

ST. OLAF CHOIR

ANTON ARMSTRONG · CONDUCTOR



2020 WINTER TOUR

ST. OLAF CHOIR 2019-20

ANTON ARMSTRONG | CONDUCTOR

JEAN PARISH | MANAGER

SOPRANO I

Natalie Brandt, Eugene, Ore.
music education

* Thea Brenner, Ames, Iowa
music

Grace Brigham, Washington, D.C.
music

Elsa Buck, Rosemount, Minn.
music

Emma Chambers, Orlando, Fla.
music performance

Shae Lime, Treasure Island, Fla.
music performance

Hannah Liu, Shoreline, Wash.
music, political science

Marianne Peterson, Duluth, Minn.
French, physics

Bronwyn Redvers-Lee, Takoma Park, Md.
music

Mara Tostengard, Roseville, Minn.
economics

SOPRANO II

Ann Ambach, Garden City, N.Y.
music, psychology

Emma Arachtingi, Burnsville, Minn.
music performance

Lily Askegaard, Eden Prairie, Minn.
music education

Lucas Brazeau, Sycamore, Ill.
music

Marisabel Cordova, Chambersburg, Pa.
music education

Amanda Goldberg, Pompano Beach, Fla.
music education

Katherine Hagaman, Bettendorf, Iowa
music education

Paige Romero, Frisco, Texas
music

Maggie Stock, Philadelphia, Pa.
English

Helena Webster, Oak Harbor, Wash.
music performance

ALTO I

♦ Emily Albrecht, Neenah, Wis.
music education

Alden Bostwick, Northfield, Minn.
music

Emma Bergman, La Grange Park, Ill.
music education

Hannah Chapman-Dutton, Round Mountain, Nev. | environmental studies

Hannah Hasseler, Columbus, Ohio
economics, psychology

Jessica Hoyt, Foxboro, Mass.
music education

• Emi Kaliski, St. Charles, Ill.
music

Amalie Kvam, Jar, Norway
musicology

Emily Thompson, Fremont, Ind.
music education

Maddie Smoot, Longmont, Colo.
music

ALTO II

Caroline Alessi, Stillwater, Minn.
music

Felisa Armitage, Portland, Ore.
music education

◊ Emily Chmielewski, Hales Corners, Wis.
music education

* Emily Geiger, Andover, Minn.
music education

Audrey Lane-Getaz, Northfield, Minn.
music

Hannah Pahs, Northfield, Minn.
undeclared major

Meg Swanson, St. Paul, Minn.
chemistry

Courtney Talken, Pleasant Hill, Mo.
music

Sophie Vogel, Stillwater, Minn.
music education

TENOR I

Michael Terry Caraher, Eau Claire, Wis.
American studies, church music

Logan Combs, Haysville, Kans.
church music

Kyle Dacon, Garland, Texas
music performance

Noah Han, Staples, Minn.
music education

Jonah Herzog, Champaign, Ill.
music

Samuel Long, Rutland, Mass.
church music

David Ortiz, Houston, Texas
music

~♦• Jonah Schmitz, Rogers, Minn.
music

TENOR II

Eli Aronson, Minneapolis, Minn.
music performance

Mason DeGrazia, Iowa City, Iowa
psychology

Alexander Famous, Princeton, N.J.
computer science, Latin

Lucas Jimenez-Kloeckl, Staples, Minn.
music

Gabriel Maxwell, Isanti, Minn.
undeclared major

Samuel Rivera, Windsor, Conn.
music

Michael Tiede, Avon, Minn.
religion

Alexander Williams, New York, N.Y.
undeclared major

BASS I

Nicholas Hinson, Tampa, Fla.
music

◊ Simon Hoehn, Waseca, Minn.
music performance

Hunter Friesen, Sioux Falls, S.D.
biology

Lukas Jaeger, Ixonia, Wis.
music performance

Isaac Lynch, Rochester, Minn.
music

Tony May, Woodbury, Minn.
music, psychology

Noel Patterson, Central Islip, N.Y.
music

Lars Kjell Redpath, Minneapolis, Minn.
political science

◊ Eugene Sandel, Browns Mills, N.J.
music

BASS II

Jonah Berthelsen, Northfield, Minn.
political science

Luke Bultena, Arlington, Va.
economics, history, religion

♦♦• Jonathan Madden, Rochester, N.Y.
composition

Simon Malotky, Greensboro, N.C.
biology, medieval studies

David McGowan, Nichols, Iowa
mathematics

• Blake Northrup, Minnetonka, Minn.
economics, political science

Morgan Penk, Portland, Ore.
music

Cees Postema, Fargo, N.D.
English, music performance

Ian Schipper, Portland, Ore.
economics, music

Evan Strong, Fairfax, Va.
undeclared major

Cole Thompson, St. Louis Park, Minn.
economics

COLLABORATIVE MUSICIANS

VIOLIN

Clara Brown, Indianapolis, Ind.
music performance

Jessica Folsom, Grand Forks, N.D.
music performance

Meredith Maloley, Omaha, Neb.
music performance

Madeline Miller, Grand Rapids, Mich.
music performance

Annika Seager, Minnetonka, Minn.
music performance, Russian

VIOLA

Joshua Head, Colorado Springs, Colo.
music performance

Alex Long, Worthington, Ohio
biology, chemistry

CELLO

Cameron Gray, Northfield, Minn.
biology

BASS

Beatrice Hammel, Omaha, Neb.
psychology, Spanish

OBOE

Landry Forrest, Oak Creek, Wis.
music

Carter Kuehn, Owatonna, Minn.
chemistry

Colin Lang, Boxborough, Mass.
French

• Officers and management

◊ Percussion

♦ Piano

~ Bassoon

* Section Leader

PROGRAM

ANTON ARMSTRONG | CONDUCTOR · CHARLES GRAY | VIOLIN

~ SONGS OF PRAISE AND REJOICING ~

LAETATUS SUM

Johann Michael Haydn (1737–1806)

ELOHIM HASHIVENU †

Salamone Rossi (c. 1570–c. 1630)

DER GEIST HILFT UNSRER SCHWACHHEIT AUF (BWV 226) †

Johann Sebastian Bach (1685–1750)

~ SONGS OF ADORATION ~

GLORIA (MASS IN G MINOR) †

Ralph Vaughan Williams (1872–1958)

SELIG SIND DIE REINES HERZENS SIND

Woldemar Vollaure (1825–1902)

ON HORIZON'S BRIM

Ralph M. Johnson '78 (b. 1955)

ADORAMUS TE †

Matthew Peterson '06 (b. 1984)

ALLELUIA †

Jake Runestad (b. 1986)

~ INTERMISSION ~

~ SONGS OF JUSTICE AND COMPASSION ~

SORIDA

Rosephanye Powell (b. 1962)

OUR FATHER †

Alexander Gretchaninov (1864–1956)

WHEN THUNDER COMES

Mari Esabel Valverde '10 (b. 1987)

WHEN MEMORY FADES †

Jayne Southwick Cool (b. 1947)

arr. Eric Nelson (b. 1959)

SET ME AS A SEAL

Robert V. Scholz '61 (b. 1939)

arr. David Scholz '94 (b. 1972)

