

# THE ST. OLAF CHOIR

ANTON ARMSTRONG · CONDUCTOR

*2013 Winter Tour*





# A Century of Singing

*Widely traveled and internationally known, the St. Olaf Choir continues to delight audiences, enrich student musicians, and offer music as a form of worship and praise.*

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 matched 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 101-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

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

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 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 1943, 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 Jennings, a second tenor who would return to St. Olaf 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.

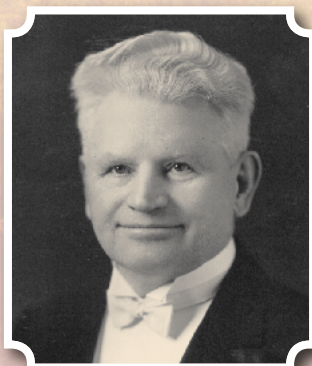
"Olaf called me into the office and said, 'We'd like you to become the new conductor of the St. Olaf Choir,'" Jennings recalls, noting that the offer was "a bit of a shock." He told Christiansen he'd need time to think it over and was given a day. Jennings accepted, of course, ending the 65-year-long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

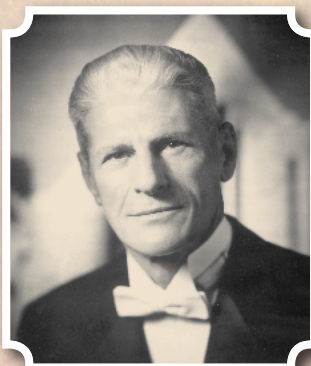
The choir began performing larger choral works, including oratorios, masses, and passions, under Jennings's leadership. He also included more 20th-century works, with a focus on historically informed renditions. Jennings retained much of the a cappella repertoire the Christiansens had established, but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

Jennings also favored a freer tone that allowed the choir to really soar. Under Olaf Christiansen, choir members sang close together, standing in a U-shape that meant they mostly 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.

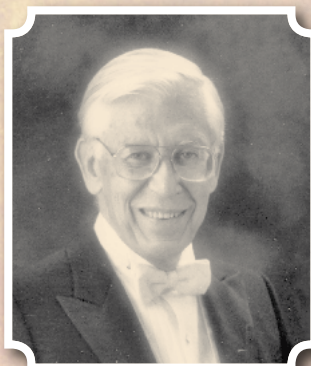
## St. Olaf Choir Conductors: 1912–2013



F. MELIUS CHRISTIANSEN  
1912–43



OLAF CHRISTIANSEN '25  
1941–68



KENNETH JENNINGS '50  
1968–90



ANTON ARMSTRONG '78  
1990–PRESENT





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

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.

“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 Shaw ’49, professor emeritus of religion at St. Olaf and the author of *The St. Olaf Choir: A Narrative*.

## 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 even more flavor to its signature sound.

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



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 have fooled me by the way you are 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.

Although he expects his singers to strive for excellence, “it’s not about being perfect,” Armstrong says. “It’s about eliminating distractions so that the infinite power can shine through and transform the lives of those who make and hear it.”

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.

## Details, Details

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.

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 a 2005 tour to Norway, during which the PBS special *A St. Olaf Christmas in Norway* was filmed.

“The palate is more colorful and broader now,” Armstrong says. “It retains the characteristic sound it had under the Christiansens, but now it’s not just salt and pepper. There are a lot of spices in it.”

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,” notes Shaw in his history of the choir.

With its 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

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

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.”

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 St. Olaf Choir

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

### SOPRANO I

Kerry Auer, Savannah, Ga.  
*music performance*  
♦ Maggie Burk, Lawrence, Kan.  
*music education/performance*  
Jane Burton, Coralville, Iowa  
*psychology*  
Rachel Dahlen, Northfield, Minn.  
*economics/biomedical studies*  
Annie Deering, University Place, Wash.  
*music performance*  
Joy Gunderson, Phoenix, Ariz.  
*church music*  
Emily Hill, Independence, Minn.  
*music education*  
Sarah Krolak, Rochester, Minn.  
*English/educational studies*  
Solveig Neseth, Stillwater, Minn.  
*theater*  
Sarah Stevens, Rochester, Minn.  
*mathematics/economics*

### SOPRANO II

Katie Burk, Lawrence, Kan.  
*music education/performance*  
Claire Drevets, Taichung, Taiwan  
*music education*  
Chloe Elzey, Menasha, Wis.  
*music*  
Sarah Hammel, Decorah, Iowa  
*music performance*  
Hannah Herndon, Peachtree City, Ga.  
*music/English*  
Julida Kochanowski, Junction City, Wis.  
*music education*  
Erin Schmidt, Fargo, N.D.  
*music education*  
Coraine Tate, Columbus, Ga.  
*music performance*  
Megan Welle, St. Cloud, Minn.  
*philosophy*  
Ngaire Whiteside-Bull, River Grove, Ill.  
*music*

### ALTO I

Jessica Ballard, Los Angeles, Calif.  
*American racial/multicultural studies/history*  
Marissa Burkey, Mukilteo, Wash.  
*music/educational studies*  
Kelsey Hall, Portland, Ore.  
*theater/educational studies*  
Katharine Jenks, Greenlawn, N.Y.  
*nursing/biomedical studies*  
Laura Kyle, St. Paul, Minn.  
*English*  
Kat Middeldorp, Northfield, Minn.  
*music performance*  
Kirsten Newlin, Augusta, Ga.  
*music*  
Olivia Snortland, Fargo, N.D.  
*music*  
Becca Tobin, Greenfield, Minn.  
*biology/English*  
♦ Emily Vite, Titusville, N.J.  
*music theory/composition*

### ALTO II

Natalie Aloï, Rocky River, Ohio  
*biology/music*  
Alice Berry, Atlanta, Ga.  
*music performance*  
Alyssa Boehnlein, Atlanta, Ga.  
*music/mathematics*  
Kelsey Fahy, Gig Harbor, Wash.  
*physics*  
Haley Flom, Chicago, Ill.  
*biology*  
Rosa Haxton, Portland, Ore.  
*sociology/anthropology*  
Allison Hennessy, Park Ridge, Ill.  
*music*  
Siri Jorstad, Golden Valley, Minn.  
*psychology/women's studies*  
Eleanor Mears, Wellesley, Mass.  
*music/management*  
Emily Shimkus, Portland, Ore.  
*political science/women's studies*

### TENOR I

Jonny Bauman, Northfield, Minn.  
*studio art/biology*  
David Forman, Boulder, Colo.  
*music theory/composition/physics*  
Devin Hair, Prosper, Texas  
*music performance*  
Greg Martin, Winter Park, Fla.  
*music performance*  
Paul Mori, Bergen, Norway  
*economics/political science*  
Gabe Smith, Decorah, Iowa  
*music*  
Christian Weeks, Marshall, Minn.  
*physics*  
Zach Westermeyer, Falcon Heights, Minn.  
*music/mathematics*

