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# ST. OLAF

## INSTRUMENTAL SHOWCASE

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FEATURING:

ST. OLAF ORCHESTRA

STEVEN AMUNDSON, *CONDUCTOR*

NORSEMAN BAND

ARTHUR HAECKER, *CONDUCTOR*

ST. OLAF PHILHARMONIA

MARTIN HODEL, *CONDUCTOR*

ST. OLAF BAND

TIMOTHY MAHR, *CONDUCTOR*



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BROADCAST: SUNDAY, NOVEMBER 29, 2020

*RECORDED: OCTOBER 10-11, 2020*

*SKOGLUND AUDITORIUM*

# Program

## ST. OLAF ORCHESTRA STEVEN AMUNDSON, CONDUCTOR

### Overture to *The Magic Flute*, K. 620

Wolfgang Amadeus Mozart (1756–1791)

Wolfgang Amadeus Mozart composed the comic opera *Die Zauberflöte* (*The Magic Flute*) the year he died, and it received its premiere just three months before his death. Similar to modern-day musicals, *The Magic Flute* uses the operatic form *singspiel*, which combines sung and spoken dialogue to tell its story. In addition to its innovative method of storytelling, *The Magic Flute* was unique in its origins; it was the first work Mozart composed for the commercial stage rather than a commissioned opera for the royal court. The new emperor had no use for Mozart's talents, and his former librettist, Lorenzo da Ponte, was banned from the court after multiple scandals. Mozart hoped that a successful opera would save him from the brink of financial disaster, and he was excited at the prospect of composing a more lighthearted work for a broader audience. He partnered with Emanuel Schikaneder, who drew from popular fairytales as well as books popular in Masonic circles (both men were Freemasons) to write the comedic yet often serious *libretto*.

The overture was finished just two days before the premiere of *The Magic Flute*. It establishes the central key, E-flat major, by dramatically proclaiming the notes of the tonic triad. The use of threes is symbolic for both Mozart and Schikaneder. Three is a mystically significant number in Masonry; thus, they chose the key of three flats and began the overture with three majestic chords. Following the grand introduction, the orchestra carries into a cheerful fugal *allegro* section. Later, the *allegro* is interrupted by yet another trio of chords, this time in the dominant key. The overture continues as a showcase of Mozart's counterpoint skills and dynamic contrasts, and brilliantly expands on the overture's simple theme. The stark contrast of the imposing three introductory chords with the sparkling melody perfectly captures the balance of humor and sobriety expertly crafted in *The Magic Flute*.

### Starburst

Jessie Montgomery (b. 1981)

Acclaimed composer and violinist Jessie Montgomery's ability to expertly blend classical music with nods to vernacular music, improvisation, language, and social justice makes her one of the most relevant 21<sup>st</sup>-century composers and commentators on life in the 21<sup>st</sup> century. Born in Manhattan to a musician father and a theater artist mother, she grew up experiencing activism through music firsthand. The Lower East Side of Manhattan was in a pivotal moment during Montgomery's early life, as artists and students as well as immigrants began moving to the area after a period of decline. Along with this change came a wave of musical experimentation and community activism, and Montgomery cites these early experiences as inspiration for her unique musical style.

*Starburst* began as a commission in 2012 by Sphinx Virtuosi, a renowned chamber orchestra composed of 18 of the country's top Black and Latinx classical musicians, where Montgomery is also a composer-in-residence. She writes about *Starburst*:

This brief one-movement work for string orchestra is a play on imagery of rapidly changing musical colors. Exploding gestures are juxtaposed with gentle, fleeting melodies in an attempt to create a multidimensional soundscape. A common definition of a starburst: "the rapid formation of large numbers of new stars in a galaxy at a rate high enough to alter the structure of the galaxy significantly" lends itself almost literally to the nature of the performing ensemble who premieres the work, Sphinx Virtuosi, and I wrote the piece with their dynamic in mind.

## Symphony No. 1 in C Minor, Op. 68

Johannes Brahms (1833–1897)

### IV. *Adagio – Piu andante – Allegro non troppo, ma con brio – Piu allegro*

Though Beethoven died six years before Johannes Brahms was born, the great composer's iconicism hung over Brahms from the beginning of his musical career. When Brahms was just 20 years old, an article by Robert Schumann was published declaring Brahms the heir to Beethoven's great legacy. Schumann wrote, "If [Brahms] directs his magic wand where the massed power in chorus and orchestra might lend him their strength, we can look forward to even more wondrous glimpses into the secret world of the spirits." Though he had composed a few works for chamber groups and piano at the time of the article's publication, Brahms had yet to compose a symphony. This crushingly high expectation weighed heavily on the young composer, and as a result he took 20 years to finish his first symphony. While it is commonly suggested that the symphony was delayed as a result of intimidation, it is also true that Brahms felt strongly about the seriousness of the symphonic genre, and wanted to take appropriate time to craft his first symphony.

