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# ST. OLAF ORCHESTRA

STEVEN AMUNDSON, *CONDUCTOR*

WITH SENIOR SOLOISTS:

Duncan Henry, *bassoon* | Maren Hrivnak, *soprano* | Shae Lime, *soprano*  
Alex Long, *viola* | Hermione Yim, *piano*

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SUNDAY, MAY 15, 2022 | 3:30 P.M.

*BOE MEMORIAL CHAPEL*

# PROGRAM

## Fanfare, Chorale and Rejouissance

J. Robert Hanson (b. 1929)

The chorale melody which appears throughout this composition dates from 1679 and the composer is unknown. Ahasuerus Fritsch wrote a hymn in 1769 entitled *Liebster Immanuel, Herzog der Frommen* (“Dearest Immanuel, Lord of the Faithful”) using this sturdy melody. Many composers have used this melody in compositions since that time, notably J.S. Bach in *Cantata No. 123*, written in 1740.

As the title indicates, this piece contains three sections which are played without pause. The “Fanfare” opens with the brass and percussion presenting fragments of the “Chorale” melody. Strings and woodwinds enter and the full orchestra brings the “Fanfare” to a close. The “Chorale” section is in the traditional form of a chorale-prelude and presents all phrases of the melody. The final section, “Rejouissance,” makes use of another well-known form: the fugue. The opening statements of the fugue subject are presented by the percussion section in rhythmic (rather than melodic) form. All sections of the orchestra have a turn at playing and developing the fugue subject, which is then combined with segments of the “Chorale.” The two melodies together bring the piece to a joyful conclusion. This edition of the piece is a 2021 revision of the original.

*Fanfare, Chorale, and Rejouissance* was commissioned by the Minnesota Music Educators Association for the 1975 Minnesota All-State Orchestra. The first performance was conducted by the late Henry Charles Smith, former associate conductor of the Minnesota Orchestra.

J. Robert Hanson is a 1951 graduate of Concordia College in Moorhead, Minnesota. His graduate study at the University of Iowa included the completion of a M.A. in music education, M.F.A. in trumpet performance, and a Ph.D. in composition. He taught at the University of Iowa and the University of Wisconsin-Milwaukee before joining the music faculty at Concordia College in 1966, where he conducted the band and founded the Concordia College Orchestra. He also conducted the Fargo-Moorhead Symphony from 1974 to 1990. He retired from Concordia in 1995, and for 17 years taught part-time at St. Olaf College in Northfield, Minnesota.

— Program notes by the composer

## Romanze, Op. 85

Max Bruch (1838–1920)

Alex Long, viola

German composer Max Bruch found great musical success in his own lifetime with his *Violin Concerto No. 1* receiving public and critical acclaim. Even today, this piece is programmed regularly, as is his *Scottish Fantasy* for violin and orchestra. Later in his life, Bruch wrote several works featuring the viola, including *Eight Pieces for Clarinet, Viola, and Piano*; the *Double Concerto for Clarinet, Viola, and Orchestra*; and of course, the *Romanze, Op. 85*. It was written in 1911 for Maurice Vieux, a famous French violist, although it was first performed by German violinist and violist Willy Hess, a close friend of Bruch's. At the time of its premiere, it did not receive much attention from other violists and the first commercial recording of the piece was not made until 1973. However, the piece is now a staple of the viola repertoire thanks to its beautiful melodies and lush orchestration.

*Romanze* opens with a quiet, rising orchestral line, gently inviting the solo viola to join with the melody. The viola develops the theme, alternating between confidence and uncertainty in a game of “they love me, they love me not.” The tension builds to a bold restatement of the theme in the viola before the orchestra enters, only to quickly die away again. When the viola rejoins, its sixteenth notes create an anxious atmosphere at odds with the orchestra's slow, meandering phrases. This transitions into a dark minor section punctuated by chords and quick runs. At long last, both the orchestra and the solo viola begin to calm, quietly returning home to a noble restatement of the opening section. At the end of the piece, the viola begins a stately ascent, rising from the low register to a quiet, final note as the orchestra and soloist fade together.