O DAY FULL OF GRACE †

Christoph E.F. Weyse (1774–1842)

arr. F. Melius Christiansen (1871–1955)

~ SONGS OF LOVE AND HOPE ~

LAMMAA BADAA YATATHANNA

arr. Shireen Abu-Khader (b. 1972)

DANNY BOY †

arr. Joseph Flummerfelt (1937–2019)

O MY LUVE'S LIKE A RED, RED ROSE †

René Clausen '74 (b. 1953)

My Lord, What A Mornin'

arr. Harry T. Burleigh (1866–1949)

City Called Heaven †

arr. Josephine Poelinitz (b. 1944)

My Soul's Been Anchored in the Lord †

arr. Moses G. Hogan Jr. (1957–2003)

~ OPTIONAL SELECTION ~

BEAUTIFUL SAVIOR †

arr. F. Melius Christiansen (1871–1955)

† Available on St. Olaf Records



About the Conductor

ANTON ARMSTRONG '78

The 2020 season marks conductor Anton Armstrong's 30th anniversary with the St. Olaf Choir, a milestone achieved by only one of his predecessors, founder F. Melius Christiansen. Armstrong, who is the Tosdal Professor of Music and Conductor of the St. Olaf Choir, has led the ensemble since 1990. Under his leadership and vision, the choir has become a pacesetter in performing a varied program that remains committed to music of the sacred realm while welcoming new and multicultural perspectives from composers around the world.

"We present a program that is transformational to the listener," Armstrong says. "We achieve a very distinctive presentation of musical literature that goes beyond entertainment to challenge the listener in body, mind, spirit, and voice." He views music as a bridge to commonalities among people, regardless of language. "Music creates community for people — we have much more in common than divides us," he says.

Armstrong sees his conducting as a way to live the values of St. Olaf College, particularly those of excellence, inclusion, and global citizenship. "The past 30 years wouldn't have been possible without the strong support we've received from St. Olaf for our artistic vision," he says. He also credits the choir's continuity of leadership — having had only four conductors in its 108-year history — with laying the

groundwork that has allowed him to "blow the door open" on the ensemble's repertoire by incorporating more music from Africa, Latin America, and Asia.

In addition to conducting the St. Olaf Choir and the Collegiate Chorale, Armstrong teaches conducting, choral pedagogy, and vocal performance courses. He is the artistic director of the St. Olaf Christmas Festival, an event featuring more than 500 student musicians.

Armstrong previously taught at Calvin University and is a graduate of the American Boychoir School, St. Olaf College, the University of Illinois, and Michigan State University. His honors include the 2006 Robert Frost Cherry Award for Great Teaching from Baylor University, and a Distinguished Alumni Award from Michigan State. In June 2013, Armstrong received the Saltzman Award from the Oregon Bach Festival. The festival's highest honor, this award is bestowed upon individuals who have provided exceptional levels of leadership to the organization. In 2014, the St. Olaf Choir and Armstrong received a regional Emmy® Award for the 2013 PBS television program *Christmas in Norway with the St. Olaf Choir*.

Armstrong is committed to sharing the experience of making truly beautiful choral art with others, and his work has influenced thousands of singers. He leads choral

workshops and festivals throughout the world and is a frequent guest conductor of choirs with singers ranging in age from young children to senior-aged choristers. He is the founding music director of the Oregon Bach Festival's Stangeland Family Youth Choral Academy. He is editor of the Anton Armstrong Multicultural Series of Earthsong Publications and co-editor of the St. Olaf Choral Series, two endeavors that bring new music to choirs worldwide. In 2019–20, Armstrong will lead the Utah All-State Choir and will be a featured clinician at the American Choral Directors Association's North Central/Central Conference in Milwaukee, Wisconsin.

Armstrong's influence extends well beyond the United States. He has shared his choral knowledge and conducting prowess in locations from New Zealand to Israel and South America to Scandinavia and at such events as the World Symposium on Choral Music. Armstrong was the guest conductor of the Republic of Korea's 2018 Jeju Island International Choir Festival and Symposium and a member of the Choral Jury for the first Tokyo International Choir

Competition in Japan. Most recently, he conducted the Indonesia Youth Choir and was a member of the Choral Jury for the 8th Bali International Choir Festival in Bali, Indonesia. He will lead the United Kingdom's Cambridge Summer Singing Week in 2020. He will also return to serve as an adjudicator for the 2020 Busan International Choral Festival in Busan, South Korea.

These international experiences greatly shape the repertoire performed by the St. Olaf Choir, further expanding a world of music for the singers. "We are constantly examining repertoire from a global perspective, but the core of our being is still a proclamation of the Christian Gospel — a message of faith, love, and truth," Armstrong says. "I want the power of music — that Spirit — to transform those who perform and those who will hear the message. For me, that is a very powerful reason for doing what we do."

Charles Gray is Professor of Music at St. Olaf College, where he is in his 35th year of teaching violin, viola, and chamber music. He is the rehearsal assistant in charge of the chamber orchestra that accompanies the St. Olaf Choir on tour. He was a regular performer with the Minnesota Orchestra from 1991–2010. Professor Gray is the director of the annual St. Olaf Summer Music Academy and was named 2008 "master string teacher of the year in MN" by the American String Teachers Association. He attended Wheaton College, The University of

Michigan, and The Eastman School of Music. His major teachers include Paul Makanowitzky, Sylvia Rosenberg, Atar Arad, and members of the Cleveland Quartet. Gray was violist of the Casella String Quartet, winner of the Cleveland Quartet Competition, and the top prize at the Fischhoff Chamber Music Competition. He has performed as a solo recitalist at the Ravinia Festival in Chicago and the Aspen, Steamboat Springs, and Breckenridge Music Festivals in Colorado. He has given solo performances at the National American Choral Directors and National American Guild of Organists conventions and has appeared numerous times as violin soloist on NPR's *Performance Today*. Mr. Gray often tours with the St. Olaf Choir and has performed with them over 350 times as violin/viola soloist.



Remembering

ROBERT "BJ" JOHNSON

In October 2019, the St. Olaf music community lost a dedicated champion and dear friend. For 37 years, Bob "B.J." Johnson heeded the call as the full-time manager of the music organizations office at St. Olaf College. As manager of the St. Olaf Choir, his work enabled conductors Kenneth Jennings '50 and Anton Armstrong '78 to focus their energy on making great choral art. In 1978, at the suggestion of Jennings, the music department appointed Johnson, who had been on the staff of the University of Michigan's music society. A graduate of Concordia College, Johnson began his career as a choral conductor in Monticello, Minnesota.

Once described as a cross between the great New York impresario Sol Hurok and the great circus master P.T. Barnum, Johnson enjoyed his dual roles as concert producer and event promoter, and encouraged the conductors of the St. Olaf Choir to "think big." Johnson led the St. Olaf ensembles on tours annually throughout the United States, and on 15 international tours, from Seoul, South Korea, to Snåsa, Norway.

Johnson reestablished the St. Olaf Records label, which became a model for colleges and universities throughout the country. His knack for building relationships ensured that the St. Olaf Christmas Festival was filmed every four



years to air on public television, for a total of 11 productions, including two PBS holiday specials filmed on location in Norway's historic Nidaros Cathedral. In 2014, Johnson was presented an Emmy® Award for his work in producing the PBS holiday program *Christmas in Norway with the St. Olaf Choir*.

