

---

# ST. OLAF ORCHESTRA

STEVEN AMUNDSON, *CONDUCTOR*

WITH THE

## ST. OLAF CHOIR

ANTON ARMSTRONG, *CONDUCTOR*

### HOMEcoming CONCERT

---



---

SATURDAY, OCTOBER 9, 2021 | 7:30 P.M.

SKOGLUND AUDITORIUM

Please silence your cell phone or other personal communication device.  
Unauthorized photography or video/audio recording is prohibited. This concert is archived at <http://www.stolaf.edu/multimedia>

# Program

## Academic Festival Overture, Op. 80

Johannes Brahms (1833–1897)

Johannes Brahms wrote *Academic Festival Overture* on the occasion of receiving an honorary doctorate in music from the University of Breslau in Wrocław, Poland. When Brahms was writing the piece, he called it a “rollicking potpourri of student songs *à la Suppé*.” Throughout the overture, Brahms cites four beer hall songs that would have been well-known to students in attendance at his premiere. In fact, the first theme that Brahms introduces, “*Wir hatten gebauet ein stattliches Haus*” (“We Have Built a Stately House”), was the most infamous and was banned from the university for a period of time. The fear that this song might incite violence or action among the student body was so strong that the Viennese premiere faced a two-week delay.

*Academic Festival Overture* is an amusing balance of humor and sincerity as Brahms draws on four different melodies. After a lithe and driving introduction led by the strings, Brahms introduces the first of the four drinking songs he references throughout the piece. “We Have Built a Stately House” is sung by the trumpet section in a triumphant, fanfare-like interlude. The orchestra continues to develop this melody and adds “*Der Landesvater*” (“Father of Our Country”) into the orchestra’s conversation. A dramatic shift in the mood and tempo, led by the bassoon section, introduces the third of Brahms’s drinking songs, “*Was kommt dort von der Höh?*” (“What Comes from Afar”). This song was most often sung as a first-year student, as a part of the university’s initiation into campus life. Ultimately, the orchestra joins together in a robust conclusion with a full-bodied rendition of “*Gaudeamus igitur*” (“Let Us Rejoice, Therefore”). Brahms incorporates nostalgia, drama, and humor throughout his overture to grasp his audience’s attention and to musically exemplify the jovial life of a university student.

## Sinfonia Concertante, K. 364

Wolfgang A. Mozart (1756–1791)

III. *Presto*

Francesca Anderegg, *violin*; Charles Gray, *viola*

Mozart’s *Sinfonia Concertante for Violin, Viola, and Orchestra* is a pivotal and ingenious work in Mozart’s *oeuvre*. Mozart had been toying with the genre for some time before he set about writing this work. In January of 1779, Mozart returned to Germany after two unproductive years working in Paris. Some speculate that this piece was motivated by Mozart’s general dissatisfaction with music and his experiences with them in Salzburg. In a letter to his family, he even wrote: “I swear to you on my honor that I cannot bear Salzburg or its inhabitants... Please believe me that I have the most aching longing to embrace you and my sister once more. If only it was not in Salzburg.”

The *Sinfonia Concertante* captures both the virtuosity necessary of soloists performing a concerto and the grandiosity of a full-bodied symphonic work. As a relatively new genre at the time, there wasn’t much precedent from which Mozart could work. As such, this piece exhibits a certain level of Mozart’s innovative thinking and unique musical ideas. The *Presto* movement is a lively and masterful conclusion to the piece. It is light and dance-like in nature, mimicking a bright jaunt on the dance floor. However, it also demands a level of synergy between the soloists and the orchestra. Moments of dissonance and resolution keep the energy high through to its synchronous and dramatic conclusion.

## Strum (for string orchestra)

Jessie Montgomery (b. 1981)

*Notes from the composer:*

*Strum* is the culminating result of several versions of a string quintet I wrote in 2006. It was originally written for the Providence String Quartet and guests of Community MusicWorks Players, then arranged for string quartet in 2008 with several small revisions. In 2012, the piece underwent its final revisions with a rewrite of both the introduction and the ending for the Catalyst Quartet in a performance celebrating the 15th annual Sphinx Competition. The string orchestra arrangement represents the 2012 final version.

Originally conceived for the formation of a cello quintet, the voicing is often spread wide over the ensemble, giving the music an expansive quality of sound. Within *Strum*, I utilized texture motives, layers of rhythmic or harmonic *ostinati* that string together to form a bed of sound for melodies to weave in and out. The strumming *pizzicato* serves as a texture motive and the primary driving rhythmic underpinning of the piece. Drawing on American folk idioms and the spirit of dance and movement, the piece has a kind of narrative that begins with fleeting nostalgia and transforms into ecstatic celebration.

