
TRUE WITNESS: A Civil Rights Cantata

by Jodi Goble

ST. OLAF CANTOREI | JAMES E. BOBB, *CONDUCTOR*
MANITOU SINGERS | THEREES TKACH HIBBARD, *CONDUCTOR*
Coraine Tate '13, *soprano*; Emery Stephens, *baritone*;
April Ryun Kim '11, *piano*; Andrew Jacob '18, *organ*



FRIDAY, MARCH 18, 2022 | 7:00 P.M.
AUGUSTANA LUTHERAN CHURCH, WEST ST. PAUL

SUNDAY, MARCH 20, 2022 | 3:30 P.M.
BOE MEMORIAL CHAPEL

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PROGRAM

Introducing *True Witness: A Civil Rights Cantata*

Community Conversation

True Witness: A Civil Rights Cantata

Jodi Goble (b. 1974)

Coraine Tate '13, *soprano*; Emery Stephens, *baritone*
St. Olaf Cantorei | James E. Bobb, *conductor*
Manitou Singers | Therees Tkach Hibbard, *conductor*
April Ryun Kim '11, *piano*; Andrew Jacob '18, *organ*

Texts drawn from African American women poets and civil rights activists from 1863 to present day

I. PROCLAMATION

SOPRANO

The cause of freedom is not the cause of a race or a sect, a party or a class — it is the cause of humankind, the very birthright of humanity.

COMBINED CHOIRS

It is the cause of humankind, the very birthright of humanity.

SSA CHOIR

My country, oh, when wilt thou triumph
Over slavery, that terrible sin?

BARITONE

By virtue of the power vested in me ... I do order and declare that all persons held as slaves ... are, and henceforward shall be free.

SSA CHOIR

Till freed from this curse, thou canst never
Hope blessings from heaven to win.

BARITONE

And that the Executive government of the United States, including the military and naval authorities thereof, will recognize and maintain the freedom of said persons.

COMBINED CHOIRS

Oh, when shall each child of our Father,
Whatever his nation or hue,
Be protected throughout thy dominions?

BARITONE

... And upon this act, sincerely believed to be an act of justice, warranted by the Constitution ...
I invoke the considerate judgment of mankind, and the gracious favor of Almighty God.

SOPRANO

The cause of freedom ... is the cause of humankind ...

— *Text drawn from Anna Julia Cooper's A Voice from the South; Charlotte Forten's Parody on "Red, White and Blue," verse 1; and from the Emancipation Proclamation by Abraham Lincoln*

II. CHORALE

SATB CHOIR

And let us remember Old Underground
With all her passengers northward bound,
The train that ran till it ceased to pay,

With all her dividends given away ...
As Israel through the Red Sea trod,
Led by the mighty hand of God,
They passed to freedom through a flood
Whose every wave and surge was blood.
And slavery, with its crime and shame
Went down in wrath and blood and flame. ...

Oh, people chastened in the fire,
To nobler, grander things aspire.

— *Text drawn from Frances Ellen Watkins Harper's "Then and Now"*

III. OBJECTION

SSA CHOIR

I have had children and yet never owned one ...
I want to know what has become of the love I ought
to have for my children?
I did have love for them, but what has become of it? ...
I have had two husbands but I never possessed one of
my own.
I have had five children and never could take one of
them up
and say, "My child" ... unless it was when no one could
see me ...

*— Text drawn from Sojourner Truth's "On The
Injustice of Slavery"*

IV. AFFIRMATION

SATB CHOIR

Has not God given to all his children the same
rights? ...
Who made your skin white — was it not God?
And who made my skin black — was it not the same
God? ...
Children, learn to love.

*— Text drawn from Sojourner Truth's "On The
Injustice of Slavery" and "On Race Relations"*

V. ENTREATY

SOPRANO

Dear President Roosevelt, I am writing to you and
sending some letters concerning the death of my son,
who was killed and sunk in the river three miles south
of Pickens on the Madison side.

SATB CHOIR

Dear Madam, This Department is in receipt, by
reference from the President, of your letter,
concerning the alleged unlawful killing of your son...

SOPRANO

His body was searched for and was found on the 4th
of March with a block of iron fastened to him.

SATB CHOIR

You apparently desire to bring action against the
person or persons responsible.

SOPRANO

I have true witnesses. They were in the same house he
was killed that night.

SATB CHOIR

You are advised that such civil actions must be
handled by private counsel.

SOPRANO/SSA CHOIR

I am a poor woman. They take us as slaves in the
South. I have tried every way to have a trial, but no
lawyer will accept the case, because a white man killed
an innocent man about a colored woman.

