

The St. Olaf Music Department presents:

The St. Olaf Philharmonia

Martin Hodel, *conductor*

Norseman Band

Timothy Mahr, *conductor*



Saturday • November 18, 2017 • 7:30 p.m.
Boe Memorial Chapel

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The Program

St. Olaf Philharmonia

Martin Hodel, *conductor*

Egmont, Op 84

Ludwig van Beethoven (1770- 1827)

Overture

“Die Trommel gerühret”

“Freudvoll und leidvoll”

Tracey Engleman '93, *soprano*

Concerto for Trumpet and Strings

Eric Ewazen (b. 1954)

Elegia

Allegro moderato

Martin Hodel, *trumpet*

Garrett Bond '19, *student conductor*

Suite Pastorale

Emmanuel Chabrier (1841-1894)

I. Idylle

II. Danse villageoise

Celebration Bells

Peter Schickele (b. 1935)

Prelude to *Die Meistersinger von Nürnberg*

Richard Wagner (1813-1883)

Norseman Band

Timothy Mahr, *conductor*

Kirkpatrick Fanfare

Andrew Boysen, Jr. (b. 1968)

Dum Spiro Spero

Chris Pilsner (b. 1986)

In Solidarity

Jonathan Thomas Madden '20 (b. 1998)

premiere performance

The View From the Mountaintop

Timothy Mahr '78 (b. 1956)

Variations on a Korean Folk Song

John Barnes Chance (1931-1972)

Program Notes

Egmont, Op. 84

Ludwig van Beethoven (1770-1927)

Ludwig van Beethoven was the most prominent German composer and pianist of his time. His innovations in the areas of form, scope, and daring harmonies precipitated Romantic music. Beethoven was commissioned to write a sequence of incidental music for Goethe's play, *Egmont*, in 1809. Beethoven's effort by the same title, *Egmont*, Op. 84, opens with the well-known Overture and is followed by a series of nine pieces featuring soprano, narrator and full orchestra. Representing the story of Count Egmont, Prince of Gavere in the Spanish Netherlands, who sparked the national uprising that led to Dutch independence in 1567, *Egmont* reflects the dramatic narrative of the subjugation of the Netherlands under Spanish rulers of the time. The music depicts the agony of the people, and their growing political defiance and drive for liberation, ending with Count Egmont's call for revolution and his vision of eventual victory in the moments before his execution.

In the *Overture*, themes such as the triumph of good over evil—and light over darkness—are portrayed when minor tonality is replaced by major sonorities in moments of victory. The *Overture* begins with a serious character in a somber F-minor, conveying an oppressive spirit, with the opening motive representing the tyrant, Spain. The piece seems to accelerate into an Allegro featuring the cellos, and we hear the hero's confidence as he enters into battle. A second, triumphant theme in A-flat major features the strings alternating with the winds. After an intense development of the two main themes, an interlude played by the winds leads to an explosive conclusion in F major—darkness has become light!

"Die Trommel gerühret" is sung by Clara, Egmont's lover, who longs to be with him while he marches with his army to war. The piece is a fast march that begins with a fife and drum. Beethoven uses vivid word painting, most notably at the text, "Wei klopft mir das Herz!" (How my heart pounds!) as the violins bang out an intense heartbeat. Emotions well up quickly for Clara, and these are carried through the strings, and then into the winds and brass.

Clara's second song, "Freudvoll und leidvoll", follows. As she awaits the return of Egmont, she movingly expresses her love, giving a veritable litany of emotions.

~ Note by Nahal Afshar Javan '20

"Die Trommel gerühret"

Die Trommel gerühret,
Das Pfeifchen gespielt!
Mein Liebster gewaffnet
Dem Haufen befiehlt,
Die Lanze hoch führet,
Die Leute regieret.
Wie klopft mir das Herz!
Wie wallt mir das Blut!
O hätt' ich ein Wämslein
Und Hosen und Hut!

Ich folgt' ihm zum Tor 'naus
mit mutigem Schritt,
Ging' durch die Provinzen,
ging' überall mit.
Die Feinde schon weichen,
Wir schiessen da drein;
Welch' Glück sondergleichen,
Ein Mannsbild zu sein!

Bang the drum,
Play the fife!
My love is armed for war
and commands his host;
He holds the lances high
and commands his men.
How my heart pounds!
How my blood races!
Oh, if only I had a doublet,
and breeches and helm!