## Symphony No. 1 – The Singing Wilderness

Matthew Peterson (b. 1984)

Part 1, Spring: The Loons of Lac la Croix

(Premiere Performance\*)

\*Entire work will be premiered during the orchestra's 2022 winter tour

### *Notes from the composer:*

My first symphony, composed from summer of 2020 through spring of 2021, is inspired by conservationist Sigurd F. Olson's book: *The Singing Wilderness*, a series of essays on the Minnesota Northwoods, published in 1956. I had been commissioned by three Minnesota orchestras to compose a work in honor of conductor Steven Amundson's retirement from my alma mater St. Olaf College, where he has conducted the orchestra since 1981. Steve has championed my work from the very beginning. We share a love for music and the Minnesota Northwoods: Steve has a cabin near Ely where he spends his summers composing, and I spent many weeks of my youth traveling the Boundary Waters by canoe. Therefore, I envisioned a large scale work in Steve's honor, inspired by the border-country wilderness. My thoughts landed on Sig's book, which I first read as a college student.

I set out to write a set of orchestral miniatures inspired by quotes from the book. Shortly into composing the work, it became clear the COVID-19 pandemic would delay the premiere indefinitely. Around that point in time, I had a moment of recognition. Formally, the work was expanding in scale, and thematically coalescing around a single motive of three tones. It dawned on me that *The Singing Wilderness* was a symphony-in-progress, an extension of the tradition of nature-inspired symphonies, alongside works of Beethoven, Mahler, Sibelius, and Rautavaara.

The four movements, like the book's sections, follow the seasons from spring to winter. Each movement contains several sections inspired by quotes from the book. Olson's essays are like sermons: he is an evangelist preaching the Gospel of the wilderness. He writes so evocatively about his transformative experiences in nature that the reader shares in his wonder. Reading his essays, I hear music. My symphony seeks to awaken a musical experience, capturing some essence of the sensory experiences, natural phenomena, and moments of reflection that Olson describes so well.

### *The Loons of Lac la Croix*

"The loons of Lac la Croix are part of the vast solitudes, the hundreds of rocky islands, the long reaches of the lake... my memory is full of their calling... Once years ago on the open reaches of Lac la Croix I heard them under the light of a spring moon, a wild, blending harmony that has haunted me ever since...

...The great surfaces of Running Rock [Warrior Hill] were alive with movement, glittering with thousands of rivulets that spread fanlike over the granite slopes, caught the light, and lost it when they ran over the mosses and lichens and into the crevices... we paddled to the cliff and sat there studying the paintings: the imprint of hands, the moose, the war canoes, the suns and moons...

... In the old days [the] young... started at the water's edge, raced clear to the top a thousand yards or more away... and ran back to their canoes."

— *Quotations from The Singing Wilderness, copyright © 1956 Sigurd F. Olson. Used by permission of the Sigurd F. Olson family.*

## The Notebooks of Leonardo da Vinci

Jocelyn Hagen (b. 1980)

1. Painting and Drawing
2. Practice
3. Ripples
4. The Greatest Good
5. The Vitruvian Man
6. Invention
7. Nature
8. Perception
9. Look at the Stars

## 1. Painting and Drawing

O Painter!

A painter is not admirable unless he is universal.

A painting is a poem seen but not heard, a poem is a painting heard but not seen. Hence these two poems, or two paintings, have exchanged the senses by which they pierce the intellect.

## 2. Practice

Those who are in love with practice without knowledge are like the sailor who gets into a ship without rudder or compass and who never can be certain whither he is going. Practice must always be founded on sound theory, and to this, perspective is the guide and the gateway; and without this nothing can be done well in the matter of drawing.

## 3. Ripples

Just as a stone flung into the water becomes the center and cause of many circles, and as sound diffuses itself in circles in the air; so any object, placed in the luminous atmosphere, diffuses itself in circles, and fills the surrounding air with infinite images of itself. And is repeated, the whole everywhere, and the whole in every smallest part.

## 4. The Greatest Good

The greatest good of all is knowledge.

Obstacle cannot crush me. Every obstacle yields to firm resolve.

The acquisition of any knowledge is always useful to the intellect, because it will be able to banish useless things and retain those that are good. For nothing can be either loved or hated unless it is first known.

## 5. The Vitruvian Man

Vitruvius, the architect, says in his work on architecture that the measurements of the human body are distributed by Nature as follows:

four fingers make one palm,  
four palms make one foot,  
six palms make one cubit;  
four cubits make a man's height.  
These measures he used in his building.

If you open your legs so much as to decrease your height one-fourteenth and spread and raise your arms till your middle fingers touch the level of the top of your head you must know that the centre of the outspread limbs will be in the navel and the space between the legs will be an equilateral triangle.

From the roots of the hair to the bottom of the chin is the tenth of a man's height;  
from the bottom of the chin to the top of his head is one eighth of his height;

from the top of the breast to the top of his head will be one sixth of a man.

From the top of the breast to the roots of the hair will be the seventh part of the whole man.

From the nipples to the top of the head will be the fourth part of a man.

The greatest width of the shoulders

From the elbow

The whole hand

below the knee

The length of a man's outspread arms is equal to his height.

The face forms a square in itself.

The distance from the attachment of one ear to the other is equal to that from the meeting of the eyebrows to the chin, and in a fine face the width of the mouth is equal to the length from the parting of the lips to the bottom of the chin.