Is that the law in Mississippi? The Governor Paul
Johnson would not hear me. But if the Lord be my
helper I mean to send this statement to you, and all
my true witnesses, hoping that you will make
Pickens pay something for my son's body.

SATB CHOIR

It does not appear that the criminal jurisdiction of
this Department can be invoked, since the matter of
which you complain is within the exclusive
jurisdiction of the State of Mississippi.

SOPRANO

My name is Jane Heggard. My son was murdered. His
name was Willie Jack Heggard.

SATB CHOIR

The materials transmitted with your letter ... are
herewith returned.

*— Text drawn from correspondence between Jane
Heggard and the United States Attorney office,
1939-1941*

VI. LAMENT

SSA CHOIR

Sometimes I feel like a motherless child
Sometimes I feel like a motherless child
Sometimes I feel like a motherless child
A long way from home

BARITONE

I am a poor pilgrim of sorrow
I'm tossed in this wide world alone
No hope have I for tomorrow
I'm starting to make heaven my home

BARITONE/SATB CHOIR

Sometimes I am tossed and driven, Lord
Sometimes I don't know where to roam
I've heard of a city called heaven
I'm starting to make heaven my home

SSA CHOIR

Sometimes I feel like I'm almost gone
Sometimes I feel like I'm almost gone
Sometimes I feel like I'm almost gone
A long way from home

BARITONE

My mother has reached that pure glory
My father's still walking in sin
My brother and sister won't know me
Because I am trying to get in

BARITONE/SATB CHOIR

Sometimes I am tossed and driven, Lord
Sometimes I don't know where to roam
I've heard of a city called heaven
I'm starting to make heaven my home

BARITONE

I've heard of a city called heaven
I'm starting to make heaven my home

— Text drawn from African American spiritual
"Sometime I Feel Like a Motherless Child"

VII. RECITATIVE and MEMORIAL

SOPRANO

And I recall the morning that the verdict came in, and
we had been told it would probably be the first of
the week, probably be Monday, so just take it easy.
That morning the phone rang:

SATB CHOIR

"You've got to get here NOW. The jury's in."

SOPRANO/SATB CHOIR

And we rushed over there, oh God, and people were
coming in from the streets ... and the courtroom
was filling up.

SOPRANO

And the judge asked if they had reached a verdict, and
they said

SATB CHOIR

Yes

SOPRANO

And he looked at the paper, and the verdict was read:

SATB CHOIR

Guilty

SOPRANO

I've never had that feeling in my life.

SSA CHOIR

If thou, O Columbia, my country,
Were truly the home of the free,
How gladly the hearts of thy children
Would offer their homage to thee!

SOPRANO

The cause of freedom ... is the cause of humankind ...

SSA CHOIR

Dorothy Malcolm, 1946; Mae Dorsey, 1946; Harriet
Moore, 1951; We remember, we remember

SATB CHOIR

Oh, just a rose perhaps
Or even a handful of wild honeysuckle
Or Star of Bethlehem and sweet alyssum
Which says you remember kindly.

SSA CHOIR

Bessie McDopwell, 1956; Salma Trigg, 1965; Mattie
Green, 1965; We remember, we remember

SATB CHOIR

For this I shall thank you.
And more for the courage and strength you gave in
the Struggle we call Life.

SSA CHOIR

Adlena Hamlett, 1966; Carrie Brumfield, 1967; We
remember, we remember
Maybelle Mahone, 1956; Ann Thomas, 1969; We
remember, we remember

COMBINED CHOIRS

For this I shall thank you.
By the touch of your shoulder to shoulder
And the understanding glance of your eye
And the hearty pull together of a sympathetic heart.
Priceless and undying these as God's gracious bounty.
And I shall thank you, wherever I am.

— Text drawn from Myrlie Evers-Williams's video
interview (used by permission); Charlotte Forten's
Parody on "Red, White and Blue," verse 2; list of
names of female victims of unresolved racial violence
from Northeastern University School of Law's Civil
Rights and Restorative Justice Project; Anna Julia
Cooper's, A Voice from the South and "No Flowers
Please"

PROGRAM NOTES

True Witness: A Civil Rights Cantata

Jodi Goble (b. 1974)

Composed by Jodi Goble, *True Witness* was originally conceived by Professor Anne Harley and commissioned by Scripps College in 2013 to commemorate the 150th anniversary of the signing of the Emancipation Proclamation and the 50th anniversary of the assassination of Medgar Evers.

