

CHUNG PARK · CONDUCTOR



ST. OLAF ORCHESTRA

CHUNG PARK, CONDUCTOR · TERRA WIDDIFIELD, MANAGER

VIOLIN

- †† Grace Alexander, Santa Monica, Calif. music performance Ashtyn Bollinger, Tucson, Ariz. undeclared major
- ** -- Rachel Christensen, Mount Pleasant, Wis. history, music performance
- ††^ Owen Cromwell, Mukilteo, Wash. computer science, music
 - Vincent Giza, Culver City, Calif. undeclared major
 - Claire Hughes, Arnold, Md. music performance
 - Nathaniel Johnson, Madison, Wis. chemistry, music performance
 - Caleb Kaestner, Salem, Ore. music education
 - Emily Kleiber, Hudson, Wis. undeclared major
 - Helen Knaack, Spokane, Wash. music performance
 - Addie Jo Lambrecht, Neenah, Wis. music performance
 - Brockdon Lawhead, Austin, Minn. political science, psychology
 - · Ann Li, Olympia, Wash. music, political science
- ** Rebecca Lyford, Laramie, Wyo. music performance
- Lecheng (Joshua) Lyu, Kulangsu Island, China Sydney Monge, Minnetonka, Minn. chemistry, mathematics
- Samuel Meyer, Boulder, Colo. music performance
- Holly Petersen, Holland, Mich. chemistry, music
- Elyssa Post, Lincoln, Neb. elective studies
- Hannah Reiser, Takoma Park, Md. music
- Eli Schrubbe, Andover, Minn. music performance
- Maggie Shepphird, Hermosa Beach, Calif. music performance
- Sophia Singleton, Houston, Texas music performance
- Luke Steiner, West Fargo, N.D. undeclared major
- ^ Veronica White, Dallas, Texas music
 - Kira Zielinski, Villa Park, Ill. undeclared major

VIOLA

- Ella Cereghino, Olympia, Wash. undeclared major
- ** Louis Dhoore, Boise, Idaho music composition
 - Jake Gesell, Minneapolis, Minn. music composition
 - Harry Maakestad, St. Paul, Minn. undeclared major
 - Akseli Mende, Portland, Ore. undeclared major
 - Hayden Reid, Spokane, Wash. chemistry, Norwegian
 - Lucas Sanner, Rochester, Minn.
- Josefina Scozzari, Edina, Minn. music
- Ian Snider, St. Paul, Minn. music

CELLO

- Hayley Currin, Colorado Springs, Colo. music performance
- Leigha Daniels, Ormond Beach, Fla. music performance
- Abigail Hilsman, Holland, Mich. biology, kinesiology
- Isabel Johnson, Plymouth, Minn. biology, music
- biology
- Zellie Owen, Pasadena, Calif. music, psychology
- ** Amelia Podolny, St. Paul, Minn. biology, Spanish
 - Ariana Raduege, Bellingham, Wash. biology, environmental studies, music
 - Alice Ryan, St. Paul, Minn. music performance
 - John Sellars, Mequon, Wis.
- environmental studies Myka Stewart, St. Louis, Mo.
- music performance Madi Tally, Hanover, N.H.
- undeclared major
- Hayden Williams, Palatine, Ill. music

BASS

- Gabriel Katzenmeier, Manhattan, Kan. music
- ** Davis Moore, Worthington, Minn. history, music
- ** Henry Specker, Los Altos, Calif. music performance Max Xu, Irvine, Calif.
 - undeclared major Grayson Broesch '22, guest musician

FLUTE

- * Carter Allen, Sullivan, Wis. music performance
- ** Greta Hallberg, Minneapolis, Minn. English, French
- & Katie van Epps, Kenyon, Minn. music, psychology

- Joseph Becker, Mahtomedi, Minn. mathematics, physics
- ♦ Lily Mitzel, St. Paul, Minn. music education
- ** Lauren Vilendrer, Shoreview, Minn. music performance