Brahms made the deliberate choice to pay direct homage to Beethoven in his first symphony through both stylistic choices and the use of C minor, a key associated with many of Beethoven's major works. Brahms introduces many thematic fragments from which he crafts an impressive number of developments, a hallmark style of Beethoven, and introduces a moody atmosphere that is also reminiscent of Beethoven. Despite these nods to his predecessor, Brahms still manages to create a voice that is all his own. The finale is the ultimate showcase of both his unique voice and his overt references to Beethoven. Following an extended, pensive introduction, the horn arrives with a brilliant C major theme. Based on an alphorn tune, the melody establishes victory and confidence, and puts to rest any insecurities Brahms had toward this symphony. The coda is also uniquely Brahms, closing out the movement by reminding listeners that he not only lived up to Schumann's prediction, but also became a rival to Beethoven himself. The finale also pays direct parallels to Beethoven's Ninth Symphony with an inspired melody closely reminiscent of "Ode to Joy." This comparison is not only accurate to Brahms's intentions, but also recognizes the movement's greatness.

—Program notes by Penelope Musto '21

## NORSEMAN BAND ARTHUR HAECKER, CONDUCTOR

### Within Our Reach

Carl Holmquist '05 (b. 1983)

Jessica P. Cameron, *narrator*

*Within Our Reach*, written in 2018 by St. Olaf alumnus Carl Holmquist, was written in a similar style to Aaron Copland's *Lincoln Portrait*. Both pieces are composed for a large ensemble and narrator with the text taken from prominent speeches and writings by an American president. In the case of *Within Our Reach*, the president quoted is Barack Obama. Holmquist chose President Obama because of his familiarity to most current students. Holmquist aimed to pick quotes that were inspiring and uplifting rather than political in nature. He set the narration to music, including musical quotes from "The Star Spangled Banner" and used jazz influenced rhythms and harmonies to allude to Obama's fondness for the style. The narration was purposely designed to be read by anyone, regardless of their ability to read music.

—Program notes by Arthur Haecker

**Jessica P. Cameron**, Associate Director of Multicultural, Gender, and Sexuality, joined the Taylor Center for Equity and Inclusion at St. Olaf College this fall. She was born and raised in Chicago, Illinois, then lived in Iowa for five years and in Minnesota since 2015. She earned her undergraduate degree at Iowa State University, where she majored in sociology with a minor in biological and pre-med illustration. At the University of Minnesota, she pursued her master's degree in organizational leadership and policy development with an emphasis on educational policy. At Iowa State, she started her student-centered work in higher education as an ambassador and mentor, then professionally as an admissions counselor, program coordinator, and assistant director for the National Science Foundation grant (NSF). Her work at NSF involved doubling the number of African-American, Hispanic/Latino, Native American, Alaska Native, and Pacific Islander students receiving baccalaureate degrees in science technology, engineering, and math. Her expertise has been centered in supporting marginalized, LGBTQIA+, cross-cultural, and multicultural students.

# ST. OLAF PHILHARMONIA

## MARTIN HODEL, CONDUCTOR

### Music for the Royal Fireworks

George Frideric Handel (1685–1759)

- I. *Overture*
- II. *La paix* (“The Peace”)
- III. *La réjouissance* (“The Rejoicing”)

G.F. Handel’s *Music for the Royal Fireworks* is an orchestral suite in five movements, composed for an outdoor performance and celebration of the end of the War of Austrian Succession in 1749. Handel was widely traveled and found favor with King George II of Great Britain, who commissioned the piece, despite being a German composer. As the title implies, this piece was to precede a fireworks display; a display of grandeur and victory that could only be completed by a set designed by the designer of the Paris Opéra. In concept, this victory celebration was lavish and top tier, but poor planning and stormy weather made the actual realization a catastrophe.

The *Music for the Royal Fireworks* grand introduction, or *Overture*, is often cited as one of Handel’s most opulent compositions. Its driving fanfare and bold instrumentation sonically communicate the celebration of triumph over war, setting the stage for later movements to offer their respect and honor to the labor and prowess of King George II during times of war. *La paix* (“The Peace”) exemplifies a pastoral theme, representing King George’s desire for peace in times of war. In a stark contrast to the previous movements, *La paix* offers an exceptionally light and sweet interlude before a return to tour de force in *La réjouissance* (“The Rejoicing”). The final movement is led by the trumpets, driving the winds and strings into a short, fast-paced, final celebration of the King’s victory over war.

### Wind Serenade in C Minor, K. 388

Wolfgang Amadeus Mozart

- I. *Allegro*
- II. *Andante*

Mozart’s Wind Serenade in C Minor, K. 388 was likely written in Vienna between 1782 and 1783. In the early half of the 1780s, Mozart was prolifically composing for wind instruments after finding fascination with the music of J.S. Bach and G.F. Handel. Along with two other wind serenades, Wind Serenade in C Minor, K. 388 was written to be performed at Emperor Joseph II’s court with the wind octet he established.

This piece puzzles many who listen to it, especially when considering the context of the time and genre. An ensemble of clarinets, oboes, and French horns would traditionally perform bright and entertaining music that might’ve been heard at a dinner or dance. In Mozart’s time, serenades were typically multi-movement dance works, embodying the lighter feeling that was expected of this sort of wind ensemble. Wind Serenade in C Minor, K. 388 does neither of these things. Rather, it is typically described as dark, dramatic, and exceptionally serious.