I would follow him through the gate with
courageous step,
and march through the provinces, march
everywhere with him.
The enemy has grown weak,
we fire at them;
What happiness without equal
to be a man!

"Freudvoll Und leidvoll"

Freudvoll
Und leidvoll,
Gedankenvoll seyn;
Langen
Und bängen
In schwebender Pein;
Himmelhoch jauchzend
Zum Tode betrübt;
Glücklich allein
Ist die Seele, die liebt.

Joyful
and sorrowful,
Thoughtful;
Longing
And anxious
In constant anguish;
Skyhigh rejoicing
Despairing to death;
Happy alone
Is the soul that loves.

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Concerto for Trumpet and Strings

Eric Ewazen (b. 1954)

Eric Ewazen has taught composition at the Juilliard School in New York since 1980. His main teachers were Joseph Schwantner, Milton Babbitt, Gunther Schuller, Samuel Adler, Warren Benson and Eugene Kurtz. He has composed dozens of pieces for brass instruments that are frequently heard in performance. The *Concerto for Trumpet and Strings* began life as the *Quintet for Trumpet and Strings*, commissioned by trumpeter Chris Gekker. Ewazen later added a string bass part and changed the parts around slightly to accommodate a larger string group.

The "Elegia" makes liberal use of a falling second (a "sigh motive"), and alternates between tenderly intimate sections and spans featuring harsh dissonances. Bewilderingly abrupt key changes serve to create a feeling of unpredictability. The overall character is introspective and it ends as gently as a lullaby.

In the "Allegro Moderato", harmonies associated with jazz alternate with delicately traditional sonorities. The rhythms of this piece are also derived from jazz and pop music, and at times, are downright funky. The trumpeter gets to play both fanfares and soaring lines that interweave beautifully with the strings.

Suite Pastorale

Emmanuel Chabrier (1841-1894)

Emmanuel Chabrier was a French Romantic composer and celebrated pianist. He was associated with other French artists of the time such as the impressionist painters Claude Monet and Pierre-Auguste Renoir, embracing impressionism before it was widely accepted. Renoir's wife wrote of Chabrier's talent, "He pounded and pounded the keyboard. The street was full of people, and they were listening, fascinated. When Chabrier reached the last crashing chords, I swore to myself I would never touch the piano again..." After discovering Wagner's opera *Tristan und Isolde* in 1879, he was inspired to become a full-time composer and immersed himself in studying Wagner's scores. In the next year while Chabrier was on a holiday at Saint-Pair, he composed ten *Pièces pittoresques*, (picturesque pieces) for piano. Most of them were premiered in 1881, and from 1881-1887 Chabrier orchestrated *Idylle*, *Danse Villageoise*, *Sous-bois*, and *Scherzo-valse* to form the *Suite Pastorale*. The work was premiered in Angers, France in 1888, conducted by Chabrier himself. The *Idylle*, or idyll movement features a beautiful, picturesque melody passed around the orchestra accompanied by pizzicato in the strings. The *Danse villageoise* (village dance), contrasts *Idylle* with a more rustic and hearty spirit. The movement is written in ternary form, with the middle section in a major key, and uses melodies that are thrown back and forth between various instruments throughout the piece.

~ Note by Lauren Williams '21

Celebration With Bells (1976)

Peter Schickele (b. 1935)

Peter Schickele is an American composer, educator and radio host, better known as his musical alter ego, P.D.Q. Bach (“history’s most justly neglected composer”). As the “youngest and oddest of Bach’s twenty odd children”, his music often has a comedic twinge (for example “My Bonnie Lass She *Smelleth*” substituting for the real madrigal title, “My Bonnie Lass She *Smileth*”). But he has composed a huge body of non-comedic works, including numerous award-winning pieces. Schickele says this about “Celebration With Bells”:

Bells have long fascinated me. I am more interested in a set of bells swinging at different speeds, as one hears in so many churches throughout Europe, than in the melody-playing carillon, but I love the sound of almost any bell from a simple tuning bar to the huge bells found in cathedrals. I once was in the bell tower of St. Mark’s Cathedral in Venice when the bells started ringing. Although I wouldn’t swear that my sense of hearing was as good thereafter, it was one of the high points of my life. Celebration With Bells derives its title not because it uses many bell-like instruments, but because it makes wide use of the principle of a few notes being played in constantly changing patterns. Sections of the work featuring this principle alternate with the more traditionally melodic sections—some quiet and lyric, some loud and joyful.