CLARINET

- ** Emma Byrd, Carbondale, Ill. music performance
- ** Max Okagaki, Minneapolis, Minn. mathematics, music performance

BASSOON

** Sydney Krane, Xenia, Ohio computer science, psychology Magrath Walker, Bozeman, Mont. undeclared major

HORN

- Matthias Baese, St. Paul, Minn. undeclared major
- ** Katya Jarmulowicz, St. Anthony, Minn. music performance
 - Jack Kiehne, St. Paul, Minn. psychology, sociology/anthropology
 - Molly Schuster, Batavia, Ill.
 - education, spanish Noah Tibben-Lembke, Reno, Nev.
 - computer science, physics

TRUMPET

- ** Connor Bitterman, Minneapolis, Minn. music performance
- ** Sam Ivory, Grand Rapids, Mich. music composition
- ** Luke Sargent, Beaufort, S.C. music performance

TROMBONE

- ** Jake Dreifort, Santa Monica, Calif. music education Tarkel Price, Seattle, Wash.
 - political science

BASS TROMBONE

Vincent Cianchetti, Houston, Texas music performance

TUBA

** Jesse Wiemer-Hastings, Cortland, Ill. music education

PERCUSSION

- ** Joshua Cameron, Wyoming, Minn. mathematics, physics
- ^ Benjamin Gusdal, Shoreview, Minn. physics
- **^ Megan Hoffhines, Wilmette, Ill. music, social work

- MaKenzie Kuckkan, Rhinelander, Wis.
- ** Romina Soto Solari, *Lima, Peru* music performance
 - †† Concertmaster/Co-concertmaster
 - ** Principal/Co-principal
 - * Assistant principal
 - Officer
 - ^ Manager
 - ♦ English horn
 - & Piccolo
 - Librarian

COLLEGE RELATIONS AND **MUSIC ORGANIZATIONS**

- Michael Kyle '85, vice president for
- enrollment & college relations Jean Parish '88, director of college
- relations for music organizations Terra Widdifield '95, associate director of music organizations
- Connor Boritzke Smith, assistant director of music organizations for audience development
- Sarah Gingerich '11, assistant director of music organizations for project management
- Jonathan Kopplin, associate librarian for ensembles and performing rights
- Emma Jenks '22, coordinator of music organizations
- Gabbie Holtzman '21, ticketing coordinator

FINE ARTS ADMISSIONS

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

TOUR PROGRAM

SYMPHONY IN G MAJOR, OP. 11, NO. 1

I. ALLEGRO
II. ANDANTE
III. ALLEGRO ASSAI

Joseph Bologne, Chevalier de Saint-Georges (1745–1799)

DOUBLE CONCERTO FOR TWO VIOLINS AND ORCHESTRA, OP. 49

III. VARIATIONS ON A GROUND

Gustav Holst (1874-1934)

Grace Alexander '23, violin

Owen Cromwell '23, violin

CONCERTO FOR HORN AND ORCHESTRA, NO. 1, OP. 11

I. ALLEGRO

Richard Strauss (1864-1949)

Katya Jarmulowicz '24, horn

"EVENING PRAYER" AND
"DREAM PANTOMIME" FROM
HANSEL AND GRETEL

Engelbert Humperdinck (1854–1921)

INTERMISSION

SYMPHONY NO. 6 IN B MINOR, OP. 74 ("PATHETIQUE")

I. ADAGIO – ALLEGRO NON TROPPO
II. ALLEGRO CON GRAZIA
III. ALLEGRO MOLTO VIVACE
IV. ADAGIO LAMENTOSO

Pyotr Ilyich Tchaikovsky (1840–1893)

PROGRAM NOTES

SYMPHONY IN G MAJOR, OP. 11, NO. 1

I. ALLEGRO
II. ANDANTE
III. ALLEGRO ASSAI

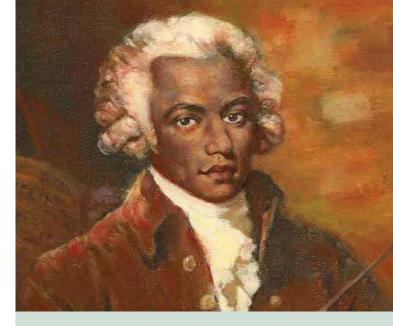
Joseph Bologne, Chevalier de Saint-Georges (1745–1799)

oseph Bologne, Chevalier de Saint-Georges lived a remarkable life. He rose to the top of France's pre-Revolution music scene, holding several positions including composer, violinist, conductor, master fencer, and military officer. His *Symphony No. 1 in G Major* was composed in 1779 during his wonderfully successful time in France.