The serenade’s opening *Allegro* movement is dramatic, fast-paced with an intense conversation between voices. Tension is released in the middle section as the oboe relaxes into a theme supported by the horns. This relaxed moment is short-lived as a bold reprise of the introductory energy takes over, transforming the once familiar and peaceful oboe melody to match the initial intensity. The following *Andante* movement is closer to what one might expect from a traditional serenade. The light-heartedness of this theme and its dance-like meter allude to typical serenade expectations. Subtle contributions from the clarinet voices support the non-typical nature of this piece, creating a darker atmosphere as the initial melody continues to develop before eventually returning to the original key.

## **Brass Symphony, Op. 80**

Jan Koetsier (1911–2006)

### I. *Allegro*

Jan Koetsier's Brass Symphony, Op. 80 is a bright and lively work for brass ensemble, and is often considered a pivotal piece in brass repertoire. Koetsier was a Dutch composer, conductor, and pianist. Though he was born in Amsterdam, Koetsier was educated in Berlin and stayed there until social and political pressures of the time forced him to return to Amsterdam where he stayed and worked for the rest of his life. As a composer, Koetsier generally strayed from tradition, choosing to write for, what he saw as, practical instrument combinations to serve a harmonic or melodic purpose. He took a special interest in brass instruments and was dedicated to establishing brass chamber music as a serious genre.

British trumpeter Philip Jones (1928–2000) commissioned Brass Symphony, Op. 80. Jones's internationally-recognized Philip Jones Brass Ensemble premiered the piece in February 1980 and recorded it the following year. Jones was a renowned trumpet player, occupying principal positions in various orchestras across London. He retired from performing and turned to teaching in 1986 after he ran over his trumpet case on the way to a performance.

The *Allegro* opens with a lively trumpet fanfare, asking the audience for its attention before slowing down the harmonic rhythm with expansive, full chords in a striking introduction. The mood of the piece suddenly changes, picking up its pace and introducing two new melodies in the trumpet and French horn lines. Other voices pick up these melodies in imitative entrances. Eventually, a conversation begins between the familiar fanfare from the beginning and the later repeated melodies before the piece comes to a close with a prolonged and dramatic version of the initial fanfare.

## **Symphony No. 40 in G Minor**

Wolfgang Amadeus Mozart

### II. *Allegro molto*

W.A. Mozart's Symphony No. 40 in G Minor, or the "Great G Minor Symphony," was first catalogued on July 25, 1788. Its premiere date is unknown and widely debated. Some suggest that Mozart never heard the symphony's premiere and even imply that he never intended to have it performed. Others believe that it was premiered with Mozart in attendance, though it was so poorly executed that he couldn't bring himself to hear the performance in its entirety. After the symphony's initial entry into his catalogue, Mozart revisited it shortly before his death and revised the wind instrumentation, adding oboes and clarinets.

Symphony No. 40 in G Minor is one of two symphonies that Mozart wrote in a minor key. The revised symphony's premiere received mixed reviews, though it was universally recognized as harboring evidence of emotional tension and tragedy. In 1788, when Mozart was writing this symphony, the Viennese public lost interest in Mozart's performances as he lacked the imagination and appeal of his earlier compositions. Along with the loss of his daughter and his financial instability, it is possible that this symphony embodies Mozart's grief and struggle in the world, exemplified by his rare choice and use of a minor key.

Defying traditional expectations, the initial *Allegro molto* movement begins with a string accompaniment, rather than Mozart's typical, bold opening chords. He makes up for his lack of a dramatic opening by immediately filling the initial theme with striking dynamic contrasts between the strings and the full orchestra. In between the piece's relentless intensity, Mozart leaves space for the audience to understand his grief through periodic sighs in the winds. This movement is brought to an end by a substantial, full-bodied declaration of the rhythmic patterns hinted at throughout the beginning of the piece.

—Program notes by Emmie Head '22

# ST. OLAF BAND

## TIMOTHY MAHR, *CONDUCTOR*

### **A Mother of a Revolution** (2019)

Omar Thomas (b. 1984)

Omar Thomas, a composer, arranger, and educator, was born into a Guyanese family in 1984, and went to James Madison University for his undergraduate degree in music education and the New England Conservatory for a master of music in jazz composition. His music, described as "elegant, beautiful, sophisticated, intense, and crystal clear in emotional intent," continues to move and influence his audiences. While he was completing his master's degree, he was invited to Berklee College of Music as the Assistant Professor of Harmony at only 23 years of age. Thomas won the American Society of Composers, Authors, and Publishers (ASCAP) Young Jazz Composers Award in 2008, and was invited to perform at the JaZzCap Showcase by ASCAP. He currently holds a position on the faculty of the University of Texas.