The Sigrid and Robert "BJ" Johnson Endowed Fund was created to honor Johnson's contributions to St. Olaf College, and to provide ongoing support for the ensembles by enabling performances in the country's finest venues.



~ SONGS OF PRAISE AND REJOICING ~

LAETATUS SUM

Johann Michael Haydn (1737–1806)

ed. David Stein

(Theodore Presser Company)

SUNG IN LATIN

Laetatus sum in his quae dicta sunt mihi,
For I rejoiced with those who said unto me,
in domum Domini ibimus.
“Now let us go to the house of the Lord.”
Fiat pax in virtute tua,
May peace be within your walls,
et abundantia in turribus tuis.
and prosperity be within your towers.

—Psalm 122: 1 & 7
trans. David Stein

ELOHIM HASHIVENU (O, Lord, Turn Our Hearts)

Salamone Rossi (c. 1570–c. 1630)

(HaZamir Music Publications)

SUNG IN HEBREW

Elohim hashivenu.
O, Lord God, turn our hearts unto Thee.
Vahaer panecha, venivashea.
Shine Thy light upon us, and we shall be saved.
Elohim tsevaot, hashivenu.
O God almighty, turn our hearts unto Thee.
Adonai, Elohim, tsevaot, hashivenu.
Our Father, O Lord God, Almighty, turn our hearts
unto Thee.

—Psalm 80: 4, 8, 20
trans. Joshua R. Jacobson

DER GEIST HILFT UNSRER SCHWACHHEIT AUF (BWV 226)

Johann Sebastian Bach (1685–1750)

(Carus-Verlag Stuttgart)

SUNG IN GERMAN

Der Geist hilft unsrer Schwachheit auf.
The Spirit makes our weakness strong.
Denn wir wissen nicht, was wir beten sollen,
For we do not know what we ought to pray for,
wie sich's gebühret; sondern der Geist selbst vertritt
uns aufs beste,
or how to ask it; but the Spirit himself comes to help us,
mit unaussprechlichem Seufzen.
with inexpressible sighing.

Der aber die Herzen forschet,
And he to whom all hearts are open,
der weiß was des Geistes Sinn sei.
he knows what is in the Spirit.
denn er vertritt, die Heiligen,
For so he helps all righteous ones,
nach dem, das Gott gefällt.
as God himself has willed it.

Du heilige Brunst, süßer Trost,
O holiest fire, sweetest help,
nun hilft uns fröhlich und getrost,
Now grant that we, in joy and hope,
in dein'm Dienst beständig bleiben;
be always constant in thy service;
die Trübsal uns nicht abtreiben.
In sorrow guide and preserve us.
O Herr, durch dein Kraft uns bereit;
O Lord, confirm us by thy power;
und stärk des Fleisches Blödigkeit,
Make strong and perfect our desire,
daß wir hier ritterlich ringen,
That we by noble endeavor,
durch Tod und Leben zu dir dringen.
May pass through death to life forever.
Halleluja!
Alleluia!

—Paul Horn
trans. Jean Lunn

~ SONGS OF ADORATION ~

GLORIA (*Mass in G Minor*)

Ralph Vaughan Williams (1872–1958)

(G. Schirmer, Inc.)

SUNG IN LATIN

Et in terra pax hominibus bonae voluntatis.

And on earth peace, goodwill toward all.

Laudamus te. Adoramus te.

We praise you. We adore you.

Benedicimus te. Glorificamus te.

We bless you. We worship you.

Gratias agimus tibi

We give thanks to you

Propter magnum gloriam tuam.

because of your great glory.

Domine Deus, Rex coelestis,

Lord God, king of heaven,

Deus Pater omnipotens.

God the father almighty.

Domine fili unigenite, Jesu Christe.

Lord, the only-begotten Son, Jesus Christ.

Domine Deus, Agnus Dei, Filius Patris.

Lord God, Lamb of God, Son of the Father.

Qui tollis peccata mundi,

Who takes away the sins of the world,

miserere nobis.

have mercy upon us.

suscipe deprecationem nostram.

hear our prayer.

Qui sedes ad dexteram Patris,

Who sits at the right hand of the Father,

miserere nobis.

have mercy upon us.

Quoniam tu solus sanctus, tu solus Dominus,

For you alone art holy, you alone art God,

tu solus altissimus, Jesu Christe.

you alone art most high, Jesus Christ.

Cum Sancto Spiritu in gloria Dei Patris.

With the Holy Ghost in the glory of God the Father.

Amen.

Amen.

— Ordinary of the Mass
trans. Anton Armstrong

SELIG SIND DIE REINES HERZENS SIND

Woldemar Voullaire (1825–1902)

(Hinshaw Music, Inc.)

SUNG IN GERMAN

Selig sind die reines Herzens sind;

Blessed are the pure of heart;

Denn sie werden Gott schau'n.

They shall see the Father.

—Matthew 5:8
trans. R. Steelman

ON HORIZON'S BRIM

Ralph M. Johnson '78 (b. 1955)

(Unpublished)

God of art in life and creative laughter,
of dancing arms and dazzling color fragments,
twirl us onto heights of dreaming
that our future is still ahead to hold.

God of spritely winds and vastly skies,
from melting polarscapes to the drifting sands of time,
reach along the endless shores of global warming,
then stretch us into common earthly caring.

Cloud of God, in seamless gathering of sky,
spin the bulging wheel of centering that will
push us to the very edge of our horizons
then hurl us to our farthest measure.

God of dwelling in the loveliest and the lonely,
where beauty's palette meets its master of disguise,
fill our lens with images of mercy
too precious to explain.

We share our feast of peace today with all humanity
where we are ready to devour one another
in quiet curiosity, and find what we truly know
is a heart of love in each of us.

—A. Malcolm Gimse '58

ADORAMUS TE

Matthew Peterson '06 (b. 1984)

(Gehrmans Musikförlag)

SUNG IN LATIN

Adoramus te, Christe,

We adore you, O Christ,

et benedicimus tibi.

and we bless you.

Quia per sanctam crucem tuam

For by your holy cross

redemisti mundum.

you have redeemed the world.

Qui passus es pro nobis,

Who has suffered for us,

Domine, miserere nobis.

O Lord, have mercy upon us.

—Vespers of the Exaltation of the Holy Cross
trans. Ron Jeffers

ALLELUIA

Jake Runestad (b. 1986)

(Jake Runestad Music)

~ INTERMISSION ~

~ SONGS OF JUSTICE AND COMPASSION ~

SORIDA (A Zimbabwe Greeting)

Rosephanye Powell (b. 1962)

(Hal Leonard Corporation)

Sorida.

Greetings.

Greetings, my brothers.

Greetings, my sisters.

Greetings ev'rybody.

Love one another.

Wave to your brothers.

Wave to your sisters.

Sorida.

Greetings.

—*Rosephanye Powell*

OUR FATHER

Alexander Gretchaninoff (1864–1956)

(Theodore Presser)

Holy, holy, holy, Lord of Sabaoth,
Heaven and earth are full of Thy glory.
Thine are kingdoms, thrones, dominions,
might and majesty.