Bologne's Symphony No. 1 is the perfect example of the "correct" model for an early symphony. Music like this of the early Classical period was lighter and less complex than the Baroque music that came before it, and served as a stepping stone to the more mature sounds of Mozart and Beethoven. At the time, symphonies were written with simple textures, harmonies, and phrasing. They were also quite short — meant to be just one small part of a larger program. Bologne's scoring is typical of its time, calling for two oboes, two horns, and strings. This symphony is only three movements, as the conventional minuet movement had yet to be adopted. The composition showcases Bologne's understanding and love for string instruments; violins are almost always in the forefront, while the other strings, oboes, and horns serve an accompanimental role.

Written in sonata form, the first *Allegro* movement introduces the lively, joyful mood maintained throughout the whole piece. The strings-only *Andante* movement is an elegant ballroom dance that very much fits the culture of a French court, with which Bologne was quite familiar. The final *Allegro assai* was a little too fast for a dance, but its Haydn-esque driving melody brings the symphony to a satisfying close.

- Program notes and composer feature by Lily Mitzel '24



JOSEPH BOLOGNE, CHEVALIER DE SAINT-GEORGES

was born in 1745 in Guadeloupe, a Caribbean island and former French colony. His father was a French plantation owner and his mother an enslaved woman from the plantation, originally from Senegal. The "Saint-Georges" in his last name comes from the name of one of his father's plantations. In 1752, Bologne's father sent him to Paris to begin his formal music education. In addition to becoming a virtuoso violinist by age 17, Bologne was considered the best fencer in all of France and was made a knight by the French court (hence the "chevalier" added to his full name). He is rumored to have only lost one fencing match in his entire career.

Le Chevalier de Saint-Georges was a popular man in Paris, known for both his musical abilities and his amorous pursuits. Bologne joined and eventually directed several successful orchestras in the city, commissioning works from composers including Haydn. Marie Antoinette was even known to attend some of his performances and is rumored to have accompanied Bologne on the pianoforte. In 1776, he was proposed to be the next director of the Paris Opéra, but this proposal was struck down because a group of women petitioned the Queen to prevent the appointment since he was of mixed race. He also spent time studying composition and the majority of his works were composed in the 1770s. A remarkably successful Black composer renowned throughout 18th-century Europe, Bologne's compositions include several violin concertos, string quartets, and operas in addition to his two symphonies. Later, he became involved with the French Revolution. Bologne was named colonel of Europe's first all Black regiment, later named "St. Georges Legion" after him. In the midst of France's Reign of Terror, Bologne was imprisoned for 18 months. After the revolution, he came to Saint-Domingue (present-day Haiti) to assist in its slave rebellion and for two years was assumed dead. He then went back to Paris where he continued his conducting career until his death in 1799.

DOUBLE CONCERTO FOR TWO VIOLINS AND ORCHESTRA, OP. 49

III. VARIATIONS ON A GROUND

Gustav Holst (1874–1934) Grace Alexander '23, violin Owen Cromwell '23, violin

nglish composer Gustav Holst's catalog likely rekindles a few key pieces for classical music listeners — perhaps *The Planets* (1917), Holst's seven-movement, astrology-inspired orchestral suite, or *St. Paul's Suite* (1913) for string orchestra. Yet, following Holst's successes and newfound publicity in the 1910s, he preferred more introspective subjects and simpler styles in his later works. Possessing an unconventional compositional language, Holst cultivated increasingly honest self-expression through works like the contemplative tone poem *Egdon Heath* (1927). Nevertheless, his *Double Concerto for Two Violins and Orchestra* (1929) embodies a common rhythmic propulsion present across his works, with its third movement simultaneously demonstrating his English influences and distinctive musical character.