*A Mother of a Revolution*, composed in 2019, is a piece that celebrates the bravery of trans women and specifically Marsha "Pay It No Mind" Johnson. She is credited with being one of the instigators of the Stonewall uprising that took place on June 28, 1969. This event is an important milestone in the LGBTQ+ liberation movement in the 20th century, and it is still celebrated worldwide during Pride Month celebrations. The transphobia within our society is enraging and intolerable: over 20 trans women were killed in the United States in 2018 and that number has only gotten higher. In order to show honor and support, the composer states that the disco beat in the latter half of the piece resembles club culture, where LGBTQ+ people take refuge and live their lives unapologetically. This piece was commissioned by the Desert Winds Freedom Band, under the direction of Dean McDowell, to commemorate the 50th anniversary of the Stonewall uprising.

The Marsha P. Johnson Institute ([www.marshap.org](http://www.marshap.org)) works to defend and protect the lives of Black trans people and provide COVID-19 relief efforts.

### **Elegy** (1972)

John Barnes Chance (1932–1972)

John Barnes "Barney" Chance, an American composer, began composing in high school where he participated in the school band and orchestra playing percussion. During that time, he composed his first symphony for orchestra, and it premiered during his senior year. He went to the University of Texas for bachelor and master of music degrees, and after his studies, Chance played with the Austin Symphony Orchestra as well as the Fourth and Eighth U.S. Army Bands. After these performance experiences with the army, he composed seven pieces for school ensembles, including his first work for wind band. Over his career, Chance composed a variety of music of different genres, including band, orchestra, chorus, chamber groups, and solo instruments. He passed away unexpectedly when he was electrocuted in his own backyard at the age of 39.

*Elegy* is a piece that is not technically demanding; in fact, a good high school band can perform it. However, its harmonies and intonation challenges are daunting. It requires the performers to be able to blend with each other, but not blend in, in order to show the subtle changes in timbre. This piece was commissioned in memory of a member of the West Genesee Senior High School Band, and its mournful, simple melody, established by low woodwinds and characterized by slow, sustained notes reflects the solemn reason for its existence.

An elegy often comments on a life tragically cut short and unfinished; sadly, Chance composed *Elegy* just months before his own death. We perform this work as a musical memorial to all who have passed during the pandemic.

## **For Archie (2019)**

Yan Pang (b. 1989)

Yan Pang is a Chinese composer, choreographer, and scholar. She received her Ph.D. in music with a minor in theater arts and dance at the University of Minnesota. Her artistic focus is on intercultural composition and performance. She has been commissioned to compose for and perform in music festivals worldwide. Her choreography is often done to her original compositions, and is inspired by her multicultural and personal experiences.

Musical elements of *For Archie* come from Guizhou, Southwest China, where she lived in the rural area to study the Dong way of music making. This work is inspired by vocal practices of the Dong ethnic minority as well as the music and sound of the *sheng*, a wind instrument shaped like a small set of organ pipes. The United Nations Educational, Scientific and Cultural Organization (UNESCO) listed the creation and performance of Dong folk music as an intangible cultural heritage in 2009. Pang mentions that music and dance is the Dong people's entertainment, and she thinks of this as a "raw" way of happy living. She uses simple techniques and wants to bring their genuine aesthetics onto the stage. Archie was a beloved dog who "passed to a good place" when she finished this piece, and Pang named this piece after him, thinking of his pure, cheerful life in heaven.

## **Chorale and Shaker Dance (1972)**

John Zdechlik (b. 1937–2020)

John Zdechlik is a native of Minneapolis, Minnesota and has been a vibrant part of the music education community. As a teacher, composer, conductor, and clinician, he taught music theory and conducted instrumental groups at Century College in White Bear Lake, Minnesota. Growing up, he had musical influences around him: his grandfather was a church organist, his father played classical recordings, and his parents enrolled him in piano lessons at the age of six. His music career started with playing the trumpet, then piano. At the age of 16, he had gigs with local dance bands as both a performer and arranger. Throughout his career, he composed over 60 works for band, small ensembles, and solo musicians. One of the musical mountains of Minnesota and a dear friend of the St. Olaf Band, Zdechlik passed away in May 2020.

Commissioned by the Bloomington Jefferson High School band program, *Chorale and Shaker Dance* is a lively composition based on two themes: the original melody, or the "chorale," and the Shaker tune, *Simple Gifts*. This piece begins with a woodwind chorale followed by a canon theme exhibited several times. A darker, tense slow section changes the energy of the work. Near the end, the woodwind canon returns and is followed by a low instrument chorale and repetition of the melody. A lot of compositional ideas are employed in this piece: polytonality, melodic fragmentation, and homophonic and polyphonic textures. The call and response between instruments, as well as canonic variations, play an important role in supporting the Shaker melody.

Zdechlik conducted his *Chorale and Shaker Dance* on over 500 occasions, and it has entered the core repertoire of bands around the world.