The ear is exactly as long as the nose. The ear should be as high as from the bottom of the nose to the top of the eyelid. The space between the eyes is equal to the width of an eye.

## 6. Invention (orchestra only)

### 7. Nature

Though human ingenuity may make various inventions, it will never devise any inventions more beautiful, nor more simple, nor more to the purpose than Nature does; because in her inventions nothing is wanting, nothing is superfluous.

Necessity is the teacher and tutor of Nature.

## 8. Perception

All our knowledge has its origin in our perceptions.

### 9. Look at the Stars

O Time! Consumer of all things; O envious age! Thou dost destroy all things and devour all things with the relentless teeth of years, little by little in a slow death.

If you look at the stars, cutting off the rays, you will see those stars so minute that it would seem that nothing could be smaller; it is in fact their great distance that is the reason of their diminution, for many of them are many times larger than the star which is the earth with water.

Now reflect what this, our star, must look like at such a distance, and then consider how many stars might be added — both in longitude and latitude — between those stars that are scattered over the darkened sky.

Look at the Stars. O Time!

Wisdom is the daughter of experience.

*Notes from the composer:*

Rivers of ink have been dedicated to the study of the life and work of Leonardo da Vinci. His genius has been articulated by scholars, historians, artists, engineers, and scientists for centuries, and the legacy of his work will continue to endure the test of time because of his remarkable synthesis of art, science, and design.

Knowledge became one of the greatest themes I focused on when crafting the *libretto*, and is the subject matter for three of the movements, which are sung a cappella. In the second movement, da Vinci stresses the importance of daily practice based on the pillars of knowledge. In the fourth movement, his words express the necessity of basing one's judgments on facts rather than speculation. And in the penultimate movement, he warns the reader to be aware of personal bias, suggesting that the truth may be revealed if one is able to see things from a different point of view.

The third movement, "Ripples," combines two ideas that I was very excited about exploring in this work. First, da Vinci's fascination with water and his understanding that water is the carrier and matrix of life, and second, the music of Italian music theorist and composer Franchino Gaffurio. Gaffurio and da Vinci both lived in Milan, and according to *The New Grove Dictionary of Music and Musicians*, were actually friends. I wove musical phrases from the "Gloria" and "Kyrie" of Gaffurio's *Missa di Carneval* into the fabric of the string parts.

Leonardo da Vinci did not invent the Vitruvian man, but it is without doubt the most recognizable image from all his notebook pages. Vitruvius, the architect, described the human figure as being the principal source of proportion among the classical orders of architecture. The infamous image demonstrates the blend of mathematics and art as well as da Vinci's deep understanding of proportion. In the fifth movement, you will hear the choir sing the different ideal proportions of the human body and see an overlay of his incredibly detailed (and accurate!) sketches of the human form on top of a live model: dancer Stephen Schroeder.

And who could forget da Vinci's famous flying machines? In truth, he invented several gliders in his lifetime, and had a preliminary understanding of aerodynamics, which he called "the science of the winds," centuries ahead of George Cayley (credited with the discovery of aerodynamics in 1809). The little machines come to life in beautiful animations on the screen, and I invented my own little musical machines to accompany them. They whirl and spin in their own time, creating a fantastic soundtrack to the lively imagery in the sixth movement.

Following these inventions, we are guided into the splendor of the natural world, beginning with a gorgeous duet between the clarinet and an animation of da Vinci's sketches of a bird. The small bird against the lush landscapes represents da Vinci's obsession with the interconnectedness of the microcosm and macrocosm. At a fundamental level, da Vinci sought to understand the nature of life, and to him, nature as a whole was alive! His love for nature is captured in his sketches of plants, animals, water, and landscapes, made possible through his finely-sharpened sense of observation, remarkable patience, intense concentration, curiosity, and holistic memory.

"Wisdom is the daughter of experience" is one of the most famous quotes from da Vinci's notebooks. It seemed only fitting that this line end the work, complete with images of the night sky and his beautiful portrait of an old man (rumored to be himself).

This performance of *The Notebooks of Leonardo da Vinci* is the result of four years of research, planning, traveling, networking, composing, and collaborating. Its creation would not have been possible without the impetus and support of the lead commissioners, the Minnesota Chorale, Metropolitan Symphony Orchestra, and the University of Michigan, or the other members of the commissioning consortium. Bringing the imagery of da Vinci's notebooks to the screen was a long and educational process as well, but with the incredible work of my three collaborators, Isaac Gale (filmmaker), Joseph Midthun (animator), and Justin Schell (filmmaker/librarian), da Vinci's handwriting and sketches come to life in an extraordinary way. I have also sourced animations from the beautiful Leonardo museum in Milan, as well as an excerpt from a short film titled *Leonardo*, created by Aerial Contrivance Workshop based in Berkeley, California.

This performance of Jocelyn Hagen's *The Notebooks of Leonardo da Vinci* is made possible by the Benjamin Family Endowment and by the Robert Scholz Endowed Chair, established by Steven Fox '77.