Holst wrote the double concerto, which features three balanced movements, for the esteemed Hungarian violinist sisters Adila Fachiri and Jelly d'Arányi, who premiered it in April 1930 at London's Queen's Hall. Movement III, "Variations on a Ground," begins with an assertive motif that passes unaccompanied between the soloists before their playing expands with the ensemble. The theme's vestiges undulate throughout the rhythmic variations, and the recurring musical subject represents the "ground" — a repeated bass-line pattern originating from early Renaissance dances; this connects Holst to Renaissance/Baroque composers like Henry Purcell. Divergently, the violins exude rhythmic fluidity as the pair split meters (6/8-2/4) in a pensive middle section. While potentially lacking the jollity of *The Planets*, the uninhibited propulsion of the ostinato-like ground still brings to mind the brooding bass of "Mars, the Bringer of War" (The Planets). Ultimately, Holst's strophic sensibilities shine as the main melody returns in full force, bringing the concerto to a triumphant conclusion.

Program notes by Davis Moore '23

CONCERTO FOR HORN AND ORCHESTRA, NO. 1, OP. 11

I. ALLEGRO

Richard Strauss (1864–1949) Katya Jarmulowicz '24, horn

ichard Strauss's Horn Concerto No. 1 in E-flat Major was completed and premiered in 1883 in Munich, Germany when he was only 19 years old. The composer and conductor took lots of musical inspiration from his father, Franz Strauss, who was one of the best horn players of his day. Strauss dedicated this piece to his father, who actually struggled to perform the work due to its large range and technical demands. This piece is quite well-suited to the strengths of the instrument and thus has become a staple in the modern horn repertoire. Scholars disagree on whether the concerto was originally written to be played on the valve horn or the valveless horn, also called a natural horn. A predecessor to the modern horn, valveless horns were still common at the time of composition. To access most notes in a scale, players would have to make adjustments to their mouth positioning and also use hand-stopping, which is a technique where the player closes the instrument bell with their hand, thus adjusting the pitch of the note.

The Allegro is the first of three continuous movements, a common style for concertos of the time. Strauss's writing is very clearly in the Romantic style and shows considerable influence from Mendelssohn, though the piece is less daring in nature than some of the composer's later works. After one introductory chord in the orchestra, the solo horn is introduced with a spirited fanfare. Listen for the different musical characters of this piece and how they all interact with each other. Strauss employs frequent switches between long, lyrical lines, more biting, dramatic parts, and light, playful sections.

- Program notes by Lily Mitzel '24

3

"EVENING PRAYER" AND "DREAM PANTOMIME" FROM HANSEL AND GRETEL

Engelbert Humperdinck (1854–1921)

ngelbert Humperdinck was a German composer known for his opera *Hansel and Gretel*. Humperdinck displayed prodigal musical ability as a young child, receiving piano lessons and writing his first composition at age seven. Although Humperdinck's parents largely disapproved of musical careers, Humperdinck excelled as a student, entering the Cologne Conservatory at age 18 and continuing his studies at the Royal Music School in Munich. Soon after, in 1881, Humperdinck met German composer Richard Wagner and became enthralled by Wagner's musical aesthetics.

Humperdinck began to work on Hansel and Gretel in Frankfurt in 1890. Humperdinck's sister, Adelheid Wette, approached her brother to write four songs for her children's Christmas holiday puppet show. Based on Adelheid's adaptation of the Brothers Grimm fairytale Hansel and Gretel, Humperdinck expanded the music to a singspiel with spoken dialogue between musical numbers. Humperdinck soon began to write a fully-orchestrated score in January 1891. German composer Richard Strauss described Humperdinck's work as "a masterpiece of the highest quality...all of it original, new, and so authentically German." Strauss himself conducted the opera's premiere on December 23, 1893 in Weimar, where both audiences and critics received it with great enthusiasm. Hansel and Gretel was performed throughout Europe and quickly became a beloved Christmas family tradition. On Christmas Day 1931, the Metropolitan Opera presented Humperdinck's Hansel and Gretel as its first-ever complete radio broadcast.