Thy name be hallow'd on earth,
As it is hallow'd in heav'n.

Thou givest strength to the weak;
Thou rememb'rest the poor and the distressed.
And upon them that fear Thy name
Showers of blessings unnumbered shall fall;
peace shall follow them.
By still waters their path shall be.

Sing then of mercy, of judgment, of kingdoms,
Of thrones, dominions and power for evermore.

Holy, holy, holy, Lord God of Hosts;
Come to us, O Lord, in splendor bright,
Fill our hearts with everlasting light. Amen.

—*Adapted from the Bible*
Arthur S. Kimball

WHEN THUNDER COMES

Mari Esabel Valverde '10 (b. 1987)

(marivalverde.com)

The poor and dispossessed take up the drums
For civil rights — freedoms to think and speak,
Petition, pray, and vote. When thunder comes,
The civil righteous are finished being meek.
Why Sylvia Mendez bet against long odds,
How Harvey Milk turned hatred on its head,
Why Helen Zia railed against tin gods,

How Freedom Summer's soldiers faced the dread
Are tales of thunder that I hope to tell
From my thin bag of verse for you to hear
In miniature, like ringing a small bell,
And know a million bells can drown out fear.
For history was mute witness when such crimes
Discolored and discredited our times.

—*J. Patrick Lewis*

Note from the composer:

When Thunder Comes is a celebration of American civil rights heroes: Sylvia Méndez, who challenged California's justice system in a fight for racial desegregation of schools; Helen Zia, Chinese-American lesbian feminist author, journalist, Fulbright scholar, and activist for peace; Harvey Milk, the first openly gay elected official in California's history, remembered as a vocal gay rights advocate; and Freedom Summer's "soldiers," who risked their lives in their movement to enfranchise black voters in Mississippi of the 1960s. Calling attention to our history's systemic erasure of the stories of marginalized human beings in the United States, Lewis's sonnet presents a powerful model for patriotism. The drums, a figurative representation of a grassroots revolution, provide thunder, and the singing relays the message that, once unified, our individual voices can come together and "drown out fear."

WHEN MEMORY FADES

Jayne Southwick Cool (b. 1947)

arr. Eric Nelson (b. 1959)

(Morningstar Music Publishers)

When memory fades and recognition falters,
When eyes we love grow dim, and minds confused,
Speak to our souls of love that never alters;
Speak to our hearts by pain and fear abused.
O God of life and healing peace,
Empower us with patient courage, by your grace infused.

As frailness grows, and youthful strengths diminish,
In weary arms, which worked their earnest fill.
Your aging servants labor now to finish
Their earthly tasks as fits your mystery's will.
We grieve their waning, yet rejoice, believing,
Your arms, unwearied, shall uphold us still.

Within your spirit, goodness lives unfading.
The past and future mingle into one.
All joys remain, un-shadowed light pervading.
No valued deed will ever be undone.
Your mind enfolds all finite acts and offerings.
Held in your heart, our deathless life is won.

—*Mary Louise Bringle*

SET ME AS A SEAL

Robert V. Scholz '61 (b. 1939)
arr. David Scholz '94 (b. 1972)
(MorningStar Music Publishers)

Charles Gray, violin

Let me share with you all that I am,
all that I shall become.
Let me share with you all that is you,
all that you shall become.

Let us share between us
the God that binds us to one another,
that frees us to live among one another.

Set me as a seal upon your heart.
For love is stronger than death.
For passion is fiercer than the grave.
For love is of God.

—Mark Douglas, based on Song of Solomon
and 1 John 4:7

O DAY FULL OF GRACE

Christoph E.F. Weyse (1774–1842)
arr. F. Melius Christiansen (1871–1955)
(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.

~ SONGS OF LOVE AND HOPE ~

LAMMAA BADAA YATATHANNAA

Traditional mūwashshah
arr. Shireen Abu-Khader (b. 1972)
(earthsongs)

SUNG IN ARABIC

Lammaa badaa yatathannaa
When whom I love started to sway
yaa lyl yaa Eyn
(Oh night...oh my eye!)
Hubby jamaaluu fatannaa
The beauty of my lover attracted me
eawmaa bilaaHZuu easarnaa
though a wink which captivated me
gusnun thanaa Hyna maal
When he (she) swayed his (her) body looked like
a bent branch
weEdy wa yaa Hyraty man ly raHym shakwaty
(Oh my awful luck, oh my confusion!)
filHubbi min laowEaty eillaa malykul' jamaal
Who will have mercy on my yearnings, but the
sovereign of beauty.

—Traditional mūwashshah
trans. Shireen Abu-Khader, Afaaf Haddad

DANNY BOY

Traditional Irish
arr. Joseph Flummerfelt (1937–2019)
(Hinshaw Music, Inc.)

Sung in loving memory of Joseph Flummerfelt

O Danny Boy, the pipes are calling,
From glen to glen and down the mountain side.
The summer's gone and all the roses falling,
It's you must go and I must bide.
But come ye back when summer's in the meadow,
Or when the valley's hush'd and white with snow.
It's I'll be here in sunshine or in shadow,
O Danny Boy, I love you so.

But when ye come and all the flow'rs are dying,
If I am dead, as dead I well may be.
Ye'll come and find the place where I am lying,
And kneel and say an "Ave" there for me.
And I shall hear though soft you tread above me,
And all my grave will warmer, sweeter be.
For you will bend and tell me that you love me,
And I shall sleep in peace until you come to me.

—Frederick E. Wetherby

O MY LUVE'S LIKE A RED, RED ROSE

René Clausen '74 (b. 1953)

(Mark Foster Music Company)

Charles Gray, violin

Cameron Gray, cello

Sung in honor of René Clausen '74 and his 34 years as conductor of the Concordia Choir, Moorhead, Minnesota

O my Luve's like a red, red rose
that's newly sprung in June.
O my Luve's like the melody,
sweetly play'd in tune.

As fair art thou, my bonnie lass,
so deep in love am I,
I will love thee still, my dear,
till a' the seas gang dry.

I will love thee still, my dear,
while the sands o' life shall run.
Till a' the seas gang dry, my dear,
and the rocks melt with the sun.

As fair art thou my bonnie lass,
so deep in love am I,
I will love thee still, my dear,
tho' it were ten thousand mile.

—Robert Burns

MY LORD, WHAT A MORNIN'

African-American spiritual

arr. Harry T. Burleigh (1866–1949)

(Belwin Mills)

My Lord what a mornin',
When de stars begin to fall.
Done quit all my worl'y ways.
Jine dat hebbently ban'
Oh! My Lord what a mornin'
When de stars begin to fall.

—African-American spiritual

CITY CALLED HEAVEN

African-American spiritual

arr. Josephine Poelinitz (b. 1944)

(Plymouth Music Company)

I am a poor pilgrim of sorrow,
I'm left in this old wide world alone!
Oh I ain't got no hope for tomorrow
I'm trying to make heaven my home.

Sometimes I'm tossed and I'm driven, Lord.
Sometimes I just don't know which way to turn
Oh I heard of a city called heaven
I'm trying to make it my home.