### TENOR II

David H. Anderson, Littleton, Mass.  
*church music*  
Webster Crist, Billings, Mont.  
*biology/mathematics*  
Ben Dulak, Red Wing, Minn.  
*music education*  
Sam Engelskjerd, Sartell, Minn.  
*chemistry/mathematics*  
Andrew Hirst, Minot, N.D.  
*music*  
♦ James Marshall, Plymouth, Minn.  
*music*  
Tucker Moore, Minneapolis, Minn.  
*music*

### BASS I

Benjamin Andreae, Marshfield, Wis.  
*music performance*  
Eric Broker, St. Cloud, Minn.  
*music performance*  
Brett Eisenbeis, Freeman, S.D.  
*music*  
Zebulon Frantzich, Stillwater, Minn.  
*biology*

David Koser, Austin, Minn.  
*biology*  
James Leavell, St. Cloud, Minn.  
*English*  
Peter Sepulveda, Raymond, Maine  
*music education*  
Emory Tower, St. Charles, Ill.  
*music performance*

### BASS II

Jordan Boucher, Overland Park, Kan.  
*music performance*  
David DeLuca, Burlington, Mass.  
*philosophy*  
Mark Donlin, Andover, Minn.  
*psychology/neuroscience*  
Will Esch, Stillwater, Minn.  
*music education*  
Jon Erik Haines, Golden Valley, Minn.  
*English/philosophy*  
David Hastings, Edina, Minn.  
*Spanish/management studies*  
♦ Chris Mode, Edina, Minn.  
*music history/biology*  
Evan Quinnett, Northfield, Minn.  
*political science/management studies*  
Mitchell Rennie, Spring Lake, Mich.  
*history*  
Adrian Rossing, Menasha, Wis.  
*computer science/economics*  
Chris Southard, Erie, Pa.  
*music/mathematics*

### VIOLIN

Charles Gray  
*St. Olaf music faculty*

### PIANO

Brett Eisenbeis, Freeman, S.D.  
*music*

♦ Section Leader

### 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*

# 2013 Tour Program

## ~ I ~

Jubilate Deo	Hans Leo Hassler (c. 1564–1612)
Coenantibus autem illis	Juan de Lienas (c. 1620–60)
<i>(without pause)</i>	
Jauchzet dem Herrn, alle Welt (BWV Anh. 160)	Johann Sebastian Bach (1685–1750)

## ~ II ~

Bogoróditse Dévo (All-Night Vigil, Op. 37)	Sergei Rachmaninoff (1873–1943)
O Little Town of Bethlehem	Kenneth Jennings '50 (b. 1925)
<i>(without pause)</i>	
I Saw Three Ships	arr. Carolyn Jennings
I Saw a Stranger Yestere'en	Jacob Avshalomov (b. 1919)
The World Made New: Eleanor Roosevelt's Evening Prayer <i>(premier performances)</i>	Abbie Betinis '01 (b. 1980)
The Exaltation of Christ	Charles Forsberg (b. 1942)

# Intermission

## ~ III ~

In the Shepherd's Keeping	arr. Charles Forsberg
O Day Full of Grace	Christoph E.F. Weyse (1774–1842) arr. F. Melius Christiansen
The Homecoming (In memoriam Martin Luther King, Jr.)	David Conte (b. 1955)
* Fa Shu Ha (Under that flower tree)	Yu-Wie Hsie arr. Yu-Shan Tsai
Paume, Doux Lit Froissé	Stanford Scriven '11 (b. 1988)
Serenade to Music	Ralph Vaughan Williams (1872–1958)

## ~ IV ~

Hark, I Hear the Harps Eternal	arr. Alice Parker
Abide with Me	William Henry Monk (1823–89) arr. Greg Jasperse
This Little Light of Mine	arr. Moses G. Hogan Jr.
Way Over in Beulah Lan'	arr. Stacey V. Gibbs

## ~ OPTIONAL SELECTIONS ~

Arroz Con Leche	Carlos Guastavino (1912–2000)
Beautiful Savior	arr. F. Melius Christiansen

\* optional selection





## JUBILATE DEO

Hans Leo Hassler (c. 1564–1612)  
(Choral Music Public Domain)

SUNG IN LATIN

Jubilate Deo, omnis terra;  
*Sing joyfully to God, all the earth;*  
Servite Domino in laetitia.  
*Serve the Lord with gladness.*  
Introite in conspectu ejus in exultatione.  
*Enter into his presence with great joy.*

Scitote quoniam Dominus ipse est Deus;  
*Know that the Lord alone is God;*  
Ipse fecit nos, et non ipsi nos.  
*He has made us, and not we ourselves.*

— Psalm 100:1–2  
trans. Ron Jeffers

## †COENANTIBUS AUTEM ILLIS

Juan de Lienas (c. 1620–60)  
(Neil A. Kjos Music Company)

SUNG IN LATIN

Coenantibus autem illis  
*As they were eating*  
Accipit Jesus panem,  
*Jesus took bread,*  
Et benedixit ac fregit,  
*And blessed it and broke it,*  
Dedit que discipulis suis:  
*Saying to his disciples:*  
Accipite, et manducate:  
*“Take and eat it:*  
Hoc est enim corpus meum.  
*This is my body.”*

— Matthew 26:26

## †JAUCHZET DEM HERRN, ALLE WELT (BWV ANH. 160)

Johann Sebastian Bach (1685–1750)  
(Hänssler-Verlag)

SUNG IN GERMAN

### MOVEMENT I

Jauchzet, dem Herrn, alle Welt,  
*Shout with joy to the Lord, all the earth,*  
Dienet dem Herrn mit Freuden!  
*Serve the Lord with gladness!*  
Kommet vor sein Angesicht mit Frohlokken,  
*Come before his presence with rejoicing,*  
Alleluja!  
*Allelujah!*

— Psalm 100:1



## †BOGORÓDITSE DÉVO (ALL-NIGHT VIGIL, OP. 37)

Sergei Rachmaninoff (1873–1943)  
(Musica Russica, Inc.)