Professor Anne Harley writes:

The vision for *True Witness* germinated in collaboration with the Northeastern University School of Law's Civil Rights and Restorative Justice Project, in conjunction with its director, Judge Margaret Burnham. The growth of the project involved the contributions of many scholars, activists, students, and artists at Scripps College, the American Antiquarian Society, and elsewhere. The guiding impulse to create *True Witness* was also deeply motivated by my experiences, as a foreigner, of teaching material about the African American civil rights struggle for the first time in Scripps's Core Program in 2010 and 2011, as one of the Core I faculty. It became apparent to me that even for many Americans, knowledge of civil rights is limited to a few iconic figures, and that the heroic accomplishments of African American women remain, for the most part, untold. Therefore, although the de facto goal of any composition is to create a compelling musical experience, I hope that *True Witness* will operate on many other levels: educational, commemorative, valorizing, and memorializing...

In convening a forum for civic discourse through the music rehearsal and performance process, it is my hope that *True Witness* will focus our attention on the history of civil rights in the U.S. and also spur self-examination of a struggle that is still very much with us today.

Notes on the Cantata and Texts

“The cause of freedom is not the cause of a race or a sect, a party or a class — it is the cause of human kind, the very birthright of humanity.”

True Witness begins and ends with this compelling extract from Anna Julia Cooper's *A Voice From the South* (1892), from the chapter “Woman versus the Indian.” Although Cooper's seminal work is probably unknown to many Americans, this phrase also appears on pages 26–27 of the current U.S. passport. Cooper's chapter deftly censured the white supremacist appeals that she heard in the American women's movement, and connected racial and sexual politics, placing African American women at the heart of both civil rights struggles.

The first movement then turns from Cooper's lines to Charlotte Forten's “Parody on ‘Red, White and Blue’” composed in 1857. Couplets from Forten's poem, combined with Cooper's aphorism, together frame the overall structure of *True Witness*, opening and closing the entire cantata. Forten composed the parody as an alternative text (or contrafactum) to be sung to the popular nationalist tune, “Columbia, Gem of the Ocean.” For several years following the Dred Scott decision (1857), the protesting abolitionists in Boston sang her poem in Faneuil Hall as part of their activist gatherings. Since “Columbia, Gem of the Ocean” is itself a parody of “Britannia, Pride of the Ocean,” Forten's ingenious second revision cleverly aligned dissident abolitionist goals with the American revolutionary patriotism expressed in the first parody. In the same gesture, Forten challenged the fraudulent claims of freedom invoked in “Columbia, Gem of the Ocean,” replacing them with her conditional entreaties: “If thou, O Columbia, my country/Wert truly the home of the free...” Goble has included the popular tune itself in the first and last movements, in a further musical parody.

In the first movement, Forten and Cooper's texts are juxtaposed with the baritone soloist's delivery of lines drawn from Lincoln's Emancipation Proclamation (1863). Although the Proclamation marked a hopeful moment in the civil rights struggle, it abolished slavery only in certain states. Both Martin Luther King and President Johnson considered the freedom instituted by the Proclamation a promise yet to be fulfilled, even 100 years later.

In the second movement, Frances Watkins Harper's activist poem “Then and Now” (1894) invokes a biblical parallel between the Red Sea, through which the Israelites escaped Egyptian slavery to freedom in a promised land, and the Underground Railroad, which helped African Americans reach freedom in the Northern States and Canada. Goble gave the biblically-inflected text a chorale-like setting to both honor the religious theme, and to communicate the text as clearly as possible.

The third and fourth movements present images of motherhood and children in excerpts from Sojourner Truth's speeches: "On the Injustice of Slavery" (1856) and "On Race Relations" (1863). In her first speech, she describes, as a mother, the deeply personal and searingly painful forced separation between herself, her husband, and their children, which was commonplace during slavery. The text of her second speech makes a universal appeal based in spirituality, expanding the term "children" to include the speaker herself, and all people, regardless of race.

The fifth movement continues to build on the theme of motherhood, this time setting two letters that were provided by the founder and director of the Civil Rights and Restorative Justice Project, Professor Margaret Burnham. The first letter, handwritten with great care in 1939, is from Jane Heggard of Pickens, Mississippi. The title of the cantata is drawn from her text. In her letter, Heggard bears "true witness" to the lynching of her son and demands justice from President Roosevelt. No one, including the state governor, would consider bringing a trial against the white perpetrator since, as Heggard put it, "they take us for slaves in the South." The typewritten response from the United States Attorney General's Office, refusing to take action, is a chilling example of how injustice can take shelter in administrative bureaucracy.

The sixth movement enlarges upon the theme of broken mother-child bonds in a setting of the African American spiritual "Sometimes I Feel Like a Motherless Child" for male solo and children's choir. In Goble's setting, the bass-baritone solo contrasts with the treble voices of the children's choir in the description of the spiritual journey taken by the soul in preparation for death.