# Biographies

## Soloists

Hailed by the *New York Times* for her “rich tone” and “virtuosic panache,” violinist **Francesca Anderegg** delivers insightful accounts of contemporary and classical music. Since her Carnegie Hall debut performance in 2008, Anderegg has given recitals in venues including Brooklyn's National Sawdust, The Arts Club of Washington, the National Museum of Colombia in Bogotá, and universities and concert halls throughout the world. Her appearances also include concerts with Itzhak Perlman and members of the Perlman Music Program. Ms. Anderegg's albums have been praised for their “stunning virtuosity” (*Fanfare Magazine*), “lustrous tone” (*The Strad Magazine*), and “riveting listening experience” (*Second Inversion*). Ever since Anderegg's New York concerto debut performing Ligeti's violin concerto with the Juilliard Orchestra, she has championed the artistic and emotional expression of contemporary composers. She performed Daniel Schnyder's jazz-influenced *Violin Concerto with Orchestra for the Next Century*, and Pierre Boulez's solo compositions under the direction of the composer at the Lucerne Festival in Switzerland. With composer Reinaldo Moya, Anderegg has created interdisciplinary performances exploring Latin American literature and imagination. In 2019, she performed the world premiere of Moya's violin concerto with conductor Gemma New. Anderegg holds degrees from Harvard University and The Juilliard School, where her teachers included Robert Mann, Ronald Copes, and Naoko Tanaka. Other mentors include Itzhak Perlman and Joseph Silverstein. She is a laureate of the Corpus Christi Competition and winner of fellowships from both the McKnight Foundation and the Leonore Annenberg Fund. An enthusiastic educator and mentor of young musicians, Anderegg is Associate Professor of Violin at St. Olaf College and has taught at Interlochen Center for the Arts. For more information, please visit [www.francescaanderegg.com](http://www.francescaanderegg.com)

**Charles Gray** earned a Bachelor of Music from Wheaton College, an Master of Music from the University of Michigan, and he received a chamber music certificate from the Eastman School of Music, where he pursued additional study on viola. His principal study was with Paul Makanowitzky and Sylvia Rosenberg (violin), with Atar Arad (viola), and with the Cleveland Quartet (chamber music). He has been teaching at St. Olaf since 1986. Gray was the violist of the Casella String Quartet, winner of the 1981 Cleveland Quartet Competition, and the Grand Prize at the 1983 Fischhoff Chamber Music Competition. He has performed as a solo recitalist at the Ravinia Festival in Chicago, soloist at the National ACDA and AGO conventions (multiple times), and as a chamber musician at the Aspen Music Festival and the Steamboat Springs Festival in Colorado. He was a violinist with the Rochester Philharmonic (New York) and the Grand Rapids Symphony (Michigan), concertmaster of the Bloomington Symphony (Minnesota), and 20-year regular viola performer with the Minnesota Orchestra and the Saint Paul Chamber Orchestra. He is employed as conductor of the 40+ member orchestra at St. Andrew's Lutheran Church, Mahtomedi, Minnesota. In recent years, he has been featured as a violin and viola soloist on many occasions with the St. Olaf Choir, St. Olaf Cantorei, and the St. Olaf Orchestra. He has been honored as “Minnesota Master String Teacher of the Year” by the American String Teachers Association.

## Composers

**Jocelyn Hagen** composes music that has been described as “simply magical” (*Fanfare Magazine*) and “dramatic and deeply moving” (*Star Tribune*, Minneapolis/St. Paul). Her first forays into composition were via songwriting, and this is very evident in her work. The majority of her compositional output is for the voice: solo, chamber, and choral. Her dance opera collaboration with choreographer Penelope Freeh, titled *Test Pilot*, received the 2017 American Prize in the musical theater/opera division as well as a Sage Award for “Outstanding Design.” *Test Pilot* has been described as “a *tour de force* of originality,” and “a special addition to the repertoire, worthy of being seen many places and many times.” Her melodic music is rhythmically driven, texturally complex, and has recently become more experimental in nature. In 2013, she released an EP entitled “*MASHUP*,” in which she performs Debussy's “Doctor Gradus Ad Parnassum” while singing Ed Sheeran's “The A Team.” Jocelyn is also one half of the band “Nation,” an *a cappella* duo with composer/performer Timothy C. Takach, and they perform and clinic choirs all around the world. She releases new recordings, music videos, and sheet music on a monthly basis through Patreon, a subscription-based crowd-funding website. Join her network of supporters at [patreon.com](http://patreon.com), follow her on Facebook, Instagram, and Twitter (JocelynHagenMus), and find her music on Spotify, iTunes, and Apple Music. Jocelyn is a proud recipient of two McKnight Fellowships (2010 & 2014), and her commissioners include Conspirare, The Minnesota Orchestra, the Minnesota Opera, the American Choral Directors Associations of Minnesota, Georgia, Connecticut and Texas, the North Dakota Music Teacher's Association, Cantus, the Boston Brass, the Metropolitan Symphony Orchestra, and The Houston Chamber Choir, among many others. She is currently an artist-in-residence at North Dakota State University and regularly composes for their ensembles. For 10 years she was a composer-in-residence for the professional choir she also sang in: The Singers, under the direction of Matthew Culloton. Her work is independently published through JH Music, as well as Graphite Publishing, G. Schirmer, Santa Barbara Music Publishing, Fred Bock Music Publishing, and Boosey and Hawkes.