— Program notes by Alex Long

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**“Piangerò la sorte mia” from *Giulio Cesare in Egitto***

George Frideric Handel (1685–1759)

Maren Hrivnak, *soprano*

*E pur così in un giorno  
Perdo fasti e grandezze? Ah! fato rio!  
Cesare, il mio bel nume, è forse estinto;  
Cornelia e Sesto inermi son, né sanno darmi  
    soccorso.  
O dio! Non resta alcuna speme al viver mio.*

*Piangerò la sorte mia  
sì crudele e tanto ria  
finché vita in petto avrò.  
Ma poi morta d'ogn'intorno  
il tiranno e notte e giorno  
fatta spettro agiterò.*

— Nicola Francesco Haym

So it is thus that in one day  
I lose both pomp and grandeur? Cruel fate!  
Cesare, my beautiful god, is perhaps dead;  
Cornelia and Sesto are powerless and can't help me.  
O god! There is no more hope in my life.

I shall weep over my cruel fate  
so long as there remains  
life in my breast.  
But once I have perished,  
I shall become a ghost and  
torment that tyrant from all directions,  
day and night.

— Trans. Andrew Schneider

Premiered in 1724, *Giulio Cesare in Egitto* (“Julius Caesar in Egypt”) is one of Handel’s most famous operas. It features a fascinating heroine in young Cleopatra, who will stop at nothing to defeat her cruel brother, Ptolemy, for the Egyptian throne. Using her beauty and seductive skills, she entices the visiting Caesar to her side and enlists his help in her battle against her brother, but she also falls in love with him — something she hadn’t foreseen. Cleopatra sings her exquisitely tragic da capo aria, “*Piangerò la sorte mia*” (“I will lament my fate”) in Act III when she learns that Ptolemy has attempted to assassinate Caesar. She believes that he has drowned and is lost forever. Cleopatra sings after having been betrayed and imprisoned by her brother. She believes that she is beyond the help of her allies, Sextus and Cornelia, and fears that she has lost not only her lover, but also her powerful position. In the opening section, Cleopatra grieves over her fate and laments over Caesar’s apparent death. However, the contrasting middle section reveals that she is not quite yet defeated as she vows vengeance on Ptolemy in ferocious coloratura.

— Program notes by Maren Hrivnak

**Piano Concerto No. 2 in C minor, Op. 18**

Sergei Rachmaninoff (1873–1943)

I. *Moderato*

Hermione Yim, *piano*

Known for his lyrical expressiveness and rich orchestral colors, Sergei Rachmaninoff was a prominent composer, conductor, and virtuoso pianist, and is considered one of the last great figures of Russian Romanticism at the turn of the 20<sup>th</sup> century. He incorporated the piano into many of his works, fully exploring the expressive and technical potential of the instrument in both solo and orchestral works.

Despite Rachmaninoff’s blossoming talent and musical success, he struggled with self-doubt and depressive episodes throughout his life. His second piano concerto was completed around 1901, dedicated to Monsieur N. Dahl, who helped him overcome a significant, paralyzing struggle with mental illness. Although this is one of the most-loved piano concerti of all times, Rachmaninoff was convinced he had composed an abysmal failure of a work. However, the deafening applause of the audience following its premiere in Moscow on October 27, 1901 changed his mind. The concerto unfolds in the ringing low register, then quickly flows into lyrical serenity and hope, which blooms into passionate outbursts, fearlessly surfing the sea of uncertainties and concluding on a victorious high note.

— Program notes by Hermione Yim

## INTERMISSION

## Festa Na Lagoa

Elisa, Corina, and Lia Meyer Ferreira  
arr. Christopher H. Fashun '96 (b. 1973)

Created in the 1880s by amateur musicians, the musical genre *choro* (the Portuguese verb meaning "to cry") is rooted in European popular dance/folk songs and structures, and rhythms of enslaved Africans. Like most Brazilian musical genres, *choro* reflects the miscegenation of Brazilian culture and society. It was the urban middle class of Rio de Janeiro that created Brazil's first popular music genre. For decades after its creation, *choro* and eventually samba remained the most popular music in Brazil until foreign popular music and the recording industry began to infiltrate Brazil in the 1950s.

With the innovations of younger generations of musicians, *choro* has once again become very popular in Brazil, but also in other parts of the world, including the United States.