SUNG IN CHURCH SLAVONIC

Bogoróditse Dévo, ráduisya,  
*Rejoice, O Virgin Theotokos,*  
Blagodátnaya Maríye, Ghospód s tobóyu.  
*Mary full of grace, the Lord is with Thee.*  
Blagoslovyéna ty v zhenákh,  
*Blessed art Thou among women,*  
i blagoslovyén plod chryéva tvoyevó,  
*and blessed is the fruit of Thy womb,*  
yáko Spása rodilá yesí dush náshish.  
*For Thou hast borne the Savior of our souls.*

— Based on Luke 1:28 and 40–42

## †O LITTLE TOWN OF BETHLEHEM

Kenneth Jennings ’50 (b. 1925)  
(Augsburg Fortress Publishers)

O little town of Bethlehem,  
How still we see thee lie!  
Above thy deep and dreamless sleep  
The silent stars go by;  
Yet in thy dark streets shineth  
The everlasting light.  
The hopes and fears of all the years  
Are met in thee tonight.

O holy Child of Bethlehem,  
Descend to us we pray;  
Cast out our sin, and enter in,  
Be born in us today.  
We hear the Christmas angels  
The great glad tidings tell;  
O come to us, abide with us,  
Our Lord Immanuel!

— Phillips Brooks

† AVAILABLE ON ST. OLAF RECORDS

## †I SAW THREE SHIPS

Traditional English Carol  
arr. Carolyn Jennings  
(Curtis Music Press)

I saw three ships come sailing in,  
On Christmas Day in the morning.

And what was in those ships all three,  
On Christmas Day in the morning?

Our Lord and king it was, indeed,  
On Christmas Day in the morning.

Pray, whither sailed those ships all three,  
On Christmas Day in the morning?

O, they sailed into Bethlehem,  
On Christmas Day in the morning.

And all the bells on earth shall ring,  
On Christmas Day in the morning.

Then let us all rejoice and sing,  
On Christmas Day in the morning.

— Traditional English

## I SAW A STRANGER YESTERE’EN

Jacob Avshalomov (b. 1919)  
(Highgate Press/Galaxy Music Corporation)

Charles Gray, violin

I saw a stranger yestere’en,  
I put food in the eating place,  
Drink in the drinking place,  
Music in the list’ning place.  
And in the sacred name of the Triune  
He blessed myself and my house,  
My cattle and my dear ones.  
And the lark said in her song,  
Often goes the Christ in the stranger’s guise.  
Bless.

— Old Gaelic Rune

## THE WORLD MADE NEW: ELEANOR ROOSEVELT’S EVENING PRAYER

Abbie Betinis ’01 (b. 1980)  
(Abbie Betinis Music Company)

PREMIER PERFORMANCES

Written in celebration of the 100th anniversary of the St. Olaf  
Choir. Commissioned by the Benson children in loving  
memory of Rev. L.A. and Noreen Benson, and honoring  
their grandson, St. Olaf Choir member Will Esch.

Our Father, who art in heaven,  
Hallow’d be thy name.  
Thy kingdom come, Thy will be done,  
On earth as it is in heaven.  
Give us this day our daily bread;  
And forgive us our trespasses,  
As we forgive those who trespass against us;  
And lead us not into temptation,  
But deliver us from evil.  
For thine is the kingdom, and the power, and the glory,  
Forever and ever.

Our Father, who has set a restlessness in our hearts  
And made us all seekers after that which we can  
never fully find,  
Forbid us to be satisfied with what we make of life.  
Draw us from base content and set our eyes on far off goals.  
Keep us at tasks too hard for us that we may be driven to  
Thee for strength.

Our Father, who has set a restlessness in our hearts  
And has made us all seekers after that which we can  
never fully find,  
Deliver us and save us from ourselves...  
Open our eyes, open our hearts, and show us a vision  
of the world made new.  
Amen.

— Eleanor Roosevelt  
 (“Eleanor Roosevelt’s Nightly  
Prayer,” from *Mother R.*, by Elliott  
Roosevelt and James Brough)

## †THE EXALTATION OF CHRIST

Charles Forsberg (b. 1942)  
(Augsburg Fortress Publishers)

Dedicated to the St. Olaf Choir. Kenneth Jennings, Conductor.

Alleluia, Exalted Christ: Deo Gratias!  
Being in the form of God, humbled as a servant,  
Obedient unto death, even the death of the cross.  
Glory to the Lord: Deo Gratias!  
Being highly lifted up, Name above every name;  
Every knee shall bow, of things in heaven,  
And things on earth, and things under the earth;  
Ev’ry tongue confess: Domine Deus, Jesu Christe.  
Blessing, honor, power and glory to the Lamb  
upon the throne.  
Alleluia, Exalted Christ: Deo Gratias!

— Philippians 2:7-11

Intermission



III

IN THE SHEPHERD'S KEEPING

Based on Norwegian Folk Melody  
arr. Charles Forsberg  
(Manuscript)

Charles Gray, violin

SUNG IN NORWEGIAN AND ENGLISH

In memory of Lou J. Forsberg, 1950-2012.

Når mitt øie, trett av møie,  
When my eye, tired by toil,  
Mørkt og vått av tåreregn,  
Dark and wet with tears,  
Ser med lengsel fra sitt fengsel  
Looks longingly from its prison  
Op mot Salems blide egn,  
Towards the ever glad Jerusalem,  
Å, hvor svinner da min ve  
Oh, how my woes then disappear  
Bare ved derop å se!  
Just looking there!

Shepherd tending, flock grows weary,  
Day and night go hand in hand.  
Drifting, longing, seeking wronging  
Tears flow gently, silent in repose,  
Sounds of angels, praise to God alway,  
Sweet and pleasant my journey now begin!

Grapes of vineyard, wine of spirit,  
Light that shines on our path of toil.  
Grain of soil and Bread of sunlight,  
Flow'r of sweetness, fragrant in its bloom,  
Taste and touch the breath of time.  
God of peace, replenish my soul.

Crowned with glory, Lamb now raised  
In bridal paradise of praise;  
Streams of mercy, ever flowing,  
Sing to God who reigns above.  
Narrow road and numbered in time,  
Sweet and pleasant is your end!

Source of grace, O Jesus mild,  
What joy to see Thee face to face,  
Endless praises, sorrows over,  
Kingdom reigning,  
O Death where is thy sting!

Shepherd tending the flock through the night,  
Rest, our field is in His sight.

— Hans Adolf Brorson  
and Charles Forsberg

†O DAY FULL OF GRACE

Christoph E.F. Weyse (1774–1842)  
arr. F. Melius Christiansen  
(Augsburg Fortress Publishers)

O day full of grace, which we behold,  
Now gently to view ascending;  
Thou over the earth thy reign unfold,  
Good cheer to all mortals lending,  
That children of light in ev'ry clime  
May prove that the night is ending.

How blest was that gracious midnight hour,  
When God in our flesh was given;  
Then flushed the dawn with light and pow'r,  
That spread o'er the darkened heaven;  
Then rose o'er the world that sun divine  
Which gloom from our hearts hath driven.