Prelude to Die Meistersinger von Nürnberg

Richard Wagner (1813-1883)

Richard Wagner was a German composer and conductor known for his operas. His compositions were noted for their complex textures, vibrant harmonies, and use of tonal shifts and chromaticism to add variation to historical musical language. The opera *Die Meistersinger von Nürnberg* (The Mastersingers of Nuremberg), is Wagner’s only mature opera that is a comedy, is based on an entirely original story, and is set in a historically defined time and place. Wagner’s first draft is dated 1845, and the opera was not completed until 1867. However, the prelude was publicly performed in Leipzig in 1862, conducted by Wagner himself. The prelude introduces musical material associated with the mastersingers throughout the opera, as well as two broad and majestic themes that recapitulate in a grand ending of the prelude. It’s fugal intermediate sections connect to the 16th-century setting of the opera with intense polyphonic texture. The prelude and opera were well received by the public, and became a symbol of German nationalism.

~ Note by Lauren Williams '21

Kirkpatrick Fanfare

Andrew Boysen, Jr. (b. 1968)

Noted composer Andrew Boysen, Jr. has written more than 100 works for band, including eight symphonies. He is currently a professor of music at the University of New Hampshire, where he is the Director of Bands. The composer describes his work:

Kirkpatrick Fanfare was commissioned by Central Missouri State University for the dedication of the James C. Kirkpatrick Library in March 1999. This work has a definite Irish flavor, including a strain of *Danny Boy*. The fanfare features driving rhythms and exciting brass figures.

Dum Spiro Spero

Chris Pilsner (b. 1986)

Chris Pilsner earned his Masters of Music in Composition degree from Central Michigan University and now resides in Colorado, where he is currently composing full time. He composed *Dum Spiro Spero* when he was 22 years old and the piece has received many performances since its premiere. It was commissioned by director Casey Cropp and the Rocky Mountain High School Wind Ensemble. The composer states:

Dum Spiro Spero takes its title from a Latin phrase meaning, “While I breathe, I hope.” When I read that phrase for the first time, I was taken aback by the incredible amount of power it held and immediately knew it would be the basis for a new piece.

When I started writing, my goal was to write something as deeply emotional and human as the title was. The result was a series of simple melodies supported by some of the most colorful orchestration and harmonies I’ve ever written. From the lush opening, the gentle singing, and ultimately the triumphal climax, the human quality to the music is what I think gives *Dum Spiro Spero* a powerful sense of grace and splendor.

In Solidarity

Jonathan Thomas Madden '20 (b. 1998)

• premiere performance •

Jonathan Madden is a sophomore from Rochester, N.Y. He is pursuing a B.M. Degree in Composition at St. Olaf College, where he studies piano with Christopher Atzinger and organ with James E. Bobb. He is the collaborative pianist for the St. Olaf Chapel Choir, and also frequently serves as Music Director and pianist for theatrical productions on campus as well as in his hometown. The New York State School Music Association recognized Jon's choral writing during their 2014 and 2015 Conference All-States, as well as the 2015 NAFME All-Eastern Conference in Providence, RI.

The composer states:

The inspiration for *In Solidarity* derived from the race-related protests and sit-ins at St. Olaf College in Northfield, MN, specifically over the weekend of April 29th, 2017. After multiple attacks targeted against students of color throughout the 2016-2017 school year (not to disregard similar events before this academic year), the student body came together to loudly declare to one another, the administration, and the world that this was simply too much, and that such discriminatory and inconceivable actions should never be ignored or taken lightly. That weekend was a time of heightened emotion around the St. Olaf campus, and some of the rawest passion I have ever seen was displayed in my peers. This piece responds to the emotion of that specific weekend, and reflects on the insurmountable issue of racism and division that is so prevalent in our country and our campus.

The piece begins (and eventually concludes) with a twelve-tone row, representing these tensions with aggressive harmonies and sudden extremes of dynamics. As a contrast to the opening, the middle section represents progress. While it is marked "Presto", the section as a whole is slowly evolving (as the task of destroying racism will be a long and demanding battle). The hypnotizing and driving ostinato in this section, as well as the brief quotation of the triumphant hymn tune "Regents Square" depict the persistent and incredibly admirable efforts of what I saw in the individuals who passionately advocated for social justice and true equality for their peers. The piece concludes in a somber but hopeful homophonic texture that quotes both Regents Square and the opening twelve-tone row, reminding us that progress will take time, but every small victory along the way is a victory nonetheless. It is the effort of this piece to remind us that we must resist the aggressions of racism and embrace the beauty of unity.