At its core, *choro* is a chamber instrumental music genre rooted in the aural tradition. It does not have a strict instrumentation, but has roles that each instrument needs to fulfill. Originally, the flute or *bandolim* (Brazilian mandolin) played the melody, the *cavaquinho* (the smallest member of the guitar family) played the harmony and rhythm, the *violão de sete* (the seven stringed guitar) carried the bass line, and the *pandeiro* (the Brazilian tambourine) provided the rhythm. Instrumentation of contemporary *choro* groups can include any combination of instruments as long as each musical role is covered.

*Festa Na Lagoa* ("Party at the Lagoon") is an original *choro* composition of Elisa, Corina, and Lia Meyer Ferreira. They are members of the very popular *choro* group *Choro das 3* from the city of Porto Feliz in the state of São Paulo, Brazil. This arrangement for string orchestra with traditional Brazilian percussion instruments is dedicated to them and their father, Eduardo "Dudu" Ferreira, who tragically passed away during the COVID-19 pandemic. I am honored to have known this incredible family of musicians whose light shines into the world.

Dr. Christopher H. Fashun is a remarkably diverse and versatile conductor, performer, and music educator. He brings over two decades of experience as a conductor-educator and leading professional of collegiate, high school, and middle school orchestras, in addition to presenting sessions on Brazilian music and culture for general music at national and state music education conferences and workshops.

Dr. Fashun is an associate professor of music at Hope College, where he serves as the director of orchestras, teaches applied percussion and world music, and is an instructor of instrumental music education. He is also the founder and music director of the Brazilian Drumming Ensemble. He is active in the Holland, Michigan music community and serves as the music director and conductor of the Holland Area Youth Symphony Orchestra. A 2019 recipient of a U.S. Postdoctoral Fulbright Award in All Disciplines, Dr. Fashun lived in Salvador da Bahia, Brazil researching the dissemination of Afro-Brazilian music and culture in Brazil. An accomplished percussionist and violist, he has several years of orchestral and chamber music experience and has enjoyed success performing in the United States, Canada, Brazil, Japan, and Thailand.

When he's not making music, he is either cycling, paddle boarding, or practicing Pilates and enjoying the fabulous beaches in Holland, Michigan with his wife and daughter.

— Program notes by Christopher H. Fashun

## Andante e Rondo Ongarese, Op. 35 ("Andante and Hungarian Rondo") Carl Maria von Weber (1786–1826)

I. *Andante*

II. *Allegretto (Ongarese)*

Duncan Henry, *bassoon*

In the context of the development of Western art music, Carl Maria von Weber's standout contributions lie in his operas. Many German opera composers — most notably Richard Wagner — cite Weber as a principal influence, and Weber's works are often credited as the beginning of a nationalistic German opera tradition. Aside from opera, Weber wrote numerous surviving choral works, pieces for piano, and several standout selections for clarinet and bassoon.

Weber's *Andante and Hungarian Rondo* was originally written in 1809 for his brother Fritz, a violist. In 1813, Weber arranged the piece for bassoon at the request of Munich Court bassoonist Georg Friedrich Brandt to whom he also dedicated his *Concerto in F Major*. This work begins with an almost plaintive *andante* theme that is followed by three variations of varying character and virtuosity. From there, the rondo — marked *Allegretto (Ongarese)* — plays upon an energetic melody built from dotted rhythms and dramatic leaps in the parallel major. At the end, a lengthy passage of quick notes showcases the bassoonist's virtuosity and concludes with a final flourish.

Be sure to listen for all the dramatic shifts in character during the *andante* section and for the jovial energy of the rondo!  
— Program notes by Duncan Henry

**“O luce di quest’anima” from *Linda di Chamounix***

Gaetano Donizetti (1797–1848)

Shae Lime, *soprano*

*Ah! tardai troppo,  
E al nostro  
Favorito convegno  
Io non trovai il mio diletto Carlo;  
E chi sa mai  
Quanto egli avrà sofferto!  
Ma non al par di me!  
Pegno d'amore  
Questi fior mi lasciò!  
Tenero core!  
E per quel core io l'amo,  
Unico di lui bene.  
Poveri entrambi siamo,  
Viviam d'amor, di speme;  
Pittore ignoto ancora  
Egli s'innalzerà coi suo i talenti!  
Sarà mio sposo allora.  
Oh noi contenti!*

*O luce di quest'anima,  
Delizia, amore e vita,  
La nostra sorte unita,  
In terra, in ciel sarà.  
Deh, vieni a me, riposati  
Su questo cor che t'ama,  
Che te sospira e brama,  
Che per te sol vivrà.*