—African-American spiritual

MY SOUL'S BEEN ANCHORED IN THE LORD

African-American spiritual

arr. Moses G. Hogan Jr. (1957–2003)

(Hal Leonard)

In the Lord, My soul's been anchored in the Lord.
Before I'd stay in hell one day,
My soul's been anchored in the Lord.
I'd sing an' pray myself away.
My soul's been anchored in the Lord.
Goin' shout an' pray an' never stop,
My soul's been anchored in the Lord.
Until I reach the mountain top.
My soul's been anchored in the Lord.
Do you love Him? Oh yes!
Do you love Him? Hallelujah!
Do you love Him? Oh yes!
God almighty.
Are you anchored? Oh yes!
Yes, I'm anchored, my soul's been anchored in the Lord.
Yes, Will you serve Him? Oh yes!
Will you serve Him? Hallelujah!
Will you serve Him? Oh yes!
God almighty.
Are you anchored? Oh yes!
Yes, I'm anchored, my soul's been anchored in the Lord, Hallelujah!
Will you praise Him? Oh yes!
Will you praise Him? Hallelujah!
Will you praise Him? Oh yes!
God almighty!
Are you anchored? Yes, I'm anchored.
Lord, I'm anchored. Oh yes!
Lord, I love You. Oh yes!
Yes, I'll serve You. Oh yes!
Lord, I'll praise You. Oh yes! Hallelujah!
My soul's been anchored in the Lord,
God almighty,
My soul's been anchored in the Lord.

—African-American spiritual

~ OPTIONAL SELECTION ~

BEAUTIFUL SAVIOR

Silesian folk tune

arr. F. Melius Christiansen (1871–1955)

(Augsburg Fortress)

COMING HOME

MICHAEL
Terry Caraher '20
TENOR I
Eau Claire, WI
American studies,
church music

"One thing I love about being an Ole is the diversity in my day. I can start with my *Ethics of Refugee and Immigrant Education* class, move on to advanced conducting, to my *Family Relationships* class, to Chamber Singers, and to a St. Olaf Choir rehearsal — all on a Tuesday! No matter how my day is going, I always know that I will feel better after a choir rehearsal. It's such an amazing feeling to come into the rehearsal room and just forget about the world while making wonderful music with wonderful people!"

EMILY
Geiger '20
ALTO II
Andover, MN
music education

"Being in this choir provides such a unique connection to the history of the college, and to the history of choral music. It's something that I am especially grateful for as I reflect on my four years at St. Olaf, and the legacy I will leave behind."

HANNAH
Hasseler '20
ALTO I
Columbus, OH
economics,
psychology

"One of my favorite Ole Choir memories was singing *Sure on this Shining Night* when the composer, Morten Lauridsen, was in the audience. My second favorite memory has yet to be made, but it will be singing in Mees Hall at Capital University where my mom has conducted for 30 years."

EMI
Kaliski '20
ALTO I
St. Charles, IL
music

"My favorite part about being in the Ole Choir is the people. The feeling of creating music surrounded by people you care about is unlike anything else I will ever experience."

HANNAH
Hasseler '20

EMMA
Bergman '20

MICHAEL
Terry Caraher '20

EMILY
Geiger '20

EMI
Kaliski '20

JON
Madden '20

JON
Madden '20
BASS II
Rochester, NY
composition

"I remember the first day that we held hands in a Sunday chapel performance in my first year in the choir. I felt so connected to the people and the music! I love when I get to play piano for the group because it means I get to hear practically what the audience hears!"

JESSICA
Hoyt '21

NOEL
Patterson '21

NOEL
Patterson '21
BASS I
Long Island, NY
music


"My favorite experience is knowing that we are all rooted together when we hold hands and sing."

JESSICA
Hoyt '21
ALTO I
Foxborough, MA
music education

"Other than the music, I think that my favorite thing about this choir is just being around funny people. I like to laugh, and it's something that I get to do a lot at choir-related events."

EMMA
Bergman '20
ALTO I
La Grange Park, IL
music education

"The tours that I've been on with the choir have been full of unforgettable experiences that I am so grateful for. There is something really special about traveling to new places with friends."



ANN
Ambach '21

MARISABEL
Cordova '21

MAGGIE
Stock '20

ALEXANDER
Williams '22

SAMUEL
Long '21

LUCAS
Brazeau '20

JONAH
Herzog '21

ALEXANDER
Williams '22
TENOR II
New York, NY
undeclared major

"Seeing the same people every day in rehearsal brings us together in a way that I don't think is available to other ensembles. The bonds that we form are so strong — we share our own struggles, joys, and cultures among each other."

ANN
Ambach '21
SOPRANO II
Garden City, NY
music, psychology

"My favorite memory is the first time we sang *Beautiful Savior* together."

JONAH
Herzog '21
TENOR I
Champaign, IL
music

"Singing in the Nidaros Cathedral in Trondheim, Norway last summer was, simply put, an hour of pure magic. I don't know if I've ever felt more of a connection to and with an ensemble than during that performance."

MARISABEL
Cordova '21
SOPRANO II
Chambersburg, PA
music education

"The Norway tour was an amazing experience that all began with the first concert in Oslo. Singing *Beautiful Savior* in the Oslo Opera House was a huge moment for me and is something I will never forget."

SAMUEL
Long '21
TENOR I
Rutland, MA
church music

"What I like most about being in the St. Olaf Choir is the ability to create beautiful music with great people."

The St. Olaf Choir includes 15 members who are returning to their home states on this tour. These students were drawn to St. Olaf for its academic rigor, its supportive community, and its commitment to the liberal arts. The college offers a conservatory-style music education replete with around-the-world performance opportunities blended with depth of study in the broadest range of academic fields.

MAGGIE
Stock '20
SOPRANO II
Philadelphia, PA
English

"Benediction is my favorite choir ritual and something I will miss a lot. When we're home on campus, singing in the Skoglund Racquet Ball court, I feel more connected with the choir in that moment than anywhere else."

LUCAS
Brazeau '20
SOPRANO II
Sycamore, IL
music

"My favorite memories with the choir are the trips and activities we get to do together outside of rehearsal, where we all really get to know each other better. It has been such a privilege to make music with such a kind, talented, and devoted group of people, and the sense of comradery we share is something that I will miss when I graduate."

About the St. Olaf Choir

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

F. MELIUS CHRISTIANSEN founded the St. Olaf Choir in 1912. He worked to establish the ensemble's standard of excellence and its tradition of bringing music to audiences beyond campus. Christiansen chose spiritually profound music and pushed students to perfect a disciplined, controlled tone that was free of excessive vibrato. That sound — securely in tune, controlled in pitch, smooth in delivery — became the choir's hallmark. Olaf Christiansen '25 succeeded his father as the choir's conductor in 1943 and remained deeply committed to retaining the ensemble's purity of tone while exploring new genres and interpretations of music. He added contemporary compositions, more Renaissance music, and American folk hymns to the repertoire of traditional church chorales. In 1953, Kenneth Jennings '50, an alumnus of the choir, joined the music faculty and later became the third conductor of the choir in 1968. Until then, the choir had largely performed a smaller, art-song-like repertoire of motets and anthems. Jennings programmed larger choral works, including oratorios, masses, and passions, as well as more 20th-century pieces, focusing on historically-informed renditions. He retained much of the choir's a cappella repertoire while introducing pieces with instrumental accompaniment, which opened the door for full orchestral collaborations. Jennings also changed the "shape" of the choir by turning students toward the

audience and using wider and deeper risers. One reviewer noted that the choir now had "a more vibrant, warm tone — a resonant, lively, brilliant sound that rings with vitality and conviction." The choir expanded its global reach with a tour of Asia in celebration of its 75th anniversary in 1986. In 1988, it was one of only five choirs in the world — and the only non-professional one — invited to participate in the Olympic Arts Festival in Seoul, South Korea. When Anton Armstrong '78 took the helm in 1990, his vast knowledge of music and his

Anton Armstrong conducts the St. Olaf Choir at Nidaros Cathedral in Trondheim during their tour of Norway in 2019.