Humperdinck's telling of the *Hansel and Gretel* story is much more family friendly then than the popular versions of his day. Jakob and Wilhelm Grimm's original 1812 publication of *Children's and Household Tales* is largely considered unsuitable for young readers. While the Brothers Grimm were not the original authors, they were interested in preserving the origins of German literature and folklore. These stories reflected the brutalities of the time in which they were written, including widespread starvation and economic desperation. While Humperdinck and Adelheid reframed this work to be suitable for families, the work is still infused with both spirituality and grim realism as it tells the story of two resourceful children rescuing themselves from evil circumstances.

THE STORY OF HANSEL AND GRETEL

Hansel and Gretel have been left at home alone by their parents. When Hansel complains to his sister that he's hungry, Gretel shows him some milk that a neighbor gifted them. Gretel begins to teach her brother how to dance in order to entertain them. Their mother suddenly returns and scolds the children for playing. When she accidentally spills the milk, she angrily chases the children out into the woods to pick strawberries.

Hansel and Gretel's father returns home, happy and intoxicated. He brings out the food for the dinner and asks his wife where the children are. She explains that she sent them into the woods, horrifying her husband. He tells her that the children are in danger because of the Witch who resides in the woods. They rush off to look for Hansel and Gretel.

Act II finds Gretel singing while Hansel picks strawberries. When they hear a cuckoo calling, they imitate the bird's call, eating strawberries with one another. Soon, there are none left, and in the sudden silence of the woods, the children realize that they are lost and become frightened. The Sandman comes to bring them to sleep by sprinkling sand on their eyes, and Hansel and Gretel say their evening

prayer (depicted in the performed selection "Evening Prayer"). In a dream ("Dream Pantomime"), the children see 14 angels protecting them.

As Act III begins, the Dew Fairy appears to awaken the children. Gretel wakes Hansel, and they find themselves in front of a gingerbread house. Unaware of the Witch, Hansel is immobilized by her spell used to fatten him up in order to eat him. Gretel overhears the Witch's plan, and breaks the spell on Hansel. When the Witch asks her to look in the oven, Gretel pretends that she doesn't know how: the Witch must show her. When she does, peering into the oven, the children shove her inside and shut the door. The oven explodes, and the gingerbread children the Witch had enchanted come back to life. Hansel and Gretel's parents appear and reunite with their children, and all express gratitude for their salvation.

Humperdinck masterfully incorporated the textured orchestral writing he learned from Wagner's operas and *leitmotifs* — short melodic phrases associated with different characters — into a manner appropriate to the folklore of Hansel and Gretel. Humperdinck wrote deliberately childlike music for the young characters Hansel and Gretel, emphasizing their innocence musically. The famous "Evening Prayer," which will be performed, captures the children's naivety. This melody is used several times throughout the Prelude, creating a familiar theme which closes out the opera as a joyful anthem for Hansel and Gretel's release.

— Program notes by Ann Li '23

INTERMISSION

SYMPHONY NO. 6 IN B MINOR, OP. 74 ("PATHETIQUE")

I. ADAGIO – ALLEGRO NON TROPPO II. ALLEGRO CON GRAZIA III. ALLEGRO MOLTO VIVACE IV. ADAGIO LAMENTOSO

Pyotr Ilyich Tchaikovsky (1840–1893)

n February 11, 1893, Pyotr Ilyich Tchaikovsky penned a letter to his beloved nephew, Vladimir "Bob" Davydov. Within the missive, he made a particularly prescient confession he'd discovered while sketching a new symphonic movement: "You cannot imagine what bliss I feel, assured that my time has not yet passed and I can still work." The leading Russian composer's renewed confidence in his compositional abilities occurred during the process of writing his Sixth Symphony ("pathetique") in February 1893. Yet, for the 52-year-old composer with a burgeoning international reputation, the poignant compositional journey of Symphony No. 6 — he described having frequently wept while writing it — would prove to be his

