay will be pursuing a Ph.D. in biomedical engineering from Mayo Graduate School.

Rachel Wixson, from Madison, Wisconsin, will be graduating this spring with a BA in Spanish and a concentration in linguistics. She is also pursuing a k-12 dual license in Spanish and ESL education. After graduation, she will be in the Twin Cities, completing her student teaching in St. Paul. Rachel has enjoyed playing oboe in Philharmonia for four years, serving as secretary for the 2008-2009 academic year, and as vice president for 2009-2010.

Faculty

Praised in Gramophone for his “abundant energy, powerful fingers, big sound and natural musicality,” pianist Christopher Atzinger has performed in Austria, England, France, Germany, Italy, Spain, and Canada in addition to performances throughout the United States highlighted by concerts in New York at Carnegie Hall (Weill Recital Hall), New York University, St. Paul’s Chapel, Liederkranz Hall; in Chicago at the Dame Myra Hess Series and PianoForte Salon Series; and in Washington, D.C. at the Phillips Collection. In addition to live performances airing on WFMT-Chicago, WJR-Detroit, WXEL-South Florida, KPAC-San Antonio, and WGTE-Toledo radio, his artistry has been broadcast on WGBH, KING-FM, Minnesota and Wisconsin Public Radio, and on television stations in Chicago and Cincinnati. He has performed at the Banff International Keyboard Festival, Brevard Music Festival, Bridge Chamber Music Festival, and the Chautauqua Institution, lectured at the Juilliard School and Berklee College of Music, and has given masterclasses across the county.

As a medalist of the New Orleans, San Antonio, Cincinnati, Shreveport, and Seattle International Piano Competitions, Atzinger has been heralded by critics for his “personal interpretive vision” and “virtuoso aplomb.” He was also winner of the National Federation of Music Clubs Artist Competition, the Simone Belsky Piano Competition, and the Premio Città di Ispica prize at the IBLA Grand Prize Competition in Ragusa-Ibla, Italy in addition to receiving honors from the Frinna Awerbuch International Piano Competition, the National Society of Arts and Letters, and MTNA. Mr. Atzinger has recorded for MSR Classics and Centaur Records and will record works of Judith Lang Zaimont for Naxos in fall, 2010.
**Martin Hodel** is Associate Professor of Music at St. Olaf College, where he has been teaching since 1997. He has performed as a soloist, chamber musician and orchestral player in the United States and around the world. Currently an extra and substitute player, he played full time during the 2005-06 season in the trumpet section of the Minnesota Orchestra. As Principal and Solo Trumpet with the Eastman Wind Ensemble, Hodel toured the United States and Japan, and he has toured coast to coast in America with the Dallas Brass. He has also shared the stage with jazz artists Joe Henderson, Maria Schneider, Slide Hampton, Claudio Roditi, David Murray, and Jimmy Heath, and has toured Germany with organist Bradley Lehman as part of the Hodel-Lehman Duo. A CD by the Duo, *In Thee is Gladness*, recorded in Emden, Germany has been released on Larips Records. Hodel appears as a soloist on eight other compact discs, has performed live on the nationally-broadcast radio program, *A Prairie Home Companion*, on Minnesota Public Radio, on public television, and on national broadcasts of the radio programs *Sing for Joy* and *PipeDreams*. Hodel holds a doctorate in trumpet performance and a Performer’s Certificate from the Eastman School of Music, a master of music in trumpet and conducting from the University of North Carolina at Chapel Hill, and a bachelor’s degree in music education from Goshen College. He studied orchestral conducting with Lon Sherer, Tonu Kalam, Mark Gibson and Donald Hunsberger. His trumpet teachers have included Charles Geyer, Barbara Butler, Allen Vizzutti, James Ketch, Raymond Mase, Craig Heitger, David Hickman and Anthony Plog. Dr. Hodel has conducted a number of groups, including several string and regional high school festivals. Before coming to St. Olaf, he taught at Goshen College where he conducted the Goshen College Orchestra and taught trumpet. Recently Hodel studied Baroque (natural, valveless) trumpet and 18th century trumpet literature in Europe with Dr. Edward H. Tarr, the leading expert on early trumpets and trumpet literature.