ANTON Armstrong is in his 30th year as conductor of the St. Olaf Choir. Kenneth Jennings '50 led the choir for 22 years, from 1968 to 1990. Prior to Jennings, the renowned ensemble had only two other conductors: F. Melius Christiansen (1912–43) and Olaf Christiansen '25 (1941–68).

Each conductor has built upon the choir's foundational ideals of sharing choral music that stirs the souls of listeners. They've worked tirelessly to expand the ensemble's outreach and sound, both globally and culturally, striving to open new doors while respecting the choir's legacy.

Today the St. Olaf Choir, which celebrated its centennial in 2012, is a leader in the United States and the international music community. The ensemble tours annually throughout the U.S. and extensively worldwide. They collaborate with numerous professional ensembles, and continue to set the pace in choral repertoire and pedagogy.

ability to articulate a vision to singers and audiences alike took the St. Olaf Choir to the next level, adding more flavor to its signature sound and further expanding its repertoire to include music of the Pacific Rim, Africa, and Latin America.

Anton Armstrong '78 is in his 30th year as conductor of the St. Olaf Choir. The renowned ensemble has had only three other conductors: Kenneth Jennings '50 (1968–90), Olaf Christiansen '25 (1941–68), and F. Melius Christiansen (1912–43). Each conductor has built upon the choir's foundational ideals of sharing choral music that stirs the souls of listeners. Over the course of the choir's 108-year history, its outreach and sound has expanded both globally and culturally, and today the St. Olaf Choir is a leader in the worldwide music community. The ensemble tours extensively throughout the United States and abroad, and collaborates with numerous professional ensembles while continuing to set the pace in choral repertoire and pedagogy.

"The choir's palate is broader and more colorful, retaining its characteristic sound while adding a lot of spice," says Armstrong, who notes that members will occasionally sway back and forth during certain pieces, bringing a sense of movement to the ensemble.

The St. Olaf Choir has toured 15 times internationally, engaging capacity audiences in major concert halls worldwide. In 2019, the choir embarked on its eighth tour of Norway, having first visited the country in 1913. In solo concerts and joint performances with the St.

Olaf Orchestra — the first of which was attended by King Harald V — the choir sang new pieces by Norwegian composers, as well as African-American spirituals and beloved choral works from masters such as Bach, Mendelssohn, and Grieg. The St. Olaf Choir also recently traveled to Asia in 2017. The choir travelled throughout Japan and South Korea, presenting an eclectic program of regional folksongs, American music, and traditional pieces by Bach and Brahms.

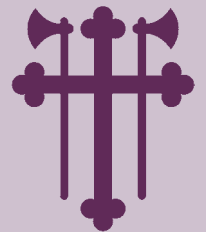
The St. Olaf Choir's many honors include being chosen as American Public Media's sole American representative at the prestigious European Broadcasting Union's Choral Competition, at which it was named one of four finalists. The choir's 2013 PBS Christmas special, filmed in Norway, won two Upper Midwest Regional Emmy® Awards. In 2017, the St. Olaf Choir was among six St. Olaf ensembles invited to perform the St. Olaf Christmas Festival program at the National Conference of the American Choral Directors Association, held at Orchestra Hall in Minneapolis.

While Armstrong embraces the choir's rich legacy and tradition, his eyes are firmly fixed on the future. As technology advances and audiences connect with choral music in new ways, he's confident that the St. Olaf Choir will remain at the forefront of choral singing. "We seek to be a transforming force in society through choral performance, bringing understanding, mercy, justice, peace, and hope to a world that desperately cries out for these things."

SYMBOL OF A LIVING TRADITION

Many of the St. Olaf Choir's traditional purple robes, new in 2015–16 with a purple Norwegian cross insignia, are sponsored by friends of the college in celebration of the ensemble's legacy. The sponsorships represent a powerful connection across generations of singers.

Robe sponsorships are available for \$3,000 per robe, and sponsors can choose who they'd like to honor or memorialize. Each gift is recognized with a personalized embroidered label sewn into the robe, and donors and honorees are listed on the choir's site at stolaf.edu/stolaf-choir.



F. MELIUS CHRISTIANSEN
1912–43



OLAF CHRISTIANSEN '25
1941–68



KENNETH JENNINGS '50
1968–90



ANTON ARMSTRONG '78
1990–PRESENT

Setting the Stage

The St. Olaf Choir's Historic 1920 Tour Launched the Gold Standard for Choral Singing in America.

Only eight years after its founding in 1912, the St. Olaf Choir was well known in Minnesota, Wisconsin, Iowa, and the Dakotas. It had travelled internationally to Norway in 1913. Director F. Melius Christiansen desired to bring the ensemble's distinctive sound — a cappella singing at the highest level — to audiences in the eastern United States, and so planned an historic tour, which culminated in the choir's first performance at Carnegie Hall in New York City.

The 52 young singers embarked on the month-long tour on April 5, 1920. The program, designed to engage the many Lutherans expected to attend the choir's concerts, included arrangements of well-known hymn tunes such as *Praise to the Lord, A Mighty Fortress*, and *Beautiful Savior*. The choir gave its first concert at Orchestra Hall in Chicago to a sold-out crowd. The next morning, the music critics of Chicago's daily newspapers were unanimous in their praise, with Karleton Hackett of *The Evening Post* noting that the choir "sang with a beauty that was astonishing. There has been no a cappella choir in America which would compare with these young singers from Minnesota."

Copies of the Chicago reviews were sent to the concert promoters in each of the 32 cities the choir was to visit, which included several in Illinois, Indiana, and Ohio, as well as Pittsburgh, Philadelphia, Baltimore, Washington D.C., and New York City. This had a noticeable effect on attendance, for in almost every venue the choir was greeted by a near-capacity crowd, with an estimated 90,000 people hearing the choir sing during this historic tour.

The ensemble received additional high praise from music critics along the eastern seaboard, including this review of the choir's Carnegie Hall performance in the *New York Times*: "The choir is trained to a high degree of finish in enunciation, attack and release, phrasing and dynamic shading. It sings with remarkable flexibility under the conductor's beat."

The choir returned home on May 10, 1920, buoyed by such laudatory tributes as that of H.E. Krehbiel in the *New York Tribune*, who stated that the choir was "exquisitely balanced, fresh and euphonious in quality" and M.M. Howard of the *Buffalo Express*, who noted that "the work of the St. Olaf Choir is in some respects the last word in choral singing."