last. Tchaikovsky died from cholera mere days after the symphony premiered to a mixed audience response, sparking ample speculation and rumors. Having been allegedly spotted in St. Petersburg drinking unboiled water shortly before his death — a dangerous act during a cholera epidemic — some assumed the despairing symphony was his musical suicide note. While the evidence for related conspiracy theories is thin, many listeners draw a dramatic and at times funereal character from Tchaikovsky's final completed work, which he considered to "(absolutely) be the best and most sincere" thing he ever wrote. Nevertheless, the melancholy, oftentimes conflicting emotions the symphony conveys hint at Tchaikovsky expressing the complicated, bittersweet nature of life juxtaposed against his enduring preoccupations with death. The "Pathetique" Symphony depicts profuse passion and fleeting beauty; ultimately, it's wrought with dark emotions that fade to a solemn demise.

Circumstances at the close of the 19th century would eventually align to make Tchaikovsky's final symphony arguably the most popular symphonic work of that era. For a public not yet faced with the disillusionment of the 20th century's world wars, the "Pathetique's" rich romantic sentiment and woeful undertones were an appealing luxury. However, the product of Tchaikovsky's last great musical ambition almost never reached fruition. Forming an idea for a new grandiose symphony in 1889, the composer wrote to a friend: "for some time I have carried in my head an outline plan... I hope that I shall not die without carrying out this intention." Such a plan, which Tchaikovsky began sketching in 1891, would follow the outlined "secret programs" for his fourth and fifth symphonies, which imply "struggles with fate" underlying their musical form. Tchaikovsky's sketches for a new symphony followed a different structure — he considered "life" to be its ultimate essence, with a fourth movement ending by "dying away." However, the Symphony in E-flat he started to compose in 1892 differentiated from this plan, instead closing with a joyous finale. Upon its completion in November 1892 and his embarking on a European concert tour, Tchaikovsky soon grew dissatisfied with the symphony and "decided to throw it away and forget about it." During that time, he confessed feeling in a "horrendous mood," describing "a moral crisis from which I will emerge either victorious...or vanquished." After returning home in February 1893, Tchaikovsky revealed to his nephew a shift in fortune; he'd had a breakthrough for a new work while on the road. He called it a "programme symphony" which he had "already clearly outlined" in his head, and it would feature a new form consisting of a "a long drawn-out adagio" finale. The French word "pathetique" would later be suggested by Tchaikovsky's brother, Modest, although its meaning of "emotive" was mistranslated from a Russian word for "passionate."

The first movement begins with a hauntingly soft bassoon solo, slowly climbing upward as the string basses counter its ascent. Soon after, the upper strings initiate the first

theme: a nervous, four-note figure answered by the woodwinds. Listen for the struggle between downward and upward scales — these reflect continuity throughout the symphony and expand into new emotional possibilities in the absence of evolving motives. The second theme, introduced by the cellos and violins, is more tender and resembles Don Josés' "Flower Song" from Bizet's *Carmen*. Midway through the movement, the calm portrait is shattered by a stormy, nerve-wracking return of the opening theme. A ferocious interjection by the trumpets soon transitions to an eye within the storm, marked by the brass quoting a Russian Orthodox funeral chant, "Kontakion of the Departed," through a seven-note figure over rumbling strings.

Tchaikovsky acknowledged the funereal mood pervading his symphony and was known to have been "much possessed with death" during his life; such gloom is reflected here. In the second movement, the atmosphere shifts to a graceful, waltz-like dance in 5/4 time. The cellos carry the opening theme, a sweet melody suggestive of Tchaikovsky's previous ballets. The third movement is a wild march with rhythmic, driving energy, momentarily hinting that the devastating tragedy of the opening movement has been eluded. Ultimately, it reaches feverish heights before accelerating downhill, a sensation that exudes a jovial sentiment at face value. Still, while newcomers to the symphony sometimes applaud here at what seems like a victorious conclusion to the work (you've been warned!), the harsh reality of Tchaikovsky's somber model eventually catches up with the fleeting joyfulness.