—Program notes by Amber Dai '22

# St. Olaf Orchestra

Steven Amundson, *conductor*

## VIOLIN 1

- Grace Alexander, *Santa Monica, Calif.*
- Renee Audette, *Baltimore, Md.*
- †† Clara Brown, *Indianapolis, Ind.*
- Owen Cromwell, *Mukilteo, Wash.*
- Louis Dhoore, *Boise, Idaho*
- Emma Dougherty, *Alma, Mich.*
- †† Jessica Folson, *Grand Forks, N.D.*
- Meredith Maloley, *Omaha, Neb.*
- Holly Petersen, *Holland, Mich.*
- Grace Pugh, *Lincoln, Neb.*
- Anna Raphael, *Bloomington, Ind.*
- Annika Seager, *Minnetonka, Minn.*
- †† Olivia Skaja, *Deer River, Minn.*
- Kalli Sobania, *Little Falls, Minn.*
- Lauren Williams, *Tampa, Fla.*
- Rachel Wyffels, *Plymouth, Minn.*

## VIOLIN 2

- Erica Anderson, *Duluth, Minn.*
- †† Clara Brown, *Indianapolis, Ind.*
- Max Clifford, *Golden Valley, Minn.*
- Caleb Kaestner, *Salem, Ore.*
- Addie Jo Lambrecht, *Neenah, Wis.*
- Maria Landherr, *Lake Elmo, Minn.*
- Ann Li, *Olympia, Wash.*
- †† Katie Marshall, *Horseheads, N.Y.*
- Phoebe Olszewski, *Escondido, Calif.*
- Elyssa Post, *Lincoln, Neb.*
- Emma Rosen, *Carson City, Nev.*
- Eli Schrubbe, *Andover, Minn.*
- Sophia Singleton, *Houston, Texas*
- Maxwell Voda, *Minneapolis, Minn.*
- Veronica White, *Dallas, Texas*

## VIOLA

- Louis Dhoore, *Boise, Idaho*
- Brita Gallagher, *Dresser, Wis.*
- Tristan Hall, *Littleton, Colo.*
- Jens Lange, *Albert Lea, Minn.*
- †† Katie Marshall, *Horseheads, N.Y.*
- †† Shaelyn Muldowney, *Eden Prairie, Minn.*
- Holly Petersen, *Holland, Mich.*
- Samantha Rehorst, *Colorado Springs, Colo.*
- Hayden Reid, *Spokane, Wash.*
- †† Andy Sprinkle, *University Park, Md.*

## MUSIC ORGANIZATIONS AND COLLEGE RELATIONS

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 Gingerich '11, *coordinator of music organizations*  
Courtney Kleftis, *associate librarian for ensembles & performing rights*  
Greta Ramsey '19, *arts management intern for production & concert management*

## CELLO

- Tienna Brusett, *Portland, Ore.*
- †† Meleah Chang, *Iowa City, Iowa*
- Hayley Currin, *Colorado Springs, Colo.*
- Sydney Monge, *Minnetonka, Minn.*
- Meghan Mullins, *Libertyville, Ill.*
- Zellie Owen, *Pasadena, Calif.*
- Henry Paton, *Duluth, Minn.*
- Amelia Podolny, *St. Paul, Minn.*
- †† Anna Seppa, *Spokane, Wash.*

## BASS

- †† Grayson Broesch, *Omaha, Neb.*
- †† Harrison Clark, *Richmond, Va.*
- Emily Dresbach, *Lincoln, Neb.*
- †† Beatrice Hammel, *Omaha, Neb.*
- Julian Malaby, *Altadena, Calif.*
- Davis Moore, *Worthington, Minn.*

## FLUTE/PICCOLO

- †† Lauren Flaten, *Roseville, Minn.*
- Venus Su, *Taipei, Taiwan*

## OBOE

- †† Grace Keller, *Plymouth, Minn.*
- †† Colin Lang, *Boxborough, Mass.*
- †† Lauren Vilendrer, *Shoreview, Minn.*

## CLARINET

- †† Hannah Cabasco, *Walla Walla, Wash.*
- †† David Kriete, *Charlottesville, Va.*

## BASSOON

- †† Duncan Henry, *Savage, Minn.*
- Sydney Krane, *Xenia, Ohio*

## CONTRABASSOON

- Sam Mast, *Appleton, Wis.*

## HORN

- Siena Olson, *Elmhurst, Ill.*
- Kathryn Ristuben, *Mercer Island, Wash.*
- Molly Schuster, *Batavia, Ill.*
- †† Amanda Staab, *Littleton, Colo.*

## TRUMPET

- †† Annie Amen, *Edina, Minn.*
- Eric Holdhusen, *Whitefish, Mont.*
- †† Nathan Lyle, *Shakopee, Minn.*
- Luke Sargent, *San Diego, Calif.*

## TROMBONE

- †† Neil Hutcheon, *Essex Junction, Vt.*
- †† Christopher Schulte, *Plymouth, Minn.*

## BASS TROMBONE

- Carson Aldrich, *Woodridge, Ill.*

## TUBA

- Greta Van Loon, *Rochester, Minn.*

## PERCUSSION

- †† Megan Hoffhines, *Wilmette, Ill.*

- †† Concertmaster
- †† Principal/Co-principal
- †† Assistant Principal
- Officers and Management
- ◇ English Horn
- ^ Percussion Manager
- § Librarian