The View from the Mountaintop

Timothy Mahr (b. 1956)

Mahr shares the following information:

The View from the Mountaintop was commissioned by the Music Educators National Conference to celebrate the adoption of world class National Standards in the Arts. The work was premiered at the MENC National Convention in Cincinnati, Ohio on April 8, 1994 by the Park Hill High School Symphonic Band (Kansas City, MO), John D. Bell, conductor.

In contemplating the idea behind the commission, I found a parallel between the act of climbing to greater heights during a journey in order to see in the distance (the future)... and the notion that our educational leaders had to struggle in order to devise a set of world class standards that would guide the future of arts education in our country. *The View from the Mountaintop* attempts to depict this effort in sound. The work travels from low to high pitch, from dark to light colors, and from slower to faster tempi. Majestic music announces the arrival at the top of the mountain and portrays the exhilaration that comes with a sense of accomplishment.

Variations on a Korean Folk Song

John Barnes Chance (1931-1972)

John Barnes Chance was educated at the University of Texas. He played percussion, conducted, and arranged music in a U.S. Army Band in Korea. He taught in North Carolina and composed several important pieces for band, including *Incantation and Dance*, *Blue Lake Overture*, and *Elegy*. In 1960 he was named one of the 12 composers in the Ford Foundation Young Composers Project. His brief career ended abruptly when he was accidentally electrocuted in the back yard of his home at the age of 40. *Variations on a Korean Folk Song* is based on the tune *Arirang*, which the composer heard while based in Korea.

~ program notes compiled by Timothy Mahr

Biographies

A current junior at St. Olaf College majoring in *BM Music Theory and Composition*, **Garrett Bond** is an avid musician. Garrett prides himself as a pianist, organist, vocalist, musical director, and composer of music. Being a part of the St. Olaf Choir, the St. Olaf Handbell Choir, the Collegiate Chorale, and being the pianist and student conductor of the St. Olaf Philharmonia Orchestra, he continues to achieve and experience all music has to offer. Garrett has been conducting professionally since his sophomore year in high school, having conducted choral and instrumental ensembles ranging from youth to collegiate and professional. Garrett has been a guest artist at the Oregon Bach Festival, Artist in Residence at the Oregon Shakespeare Festival, and Music Director at the Oregon Cabaret Theatre, the Randall Theatre Company, Camelot Theatre, and St. Olaf College, as well as being a two time recipient of the "National Association of Composers of America" composition award. Having had his music performed across 3 countries and numerous ensembles, Garrett stays very active compositionally, with his most recent commissions being for the St. Olaf Collegiate Chorale, and the *Nidarosdomens Jentekor* in Trondheim, Norway. He has worked and studied Composition and Conducting with names such as: Alan Menken, Javier Muñoz, Jason Robert Brown, Anton Armstrong, Rodney Eichenberger, and Steve Amundson.

With a voice the Boston Globe called "extraordinary in range, tonal quality, musicianship, and dramatic effect", soprano **Tracey Engleman** has gained a reputation for excellence in opera, recital, and concert. Ms. Engleman was most recently awarded the prestigious 2016 McKnight Artist Fellowship for Musicians. Ms. Engleman has performed operatic roles with the Minnesota Opera, Minnesota Concert Opera, Skylark Opera, Music by the Lake, and the Los Angeles Philharmonic. A particularly gifted performer of 20th century and contemporary music, Ms. Engleman has performed chamber music with Zeitgeist, the Chicago Chamber Musicians, the Tanglewood Music Center, and the Boston Symphony and frequently premieres works by living composers. Oratorio and concert engagements include solo performances with the Minnesota Orchestra, the La Crosse Symphony Orchestra, Milwaukee Bel Canto Chorus, the Valley Chamber Chorale, Minnesota Choral Union, the Cannon Valley Orchestra, and the Rochester Choral Arts. As a proponent of art song and as a frequent recitalist, she has performed at Orchestra Hall, Hope College, at the National Association of Teachers of Singing National Convention, Source Song Festival, and as part of the Schubert Club Courtroom Concert Series. An alumni of the Tanglewood Music Center and the Art Song Festival of Cleveland, Ms. Engleman's awards include Regional Finalist in the Metropolitan Opera Competition, 1st Place and "Audience Choice" winner in the Austin Lyric Opera Young Artist Competition, finalist in the Sun Valley Opera Competition, recipient of the Minnesota NATS Artist Award, and winner of the Milwaukee Bel Canto Chorus Regional Artist Competition. Ms. Engleman earned B.M. Performance and Music Education degrees from St. Olaf College and M.M. and D.M.A. degrees from the University of Minnesota, and is Assistant Professor of Music at St. Olaf College.