**Jessie Montgomery** is an acclaimed composer, violinist, and educator. She is the recipient of the Leonard Bernstein Award from the ASCAP Foundation, the Sphinx Medal of Excellence, and her works are performed frequently around the world by leading musicians and ensembles. Her music interweaves classical music with elements of vernacular music, improvisation, poetry, and social consciousness, making her an acute interpreter of 21st century American sound and experience. Her profoundly felt works have been described as “turbulent, wildly colorful and exploding with life” (*The Washington Post*). Jessie was born and raised in Manhattan’s Lower East Side in the 1980s during a time when the neighborhood was at a major turning point in its history. Artists gravitated to the hotbed of artistic experimentation and community development. Her parents — her father a musician, her mother a theater artist and storyteller — were engaged in the activities of the neighborhood and regularly brought Jessie to rallies, performances, and parties where neighbors, activists, and artists gathered to celebrate and support the movements of the time. It is from this unique experience that Jessie has created a life that merges composing, performance, education, and advocacy. Her growing body of work includes solo, chamber, vocal, and orchestral works. Some recent highlights include *Shift, Change, Turn* (2019) commissioned by the Orpheus Chamber Orchestra and the Saint Paul Chamber Orchestra, *Coincident Dances* (2018) for the Chicago Sinfonietta, *Caught by the Wind* (2016) for the Albany Symphony and the American Music Festival, and *Banner* (2014) — written to mark the 200th anniversary of *The Star-Spangled Banner* — for The Sphinx Organization and the Joyce Foundation. Since 1999, Jessie has been affiliated with The Sphinx Organization, which supports young African-American and Latinx string players and has served as composer-in-residence for the Sphinx Virtuosi, the Organization’s flagship professional touring ensemble. She was a two-time laureate of the annual Sphinx Competition and was awarded their highest honor, the Sphinx Medal of Excellence. She has received additional grants and awards from the ASCAP Foundation, Chamber Music America, American Composers Orchestra, the Joyce Foundation, and the Sorel Organization. The New York Philharmonic has selected Jessie as one of the featured composers for their *Project 19*, which marks the centennial of the ratification of the 19th Amendment, granting equal voting rights in the United States to women. Other forthcoming works include a nonet inspired by the Great Migration, told from the perspective of Montgomery’s great-grandfather William McCauley and to be performed by Imani Winds and the Catalyst Quartet; a cello concerto for Thomas Mesa jointly commissioned by Carnegie Hall, New World Symphony, and The Sphinx Organization; a new orchestral work for the National Symphony Orchestra; a viola concerto, *L.E.S. Characters*, for Masumi per Rostad commissioned by the Grant Park Music Festival, City Music Cleveland, Interlochen Center for the Arts, the Orlando Philharmonic, and the Los Angeles Chamber Orchestra; a new arrangement of a song cycle, *Five Freedom Songs*, written for Soprano Julia Bullock, and a site-specific collaboration with Bard SummerScape Festival and Pam Tanowitz Dance, *I was waiting for the echo of a better day*, with choreography by Pam Tanowitz and music by Jessie Montgomery and Big Dog Little Dog. Jessie began her violin studies at the Third Street Music School Settlement, one of the oldest community organizations in the country. A founding member of PUBLIQuartet and a former member of the Catalyst Quartet, she continues to maintain an active performance career as a violinist appearing regularly with her own ensembles, as well as with the Silkroad Ensemble and Sphinx Virtuosi. Jessie’s teachers and mentors include Sally Thomas, Ann Setzer, Alice Kanack, Joan Tower, Derek Bermel, Mark Suozzo, Ira Newborn, and Laura Kaminsky. She holds degrees from the Juilliard School and New York University and is currently a Graduate Fellow in Music Composition at Princeton University. She is a professor of violin and composition at The New School. In May 2021, she will begin her appointment as the Mead Composer-in-Residence with the Chicago Symphony Orchestra.