The final movement honors Myrlie Evers-Williams and her tireless work, over more than three decades and in three trials, to bring her husband Medgar Evers's assassin to justice. Finally, on February 5, 1994, the courts delivered a guilty verdict, bringing the murderer to delayed justice. Her description of her experiences that day was transcribed from a video interview, and selections are excerpted for this movement with her kind permission. The soprano soloist delivers Evers's words, while a mixed-voice choir intones the responses of the jury in homophonic syllabic recitative.

Finally, in the closing movement, Goble creates a musical memorial for African American women activists who were killed by racial violence, setting their names and years of their deaths for the combined voices of the women's chamber choir. The names of these women, accompanied by parts of their heroic stories, are available on the websites of the Civil Rights and Restorative Justice Project and the Southern Poverty Law Center. It is Goble's intention that when *True Witness* is performed for memorial purposes, local communities should be encouraged to substitute some of those listed in this movement with the names of those they specifically wish to commemorate, giving the performance a more powerful healing action in each locality. The memorial is accompanied by part of the poem "No Flowers, Please" by Anna Julia Cooper, which she composed while contemplating her funeral at age 82. Cooper went on to live another 26 years.

— Notes by Anne Harley, Associate Professor of Music, Scripps College

**All donations collected at these concerts will be directed
to the Medgar and Myrlie Evers Institute. www.eversinstitute.org**



BIOGRAPHIES

CORAINE TATE placed as semi-finalist in the National Federation of Music Clubs Young Artist Program in 2021. She was also selected as a finalist in the 2020 ArtSmart Voice Competition. She appeared as one of 10 singers in Carnegie Hall's Songstudio Young Artist Program under the direction of Renée Fleming. Coraine performed the role of Rusalka with the Toronto Summer Opera Workshop and participated in the Art Song Festival at the Cleveland Institute of Music. She was also recognized as a semi-finalist in the 2019 Orpheus Competition. Her numerous concert appearances include The Conservatory Project Recital Series at the John F. Kennedy Center, the Oregon Bach Festival, and Songfest at the Colburn School. She has participated in masterclasses with Craig Terry, Ana Maria Martinez, Roger Vignoles, Warren Jones, Dawn Upshaw, Martin Katz, and Nico Muhly.

EMERY STEPHENS Emery Stephens, baritone, joined the music faculty at St. Olaf College in 2019, where he teaches voice performance studies. Praised by the *Boston Phoenix* for his singing "with ringing suavity and articulate intelligence," he enjoys performing diverse vocal repertoire, from traditional to contemporary. A versatile and charismatic singer, Dr. Stephens has collaborated with the Boston Art Song Society, Abridged Opera of Ontario, Wilmington Symphony, Carolina Ballet with members of the North Carolina Symphony, Arbor Opera Theater, Michigan Philharmonic, Ann Arbor Symphony, Boston Lyric Opera/Opera New England, Michigan Opera Theatre's Community Education Programs, and the Detroit Jazz Festival in a revival of Dave Brubeck's *The Gates of Justice* with renowned jazz pianist Jason Moran and his trio, The Bandwagon. He has performed works by contemporary American composers, such as *True Witness: A Civil Rights Cantata* by Jodi Goble; *The Passion of John Brown* by Jesse Ayers and *Paddle to the Sea* by Andre Meyers with the Michigan Philharmonic; *JFK: The Voice of Peace* by Dan Welcher with the Handel and Haydn Society, and jazz-inspired *Sweet Music in Harlem* by Andy Kirschner, based on a children's book, commissioned by the Ann Arbor Symphony. The *Boston Globe* wrote, "As Mel in Michael Tippett's opera, *The Knot Garden*, Stephens disappeared entirely into his character." As a singing actor, he has worked with innovative stage directors — Simon Target, Elkhanah Pulitzer, Dorothy Danner, Kay Walker Castaldo, Will Graham, and noted choreographer Bill T. Jones. Additionally, he sang supporting roles in Monteverdi's *L'Orfeo* with conductor Andrew Parrott, lutenist Paul O'Dette, and the Boston Early Music Festival Orchestra in Sanders Theatre at Harvard University. An enthusiastic advocate for music education and inspiring communities through vocal music, Dr. Stephens is a master teacher for the "Song of America" project through the Hampson Foundation, which explores classic American songs' diversity as an interdisciplinary lens for teaching K–12 students. His past engagements as a teaching artist include Carnegie Hall/Weill Music Institute, Fenimore Art Museum in Cooperstown, New York, and the Northwest Museum of Arts and Culture sponsored by the Spokane Symphony. Additionally, his workshop presentation, "Mirror on the Wall: Self-Care and Modeling Healthy Vocal Habits in the Classroom," was launched at the 2017 All-State Conference of the Arkansas Music Educators Association. A 2014 Africana Artist-in-Residence at the University of North Carolina at Charlotte, Dr. Stephens has presented at