Yea, were ev'ry tree endowed with speech,  
And ev'ry leaflet singing,  
They never with praise God's worth could reach,  
Though earth with their praise be ringing.  
Who fully could praise the light of life,  
Who light to our souls is bringing,  
Who fully could praise the Lord!

With joy we depart for the promised land,  
And there we shall walk in endless light.

— Scandinavian folk hymn  
Nicolai F. S. Grundtvig  
trans. O.H. Smeby, G.T. Rygh,  
C. Doving, alt

THE HOMECOMING  
(IN MEMORIAM MARTIN LUTHER KING, JR.)

David Conte (b. 1955)  
(E. C. Schirmer Music Company)

Color where in jail you're on fire  
With the heart of thousands  
With the heart of millions.

Color it with azure for the skies of the heavens.  
Make them ring with the cries of the birds  
Who call them "home."

Color it with verdure for the trees of the earth.  
Make them sing with the shrieks of the apes  
Who call them "home."

Color it with ardor for the spirits of men.  
Make them cower with the wrath of their gods  
Who call them "home."

Color where in jail you're on fire  
With the heart of the God they abandoned:

Color it with apocalyptic purity,  
With white, for the wombs of the mothers;  
Make them shine with the slave of the babes  
Who called them "home"...

The babes from whose mouths  
Shall pour forth the words  
That quench the fire and set you free  
And call you home.

— John Stirling Walker

\*FA SHU HA (UNDER THAT FLOWER TREE)

Yu-Wie Hsie  
arr. Yu-Shan Tsai  
(earthsongs)

Brett Eisenbeis, piano

SUNG IN HAKKA (A DIALECT OF TAIWAN)

Fa Shu Ha is the old name for a Hakka village in Meinong, Kaohsiung, Taiwan. It was also the old home of Ms. Siou-Ru Gu, the lyricist of this song. In her childhood memory, Fa Shu Ha was a symbol of Meinong's prosperity. The village was bustling with people, much like the blossoming Tung flower tree. However, with the excessive development and the widening urban rural gap in today's world, neither flowers nor trees exist in Fa Shu Ha. The name of the village became an empty shell. The traditional Hakka blue garment also retreated from modern lives, leaving only an old master in his nineties, stubbornly guarding his withering blue garment shop.

Fa shu ha, ngisə tang go mo?  
Have you never heard of Fa Shu Ha?  
Fa shu ha, koi do nem nem ge fa  
Fa Shu Ha blossomed, full of flowers.  
Ngin he hango hi,  
If you strolled by  
Gai fong fong pa pa gefá  
The red and white flowers  
Chiu dielo ngi mienchien,  
Would float down in front of you,  
Dielo ngi gien boi,  
Float down on your shoulders,  
Dielo ngigio ha.  
Float down under your feet.

Fa shu ha, iu it gien lam sam diame.  
Fa Shu Ha has a blue garment shop.  
Fa shu ha, iu it ge lo sə fuo.  
Fa Shu Ha has an elderly master.  
Dso go elam sam,  
He used to craft blue garments  
Dso go ese moie  
And dress charming girls.  
Chiu chiong gai mun chien fa, loi loi hi hi,  
Like the front door, flowers floated to and fro,  
M di gi do sa?  
I don't know how many.  
Fa shu ha, di fa shu ha.  
Stand under that flower tree.

— Siou-Ru Gu



PAUME, DOUX LIT FROISSÉ  
Stanford Scriven ’11 (b. 1988)  
(Manuscript)

SUNG IN FRENCH  
  
Commissioned by and dedicated to the Stangeland  
Family Youth Choral Academy of the Oregon Bach  
Festival. Anton Armstrong, Director.

Paume, doux lit froissé  
Palm, soft unmade bed,  
où des étoiles dormantes  
where sleeping stars left  
avaient laissé des plis  
wrinkles as they rose  
en se levant vers le ciel.  
up towards the sky.

Est-ce que ce lit était tel  
Was this bed such  
qu’elles se trouvent reposées,  
that they are rested,  
claires et incandescentes,  
clear and incandescent,  
parmi les astres amis  
among the friendly stars  
en leur élan éternel?  
in their eternal swirl?

Ô les deux lits de mes mains,  
Oh, the two beds of my hands,  
abandonnés et froids,  
abandoned and cold,  
légers d’un absent poids  
light with the absent load  
de ces astres d’airain.  
of those brazen stars.

— Rainer Maria Rilke

SERENADE TO MUSIC  
Ralph Vaughan Williams (1872–1958)  
(Oxford University Press)

Charles Gray, violin  
Brett Eisenbeis, piano

How sweet the moonlight sleeps upon this bank!  
Here will we sit and let the sounds of music  
Creep in our ears:  
Soft stillness and the night  
Become the touches of sweet harmony.  
Look how the floor of heaven  
Is thick inlaid with patines of bright gold:  
There’s not the smallest orb that thou behold’st  
But in his motion like an angel sings,  
Still quiring to the young-ey’d cherubins;  
Such harmony is in immortal souls;  
But whilst this muddy vesture of decay  
Doth grossly close it in, we cannot hear it.  
Come, ho! and wake Diana with a hymn:  
With sweetest touches pierce your mistress’ ear,  
And draw her home with music.  
I am never merry when I hear sweet music.  
The reason is, your spirits are attentive:  
The man that hath no music in himself,  
Nor is not mov’d with concord of sweet sounds,  
Is fit for treasons, stratagems and spoils;  
The motions of his spirit are dull as night,  
And his affections dark as Erebus:  
Let no such man be trusted.  
Music! Hark!  
It is your music of the house.  
Methinks it sounds much sweeter than by day.  
Silence bestows that virtue on it,  
How many things by season season’d are  
To their right praise and true perfection!  
Peace, ho!  
The moon sleeps with Endymion  
And would not be awak’d.  
Soft stillness and the night  
Become the touches of sweet harmony.

— William Shakespeare

IV

†HARK, I HEAR THE HARPS ETERNAL  
arr. Alice Parker  
(Lawson-Gould Music Publishers)

Hark, I hear the harps eternal  
Ringing on the farther shore,  
As I near those swollen waters,  
With their deep and solemn roar.

Hallelujah, Hallelujah,  
Hallelujah, praise the Lamb,  
Hallelujah, Hallelujah,  
Glory to the great I AM.

And my soul though stained with sorrow,  
Fading as the light of day,  
Passes swiftly o’er those waters  
To the city far away.

Souls have crossed before me, saintly,  
To that land of perfect rest;  
And I hear them singing faintly  
In the mansions of the blest.