Composer **Matthew Peterson** has made his mark as a unique new voice in the world of music: “truly beautiful” (*The Washington Post*), “startlingly immediate” (*Wall Street Journal*), “darkly brilliant” (*Classical Review*), and “gritty, colorful, often profane and clearly true-to-life” (*Opera News*). He is a composer who moves dynamically between socially-relevant contemporary operas, vast orchestral works celebrating a great and powerful nature, playful and virtuosic solos, and shimmering sacred choral works. A musical adventurer of great breadth and sensitivity, Matthew Peterson composes bravely. Here is seriousness, humor, power, tenderness, willfulness — the grand and sublime as well as the fragile and delicate. His music has been commissioned and performed around the world by leading ensembles including the Minnesota Orchestra, Swedish Radio Choir, Washington National Opera at the Kennedy Center, The St. Olaf Orchestra, The St. Olaf Choir, Gothenburg Symphony Orchestra, Stockholm Saxophone Quartet, and the Swedish Radio Choir. Peterson’s numerous awards include the Sven-David Sandström Award for Choral Composition, ASCAP Nissim Prize for best orchestral work, grand prize in the Uppsala Composer Competition, and the Fort Worth Frontiers award for new opera. He has received grants and funding from Fulbright, STIM, ASCAP, Längmanska Kulturfond, Kulturrådet (the Swedish Arts Council), Konstnärsnämnden (the Swedish Arts Grants Committee), the Wallenberg Foundation, Helge Ax:son Johnson Foundation, Svensk Musik, and the Swedish Society of Composers (FST). His choral, chamber, and solo music has been featured on international festivals including Svensk Musikvår, Lund Choral Festival, and Sound of Stockholm (Sweden), Karuizawa International Choral Festival (Japan), Boston Ahts (USA), and Purpur (South Africa). Peterson’s choral works are published by Gehrman and Hinshaw, and his remaining works are available from Svensk



Musik/Swedish Music Information Center. Peterson holds degrees from the Gotland School of Music Composition (artist diploma), Indiana University School of Music (Master of Music) and St. Olaf College (Bachelor of Music), where his teachers included Sven-David Sandström and Mary Ellen Childs. Currently head instructor of music composition at Lilla Akademien, Matthew has also served on the faculty of the Gotland School of Music Composition (Visby, Sweden) and as an Associate Instructor in music composition at the Indiana University Jacobs School of Music. Matthew is an avid outdoorsman and lives in Dalarna, Sweden.

## Collaborators

**Isaac Gale** is a filmmaker and musician from Minneapolis. He has directed over 100 music videos and numerous documentary and experimental short films. His first documentary short film, *Sweet Crude Man Camp*, screened at film festivals around the world, winning several awards including Best Documentary Short at Edindocs and Indie Memphis. He was a 2016/17 McKnight Media Artist Fellow.

**Joseph Midthun** was born in a small mining town in central Minnesota. He attended the Perpich Center for Arts Education and Columbia College in Chicago. His work has been featured in *Rolling Stone*, [io9.com](http://io9.com), and [BloodyDisgusting.com](http://BloodyDisgusting.com). Joe is also the author and co-creator of World Book Encyclopedia's best-selling educational series: *The Building Blocks of Science and Mathematics*.

**Justin Schell** is a librarian, filmmaker, audio producer, and visual artist based in Ypsilanti, Michigan. He is currently the Director for the Shapiro Design Lab at the University of Michigan Library, where he facilitates a variety of projects on citizen science, accessibility, and digital preservation. His films include *Travel in Spirals*, co-directed with the Hmong hip-hop MC and spoken word artist Tou SaiKo Lee, which tells the story of Lee's journey back to Thailand in 2009, the place he was born nearly 30 years after he left, and *We Rock Long Distance*, which weaves together the sounds and stories of three Minnesota hip-hop artists as they journey home to Ghana, Puerto Rico, and Thailand to create unique and unexpected collaborations across generation and geography. In addition to his video work, he produces *Warm Regards*, a podcast highlighting important conversations on climate change. He has previously collaborated with Jocelyn Hagen (and Penelope Freeh) producing visuals and animation for the dance opera *Test Pilot*, and is the founder of the Minnesota Hip-Hop Collection at the University of Minnesota Libraries.

The video for this performance of Jocelyn Hagen's work is being driven by new software technology called Musèik (Mew-SAY-ik). The software was developed by Eden Prairie-based Ion Concert Media and is the world's first digital sync solution that allows the musicians complete tempo freedom in their performance. A Musèik operator will sit on stage with the orchestra and will use an iPad to "play" the digital media exactly as if it were a musical instrument, reading a score displayed in the software interface and following the conductor in real time. Musèik has been in the market since 2014, driving digital media for big ensembles including the Minnesota Orchestra, the Rochester Philharmonic Orchestra, and the Pacific Symphony, as well as dozens of high school and college ensembles across the country. For more information please visit [www.IonConcertMedia.com](http://www.IonConcertMedia.com).

# ST. OLAF ORCHESTRA

## STEVEN AMUNDSON, CONDUCTOR

### VIOLIN I

† Grace Alexander, *Santa Monica, Calif.*  
Renée Audette, *Baltimore, Md.*  
Owen Cromwell, *Moon Township, Pa.*  
Nathaniel Johnson, *Madison, Wis.*  
Addie Jo Lambrecht, *Neenah, Wis.*  
Maria Landherr, *Lake Elmo, Minn.*  
Rebecca Lyford, *Laramie, Wyo.*  
Holly Petersen, *Holland, Mich.*  
Elyssa Post, *Lincoln, Neb.*  
• Eli Schrubbe, *Andover, Minn.*  
†† Kalli Sobania, *Little Falls, Minn.*  
Veronica White, *Dallas, Texas*  
Kira Zielinski, *Villa Park, Ill.*  
Claire Hughes, *Arnold, Md.*