*Martin Hodel at the house in Düsseldorf in which Robert Schumann composed the "Rhenish" Symphony*
## St. Olaf Philharmonia 2009-10

**Martin Hodel, conductor**  
**Hannah Reitz ’10, assistant conductor**

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<tr>
<th>VIOLIN 1</th>
<th>CELLO</th>
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| Nathaniel Berry, Anchorage, Alaska  
Jane Burton, Iowa City, Iowa  
Anna Christofaro, Plymouth, Minn.  
Eden Ehm, Decorah, Iowa  
McKinley Green, Butler, Ohio  
Jonathan Halquist, Duluth, Minn.  
Theresa McDevitt, Lake City, Minn.  
Sara Modahl, Port Washington, Wis.  
Christopher Mode, Edina, Minn.  
Catherine Oliver, Omaha, Neb.  
Tegan Palmer, Longmont, Colo.  
Amelia Schoeneman, Rock Island, Ill.  
Charlotte Sivanich, Mequon, Wis.  
Kyle Svingen, Omaha, Neb.  | Annabel Bavage, Coon Rapids, Minn.  
Rebecca Bevans, Waverly, Neb.  
Lydia Bundy, Azusa, Calif.  
Jonathan Een Newton, Northfield, Minn.  
Eric Emmons, Northfield, Minn.  
Emmett Larsen, Watertown, Wis.  
Anna Larson, Plymouth, Minn.  
Libby Magnuson, Mahtomedi, Minn.  
Aisha Ragheb, Moline, Ill.  
Samantha Stayton, Independence, Mo.  
Leah Svingen, Omaha, Neb.  
Jill Van Howe, Marquette, Mich.  |

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<tr>
<th>VIOLIN 2</th>
<th>BASS</th>
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| Alex Anderson, Afton, Minn.  
Elynn Anderson, Oronoco, Minn.  
Lindsey Boucher, Duluth, Minn.  
Heidi Cree, Orono, Minn.  
Daniel Fischer, Falcon Heights, Minn.  
Andi Gomoll, Whitefish Bay, Wis.  
Christian Graefe, Bemidji, Minn.  
Lauren Kramer, Wayzata, Minn.  
Ben Peterson, Grand Forks, N.D.  
William Burmeister, White Plains, N.Y.  
Eric Metzger, Salem, Ore.  
Bobby Miller, Milwaukee, Wis.  
Ben Van Howe, Marquette, Mich.  |

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<tr>
<th>VIOLA</th>
<th>FLUTE/PICCOLO</th>
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| Allie Busching, Appleton, Wis.  
Rachel Butler, New Hope, Minn.  
Margaret Granum, Athens, Ga.  
Natalie Hofmeister, Kansas City, Kan.  
Daniel Hoiiland, Park Ridge, Ill.  
Susan Johnson, Salem, Ore.  
Katherine Kihs, Monterey, Calif.  
Louisa Mitchell, Lisle, Ill.  
John Ondich-Batson, Duluth, Minn.  
Daniel Perucco, Negauuse, Mich.  
Katherine Pfleum, Bellevue, Neb.  
Nicole Radil, Chanhassen, Minn.  
Zoe Senecal, Colchester, Vt.  | Megan Ehresmann, St. Cloud, Minn.  
Christina Espey-Sundt, Ithaca, N.Y.  
Cecilia Noecker, St. Paul, Minn.  |

<table>
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<tr>
<th>OBOE/ENGLISH HORN</th>
<th>CLARINET/BASS CLARINET</th>
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| Jennifer Arnspong, Northbrook, Ill.  
Jennifer Stanull, Eagan, Minn.  | Sara Baumbauer, Bozeman, Mont.  
Ingrid Bakke, Burnsville, Minn.  
Nick Wilson, Apple Valley, Minn.  |

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<th>BASSOON</th>
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| Christopher Bouxsein, Evanston, Ill.  
Anne Daily, Anamosa, Iowa  
Ellan Krubesack, Maple Grove, Minn.  
James Peterman, Lino Lakes, Minn.  
Molly Raben, Kenosha, Wis.  |

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| Jaime Halberstadt, Sioux Falls, S.D.  
Kevin Huseth, Plymouth, Minn.  
Anda Tanaka, Ames, Iowa  | Jesse Brault, Westby, Wis.  
Ian Cook, De Kalb, Ill.  
Ian Straehley, Bismarck, N.D.  |

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<th>PERCUSSION</th>
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| Robinson Schulze, Santa Monica, Calif.  | Brian Carroll, Brooklyn Park, Minn.  
Ian Straehley, Bismarck, N.D.  |

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**St. Olaf Department of Music**  
Alison Feldt, chair  
Andrew Hissey, vice-chair  
Dennis Johnson, piano technician

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