conference sessions for the International Congress of Voice Teachers, International Society for the Scholarship of Teaching and Learning, Garth Institute for Music Research, National Association for the Study and Performance of African American Music, and the African American Art Song Alliance. He has been collaborating with Dr. Caroline Helton from the University of Michigan as a co-founder of the "Singing Down the Barriers" project since 2004. They have published articles in the *Journal of Multicultural Teaching and Learning* and the *NATS Journal of Singing*. Their latest publication is a chapter on African American Art Song in *So You Want to Sing Spirituals: A Guide for Performers* by Randy Jones, published for the National Association of Teachers of Singing by Rowman and Littlefield. A native of Boston, Massachusetts, Dr. Stephens earned degrees from Gordon College (bachelor of arts), Boston University (master of music), and a doctor of musical arts in voice performance from the University of Michigan. As a regional finalist for the Leontyne Price Vocal Arts Competition, he sang in masterclasses for Nico Castel, Martina Arroyo, Darryl Taylor, and composer Robert Owens, and has completed summer workshops at the Eastman School of Music, Westminster Choir College, David Jones Teacher Mentoring Seminar (New York), and with Los Angeles vocal coach, Lisa Popeil, on the pedagogy of contemporary commercial technique and vocal styles (Voiceworks Method). Dr. Stephens is a member of the National Association of Teachers of Singing (NATS), College Music Society, Musical Theatre Educators' Alliance and is an adjudicator for NATS auditions and the George Shirley Vocal Competition.

DR. APRIL RYUN KIM has given numerous performances as a soloist, collaborative pianist, and chamber musician. As an advocate and having enthusiasm for new music, she has performed in various new music ensembles including the St. Olaf Faculty Chamber Ensemble, and is a regular performer in 10th Wave Chamber Collective, a Twin Cities-based ensemble. Furthermore, in 2018, she commissioned and gave the world premiere of *가위(Scissors): Fantasia Toccata*, written by composer Jiyoun Chung. Dr. Kim has been invited to present and perform at numerous conferences including the CMS Regional Conferences, the Music By Women Festival, the Women Composers Festival of Hartford, and a Powerful Force: Women in Music Conference. Additionally, she has presented at the 2019 CMS International Conference held in Belgium, the Third Compositions in Asia Symposium and Festival, and the 2021 National Conference on Keyboard Pedagogy. A native of Minnesota, Dr. Kim completed a bachelor of music in piano performance with a collaborative emphasis from St. Olaf College, master of music in solo and collaborative performance from the Cleveland Institute of Music, and doctorate of musical arts in piano performance from the University of Missouri-Kansas City. Her former teachers include Kent McWilliams, Kathryn Brown, Anita Pontremoli, and Diane Helfers Petrella. Dr. Kim is currently visiting assistant professor of music at St. Olaf College.

ANDREW JACOB holds an active career as an organist and church musician. He serves as the organist and co-director of music at Augustana Lutheran Church in West St. Paul, Minnesota. He has appeared as a recitalist and hymn festival leader around the country in academic institutions and churches

of various denominations. A multiple prize winner, he is the recipient of the 2019 Ruth and Paul Manz Scholarship Competition administered by the Lutheran School of Theology at Chicago, the 2020 American Guild of Organists' Student Commissioning Project Grant, and the 2021 Richard VanScriver Church Music Scholarship in Organ through Metropolitan Music Ministries in Charlotte, North Carolina. He has held past positions as the director of traditional worship at Rehobeth United Methodist Church in Greensboro, North Carolina, the inaugural organ scholar at Lutheran Church of the Redeemer in Atlanta, Georgia, and interim cantor to the student congregation at St. Olaf College in Northfield, Minnesota. Andy's greatest joy at the organ comes when leading a worshiping congregation in song. He regularly incorporates improvisation into his service playing, working to find ways to exegete hymn texts through music. He has been invited to coach hymn playing and improvisation techniques at continuing education conference for organists and church musicians. Andy holds a bachelor of arts degree in music from St. Olaf College and a master of music degree in organ performance from the University of North Carolina School of the Arts (UNCSA) where he was a Kenan Organ Scholar. His primary teachers have included Dr. Catherine Rodland and James E. Bobb at St. Olaf and Dr. Timothy Olsen at UNCSA.