— Gaetano Rossi

*Ah! Too long I have waited;  
And yet I have not found  
At our favorite place my dear Carlo.  
And who can tell  
What he has suffered!  
But not as much as I have!  
As a symbol of his love  
He left me these posies!  
What a tender heart!  
And for that heart  
I do adore him  
It is the greatest treasure he has!  
We are both but poor,  
Living only on thoughts of love  
If he be an unknown painter,  
He will shine with his genius!  
And I will be his wife.  
Oh, what contentment!*

*Oh, you are the radiance of my soul,  
Delightful life and love;  
On earth and in heaven,  
We will be united.  
Come, my dear  
And find calm in my yearning heart  
That sighs for your love,  
Of which mine is for you alone.*

— Trans. by Richard Strokes

This glistening coloratura aria is Linda's aria in Act I of Donizetti's opera *Linda di Chamounix*. Linda, the beautiful daughter of a peasant farmer, had pre-existing plans with her lover, Carlo, to attend church before his departure to Paris, but she arrived very late. Instead, she is greeted by a beautiful array of flowers. Despite her temporary agony, she goes on to display her infatuation for Carlo. The text is repetitive in the verses of the aria with additives of fioratura and ornamentation to embellish the accelerating excitement she feels. As her passion grows, a dramatic cadenza lies in the climax of the aria and ends on a very delightful note!

— Program notes by Shae Lime

Igor Stravinsky's *Firebird Suite* is an orchestral concert work derived from the ballet music of his ballet by the same name. The *Firebird* ballet was first premiered in the 1910 Paris season of Sergei Diaghilev's Ballet Russes. The ballet is based on Russian folktales about the Firebird; it narrates the hero's journey of a prince named Ivan who captures a Firebird and earns one of her enchanted feathers in exchange for releasing her. Later, Ivan uses the feather in a quest to rescue a princess with whom he has fallen in love.

The "Berceuse" is a soft and lyrical movement. Within the context of the ballet, it functions as a lullaby. The solo bassoon starts the movement, singing a hypnotic lullaby to the audience, supported by the harp and other solo winds. The "Finale" is celebratory — Prince Ivan rescues his princess and consummates his love in marriage. This last movement showcases the entire orchestra and brings the ballet to a triumphant conclusion.

— Program notes by Emmie Head '22

## BIOGRAPHIES

**Duncan Henry** is a senior bassoon performance and computer science major from Savage, Minnesota. He has participated in many instrumental ensembles and chamber groups in his time at St. Olaf. Duncan currently plays bassoon in the St. Olaf Orchestra, Synergy Musicians Collective, the Metrognome Woodwind Quintet, and plays dulcian in the Collegium Musicum's Loud Wind Band. When he is not playing music, Duncan serves organizational roles in the St. Olaf Powerlifting Club, St. Olaf Fitness and Bodybuilding Club, and studies computer science. Next year, he will take time to prepare for graduate auditions and get experience playing and subbing in local orchestras.

**Maren Hrivnak** is a B.M. elective studies major with a special focus on vocal and musician health from Madison, Mississippi. Throughout her time at St. Olaf, she has sung in Manitou Singers (where she currently serves as the student manager), St. Olaf Chapel Choir, and Collegiate Chorale. A student of Dr. Alison Feldt, Maren currently sings soprano 1 in the St. Olaf Choir and St. Olaf Chamber Singers, where she also serves as the soprano section leader. She enjoyed studying and performing the role of Madame Goldentrill in Mozart's *Impresario* in this year's Lyric Theater production. In the fall of 2019, she completed a study abroad voice performance program in Milan, Italy and participated in numerous performances across greater Milan at prestigious venues including Casa Verdi. Post-graduation, she will pursue a master's degree in vocal performance at the University of Cincinnati College-Conservatory of Music. Maren would like to thank her family for their continuous and endless support in her musical studies.