## DEPARTMENT OF MUSIC

Kathryn Ananda-Owens, *department chair*  
David Carter, *department vice-chair*  
Barb Barth, *academic administrative assistant – music*  
Cheryl Bristol, *academic administrative assistant – music*  
Holly King, *instrument repair technician*

## FINE ARTS ADMISSIONS

Molly Boes Ganza '08, *associate dean of fine arts recruitment*



# Norseman Band

## Arthur Haecker, *conductor*

### FLUTE

Jack Anderson, *Alexandria, Va.*  
\*+Maggie Cunniff, *St. Paul, Minn.*  
Faith Gaetke, *White Bear Lake, Minn.*  
Emma Hoelscher, *Austin, Texas.*  
Kaitlyn Miller, *Kewaskum, Wis.*  
Hannah Orr, *New Prague, Minn.*  
Allison Rafert, *Issaquah, Wash.*  
Elizabeth Schoen, *Arlington, Va.*  
Eva Schoen, *Service Dog*  
Madeline Shields, *Scarborough, Maine*  
Noah Stamboulieh, *St. Paul, Minn.*  
McKenna Steineman, *Effingham, Ill.*  
Abigail Williams, *Eyota, Minn.*  
Monica Wohlhuter, *Eagan, Minn.*

### OBOE

+Mary Crawford, *San Francisco, Calif.*  
Zoe Esterly, *Braddock Heights, Md.*  
§\*Landry Forrest, *Oak Creek, Wis.*  
Olivia Hjelm, *Maple Grove, Minn.*  
Collin Krieger, *Lino Lakes, Minn.*  
Charlotte Smith, *Boulder, Colo.*

### CLARINET

Emily Chmielewski, *Hales Corners, Wis.*  
Missy Daniels, *Big Lake, Minn.*  
Taylor Dirks, *Dekalb, Ill.*  
McKenzie Flaten, *Prior Lake, Minn.*  
Ainsley Francis, *Charlotte, N.C.*  
Emma Gambach, *Wayzata, Minn.*  
Gabrielle Heidelberg, *Plymouth, Minn.*  
Amy Imdieke, *Northfield, Minn.*  
•Riley Kazukiewicz, *Eagan, Minn.*  
Hauseng Lor, *Bloomington, Minn.*  
+Ronan Murray, *Apple Valley, Minn.*  
\*Tori Swensen, *Eden Prairie, Minn.*  
Annika Werner, *Perham, Minn.*  
Alex Williams, *Eyota, Minn.*  
Megan Yee, *Sioux Falls, S.D.*

### BASS CLARINET

Honor Czarnik, *St. Paul, Minn.*  
Claire Michelsen, *Apple Valley, Minn.*

### BASSOON/CONTRABASSOON

\*Britta Bengtson, *Lake Forest Park, Wash.*  
Daniel Cuesta, *Arlington, Va.*  
Jonah Kunka, *Great Falls, Mont.*  
Kaylee Philbrick, *San Jose, Calif.*

### ALTO SAXOPHONE

Colby Anderson, *Eagle Point, Ore.*  
Katherine Dallmier, *Mahomet, Ill.*  
Arich Fruehling, *Omaha, Neb.*  
•Emily Knuths, *Madison, S.D.*  
Kayla Kroschel, *Lake Elmo, Minn.*  
Bailey Larson, *Lincoln, Neb.*  
Jo Ornat, *St. Michael, Minn.*

### TENOR SAXOPHONE

Emily Domres, *Sartell, Minn.*  
Dorienne Hoven, *Minneapolis, Minn.*

### BARITONE SAXOPHONE

+•Faith Goede, *Muskego, Wis.*  
Ben Schaefers, *Sheboygan, Wis.*

### TRUMPET/CORNET

Jenna Becker, *Sioux Falls, S.D.*  
Daniel Bachhuber, *Roseville, Minn.*  
\*Noah Bowlin, *Edina, Minn.*  
Olivia Carlson, *Bemidji, Minn.*  
Annabell Carolus, *Portland, Ore.*  
Isabelle Drenckhahn, *Zumbrota, Minn.*  
Alaina Falck, *Northfield, Minn.*  
+Bradford Jensen, *Bartlett, Ill.*  
Matthew Kompelien, *Edina, Minn.*  
Arzu Pahl, *Silver Spring, Md.*  
Calvin Reyes, *Farmington, Minn.*  
Benjamin Reister, *Northfield, Minn.*  
Margo Williams, *Kensington, Md.*  
Daniel Yang, *Vancouver, Wash.*  
Sam Yoo, *Fayetteville, N.C.*

### HORN

Katharine Harpstead, *Plymouth, Wis.*  
Parker Hemphill, *Lakeville, Minn.*  
Jack Kiehne, *St. Paul, Minn.*  
Katie Lamm, *Spring Grove, Minn.*  
Anja Logan, *Brookfield, Wis.*  
Samantha Mehrkens, *Pontiac, Ill.*  
Ingrid Nelson, *Hanover, Minn.*  
\*+Rylee Roberts, *Cold Spring, Minn.*  
Tye Van Pelt, *Buffalo, Minn.*