— Traditional

ABIDE WITH ME  
William Henry Monk (1823–89)  
arr. Greg Jasperse  
(Augsburg Fortress Publishers)

Abide with me, fast falls the eventide.  
The darkness deepens; Lord, with me abide.  
When other helpers fail and comforts flee,  
Help of the helpless, oh, abide with me.

Swift to its close ebbs out life’s little day;  
Earth’s joys grow dim; its glories pass away;  
Change and decay in all around I see;  
O Lord who changes not, abide with me.

Hold now your cross before my closing eyes,  
Shine through the gloom and point me to the skies;  
Heav’n’s morning breaks, and earth’s vain shadows flee;  
In life, in death, O Lord, abide with me.

— Henry Francis Lyte

†THIS LITTLE LIGHT OF MINE  
Traditional Spiritual  
arr. Moses G. Hogan Jr.  
(Hal Leonard Corporation)

Dedicated to the St. Olaf Choir. Anton Armstrong, Conductor.

This little light of mine, I’m gonna let it shine.  
All through the night, I’m gonna let it shine.  
My God gave it to me,  
I’m gonna let it shine, children.  
My God gave it to me,  
I’m gonna let it shine, Hallelujah, children.  
In my home, all over the world,  
Let it shine.

— Traditional Spiritual

WAY OVER IN BEULAH LAN’  
Traditional Spiritual  
arr. Stacey V. Gibbs  
(Gentry Publications)

We gonna have a good, good time  
Way over in Beulah Lan’.  
Oh, when we get way ovuh in Beulah Lan’,  
Yes, way ovuh in Beulah Lan’.  
Oh, we gonna have a good, good time  
Oh, Lordy, way ovuh in Beulah Lan’.  
I’m singin’, way ovuh in Beulah Lan’,  
Yes, way ovuh in Beulah Lan’.

Oh, we gonna walk dem golden streets way ovuh in Beulah Lan’.  
Oh, we gonna drink of de Holy wine way ovuh in Beulah Lan’.

When we get to heaven, chillun, we gonna have a good time  
Oh, yes, way over in Beulah Lan’!

— Traditional Spiritual

OPTIONAL SELECTIONS

ARROZ CON LECHE  
Carlos Guastavino (1912–2000)  
(Neil Kjos Music Company)

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



# Creating whole musicians

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

More than 17 years ago, Anton Armstrong '78 suddenly lowered his hands — in the middle of a concert — while conducting the St. Olaf Choir in one of his favorite Bach motets, *Singet dem Herrn ein neues Lied*.

As his students looked at him in confusion, wondering what prompted him to stop conducting, he simply said, “Sing.” So they did, singing with a passion that carried the piece to a new level. “They didn’t need me at that point,” Armstrong recalls. “And it was exciting.”

The ability to recognize when to allow the ensemble to take control of the piece is one of Armstrong’s strengths as a teacher and conductor. While he meticulously ensures that the choir is technically accomplished on each piece it performs, he has always been aware of the important balance between precision and emotion. “It’s always technique and expression running parallel for me,” he says. “At a certain point, when all the mechanics are in place, then that expressive element must take the lead.”

Armstrong leads his singers to strive for excellence, but he stresses that it’s not about being perfect. “It’s about eliminating distractions so that the infinite power can shine through and transform the lives of those who make and hear the music,” he states.

Now in his 23rd year of conducting the St. Olaf Choir, Armstrong offers his singers the mantra he learned from his mentor Helen Kemp, professor emerita of voice and church music at Westminster Choir College: “Body, mind, spirit, voice — it takes the whole person to sing and rejoice.”

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, and not being

particularly excited about the prospect of seeing the St. Olaf Choir in concert. “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 Armstrong. 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. A member of the St. Olaf Choir as a student, Armstrong knows 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 has learned a lot since taking the reins of the St. Olaf Choir in 1990. “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 as a catalyst now, someone who helps bring out the best in them, as musicians and as individuals.”

Armstrong strives to create whole musicians, not just musical moments. “People ask me if I wouldn’t rather work with ‘professional’ musicians. I’d rather turn out 10,000 amateurs who love their art at the highest level, both as performers and as active, engaged listeners, than turn out 10,000 professionals.”

While Armstrong knows that he has the technique and the training required to instruct his students properly, he also understands the power that an ensemble like the St. Olaf Choir can instill in him and in others, as the choir’s rehearsals and performances can be a learning experience that transcends musical theory or academics.

*“I’d rather turn out 10,000 amateurs who love their art at the highest level, both as performers and as active, engaged listeners, than turn out 10,000 professionals.”*

“I can sit in a church, but the times I have been closest to my Creator is when I’ve sung and I’ve conducted that choir,” he says. “I know for a fact that the St. Olaf Choir has revealed to me God in all of God’s infinite wisdom, beauty, love, and compassion.”

Armstrong influences thousands of singers each year 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. It is the single largest monetary award given in the United States to an individual for teaching, and Armstrong was selected from a field of 118 distinguished nominees.

In March 2007 he was the first recipient of the Distinguished Alumni Award from the American Boychoir School, and in October 2009 he received the Distinguished Alumni Award from Michigan State University.

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, and conducts the Collegiate Chorale (a non-auditioned women’s ensemble comprised of students, faculty, and staff). He is in his 22nd year as conductor of the Troubadours, the boys’ ensemble of the Northfield Youth Choirs.

Armstrong also mentors students in Luther Seminary’s Master of Sacred Music conducting program and serves each summer as the music director of the Stangeland Family Youth Choral Academy of the Oregon Bach Festival. 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.

*(continued on next page)*



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 St. Olaf Artist in Residence Sigrid Johnson, Armstrong lectured at the two most recent World Symposiums on Choral Music. He currently is co-chair of the Artistic Committee for the 10th World Symposium on Choral Music, which will be held in Seoul, South Korea, in August 2014.

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.”

Ongoing collaborations with other ensembles also 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 exciting new music to sing through his work as editor of the Anton Armstrong Multicultural Series of Earthsong Publications and co-editor (with retired faculty colleague John Ferguson) of the St. Olaf Choral Series.

These 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.

“When I was younger, I used to be embarrassed sometimes to say I was a musician,” Armstrong remarks. “I know I can’t change the world, but I can bring beauty to the world through these young people. And the older I get and the longer I’m in this business, I realize what an incredible opportunity and a blessing that is.”



Growing Good Singers

Every summer, St. Olaf Choir Conductor Anton Armstrong ’78 leads a remarkable group of high school singers in a two-week intensive choral academy in Eugene, Oregon, as part of the Grammy Award-winning Oregon Bach Festival.