Soprano **Shae Lime** (she/her) from Treasure Island, Florida has studied voice with Dr. Alison Feldt for all four years at St. Olaf College. She sings first soprano in the St. Olaf Choir and St. Olaf Chamber Singers. Throughout her three-year participation in the St. Olaf Choir, she has been a frequent soloist on tours and has served as student assistant manager of the choir this year. Some of Shae's most memorable musical moments at St. Olaf include performing in a masterclass conducted by Jake Heggie, singing in Carnegie Hall with the St. Olaf Choir in 2020, and performing her senior recital. After graduation and the St. Olaf Choir tour, Shae will spend three weeks in Paris before moving to New York City. She will be attending the Manhattan School of Music in the fall of 2023 to complete a master's degree in vocal performance.

**Alex Long** is a biology and chemistry double major with a biomolecular sciences concentration. He has spent the last four years making music with the St. Olaf Orchestra and touring to far-flung locations such as Snåsa, Norway and DeKalb, Illinois. He is eternally grateful to "Ole Orch" for creating a welcoming, invested community of musicians. His favorite memories with the ensemble include playing Tchaikovsky's fifth symphony in Carnegie Hall, *Pines of Rome* in Orchestra Hall, and *The Turtle Dove* in Nidaros Cathedral. Additionally, he has appreciated the opportunity to lead the esteemed St. Olaf Orchestra viola section during his senior year and perform with the 22:30 String Quartet for four years. In the fall, Alex will begin his Ph.D. in biophysics at the University of California, San Francisco.

**Hermione Yim** is a bachelor of music piano performance major from Hong Kong and has enjoyed performances in her home country and in China, Italy, and Croatia. An award-winning pianist, Hermione placed first in the 2021 Thursday Musical Young Artist competition and the 2020 Schubert Club's Bruce P. Carlson Student Scholarship competition. In addition to participating in the St. Olaf Orchestra, Hermione sings in St. Olaf Chamber Singers and enjoys membership in the Synergy Musicians' Collective. She also serves as the pianist for Trondhjem Lutheran Church in Lonsdale. Hermione loves mountains, making music and art with friends, and her beloved kitty, Tangii. In the fall, she will pursue a master's degree in piano performance and pedagogy at Florida State University.



**Top Row (left to right):** Hermione Yim, Shae Lime  
**Bottom Row:** Alex Long, Maren Hrivnak, Duncan Henry

#### **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*

#### **DEPARTMENT OF MUSIC**

Kathryn Ananda-Owens, *department chair*  
 David Carter, *department vice-chair*  
 Barb Barth, *academic administrative assistant*  
 Lisa McDermott, *academic administrative assistant*  
 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*

# ST. OLAF ORCHESTRA

## STEVEN AMUNSON, CONDUCTOR

### VIOLIN I

- † Grace Alexander, *Santa Monica, Calif.*
- Renée Audette, *Baltimore, Md.*
- ^ Owen Cromwell, *Mukilteo, Wash.*
- Claire Hughes, *Arnold, Md.*
- 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.*

### VIOLIN II

- Ashtyn Bollinger, *Tucson, Ariz.*
- Gabrielle Buck, *Leawood, Kan.*
- Rachel Christensen, *Mount Pleasant, Wis.*
- \* Max Clifford, *Golden Valley, Minn.*
- \*\* Emma Dougherty, *Alma, Mich.*
- 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, *Waunakee, Wis.*
- \*\* Alex Long, *Worthington, Ohio*
- Shaelyn Muldowney, *Eden Prairie, Minn.*
- Grace Otos, *Tualatin, Ore.*
- Samantha 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.*
- 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.*

### BASSOON

- Erica Collin, *Middleton, Wis.*
- \*\* 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

- Connor Bitterman, *Minneapolis, Minn.*
- 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.*
- Ben Gusdal, *Shoreview, Minn.*
- \*\*^ Megan Hoffhines, *Wilmette, Ill.*
- Eric Holdhusen, *Whitefish, Mont.*
- Avery Nevins, *Fort Collins, Colo.*
- Shea Dickinson, *Oswego, Ill.*
- Sarah Uttormark, *Plymouth, Minn.*

### HARP

- Anna Koopmann, *Motley, Minn.*

### PIANO

- Hermione Yim, *Hong Kong SAR*

### HARPSICHORD

- Jamie Bobb, *assoc. professor of music*

- †† Concertmaster
- † Assistant Concertmaster
- \*\* Principal/Co-principal
- \* Assistant principal
- Officer
- ^ Manager
- Librarian
- # Bass clarinet
- ♦ English horn
- & Piccolo