### TROMBONE

\*Carter Anderson, *Eden Prairie, Minn.*  
Brandon Bunke, *St. Charles, Minn.*  
Henry Geffert, *Amherst, Mass.*  
Francis Munson, *Slater, Iowa*  
Andrew Noecker, *St. Paul, Minn.*  
Rowan Wilson, *Beldenville, Wis.*

### EUPHONIUM

Lauren Christenson, *Blaine, Minn.*  
Sam Cunniff, *St. Paul, Minn.*  
+Ella Koenig, *Stanley, Wis.*

### TUBA

Parker Barrette, *Lisle, Ill.*  
Jesse Wiemer-Hastings, *Geneva, Ill.*

### PERCUSSION

•+\*Josh Cameron, *Wyoming, Minn.*  
Connor Fogarty, *Bismarck, N.D.*  
Abel Lifschutz, *Eagle River, Wis.*  
Roslyn Raser, *Wheaton, Ill.*

\* Principal

+ Section Leader

• Officers and Management

§ Librarian

# St. Olaf Philharmonia

Martin Hodel, *conductor*

## VIOLIN I

Miriam Clapp, *Chicago, Ill.*  
Aubrey Connett, *Eden Prairie, Minn.*  
Zoe Garrett, *Tacoma, Wash.*  
†William Gilbert, *Lake Zurich, Ill.*  
Brock Lawhead, *Austin, Minn.*  
Lecheng (Joshua) Lyu, *Kulangsu, China*  
Anna Weimholt, *St. Paul, Minn.*

## VIOLIN II

Cassidy Albrecht, *Stewart, Minn.*  
\*\*Emma Jenks, *Andover, Minn.*  
SooHyun Kim, *Seoul, South Korea*  
Mariana Rogan, *Minnetonka, Minn.*  
Brennan Sele, *Minneapolis, Minn.*  
Camryn Stokes, *Northfield, Minn.*

## VIOLA

\*\*Emily Cerimele, *Glenview, Ill.*  
Rachel Colling, *Northfield, Minn.*  
Annika Hill, *Poughkeepsie, N.Y.*  
Eleanor Hinchcliffe, *Austin, Minn.*  
David Lynn, *Redmond, Wash.*  
Avery Wilson, *Iowa City, Iowa.*

## CELLO

•Angela Kein, *Geneva, Ill.*  
•Derk Lyford, *Laramie, Wyo.*  
•Liv Nycklemoe, *Basalt, Colo.*  
•Ariana Raduege, *Bellingham, Wash.*  
\*\*John Sellars, *Mequon, Wis.*

## STRING BASS

Emily Dresbach, *Lincoln, Neb.*  
Davis Moore, *Worthington, Minn.*

## FLUTE/PICCOLO

Emmie Head, *Sammamish, Wash.*

## OBOE/ENGLISH HORN

§Phoebe Joy, *Illinois City, Ill.*  
Carter Kuehn, *Owatonna, Minn.*  
Simon Miller, *Oak Park, Ill.*  
Noah Schilbe, *Spokane, Wash.*

## CLARINET

Emma Byrd, *Carbondale, Ill.*  
Mikayla Carlson, *Sioux Falls, S.D.*

## BASSOON

Erica Collin, *Middleton, Wis.*  
Daniel Cuesta, *Arlington, Va.*

## HORN

Katya Jarmulowicz, *St. Anthony, Minn.*  
Anja Logan, *Brookfield, Wis.*  
Michelle Soltis, *Brentwood, Tenn.*  
Noah Tibben-Lembke, *Reno, Nev.*  
Tye Van Pelt, *Buffalo, Minn.*

## TRUMPET

Annie Amen, *Edina, Minn.*  
Connor Bitterman, *Brooklyn Park, Minn.*  
Samuel Ivory, *Grand Rapids, Mich.*  
Ryan Mibus, *Webster, Minn.*  
Calvin Reyes, *Farmington, Minn.*

## TROMBONE

Natalie DiMundo, *Santa Monica, Calif.*  
Jacob Dreifort, *Santa Monica, Calif.*  
Joseph Mahin, *Plymouth, Minn.*  
Astrid Urberg-Carlson, *Minneapolis, Minn.*  
Rowan Wilson, *Beldenville, Wis.*

## TUBA

•Benjamin Carter, *Rosemount, Minn.*

## MANAGER

Venus Su, *Taipei, Taiwan*

† Concertmaster

\*\* Principal/Co-Principal

\* Assistant Principal

• Officers and Management

§ Librarian

# St. Olaf Band

## Timothy Mahr '78, conductor

### PICCOLO

Emmie Head, *Sammamish, Wash.*  
Venus Su, *Taipei, Taiwan*

### FLUTE

Mackenzie Farrell, *Hudson, Wis.*  
Jimena Fernandez, *San José, Costa Rica*  
•†\* Lauren Flaten, *Roseville, Minn.*  
Elena Getchell, *Forest Lake, Minn.*  
Emmie Head, *Sammamish, Wash.*  
Caroline Juhl, *Prior Lake, Minn.*  
Olivia Simonson, *Seattle, Wash.*  
Jasper Skinner-Sloan, *Essex Junction, Vt.*  
Venus Su, *Taipei, Taiwan*