The ensemble was met at Northfield's train depot by many students and faculty members, led by the St. Olaf Band playing *High on Manitou Heights*. A reception followed, and the tour ended with an on-campus concert for a capacity crowd.

The tour's overwhelming success established the St. Olaf Choir as a model for superior choral singing and led to widespread choral growth across the nation. It was the first of the ensemble's annual tours throughout the United States, a tradition that has been sustained for 100 years.



ST. OLAF CHOIR OF 1919-20

Top Row—Lola Hanson, Mildred Ellingboe, Peter Washbotten, Clarence Kvam, Melvin Hauge, Gilbert Gronseth, R. C. Teslow, Carl Bue, Otto Haldorsen, Arthur Swenson, Clarence Jacobson, Joseph Guldseth.
Fourth Row—Idore Studkjaer, Thelma Hansen, Anna Norby, Esther Quello, Ruth Olsen, Glynda Grove, Ruth Nelson, Eunice Rossing, Esther Hunstad, Judith Sandven.
Third Row—Louella Ellingboe, Myrtle Berg, Olive Baken, Allette Reinertsen, Florence Edwards, Adelaide Hjertaas, Helen Sand, Comfort Hinderlie, Erica Hanson, Stella Heite, Margaret Hamre.
Second Row—Cora Hjertaas, Edel Ytterboe, Dorothy Schmidt, Alia Lindaas, Carsten Th. Woll, F. Melius Christiansen, Paul G. Schmidt, Mrs. Paul G. Schmidt, Selma Lindem, Gertrude Glasoe, Pearl Amundson.
First Row—C. A. Hauge, Edwin Hegge, Albert Towe, Alice Syrdal, Jeanette Donhowe, Arnold Halvorson, Gunnar Pederson, Richard Giere.
Those Not on Picture Are—Eleda Hunstad, Conrad Engelstad, and Endre Boe.

You are invited to **SCATTER** *the* **IMAGINATION**

of our hearts

at the



ST. OLAF

CONFERENCE ON
WORSHIP, THEOLOGY, AND THE ARTS

July 27–30, 2020

As Mary proclaims in the Magnificat,
God has scattered the proud in the
imagination of their hearts.

The 2020 Conference on Worship,
Theology, and the Arts invites you to
explore how the power of imagination
can challenge, change, and inspire.
Together, we'll reimagine what it means
to be the people God has called in
the church, scattered in service
throughout the world.

Featuring theologians and preachers
WILLIE JAMES JENNINGS
and **EUNJOO MARY KIM**

With a variety of musicians and artists, including
TESFA WONDEMAEGNEHU, choir
JILL MAHR, handbells
and **ROBYN SAND ANDERSON**, visual artist

registration dates

EARLY BIRD begins January 15

REGULAR begins March 1

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HOW YOU CAN HEAR US

STREAM THIS CONCERT AND MORE

Go to stolaf.edu/multimedia to livestream the
St. Olaf Choir's home concert on February
16 at 3:30 P.M. (CDT). Archives of previous
concerts are also available.

The St. Olaf Christmas Festival is broadcast live
each year and free downloadable versions of the
2019 Festival are available at stolafchristmas.com.

80+ choral and instrumental concerts are
streamed live and archived per year.

Select recordings of the St. Olaf Choir, St. Olaf Band,
St. Olaf Orchestra, and St. Olaf Christmas Festival
are available at stolaf.bnccollege.com.

IN THE SPOTLIGHT

Ensembles regularly garner national recognition.

ST. OLAF CHOIR

Won two 2014 regional Emmy
Awards for the PBS television
broadcast of *Christmas in
Norway with the St. Olaf Choir*
Toured Norway in 2019

ST. OLAF ORCHESTRA

Won the 2013 and 2018/19 American
Prize in Orchestral Performance
among colleges and universities
Toured Norway in 2019
Performed at Carnegie Hall
with Sarah Chang in 2019

ST. OLAF BAND

Performed at the 2013
College Band Directors National
Association national conference
Performed at
Carnegie Hall in 2016
Toured Australia and
New Zealand in 2018

ST. OLAF JAZZ

Awarded "Outstanding
Performance by Large
Undergraduate Jazz Ensemble"
by *Downbeat* magazine in 2019

THE GIFT OF MUSIC

*Gifts in support of music ensembles
at St. Olaf College have the
power to transform lives.*



St. Olaf Choir in concert at the Lotte Concert Hall, Seoul, South Korea (June 2017)

St. Olaf College welcomes gifts to endowments and scholarships that support its renowned music ensembles for various activities including international touring, special projects, and recordings. Additionally, gifts to St. Olaf's annual giving program, the St. Olaf Fund, support faculty, staff, and students in their daily learning and living on the Hill. These gifts can be directed to the St. Olaf Choir for immediate needs, such as in support of new robes, travel, high school choral workshops, artistic collaborations, and performance opportunities.

The following funds support the St. Olaf Choir and its student members:

- » Sigrid and Robert "BJ" Johnson Endowed Fund
- » The Smith Endowed Scholarship for International Music Travel
- » Kjos Endowment
- » Oriet Fardal Thompson Endowment
- » St. Olaf Choir 100th Anniversary Endowment Fund
- » The St. Olaf Fund

To learn more about these endowed funds or make a gift in support of music ensembles at St. Olaf College, contact Rebecca Otten, Director of Development at otten@stolaf.edu or 800-776-6523. To make a one-time contribution to provide direct support for the St. Olaf Choir, please visit go.stolaf.edu/giftofmusic.

"International travel tours can be impossible for some students to afford, so scholarships secure the participation of all ensemble members on our tours. The scholarship I received certainly took a huge financial burden off my family's shoulders."

AARON MUSSER '19
Sioux Falls, South Dakota
RELIGION AND MUSIC

"Singing in Nidaros Cathedral, eating waffles with my Norwegian relatives, singing for King Harald V in Oslo, and jumping into ice-cold fjords in Larvik were some of the most meaningful experiences of my life. Without receiving financial aid, I would not have been able to go on the Norway tour, or have any of these life-changing moments. I am eternally grateful for the scholarships St. Olaf offers its students, and for the opportunities St. Olaf provides to make music at a professional level."