The Stangeland Family Youth Choral Academy (SFYCA), which Armstrong has led since its founding in 1998, gives 85 young singers the opportunity to grow under his tutelage. The program, originally designed for local singers, now auditions singers from across the nation and welcomes guest artists such as Bobby McFerrin, Andre Thomas, and Venezuelan conductor Maria Guinand. Armstrong also is a clinician at the SFYCA’s weekend workshop for high school choral teachers.

“There are very few places where high school students can work with world-class musicians at such a professional level as they do at the Oregon Bach Festival,” Armstrong observes. “We’re simply not educating a mind, we’re nurturing a whole human being. I want these young people to get beyond notes, beyond rhythms, beyond just words. I want them to communicate the passion of their souls.”

SFYCA has served more than 1,000 students from 17 states. Current St. Olaf Choir members Coraine Tate ’13 and Eleanor Mears ’15 are former SFYCA members, and 10 students in other St. Olaf choral ensembles also have been a part of the program.

“I’m most proud of how I grew as a musician,” Mears says. “I’d always enjoyed singing and finding meaning in music, but I never knew what I could do until I came to the SFYCA.”

Learn more about SFYCA at <http://oregonbachfestival.com/sfyca>.



Current St. Olaf Choir member Eleanor Mears, left, at Stangeland Family Youth Choral Academy.

Music Department Faculty

ST. OLAF COLLEGE

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

**Kathryn Ananda-Owens**, (on leave 2012-13) 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., The Julliard School; D.M.A. (ABD),The Julliard School

**Scott Anderson**, instructor\*, clarinet, chamber music; B.M., Eastman School of Music; M.M., Northwestern University

**Anton Armstrong**, 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

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

**Kirsten Broberg**, (sem I) visiting assistant professor\*, theory; B.A., Concordia College; M.A., University of Minnesota; D.M.A., Northwestern University

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

**Dan Dressen**, associate dean for fine arts, professor, voice, lyric diction; B.S., Bemidji State University M.F.A., D.M.A., University of Minnesota

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

**Julie Elhard**, (sem II), instructor\*, collegium musicum; B.A., Concordia College; Performing Artist Certificate, The Royal Conservatory of Music, The Hague, Netherlands

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

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**Lori Folland**, staff pianist\*; B.M., Oberlin Conservatory; M.M., University of Michigan
- Charles Gray**, professor, violin, viola, string literature and pedagogy, chamber music; B.M., Wheaton College; M.M., University of Michigan

**David Hagedorn**, artist in residence, jazz ensemble, percussion, percussion methods, world music, jazz improvisation; B.S., University of Minnesota; M.M., New England Conservatory; D.M.A., Eastman School of Music

**Alice Hanson**, professor, music history; B.A., Wells College; M.M., Ph.D., University of Illinois

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

**Janis Hardy**, associate professor\*, voice, lyric theater

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

**Paul Hill**, visiting instructor\*, percussion; B.M., University of Wisconsin-Superior; M.M., University of Minnesota

**Martin Hodel**, 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**, (sem I) 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

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**Kathy Kienzle**, instructor\*, harp; B.M., The Julliard School; M.M., University of Arizona

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

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

**Dana Maeda**, instructor\*, oboe, woodwind methods, 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**, instructor\*, voice; B.M., B.M.E., Texas Christian University; M.M., Westminster Choir College; D.M.A., University of Minnesota

**James McKeel**, (sem II) professor, voice, lyric theater; B.M.E., Westminster College; M.M., University of Minnesota

\* part-time

PRINCIPAL INSTRUMENTAL ENSEMBLES AND CONDUCTORS

- St. Olaf Band, *Timothy Mahr* ’78
- St. Olaf Orchestra, *Steven Amundson*
- Norseman Band, *William Webb*
- St. Olaf Philharmonia, *Martin Hodel*
- 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
- Gospel Choir, *Darrin Thomas*

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

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**Reinaldo Moya**, (sem I) instructor\*, theory; B.M., West Virginia University; M.M., The Julliard School; D.M.A. (ABD), The Julliard School

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**Nancy Paddleford**, professor, piano; B.M., M.M., Indiana University; D.M.A., University of Minnesota

**Michael Petruconis**, instructor\*, french horn; B.S., University of Nebraska-Lincoln; M.M., University of Minnesota

**Catherine Ramirez**, assistant professor, flute and 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

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

**Ina Selvelieva**, visiting assistant professor\*, piano; B.M., State Conservatory of Music, Sofia, Bulgaria; M.M., Southern Illinois University; D.M.A., University of Wisconsin-Madison

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

**Robert C. Smith**, associate professor, voice, vocal literature, early music singers; B.M., St. Olaf College; M.M., Yale University; D.M.A., University of Texas-Austin

**Marybeth Stull**, instructor\*, Hardanger fiddle; B.M., Illinois Wesleyan University

**Darrin Thomas**, gospel choir\*

**John Tranter**, instructor, low brass\*; B.M., University of Kansas; M.M. Florida State University; D.M.A., University of Minnesota

**William Webb**, instructor\*, band; B.A., College of St. Thomas; M.A., VanderCook College of Music

**Paul Westermeyer**, visiting professor\*, church music; B.A., Elmhurst College; B.D., Lancaster Theological Seminary; S.M.M., Union Theological Seminary; Ph.D., University of Chicago

**Robert Wiemken**, (sem II), visiting artist\*, collegium musicum; B.A., Concordia Senior College; M.Div., Concordia Seminary; M.A., Washington University; Ph.D., University of Pennsylvania

**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

OTHER MUSIC ENSEMBLES AND CONDUCTORS

- Clarinet Choir, *Scott Anderson*
- Handbell Ensembles, *Jill Mahr*
- Pep Band, *Student-Directed*
- Percussion Ensembles, *David Hagedorn*
- St. Olaf Brass, *Martin Hodel*
- Trombone Choir, *Larry Zimmerman* ’86
- Tuba-Euphonium Ensemble, *Larry Zimmerman* ’86



# From one generation to the next

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



When **Rachel Dahlen '13** was considering colleges, she made a point of leaving St. Olaf off the list. Both of her parents are alumni and her mom sang in the St. Olaf Choir under Conductor Kenneth Jennings '50. Everyone assumed that Dahlen, a talented vocalist, would follow in her mother's footsteps, but she was determined to forge a new path.

"I visited many schools, trying to find a St. Olaf in another state. Trust me, it can't be found," Dahlen says. "None could match the level of choral music offered at St. Olaf." So three decades after her mom, Mary Carlsen '79 — a professor of social work and family studies at St. Olaf — sang her last song with the choir, Dahlen sang her first.

Dahlen is not alone in carrying on a family tradition by singing in the choir. Nine other students are continuing a legacy begun by another St. Olaf Choir member in the family.