A drawn-out adagio marks the final movement, with an opening theme featuring a falling scale pattern reflective of those heard earlier in the work. Meanwhile, a sepulchral, dying bassoon line works against the strings and leads into a long crescendo. Aspiration seems lost in this finale. The funereal "Kontakion of the Departed" is referenced again in the second theme before the main lamentoso theme reappears, its sinking scales accelerating into a brutal crash. Finally, the music fades into oblivion as the basses evoke a dying heartbeat. Having self-proclaimed, "I have put my whole soul into this work," Tchaikovsky himself never witnessed a positive reception of his beloved Sixth Symphony. Yet, on November 18, 1983, only weeks after his death, the second performance of "Pathetique" seemed to gain more audience understanding — at the very least, it led to conclusions gleaned from its newly tragic undertones. While Tchaikovsky's personal circumstances seemingly connect to the symphony's musical landscape, the composer himself wanted to keep the audience guessing as to its true programmatic nature. Regardless, it remains no mystery as to how the passionately produced work Tchaikovsky loved more than any of his "other musical offspring" has continued to captivate orchestral audiences for generations.

— Program notes by Davis Moore '23

Grace Alexander '23 is a senior violin performance major from Santa Monica, CA and Plains, MT. Her musical interests are primarily in chamber music and collaborative work with artists/musicians, but she greatly enjoys playing in ensembles of all kinds. She has attended summer festivals around the United States and Europe and competed in the finals of national chamber music competitions with the Høyde Quartet. Grace will take a gap year before pursuing a master of music in performance and a master of arts in arts administration. Grace is a passionate photographer, and enjoys biking, skiing, swimming, hiking, and eating food with friends and family.

Owen Cromwell '23 is a senior music and computer science double major from Mukilteo, WA and has studied with Ray Shows and Francesca Anderegg. While he likes being a soloist, his true passion is chamber music which he has enjoyed since middle school. He is grateful to be a part of the Høyde quartet with Grace Alexander, Louis Dhoore, and Henry Paton which formed last year and has been a finalist at two national competitions. When he isn't playing music or writing code, he enjoys hiking, board games, and drinking tea.

Katya Jarmulowicz '24 is a junior horn performance major from St. Anthony, MN. She began playing horn at the age of ten and currently studies with Dr. Jenna McBride Harris. Since her first year at St. Olaf, she has been a member of the St. Olaf Orchestra and has also enjoyed performing in various chamber music ensembles, including a brass quintet and a woodwind quintet. In her free time, she loves knitting and caring for her many houseplants.









onductor and music educator Chung Park has been named the new conductor of the St. Olaf Orchestra, taking the reins of the award-winning ensemble at the beginning of the 2022–23 academic year.

Park succeeds St. Olaf Orchestra Conductor Steven Amundson, who retired in June after leading the ensemble for 41 years. Along with conducting the orchestra, Park joins the St. Olaf Music Department as a member of the upper string faculty.

Park comes to St. Olaf College most recently from the University of Central Florida, where he served as conductor of the U.C.F. Symphony and Chamber Orchestras, head of string music education, and instructor of viola. Prior appointments include positions at Appalachian State University, the Idaho State-Civic Symphony, Idaho State University, Frost School of Music at the University of Miami, the University of Chicago, the University of North Dakota, and Indiana University South Bend.

Along with his academic work, Park has maintained an active schedule as a guest conductor. Recent engagements include several concerts with the Sarasota Orchestra, Orlando Philharmonic Orchestra, and student orchestras in Tennessee, North Dakota, North Carolina, Utah, Washington, and Georgia.

"The fact that St. Olaf is a liberal arts institution was a huge draw for me, because I didn't want to be at a conservatory where the focus is often too narrow," says Park. "I want to be around other people who are thinkers, because I still have so much to learn, and I want to swim in the cultural soup this incredible music comes out of."