Dr. Martin Hodel is Professor of Music at St. Olaf College, where he has been teaching since 1997. He made his Carnegie Hall debut as a trumpet soloist in February 2016, performing the *Linkola Concerto No. 2* with the St. Olaf Band. He has also performed as a trumpet 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 2005-2006 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 toured coast to coast in the US with the Dallas Brass. He appears as a soloist on numerous commercial recordings, 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*. He can be heard frequently performing with Vocal Essence, the Minnesota Opera, and on Broadway shows in the Twin Cities.

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 conducting with Doyle Preheim, Lon Sherer, Tonu Kalam, Susan Klebanow, Mark Gibson, and Donald Hunsberger.

A professor of music at St. Olaf College, **Dr. Timothy Mahr** conducts the St. Olaf Band and the Norseman Band, and teaches courses in composition, music education, and conducting. He is a past president of the North Central Division of the College Band Directors National Association and has served on the Board of Directors of the National Band Association and the Minnesota Band Directors Association. Active nationwide as a guest conductor and clinician, Mahr has also appeared professionally in Norway, Canada, Mexico, Thailand, Japan and Singapore. He has conducted over 25 all-state and intercollegiate bands. He is the principal conductor of the Minnesota Symphonic Winds, an adult community ensemble featured at the 2008 Midwest Clinic in Chicago and the winner of the 2009 Sudler Trophy from the John Philip Sousa Foundation.

Mahr's compositions are performed worldwide and many have been published. Mahr has been commissioned by the American Bandmasters Association, Music Educators National Conference, the United States Air Force Band, the American School Band Directors Association, and the Kappa Kappa Psi/Tau Beta Sigma National Intercollegiate Band. He received the 1991 ABA/Ostwald Award for his work *The Soaring Hawk*. He recently completed his *Symphony No. 1* in 2016, supported by a consortium of over fifty college, university, high school, and community bands from across the nation.

St. Olaf Philharmonia

Martin Hodel, *conductor*

VIOLIN I

- °° Caroline Carls, *Saint Paul, Minn.*
Maya Gitch, *Saint Louis Park, Minn.*
Kaila Hellam, *St. Paul, Minn.*
Kaitlyn Nordling, *Andover, Minn.*
Tsaudik Potek, *Minneapolis, Minn.*
Karina Sieber, *Summerville, S.C.*
- °° Olivia Skaja, *Deer River, Minn.*
Allie Raduege, *Bellingham, Wash.*
Clare Taylor, *Cincinnati, Ohio*
Maxwell Voda, *Minneapolis, Minn.*
- ø Jacob Wilde, *Saint George, Utah*
Lauren Williams, *Tampa, Fl.*

VIOLIN II

- Nisha Albert, *Downers Grove, Ill.*
Martha Barnard, *Excelsior, Minn.*
Grace Brigham, *Washington, D.C.*
- ° Nicholas Cain, *Pine Island, Minn.*
- ø Anderson Chen, *Seattle, Wash.*
Sarah De Vries, *Apple Valley, Minn.*
Emmalyn Fried, *Northfield, Minn.*
Arienne Gatien Dikel, *Minneapolis, Minn.*
Owen Grimm-Howell, *Webster Groves, Mo.*
Quinn Kettering, *Middleton, Wis.*
Yi Ryoung Kim, *Cheongju-si, South Korea*
Narumi Nobuto, *Hiroshima, Japan*
Greta Prokosch, *Mendota Heights, Minn.*

VIOLA

- Emma Bunde, *Overland Park, Kan.*
Austin Cruz, *La Grange, Ill.*
Hannah Martens, *Milton, Mass.*
- ° Wynton Rude, *Northbrook, Ill.*
Cole Thompson, *Bloomington, Minn.*