**Jon Erik Haines '14**

**Family members in the choir:**

His great-uncle, Paul Peterson '56; and uncle, David Christensen '89

**Connections:**

His great-uncle was a longtime manager of WCAL-FM, a public radio station owned by St. Olaf for more than 80 years.



**Kerry Auer '13**

**Family member in the choir:**

Her sister, Ellen Auer Salatine '04

**Connections:**

Her sister offered this advice: "Appreciate your time with the choir, because you don't realize how much you'll miss it when you leave."



**Katerina Middeldorp '15**

**Family members in the choir:**

Her aunt, Michele Matta Knutson '90; and uncle, Nathan Knutson '89

**Connections:**

She and her aunt both sing Alto I, and now Kat stands in the same spot as Michele once did. "The St. Olaf Choir is something that brings my family closer together," she says. "We sing together at church and at family get-togethers."



**Olivia Snortland '14**

**Family member in the choir:**

Her sister, Eliza Snortland '12

**Connections:**

She just missed singing in the choir together with her sister, who is also her best friend. "Although Eliza and I were not able to be in the choir at the same time, I still feel a connection with her through our separate St. Olaf Choir experiences," she says. "It was a huge part of her life at St. Olaf and I know it will be a huge part of mine."



**Zachary Westermeyer '15**

**Family member in the choir:**

His grandfather, Randy Bohannon '65

**Connections:**

His graduation from St. Olaf will mark the 50th anniversary of his grandfather's graduation from the college. "It makes me proud to carry on the tradition of singing in the choir, just as my grandfather did years ago under Olaf Christiansen," he says. "It gave him a foundation for an exceptional life after college, and I hope to follow in his footsteps."



**Siri Jorstad '13**

**Family members in the choir:**

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

**Connections:**

Her great-uncle was valet to St. Olaf Choir founder and conductor F. Melius Christiansen.



**Solveig Neseth '15**

**Family members in the choir:**

Her parents, Steven Neseth '77 and Ellen Young Neseth '78

**Connections:**

She considers it a privilege to share the St. Olaf Choir experience with both her mom and dad. "It's a familial experience that can transcend generations," she says. "I know that it is a source of true joy for them to relive the experience now as proud parents."



**Laura Kyle '13**

**Family member in the choir:**

Her great-grandmother, Laura Stumley Mikkelsen '24

**Connections:**

Her great-grandmother sang in the choir for three years under founder and conductor F. Melius Christiansen. "I come from a long line of Oles and I've wanted to sing at St. Olaf for as long as I can remember," Kyle says.



**Sam Engelskjerd '13**

**Family members in the choir:**

His dad, Mark Engelskjerd '87; uncle, Michael Engelskjerd '93; and cousin, Joshua Engelskjerd '10

**Connections:**

Mark Engelskjerd performed with the choir at Calvin College while on tour. Anton Armstrong '78 was a faculty member at Calvin at the time. "Little did I know that 27 years later, my son would be singing under Armstrong at St. Olaf," Mark says.





Charles Gray

Charles Gray is a professor of music at St. Olaf College, where he has taught violin, viola, and chamber music since 1986.

He is a substitute performer with the Minnesota Orchestra and director of the St. Olaf Summer Music Camp. In 2008 the American String Teachers Association named him the Minnesota Master String Teacher of the Year.

Gray attended Wheaton College, the University of Michigan, and the Eastman School of Music. He was violist of the Casella String Quartet that won the Cleveland Quartet Competition and earned the top prize at the Fischhoff Chamber Music Competition.

He has performed as a soloist with the Saint Paul Chamber Orchestra, as a recitalist at the Ravinia Festival in Chicago, and as a chamber musician at the Aspen,

Steamboat Springs, and Breckenridge music festivals in Colorado.

Gray has delivered solo performances at the national conventions of the American Choral Directors Association and the American Guild of Organists. He also has appeared on NBC's *Today* show, National Public Radio's *Performance Today* program, and on PBS as a soloist. In December 2007, a recording in which he played the violin and viola parts earned a Grammy nomination in the Rhythm and Blues category. He recently performed a viola solo as part of the 2011 St. Olaf Christmas Festival that was simulcast live to nearly 300 movie theaters nationwide.

This is the 15th time Gray has toured with the St. Olaf Choir, with which he has performed nearly 300 concerts as a violin/viola soloist.

## 2013 Scholarship to Honor Alice T. Larsen

A new scholarship will honor Alice T. Larsen (1929–2004), professor of voice at St. Olaf College from 1955 to 1989. In anticipation of the anniversary of Larsen's 85th birthday, the scholarship will be established through the F. Melius Christiansen Endowment Fund of the American Choral Directors Association (ACDA) of Minnesota.

Larsen conducted the Manitou Singers, taught vocal pedagogy classes, and occasionally directed the St. Olaf Choir. In 1992 the ACDA of Minnesota presented her with the F. Melius Christiansen Lifetime Achievement Award in recognition of her significant contributions to choral music. She was elected to the Minnesota Music Educators Hall of Fame

in 1997 and in 2004 was honored with the Weston H. Noble Lifetime Achievement Award by the ACDA North Central Division. Larsen was the first female conductor of the Minnesota All-State Choir and also conducted All-State Choirs in Colorado, New Mexico, North and South Dakota, and Wyoming.

To honor Larsen's legacy, the 2013 ACDA-MN Fall Conference will celebrate women's choirs. A showcase concert will feature St. Olaf's Manitou Singers under the direction of Sigrid Johnson, the ACDA High School Women's Honor Choir under the direction of Edith Copley of Northern Arizona University, and select high school women's choirs. The concert will take place at 1:30 p.m.

on Saturday, November 23, 2013, at St. Andrew's Lutheran Church in Mahtomedi, Minnesota.

Contributions to the Alice T. Larsen Scholarship may be made online at [fmcendowment.org](http://fmcendowment.org) or sent to ACDA of MN, 12027 Gantry Lane, Apple Valley, MN, 55124. (Please note that the contribution is for the Alice T. Larsen Scholarship.)



## Summer Music Camp Opportunities at St. Olaf

The St. Olaf Summer Music Camp provides high school students with conservatory-style musical training under the guidance of some of the best music faculty members in the nation.

The camp, for students who have completed grades 9–12, will be held June 16–22, 2013. It is a performance-based experience that challenges participants to expand and improve their musical abilities. Everyone participates in at least one of three large ensembles — band, choir, and orchestra — and takes elective classes each day.

Pianists also may enroll in St. Olaf College's Summer Piano Academy, a camp-within-a-camp that offers piano students an opportunity to work with St. Olaf's renowned piano faculty.