Composer **JODI GOBLE** writes text-based, character-driven music fueled by her extensive background as a vocal coach and song-specialist collaborative pianist; her compositions have been performed across the United States and internationally, published in two volumes of song anthologies by NewMusicShelf, and featured on National Public Radio. She is the 2013 winner of the Iowa Music Teachers Association Commission Competition and second-prize winner in the 2016 National Association of Teachers of Singing Art Song Competition. She also placed as a NATS ASCA finalist in 2008 and 2017 and as the honorable mention winner in 2015. Until 2009, Goble was a member of the voice faculty at Boston University's College of Fine Arts, senior vocal coach and coordinator of opera programs for the Boston University Tanglewood Institute, and primary rehearsal pianist of the Boston Symphony Orchestra's Tanglewood Festival Chorus. Now associate teaching professor in Voice at Iowa State University (ISU) and recipient of the ISU Early Achievement in Teaching Award, Goble collaborates regularly in recital with bass-baritone Simon Estes and is the pianist and artistic director for the Simon Estes Young Artist Concert Series. She is the official pianist of the Metropolitan Opera National Council Auditions in Iowa. Goble holds bachelor's degrees in violin and piano performance from Olivet Nazarene University and a master of music in collaborative piano and chamber music from Ball State University.

JAMES E. BOBB is the Elliot and Klara Stockdahl associate professor of organ and church music and director of the St. Olaf Cantorei. Bobb holds performer's certificates and master of music degrees in organ and harpsichord performance and literature from the Eastman School of Music, where his teachers included Russell Saunders and David Craighead in organ and Arthur Haas in harpsichord. His undergraduate work was at Capital University, where his teachers were Janet Linker in organ and Frank Hussey in piano. James Bobb served as minister of music at First Congregational Church, Columbus, Ohio from 2009–2012.

He also taught organ and organ literature at Capital University in Columbus. For 15 years prior to that, Bobb served the Lutheran Church of the Incarnate Word in Rochester, New York. Following the Lutheran cantorial tradition, Bobb regularly composes or improvises music for weekly worship and directs the 70-voice St. Olaf Cantorei in concerts, worship services, and the annual St. Olaf Christmas Festival.

DR. THEREES TKACH HIBBARD is the director of the Manitou Singers and St. Olaf Chamber Singers, and teaches conducting, choral literature, and voice at St. Olaf College. She has served as conductor, adjudicator, choreographer, and clinician for numerous choral organizations throughout Great Britain, Europe and North America; as well as in Greece, Hong Kong, and Muscat, Oman. Her work as a voice and movement specialist in the training of choral singers and conductors has created unique opportunities for her to collaborate with choirs and conductors from around the world. Prior to her appointment to the St. Olaf faculty, she served as associate director of choral activities at the University of Nebraska-Lincoln, as well as previously working for 12 years as a singer, dancer, conductor, Association of British Choral Directors' courses tutor, and senior lecturer at several London area colleges and universities including the London College of Music, the Royal College of Music Junior Department, Imperial College, and Roehampton University. Her research on enhancing choral performance through movement training has led to the development of a comprehensive choral education philosophy of "BodySinging"; most clearly demonstrated through her work with choirs such as the Oregon Bach Festival Youth Choral Academy, the Animato Choir of Lesvos, Greece, and The American Boychoir. In addition to her work as a director and teacher, she has also performed professionally as vocal soloist, dancer, and choral singer in London, UK and throughout the United States. She has been a member of the Oregon Bach Festival Chorus for many years, which received a Grammy award in 2000 while under the direction of Helmuth Rilling for their performance of Penderecki's *CREDO*.

First established in the 1960s as the Campus Choir, the **ST. OLAF CANTOREI** was formed to provide additional opportunities for more students to participate in the St. Olaf choral tradition. In 1986, the choir assumed its present name, which comes from the German word *Kantorei* ("choir"). Like its historic prototype, the SATB voice ensemble is a relatively complete musical organization of instrumentalists and singers which has become known for creative programming. The ensemble blends the St. Olaf choral tradition with instrumental color, uniquely honed and focused to lead worship and provide a distinctive musical and spiritual experience.

Comprised of select alto and soprano voices from the first year class, the **MANITOU SINGERS** is one of the most popular music organizations on the St. Olaf College campus. Despite a complete turnover in personnel each year, the 100-voice choir sings at the opening worship service of the college as well as at various campus functions throughout the year, including daily chapel and church services, the annual St. Olaf Christmas Festival, Family Weekend Concert and its own spring concert. With a repertoire that ranges from sacred and secular to popular ballads, the Manitou Singers have broad appeal both on and off campus.