### VIOLIN II

Erica Anderson, *Duluth, Minn.*  
Ashtyn Bollinger, *Tucson, Ariz.*  
Gabrielle Buck, *Leawood, Kan.*  
Rachel Christensen, *Mount Pleasant, Wis.*  
• Max Clifford, *Golden Valley, Minn.*  
\*\* Emma Dougherty, *Alma, Mich.*  
Eli Hooker Reese, *Mound, Minn.*  
Caleb Kaestner, *Salem, Ore.*  
Helen Knaack, *Spokane, Wash.*  
Brockdon Lawhead, *Austin, Minn.*  
Ann Li, *Olympia, Wash.*  
Lecheng (Joshua) Lyu, *Kulangsu Island, China*  
Emma Rosen, *Carson City, Nev.*  
Sophia Singleton, *Houston, Texas*

### VIOLA

Ella Cereghino, *Olympia, Wash.*  
\* Louis Dhoore, *Boise, Idaho*  
Jacob Gesell, *Minneapolis, Minn.*  
• Benjamin Homan, *Wauakee, Wis.*  
\*\* Alex Long, *Worthington, Ohio*  
\* Shaelyn Muldowney, *Eden Prairie, Minn.*  
Grace Otos, *Tualatin, Ore.*  
+ Sam Rehorst, *Colorado Springs, Colo.*  
Hayden Reid, *Spokane, Wash.*  
Lucas Sanner, *Rochester, Minn.*  
Ian Snider, *St. Paul, Minn.*

### CELLO

Tienna Brusett, *Portland, Ore.*  
\*\* Meleah Chang, *Iowa City, Iowa*  
Hayley Currin, *Colorado Springs, Colo.*  
Abigail Hilsman, *Holland, Mich.*  
Isabel Johnson, *Plymouth, Minn.*  
Mason Leidner, *Norman, Okla.*  
Sydney Monge, *Minnetonka, Minn.*  
Zellie Owen, *Pasadena, Calif.*  
Henry Paton, *Superior, Wis.*  
\* Amelia Podolny, *St. Paul, Minn.*  
Ariana Raduege, *Bellingham, Wash.*  
Alice Ryan, *St. Paul, Minn.*  
John Sellars, *Mequon, Wis.*

### BASS

\*\*♦ Grayson Broesch, *Omaha, Neb.*  
Emily Dresbach, *Lincoln, Neb.*  
\*\* Beatrice Hammel, *East Grand Rapids, Mich.*  
Davis Moore, *Worthington, Minn.*  
Henry Specker, *Los Altos, Calif.*

### FLUTE

= Carter Allen, *Sullivan, Wis.*  
\*\* Greta Hallberg, *Minneapolis, Minn.*  
Emmie Head, *Sammamish, Wash.*

### OBOE

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

### CLARINET

Emma Byrd, *Carbondale, Ill.*  
# Liam McBride, *Leeds, Mass.*  
\*\* Elijah Schouten, *Rochester, Minn.*

### BASSOON

\*\* Duncan Henry, *Savage, Minn.*  
Sydney Krane, *Xenia, Ohio*

### HORN

Mofan Dai, *Beijing, China*  
\*\*+ Katya Jarmulowicz, *St. Anthony, Minn.*  
\*\* Siena Olson, *Elmhurst, Ill.*  
Kathryn Ristuben, *Mercer Island, Wash.*  
Molly Schuster, *Batavia, Ill.*  
Michelle Soltis, *Brentwood, Tenn.*

### TRUMPET

Eric Holdhusen, *Whitefish, Mont.*  
Sam Ivory, *Grand Rapids, Mich.*  
\*\* Nathan Lyle, *Shakopee, Minn.*  
Luke Sargent, *San Diego, Calif.*

### TROMBONE

Natalie Dimundo, *Santa Monica, Calif.*  
\*\* Christopher Schulte, *Plymouth, Minn.*

### BASS TROMBONE

Joseph Mahin, *Plymouth, Minn.*

### TUBA

Greta Van Loon, *Rochester, Minn.*

### PERCUSSION

Daniel Barry, *Deerfield, Ill.*  
Joshua Cameron, *Wyoming, Minn.*  
\*\*^ Megan Hoffhines, *Wilmette, Ill.*  
Jack Schabert, *St. Paul, Minn.*  
Sarah Uttormark, *Plymouth, Minn.*

### HARP

~ Nikki Christopher

### PIANO/CELESTA

Hermoine Yim, *Hong Kong SAR*

### MUSÈIK OPERATOR

~ Ethan Johnson '18

†† CONCERTMASTER

† ASSISTANT CONCERTMASTER

\*\* PRINCIPAL/CO-PRINCIPAL

\* ASSISTANT PRINCIPAL

• OFFICER

◆ MANAGER

^ PERCUSSION MANAGER

+ LIBRARIAN

# BASS CLARINET

◇ ENGLISH HORN

= PICCOLO

~ HIRED FOR THIS PERFORMANCE

# ST. OLAF CHOIR

## ANTON ARMSTRONG, CONDUCTOR

### SOPRANO I

Emma Auby, *Monona, Wis.*  
\*Elsa Buck, *Rosemount, Minn.*  
Maren Hrivnak, *Madison, Miss.*  
Kayli Keim, *Millersburg, Ohio*  
• Shae Lime, *Treasure Island, Fla.*  
Veronica McClennen, *Atlanta, Ga.*  
Ileana Sanchez, *St. Paul, Minn.*  
Meggie Snyder, *Spring Lake, Mich.*  
Meredith Wallace, *New York, N.Y.*