**More information is available in the lobby following today's performance by the St. Olaf Choir.**

**800-726-6523 • [www.stolaf.edu/camps](http://www.stolaf.edu/camps)**

## 2013 St. Olaf Choir Centennial Tour to Norway

The St. Olaf Choir will tour Norway this summer from May 30 to June 16, 2013, beginning with a performance at the Oslo Concert Hall and concluding at the famed Nidaros Cathedral in Trondheim. The tour commemorates the 100th anniversary of the founding of the St. Olaf Choir and marks the seventh time the renowned choral ensemble has traveled to Norway. The choir first toured the Scandinavian country in 1913, followed by subsequent tours in 1930, 1955, 1980, 1993, and 2005.

### Thursday, May 30

Oslo Concert Hall  
Oslo

### Sunday, June 2

Bølgen  
Larvik

### Monday, June 3

Trefoldighetskirken  
Arendal

### Tuesday, June 4

Kilden Concert Hall  
Kristiansand

### Wednesday, June 5

Stavanger Concert Hall  
Stavanger

### Thursday, June 6

Our Savior's Church  
Haugesund

### Sunday, June 9

Grieg Hall  
Bergen

### Tuesday, June 11

Voss Culture House  
Voss

### Thursday, June 13

Molde Cathedral  
Molde

### Friday, June 14

Snåsa Church  
Snåsa

### Sunday, June 16

Nidaros Cathedral  
Trondheim

**Visit [stolafchoir.com](http://stolafchoir.com) for ticket information.**





# ABOUT

# ST. OLAF COLLEGE

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

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

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

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

St. Olaf takes pride in its record of academic excellence. A leader among undergraduate colleges in producing prestigious Rhodes Scholars, Fulbright Fellows, and Peace Corps volunteers, St. Olaf ranks 11th overall among the nation's baccalaureate colleges in the number of graduates who go on to earn doctoral degrees. The college holds top 10 rankings in the fields of arts and music, biological sciences, chemistry, education, engineering, foreign languages, life sciences, mathematics and statistics, medical sciences, physical sciences, religion and theology, and social service professions. Visit [stolaf.edu](http://stolaf.edu) for more information.

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

## SIX RELEASES FROM ST. OLAF RECORDS



NEW

### HOLY OLES: HIGHLIGHTS FROM A PRAIRIE HOME COMPANION

This two-CD compilation set features performances by the St. Olaf Choir and the St. Olaf Orchestra during two live radio broadcasts of Garrison Keillor's *A Prairie Home Companion*, recorded in 2001 and 2011 on the campus of St. Olaf College.



NEW

### CHRISTMAS FESTIVAL 2012: THE WONDROUS GIFT IS GIVEN

The 101st St. Olaf Christmas Festival: The Wondrous Gift is Given. 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.



### MY SOUL'S BEEN ANCHORED IN THE LORD

This CD features a sweeping array of hymns, sacred songs, and spirituals sung with the passion and musicality for which the St. Olaf Choir is known. Songs include: Bach's *Der Geist hilft unsrer Schwachheit auf*, Gretchaninof's *Our Father*, Forsberg's *Fairest Lord Jesus*, Penderecki's *Stabat Mater*, Whitacre's *Water Night* and Hogan's *My Soul's Been Anchored in the Lord*.



### REPERTOIRE FOR MIXED VOICES VOLUMES I AND II

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

#### Volume 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 Love's Like a Red, Red Rose*, Clausen

#### Volume II includes:

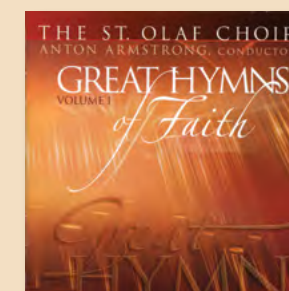
*Jubilate Deo*, Lassus; *Elohim Hashivenu*, Rossi; *Singet dem Herrn*, Bach; *Light's Glittering Morn*, Parker; *Conversion of Saul*, Stroppe; *Arroz con Leche*, Guastavino



### GREAT HYMNS OF FAITH: VOLUME III

The most recent volume in the popular series, released November 2011. Features John Ferguson, organ.

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*.



### GREAT HYMNS OF FAITH: VOLUMES I AND II

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*.

Shop online at [stolafrecords.com](http://stolafrecords.com)

Visa, MasterCard, and Discover accepted • To order these recordings, contact:  
St. Olaf Records • St. Olaf College Bookstore • 1520 St. Olaf Avenue • Northfield, MN 55057  
phone: 507-786-3048 toll-free: 888-232-6523 fax: 507-786-3779 e-mail: [stocks@stolaf.edu](mailto:stocks@stolaf.edu)

## HEAR THE MUSIC OF ST. OLAF ONLINE

Visit [stolaf.edu/multimedia](http://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 site at [youtube.com/stolaf](http://youtube.com/stolaf). St. Olaf music ensembles can also be liked on Facebook or followed on Twitter.



# THE ST. OLAF CHOIR

## 2013 Winter Tour

### WEEKEND TOUR

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Saturday, January 26, 3 p.m.  
Sioux Falls, South Dakota  
Washington Pavilion

Sunday, January 27, 3 p.m.  
Mason City, Iowa  
Trinity Lutheran Church

### MAIN TOUR

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Wednesday, January 30, 8 p.m.  
Seattle, Washington  
Benaroya Hall

Friday, February 1, 7:30 p.m.  
Eugene, Oregon  
The Hult Center

Saturday, February 2, 7:30 p.m.  
Portland, Oregon  
Trinity Episcopal Cathedral

Sunday, February 3, 2 p.m.  
Salem, Oregon  
St. Paul's Episcopal Church

Monday, February 4, 7:30 p.m.  
Sacramento, California  
Fremont Presbyterian Church

Tuesday, February 5, 7:30 p.m.  
San Francisco, California  
St. Ignatius Church  
University of San Francisco

Wednesday, February 6, 7:30 p.m.  
San Luis Obispo, California  
Performing Arts Center

Friday, February 8, 7:30 p.m.  
Santa Barbara, California  
First Presbyterian Church

Saturday, February 9, 2:30 p.m.  
Pasadena, California  
First United Methodist Church

Sunday, February 10, 3 p.m.  
Phoenix, Arizona  
Mesa Arts Center

Monday, February 11, 7 p.m.  
Tucson, Arizona  
Centennial Hall, University of Arizona

Saturday, February 16, 7:30 p.m.  
Stillwater, Minnesota  
Trinity Lutheran Church

Sunday, February 17, 3:30 p.m.  
Northfield, Minnesota  
St. Olaf College  
Boe Memorial Chapel

**Ticket information available at [stolافتickets.com](http://stolافتickets.com)**