ST. OLAF CANTOREI

JAMES E. BOBB, CONDUCTOR

SOPRANO I

Brooke Edberg, *Columbia Heights, Minn.*
Meredith Frey, *Broomfield, Colo.*
Lydia Hill, *Ankeny, Iowa*
Elena Getchell, *Forest Lake, Minn.*
•Dorienne Hoven, *Minneapolis, Minn.*
Abbey Kelley-Lanser, *Hopkinton, Mass.*
Karla Kroschel, *Lake Elmo, Minn.*
Christina Lihnakevic, *Farmington, Minn.*
•Sophia Rice, *Seattle, Wash.*
Raina Swanson Edson, *Bellevue, Wash.*

SOPRANO II

Renee Audette, *Baltimore, Md.*
Briar Bell, *Helena, Mont.*
Emily Domres, *Sartell, Minn.*
Kathleen Hoiriis, *Minnetonka, Minn.*
Samantha Maul, *Madelia, Minn.*
Emma McClure, *Aurora, Colo.*
^Emily McCoy, *Eagan, Minn.*
Hannah Richey, *Seattle, Wash.*
•McKenna Steineman, *St. Charles Mo.*
Xin Tong, *Zhengzhou, China*
Sonia Wessen, *Providence, R.I.*

ALTO I

Madeline Bailey, *Ashby, Minn.*
Olivia Carlson, *Bemidji, Minn.*
Kimberly Crosby, *Milwaukee, Wis.*
Katie Gunn, *Greenfield, Ind.*
Madeline Haase, *St. Paul, Minn.*
Annalissa Lane, *Williamsburg, Iowa*
Grace Lofstrom, *Eden Prairie, Minn.*
Isabella Myers, *La Grange Park, Ill.*
Hannah Summers, *Spokane, Wash.*
Sarah Teske, *Onalaska, Wis.*
Alia Van Lith, *Brookfield, Wis.*
Darby Wilson, *Northfield, Minn.*

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, *assistant director of music organizations for project management*
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*

ALTO II

Sophia Davies, *Carmel, Calif.*
Anja Bunge Dulin, *St. Peter, Minn.*
Viveka Hall-Holt, *Northfield, Minn.*
Emily Knuths, *Madison, S.D.*
Kayla Kroschel, *Lake Elmo, Minn.*
Megan Lu, *Overland Park, Kan.*
Grace Martin, *Fairbanks, Alaska*
Holly Petersen, *Holland, Mich.*
Alyssa Vue, *Lino Lakes, Minn.*
Taylor Wesseln, *Yankton, S.D.*

TENOR I

Parker Barrette, *Lisle, Ill.*
Clay Hawkins, *Foster City, Calif.*
•Seth Mutenda, *Tokyo, Japan*

TENOR II

Ian Baxter, *Hopkins, Minn.*
Zach Husten, *Stillwater, Minn.*
Thomas Krueger, *Lakeville, Minn.*
Evan Schlicht, *Mount Pleasant, Wis.*
Henry Vermeer, *Des Moines, Iowa*

BASS I

Tyler Haines, *White Bear Lake, Minn.*
Hans Halstead, *Minnetrissa, Minn.*
Theodore Holthaus, *Waukon, Iowa*
Jack James, *Winnetka, Ill.*
Micah Land, *Clovis, N.M.*
Zane Ross, *Corvallis, Ore.*
Oliver Steissberg, *Davis, Calif.*
Noah Trombley, *Sartell, Minn.*

BASS II

James Carlson, *St. Paul, Minn.*
Lucas Jindra, *Beverly, Mass.*
Gabe Lepak, *St. Louis, Mo.*
Leo Libet, *Davis, Calif.*
Andy Nelson, *Maple Grove, Minn.*
Aidan Sivers-Boyce, *Portland, Ore.*
Jesse Stone, *Santa Cruz, Calif.*

• Officer
^ Manager

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*
Sean Tonko, *associate director of event operations*
Rebecca Beam '18, *assistant director of production*