CELLO

- Alexandra Barnes, *Seattle, Wash.*
Peter Jones, *Andover, Minn.*
Angela Kein, *Geneva, Ill.*
Sophie Lewis, *Ayrshire, United Kingdom*
Meghan Mullins, *Libertyville, Ill.*
Liv Nycklemoe, *Eden Prairie, Minn.*
Hannah Phipps, *Fort Collins, Colo.*
- ° Nathan Sande, *Duluth, Minn.*
Max Sheck, *Salem, Ore.*
- ° John Turco, *Brookfield, Wis.*

STRING BASS

- ° Ian Kretzmann, *Highlands Ranch, Colo.*
Nathan Carlin, *Minneapolis, Minn.*
Julian Malaby, *Altadena, Calif.*

FLUTE/PICCOLO

- Lauren Flaten, *Roseville, Minn.*
Venus Su, *Taipei City, Taiwan*
- Madison Maynard, *Santa Clarita, Calif.*

OBOE/ ENGLISH HORN

- Charles Carlson, *Oakland, Calif.*
Colin Lang, *Boxborough, Mass.*
Caroline Loe, *St. Paul, Minn.*

CLARINET/ BASS CLARINET

- Hannah Cabasco, *Walla Walla, Wash.*
David Kriete, *Charlottesville, Va.*
Jackson Brown, *Omaha, Neb.*

BASSOON/CONTRABASSOON

- Gabrielle Irle, *Milton, Wash.*
Anna Barnard, *Excelsior, Minn.*
Britta Bengtson, *Lake Forest Park, Wash.*

HORN

- Peter Aehl, *McFarland, Wis.*
William Beimers, *Northfield, Minn.*
- ø Nahal Afshar Javan, *Minneapolis, Minn.*
Amanda Staab, *Littleton, Colo.*

TRUMPET

- Annie Amen, *Edina, Minn.*
Morgan May, *Edina, Minn.*
Nicholas Rodriguez, *St. Paul, Minn.*
Rebekah Shuholm, *Grass Valley, Calif.*
Jacob West, *Omaha, Neb.*

TROMBONE

- Jonah Herzog, *Champaign, Ill.*
Carter Mullett, *Eden Prairie, Minn.*
Christopher Schulte, *Minneapolis, Minn.*

TUBA

- Ben Carter, *Rosemount, Minn.*

PERCUSSION

- Simon Hoehn, *Waseca, Minn.*
Sophie Koehler, *Eden Prairie, Minn.*
Anders Olson, *St. Paul, Minn.*