### SOPRANO II

India Bock, *Seattle, Wash.*  
Abigail Davis, *Cordova, Tenn.*  
Taylor Dirks, *Dekalb, Ill.*  
Abigail Engbrecht, *Faribault, Minn.*  
Caroline Flaten, *Prior Lake, Minn.*  
Olivia Inberg, *Magnolia, Texas*  
Emma May, *Minneapolis, Minn.*  
• Paige Romero, *Frisco, Texas*  
Lily Scott, *Elgin, Okla.*

### ALTO I

Laura Albrecht, *San Jose, Calif.*  
Emmy Erickson, *Woodbury, Minn.*  
Josie Lynn, *Mechanicsville, Va.*  
Hannah Paulson, *Woodstock, Ill.*  
Daaé Ransom, *Chicopee, Mass.*  
Sarah Shapiro, *Wilmette, Ill.*  
Emma Silvestri, *Lawrence, Kan.*  
\*Maddie Smoot, *Longmont, Colo.*  
Joanna Thuesen, *Indianapolis, Ind.*  
Sophie Vogel, *Stillwater, Minn.*

### ALTO II

Synneva Bratland, *Northfield, Minn.*  
Maria Coughlan, *St. Paul, Minn.*  
Jessica Horst, *Excelsior, Minn.*  
Alexis Johnston, *Wheaton, Ill.*  
Audrey Lane-Getaz, *Northfield, Minn.*  
Ashlyn May, *Anza, Calif.*  
Mila New, *Eagan, Minn.*  
Hannah Pahs, *Northfield, Minn.*  
• Courtney Talken, *Pleasant Hill, Mo.*

### TENOR I

Julian Colville, *Ipswich, Mass.*  
• Logan Combs, *Haysville, Kan.*  
Logan Cyr, *Minneapolis, Minn.*  
Kyle Dacon, *Garland, Texas*  
William Fecko, *State College, Pa.*  
Cullen Hauck, *Northfield, Minn.*  
Mark Jesmer, *Dekalb, Ill.*  
Noah Smith, *Glasgow, Ky.*

### TENOR II

\*Mason DeGrazia, *Iowa City, Iowa*  
Alexander Famous, *Princeton, N.J.*  
Caleb Griffiths, *Minneapolis, Minn.*  
Aidan Kocur, *Fort Worth, Texas*  
Aaron Looney, *Bridgewater, Va.*  
Jake Olson, *Lake Elmo, Minn.*  
• Samuel Rivera, *Windsor, Conn.*  
Richie Spahn, *Dekalb, Ill.*  
Blake Wieseler, *Yankton, S.D.*

### BASS I

James Faulkner, *Edgewood, K.Y.*  
Nicholas Hinson, *Tampa, Fla.*  
Ethan Jones, *Alna, Maine*  
Christopher Kopits, *Pennington, N.J.*  
Seng Lor, *St. Paul, Minn.*  
Chris Martin, *Berkeley, Calif.*  
William McIntyre, *Faribault, Minn.*  
Austin Meyer, *Sioux Falls, S.D.*  
\*• Eugene Sandel, *Browns Mills, N.J.*

### BASS II

Jayden Browne, *Lancaster, Pa.*  
Peter Hoffman, *Walla Walla, Wash.*  
Elijah Leer, *Northfield, Minn.*  
David McGowan, *Nichols, Iowa*  
Cees Postema, *Fargo, N.D.*  
Noah Root, *Burnsville, Minn.*  
Jack Slavik, *Andover, Minn.*  
Evan Strong, *Fairfax, Va.*  
Aedan Thornton, *Maple Grove, Minn.*  
Nicholas Van Loh, *Duluth, Minn.*

\* SECTION LEADER

• OFFICERS AND MANAGERS

### 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*  
Kiernan Bartlett '21, *arts management intern for production & concert management*  
Ella Harpstead '20, *arts management intern for marketing & touring*

### FINE ARTS ADMISSIONS

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

### DEPARTMENT OF MUSIC

Kathryn Ananda-Owens, *department chair*  
David Carter, *department vice-chair*  
Barb Barth, *academic administrative assistant – music*  
Lisa McDermott, *academic administrative assistant – music*  
Jason Bystrom, *instrument coordinator*

### BROADCAST/MEDIA SERVICES

Jeffrey O'Donnell '02, *director of broadcast/media services*  
Joshua Wyatt '05, *associate director of broadcast/media services*  
Sean Tonko, *technical media specialist*  
Rebecca Beam '18, *production specialist*