MANITOU SINGERS

THEREES TKACH HIBBARD, CONDUCTOR

SOPRANO I

Olivia Beach, *Apple Valley, Minn.*
Alix Bettin, *Owatonna, Minn.*
Candy Bian, *Shanghai, China*
Annabel Boughey, *Rochester, Minn.*
Abby Carter, *Longmont, Colo.*
Cate Crockett, *Rochester, Minn.*
Rachel Du Four, *Fair Oaks, Calif.*
• Grace Herning, *Chicago, Ill.*
Abby Hilsman, *Holland, Mich.*
Jane Irish, *St. Paul, Minn.*
Stella Jaeckle, *Madison, Wis.*
* Hannah Leiseth, *Moorhead, Minn.*
Greta Lindberg, *Hopkins, Minn.*
Kalle Munger, *Prior Lake, Minn.*
Grace Otos, *Tualatin, Ore.*
Caroline Russell, *Westport, Conn.*
Lilly Schneider, *Bellevue, Wash.*
* Maya Silver, *Bloomington, Minn.*
Elizabeth Simon, *Milwaukee, Wis.*
Wiwin Suryani, *Mataram, Indonesia*
Anna Uttecht, *Chippewa Falls, Wis.*

SOPRANO II

Grace Barton, *Eagan, Minn.*
Emily Blomstrand, *Show Low, Ariz.*
* Claire Bouma, *Omaha, Neb.*
Emily Breuch, *Arden Hills, Minn.*
Jolene Brown, *New Brighton, Minn.*
Laura Clark, *Roseville, Minn.*
Ana Colliton, *Overland Park, Kan.*
Emma Copeland, *Minneapolis, Minn.*
Ellsie Covert, *St. Michael, Minn.*
Sarah Duston, *Wales, Wis.*
* • Em Haas, *Rockford, Minn.*
Emily Hagel, *Parkers Prairie, Minn.*
Alli Hering, *St. Paul, Minn.*
Sophie Kessler, *Gig Harbor, Wash.*
Hannah Kietzman, *Waunakee, Wis.*
Gracia Larsen-Schmidt, *Grand Forks, N.D.*
Abby Lundeen, *Golden, Colo.*
Bailey Magnuson, *Spring Green, Wis.*
Meghan Moore, *Moorhead, Minn.*
Carys Rees-Baker, *Grosse Pointe Farms, Mich.*
Elizabeth Sniezek, *Colorado Springs, Colo.*
Jureenna Tway, *St. Paul, Minn.*
Zoe Vorbach, *Marshall, Minn.*
Ana Welge, *West Des Moines, Iowa*
Mallory Winfrey, *Edmond, Okla.*

ALTO I

Kalista Borsch, *Minneapolis, Minn.*
Jaclyn Duellman, *Downers Grove, Ill.*
Sabe Dunlap, *Hamden, Conn.*
Salama Elbezawy, *El-Mahalla El-Kubra, Egypt*
Zella Goodell, *Lexington, Mass.*
Hollie Graber, *Eden Prairie, Minn.*
Lizzie Gray, *Spearfish, S.D.*
Ruby Gunn, *Salem, Ore.*
Aerin Humiston, *Richfield, Minn.*
Haylee Johnson, *Flippin, Ark.*
Grace Knowlan, *Stillwater, Minn.*
Lucy Lindgren, *Sacramento, Calif.*
Madeline Lockwood, *Andover, Minn.*
• Audrey MacMenamin, *Hudson, Wis.*
* Laura Maeda, *Inver Grove Heights, Minn.*
Elise Marlett, *West Bend, Wis.*
Grace Nelson, *Ames, Iowa*
Saige Pierson, *Denver, Colo.*
* Natalie Robuck, *Columbia, Mo.*
Lauren Schilling, *Manly, Iowa*
Laura Smith, *Marietta, Penn.*
Katie Van Epps, *Kenyon, Minn.*
Meghan Walsh, *Lake Elmo, Minn.*
Lucy Woods, *Rapid City, S.D.*
Dolly Zhou, *Shanghai, China*

ALTO II

Mackenzie Amann, *Pittsfield, Ill.*
Pippi Berge, *Madison, Wis.*
Ivy Castillo, *South Beloit, Ill.*
Olivia Chapman, *Kirksville, Mo.*
Jan-Rose Davis, *Cold Spring, Minn.*
Grace Erickson, *Ely, Minn.*
Lucia Iurino, *Tucson, Ariz.*
Emma Jansen, *Askov, Minn.*
Emma Knutson, *Minneapolis, Minn.*
Rachel Milt, *Winchester, Mass.*
* Ella Pike, *Lincoln, Neb.*
* Emma Rezac, *Omaha, Neb.*
Sarah Rhodes, *Excelsior, Minn.*
Kadyn Triebenbach, *Osakis, Minn.*
Michaela Tucci, *Magnolia, Del.*
Julie Xiong, *Stillwater, Minn.*
Kristina Zerwas, *Prior Lake, Minn.*

STUDENT MANAGER

Maren Hrivnak '22

COLLABORATIVE PIANIST

Elsa Buck '22

• Officer

* Section leader