ALDEN BOSTWICK '20
Northfield, Minnesota
MUSIC



ST. OLAF COLLEGE MUSIC FACULTY

Steven Amundson, Robert Scholz Endowed Chair Professor of Music, orchestra, conducting, theory; B.A., Luther College; M.M., Northwestern University

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

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

Scott Anderson, associate professor, 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 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, Elliot M. and Klara Stockdal Johnson Chair Associate Professor, church music, organ, choir, chapel cantor; B.M., Capital University; M.M., Eastman School of Music

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

Rachel Brandwein, adjunct assistant professor*, harp, music theory; B.M., University of Michigan; M.M., The Juilliard School; D.M.A., Stony Brook University

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

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

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

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

Dan Dressen, associate provost, professor, King Olav V Chair in Scandinavian-American Studies, voice; B.S., Bemidji State University; M.F.A., D.M.A., University of Minnesota

Julie Elhard, instructor*, collegium musicum; B.M., Concordia College

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

Louis Epstein, assistant professor, musicology; B.A., Princeton University; Ph.D., Harvard University

Alison Feldt, professor, voice, vocal solo literature; B.A., Luther College; M.A., University of Iowa; D.M.A., University of Minnesota

James Flegel, adjunct assistant professor*, guitar techniques; B.A., St. Olaf College; M.M., D.M.A., University of Minnesota

Daniel Fretland, instructor*, trumpet; B.A., University of Minnesota; M.A., Ed.S., University of St. Thomas

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

Thea Groth, adjunct assistant professor*, bassoon; B.M., University of Hartford; M.M., Manhattan School of Music; D.M.A., University of Hartford

Arthur Haecker, visiting assistant professor, band, low brass, brass techniques; B.A., Eastman School of Music; M.A., University of Michigan; D.M.A., University of Iowa

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

Matthew Harikian, instructor*, music theory; B.M., St. Olaf College; M.M., University of Minnesota

Tammy Hensrud, visiting associate professor*, voice; B.M., University of North Dakota; M.M., University of North Dakota; M.A., University of North Dakota; Artist Diploma, Stuttgart Musikhochschule

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

Therees Hibbard, visiting associate professor, voice, choir, conducting; B.M., Longwood University; M.M., Colorado State University; D.M.A., University of Oregon

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

Martin Hodel, professor, orchestra, trumpet, chamber music; B.A., Goshen College; M.M., University of North Carolina-Chapel Hill; D.M.A., Eastman School of Music

Sarah Hohenstein Burk, instructor*, jazz piano; B.M., University of Minnesota - Duluth; M.A., University of Minnesota

Eri Isomura, instructor*, percussion; B.M., St. Olaf College; M.M., The Boston Conservatory

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

Rehanna Ksheshgi, assistant professor, ethnomusicology, gamelan; B.A., Goshen College; M.M., University of London; Ph.D., University of Chicago

April Kim, visiting assistant professor*, piano; B.M., St. Olaf College; M.M., Cleveland Institute of Music; D.M.A., University of Missouri-Kansas City

Dale Kruse, visiting assistant professor, voice, lyric theatre; B.A., Luther College; M.M., Drake University; D.M.A., University of Minnesota

Dana Maeda, instructor*, oboe, woodwind techniques, music education, chamber music, collegium musicum; 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

Jenna McBride-Harris, adjunct assistant professor*; B.M., St. Olaf College; M.M., University of Cincinnati; D.M.A., Ohio State University

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

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

Anna Mooy, visiting assistant professor, voice, lyric diction; B.M., M.M., Brigham Young University

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

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

Yan Pang, adjunct assistant professor*, composition; B.M., Sichuan Conservatory of Music; M.M., McNally Smith College of Music; P.H.D., University of Minnesota

Catherine Ramirez, artist-in-residence, flute, theory; B.A., Occidental College; M.A., Queens College; D.M.A., Rice University

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

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

Peter Selinsky, visiting assistant professor, music theory; B.A., Skidmore College; M.A., SUNY of Buffalo; Ph.D., Yale University

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

Emery Stephens, assistant professor, voice; B.A., Gordon College; M.M., Boston University; D.M.A., University of Michigan

Jason Tanksley, instructor*, tuba; B.M., Wayne State University; M.M., Cleveland Institute of Music

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

Peter Whitman, instructor*, jazz saxophone; B.M., M.M., University of North Texas State

Karen Wilkerson, visiting instructor, voice; B.A., California State University-Northridge; M.M., Westminster Choir College

Tesfa Wondemagegnehu, visiting instructor, choir, voice; B.M., University of Memphis; M.M., Florida State University

* part time

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

Connor Smith, assistant director of music organizations for audience development

Sarah Gardner '11, coordinator of music organizations

Courtney Kleftis, associate librarian for ensembles and performing rights

Jacob Noordermeer '19, arts management intern for marketing and touring

Greta Ramsey '19, arts management intern for production and concert management

FINE ARTS ADMISSIONS

Molly Boes Ganza '08, assistant dean of fine arts recruitment

MUSIC DEPARTMENT STAFF

David Castro, department chair

David Carter, department vice chair

Barbara Barth, academic administrative assistant

Cheryl Bristol, academic administrative assistant

Lori Folland, collaborative pianist

Dennis Johnson, piano technician

Holly King, instrument repair technician

Paul Klitzke, assistant piano technician

Szu-Ling Wu, collaborative pianist

ST. OLAF CHOIR

2020 WINTER TOUR ITINERARY

PURCHASE TICKETS AT stolaf.edu/tickets or 800-363-5487

SATURDAY, JANUARY 18 • 7 P.M.

Andover High School
Andover, Minnesota

SUNDAY, JANUARY 19 • 3 P.M.

Pablo Center at the Confluence
Eau Claire, Wisconsin

WEDNESDAY, JANUARY 29 • 8 P.M.

Luther Memorial Church
Madison, Wisconsin

THURSDAY, JANUARY 30 • 7:30 P.M.

Wentz Concert Hall
North Central College
Naperville, Illinois

FRIDAY, JANUARY 31 • 7:30 P.M.

Fourth Presbyterian Church
Chicago, Illinois

SATURDAY, FEBRUARY 1 • 8 P.M.

Covenant Fine Arts Center
Calvin University
Grand Rapids, Michigan

SUNDAY, FEBRUARY 2 • 3 P.M.

Zion Lutheran Church
Ann Arbor, Michigan

MONDAY, FEBRUARY 3 • 7:30 P.M.

Severance Hall
Cleveland, Ohio

TUESDAY, FEBRUARY 4 • 7 P.M.

Andrews B. Hale Auditorium
Roberts Cultural Life Center
Roberts Wesleyan University
Rochester, New York

WEDNESDAY, FEBRUARY 5 • 7:30 P.M.

Mechanics Hall
Worcester, Massachusetts

THURSDAY, FEBRUARY 6 • 7 P.M.

Battell Chapel
Yale University
New Haven, Connecticut

FRIDAY, FEBRUARY 7 • 8 P.M.

Stern Auditorium / Perelman Stage
Carnegie Hall
New York, New York

SUNDAY, FEBRUARY 9 • 4 P.M.

Parmer Hall
Calvin and Janet High Center for Worship
and Performing Arts, Messiah College
Mechanicsburg, Pennsylvania

MONDAY, FEBRUARY 10 • 7:30 P.M.

Mees Hall
Capital University
Columbus, Ohio

TUESDAY, FEBRUARY 11 • 7:30 P.M.

Krannert Center for the Performing Arts
University of Illinois
Urbana, Illinois

SUNDAY, FEBRUARY 16 • 3:30 P.M.

Boe Memorial Chapel
St. Olaf College
Northfield, Minnesota

SAVE THE DATES

Mozart *Requiem* with The Saint Paul Chamber Orchestra

MAY 7, 2020 at The Cathedral of Saint Paul

MAY 8–10, 2020 at The Ordway

St. Paul, Minnesota

Tickets are available at thespco.org

Hi there! I'm Molly, your go-to admissions person for St. Olaf's renowned music and fine arts program, as I oversee the fine arts scholarship process and music major applications. Please reach out to me directly if you have any questions about St. Olaf.

email boes1@stolaf.edu
text or call (507) 786-3297



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