PIANO

- Garrett Bond, *Medford, Ore.*

HARP

- Anna Koopman, *Motley, Minn.*

STUDENT MANAGER

- Catherine Pan Harrington, *Kenilworth, Ill.*

-
- Assistant Manager
 - ø Officer
 - °° Concertmaster
 - ° Principal

Norseman Band

Timothy Mahr, *conductor*

PICCOLO

Emilia Galchutt, *St. Paul, Minn.*

FLUTE

Elle Christoferson, *Sauk Rapids, Minn.*

Maggie Cuniff, *St. Paul, Minn.*

Anthony Dungan, *Eden Prairie, Minn.*

Megan Green, *Edina, Minn.*

Anna Janning, *Eden Prairie, Minn.*

Ethan Kehrberg, *Minneapolis, Minn.*

Eva Knee, *Billings, Mont.*

† Sarah Kolling, *Loretto, Minn.*

• Caroline Pippert, *Inver Grove Heights, Minn.*

Ruby Roettger, *Minneapolis, Minn.*

Jenna Richter, *Bismarck, N.D.*

†* Rebecca Storey, *Iowa City, Iowa*

Henry Wisniewski, *San Francisco, Calif.*

OBOE

† Grace Keller, *Plymouth, Minn.*

*• Skylar Whitcomb, *New Prague, Minn.*

Sara Streed, *Eagan, Minn.*

BASSOON

*• Calisandra Larson, *Rapid City, S.D.*

• Sam Mast, *Appleton, Wis.*

† Jonah Schmitz, *Rogers, Minn.*

CLARINET

Maddy Bronner, *Hudson, Wis.*

Amelia Cichoski, *Maple Grove, Minn.*

Tymon Geslicki, *Northbrook, Ill.*

†* Hao Huynk, *Blaine, Minn.*

Amy Imdieke, *Red Wing, Minn.*

Ben Jorgenson, *Scandia, Minn.*

Imani Mosher, *Princeton, Minn.*

Ronan Murray, *Apple Valley, Minn.*

Jacob Schimetz, *Andover, Minn.*

Victoria Swensen, *Eden Prairie, Minn.*

Annika Werner, *Perham, Minn.*

BASS CLARINET

Gabriel McAndrews, *Omaha, Neb.*

ALTO SAXOPHONE

Abel Lifschutz, *Eagle River, Wis.*

Matthew Martin, *Iowa City, Iowa*

†* Erik Overdahl, *Fort Wayne, Ind.*

TENOR SAXOPHONE

Kiernan Bartlett, *Arlington, Va.*

Christoph Hodel, *Northfield, Minn.*

Paige McDermott, *Waukee, Iowa*

BARITONE SAXOPHONE

Elliot Kirk, *Fort Worth, Texas*

Bennett Robelia, *Rochester, Minn.*

TRUMPET/CORNET

† Anne Amen, *Edina, Minn.*

Emily Behling, *Minneapolis, Minn.*

• Peter Cuniff, *St. Paul, Minn.*

* Todd Deger, *Palatine, Ill.*

Lucienne Devitt, *Chicago, Ill.*

Alaina Falck, *Northfield, Minn.*

Jill Grime, *North Potomac, Md.*

Katie Hemingway, *Delano, Minn.*

Bradford Jensen, *Bartlett, Ill.*

Orion Kamrowski-Poppen, *Annandale, Va.*

Tyler Krohn, *St. Paul, Minn.*

Sarah Latimer, *Evanston, Ill.*

HORN

Nickolas Anderson, *Faribault, Minn.*

Benjamin Battafarano, *Omaha, Neb.*

Rob Berger, *Decorah, Iowa*

* Julia Ebert, *Delta, Colo.*

Emma Erdahl, *Chaska, Minn.*

Kelsey Halverson, *Lake Elmo, Minn.*

Ingrid Nelson, *Hanover, Minn.*

† Katherine McCord, *Hastings, Minn.*

Andy Myers, *River Falls, Wis.*

Rylee Roberts, *Cold Spring, Minn.*

TROMBONE

Adam Boldenow, *Eden Prairie, Minn.*

Nathan Camuso, *Salem, Ore.*

✧†* Devin Cawley, *Bethesda, Md.*

Eric Kvasnicka, *St. Paul, Minn.*

Christian Oswood, *Shoreview, Minn.*

Erica Meyers, *St. Paul, Minn.*

Carter Mullett, *Eden Prairie, Minn.*

EUPHONIUM

Benjamin Alcorn, *Stillwater, Minn.*

Katrina Andrusick, *Cold Spring, Minn.*

Glenn Mayer, *Plymouth, Mass.*

†* Jarrad Tait, *Rapid City, S.D.*

TUBA

Ben Carter, *Rosemount, Minn.*

Ella Doud, *Fort Collins, Colo.*

†* Jonathan Komschlies, *Hopkins, Minn.*

Nicolas Weitermann, *Seymour, Wis.*

PIANO

Abel Lifschutz, *Iowa City, Iowa*

PERCUSSION

†* Hannah Betchwars, *Hudson, Wis.*

Katarina Hanson, *Iron Mountain, Mich.*

Simon Hoehn, *Waseca, Minn.*

Paige Larson, *Arlington, Mass.*

Ian Lockhart, *Minneapolis, Minn.*

Amanda Lukken, *Clitherall, Minn.*

Danica Meier, *Madison, Conn.*

† Principal/Co-principal

* Section Leader

• Officer

✧ Manager

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FINE ARTS ADMISSIONS – Molly Boes '08, *assistant dean*

COLLEGE RELATIONS AND MUSIC ORGANIZATIONS – Michael Kyle '85, *vice president for enrollment and college relations*

Jean Parish '88, *director of college relations for music organizations* • Terra Widdifield '95, *associate director of music organizations*

Sybil Scott '06, *assistant director of music organizations* • Sarah Gingerich '11, *coordinator of music organizations*

Courtney Kleftis, *associate librarian for ensembles and performing rights* • Natalie Anderson '17, *arts management intern for marketing and touring*

Ingrid Elzey '17, *arts management intern for concert management and production*