### OBOE

Joseph Becker, *Mahtomedi, Minn.*  
†\*Grace Keller, *Plymouth, Minn.*  
Lily Mitzel, *St. Paul, Minn.*  
†◇ Lauren Vilendrer, *Shoreview, Minn.*

### CLARINET

Emma Byrd, *Carbondale, Ill.*  
•Hannah Cabasco, *Walla Walla, Wash.*  
•Jessica Camp, *St. Michael, Minn.*  
Mikayla Carlson, *Sioux Falls, S.D.*  
Maddie Ceminsky, *North Mankato, Minn.*  
Amelia Cichoski, *Maple Grove, Minn.*  
Danielle Croll, *Washburn, Wis.*  
Eliza Johnson, *Fairway, Kan.*  
†\*•David Kriete, *Charlottesville, Va.*  
Matthew Krische, *Glendale, N.Y.*  
Clare McDonald, *Minneapolis, Minn.*  
Max Okagaki, *Minneapolis, Minn.*  
Mari Reid, *Edina, Minn.*  
§Emma Rosen, *Carson City, Nev.*  
Jacob Schimetz, *Plymouth, Minn.*

### BASS CLARINET

Julian Colville, *Ipswich, Mass.*  
Juan-Pablo Guillen, *Minneapolis, Minn.*  
†Esmir Hodzic, *Rochester, Minn.*  
\*Jessica Nepl, *Apple Valley, Minn.*

### CONTRABASS CLARINET

Juan-Pablo Guillen, *Minneapolis, Minn.*

### BASSOON

†\*Duncan Henry, *Savage, Minn.*  
Sydney Krane, *Xenia, Ohio*  
§Sam Mast, *Appleton, Wis.*

### ALTO SAXOPHONE

†\*•Katherine Howard, *St. Louis, Mo.*  
Elliot Kirk, *Fort Worth, Texas*  
†Lucas Kramarczuk, *Bloomington, Minn.*  
Jo Ornat, *St. Michael, Minn.*  
Adam Pazandak, *Minneapolis, Minn.*

### TENOR SAXOPHONE

Emily Nolan, *Guilford, Conn.*

### BARITONE SAXOPHONE

Benjamin Schaefer, *Sheboygan, Wis.*

### Cornet/Trumpet

†\*Annie Amen, *Edina, Minn.*  
Connor Bitterman, *Brooklyn Park, Minn.*  
†Eric Holdhusen, *Whitefish, Mont.*  
Sam Ivory, *Grand Rapids, Mich.*  
†Nathan Lyle, *Shakopee, Minn.*  
Caleb Maeda, *Rosemount, Minn.*  
Anson Martin, *Tacoma, Wash.*  
Devonte Merrick, *Dekalb, Ill.*  
Ryan Mibus, *Webster, Minn.*  
Luke Sargent, *San Diego, Calif.*  
Luke Springer, *Bellingham, Wash.*

### HORN

Amber Dai, *Beijing, China*  
Austin Engelhardt, *Two Harbors, Minn.*  
Sandra Gabel, *Plymouth, Minn.*  
Abby Grier, *Centennial, Colo.*  
Katya Jarmulowicz, *St. Anthony, Minn.*  
Katherine McCord, *Hastings, Minn.*  
§Siena Olson, *Elmhurst, Ill.*  
Noah Tibben-Lembke, *Reno, Nev.*  
†\*Amanda Staab, *Littleton, Colo.*

### TROMBONE

Carson Aldrich, *Woodridge, Ill.*  
Natalie DiMundo, *Santa Monica, Calif.*  
Jacob Dreifort, *Santa Monica, Calif.*  
†\*Neil Hutcheon, *Essex Junction, Vt.*  
†Chris Schulte, *Plymouth, Minn.*

### BASS TROMBONE

Robb Hallam, *Flossmoor, Ill.*  
Astrid Urberg-Carlson, *Minneapolis, Minn.*

### EUPHONIUM

Madeline Kessler, *Sycamore, Ill.*  
\*Erin Magoon, *Menomonee Falls, Wis.*  
†Joseph Mahin, *Plymouth, Minn.*  
Glenn Mayer, *Plymouth, Mass.*

### TUBA

Ben Carter, *Rosemount, Minn.*  
Christian Thompson, *Winter Park, Fla.*  
†Greta Van Loon, *Rochester, Minn.*  
\*Nicolas Weitermann, *Seymour, Wis.*

### STRING BASS

†\*•Maxwell Voda, *Minneapolis, Minn.*

### PERCUSSION

\*Danny Barry, *Deerfield, Ill.*  
Josh Cameron, *Wyoming, Minn.*  
Shea Dickinson, *Oswego, Ill.*  
^Megan Hoffhines, *Wilmette, Ill.*  
Estelle Huskins, *Rochester, Minn.*  
Jack Schabert, *St. Paul, Minn.*  
Sarah Uttormark, *Plymouth, Minn.*

†Principal/Co-Principal

\*Section Leader

• Officers and Management

§ Librarian

^ Percussion Manager

◇ English Horn