Park earned his doctorate in instrumental conducting from the University of Miami, and holds M.M. degrees in orchestral conducting (University of Illinois) and viola performance (Western Michigan University), and a B.M. in viola performance from the Peabody Conservatory of Music. He studied viola in Hanover, Germany with Hatto Beyerle of the Alban Berg Quartet. He continued his studies at the Aspen Music Festival, Pierre Monteux School, the South Carolina Conductor's Institute, Tafelmusik Institute in Toronto, Ontario, and the International Festival-Institute at Roundtop, Texas.

Earlier this year, Park had the opportunity to guest conduct the St. Olaf Orchestra and work with many of the students he now leads.

"What I love about working with students is that for most of them, this is their first time experiencing the music we're playing," says Park. "Even if some of them have played a piece a few times, it still makes what we're doing fresh and exciting. I love bringing that music into their lives and going on a journey with them."

Originally from Chicago, where his family still resides, Park views this appointment as a type of homecoming. Apart from his upcoming duties at St. Olaf, Park loves to spend his free time foraging for wild food, attempting to fly fish, cooking, gardening organically, cycling, hiking, doing home renovations, and reading. He hopes one day to build his own greenhouse.

FALL TOUR 2022 7





The St. Olaf Orchestra includes 9 members who are returning to their home states on tour. These students were drawn to St. Olaf for its academic rigor, supportive community, and commitment to the liberal arts. The college offers a conservatory-style music education replete with around-the-world performance opportunities blended with depth of study in the broadest range of academic fields.

ABOUT THE ST. OLAF ORCHESTRA

he St. Olaf Orchestra is a full symphony orchestra, rich in international artistry and tradition, and known for its enthusiastic and passionate performances. Founded in 1906, the 85-member ensemble has been heralded as one of the best collegiate orchestras in the country, and received the 2013 and 2018–19 American Prize in Orchestral Performance among colleges and universities.

F. Melius Christiansen, a European-trained violinist who emigrated from Norway and founded the St. Olaf College music department, established the St. Olaf Orchestra in 1906. Violin professor Beatrix Lien, a St. Olaf alumna, began teaching at St. Olaf in 1934 with seven upper strings students, and in 1946, Donald Berglund was called upon to lead the modest-sized orchestra. Through persistence, patience, and a caring presence, Berglund and Lien lifted the orchestra to remarkable heights by the time they retired in the late 1970s. A talented young conductor, David O'Dell, was hired to lead the orchestra in the fall of 1979 but was tragically killed in a car accident after only one year of service. Berglund returned to conduct until Steven Amundson was selected to lead the orchestra in 1981. Under Amundson's baton, the St. Olaf Orchestra continued to flourish, rising to increased prominence and acclaim. He led the ensemble for 41 years until his retirement in the spring of 2022. Dr. Chung Park became the newest conductor of the St. Olaf Orchestra earlier this year, and leads them in his inaugural tour.

The St. Olaf Orchestra first toured in 1949, traveling through Minnesota and Iowa to encourage the development of high school string programs. Over the next few decades, the orchestra program grew and



flourished and a second orchestral ensemble was formed in 1975, now called St. Olaf Philharmonia. Known for its enthusiasm and youthful passion while striving for the highest professional standards, the St. Olaf Orchestra pursued a more demanding repertoire under Amundson, featuring works such as Stravinsky's *Rite of Spring*, Bartok's *Concerto for Orchestra*, and Richard Strauss's *Don Juan*.

Often compared to professional orchestras, the St. Olaf Orchestra was heralded as one of the best collegiate orchestras by *Time* magazine. Following a performance at the International Music Festival in Kosice, Slovakia in 1998, the reviewer stated: "This imposing orchestra impressed us with its discipline and enthusiasm, and extraordinary rhythmic brilliance... and mastered everything with compelling elegance and precision." Following a 2008 performance near Madrid, Spain, a review from *Musica En Alcala* proclaimed: "These young United States performers presented perfectly balanced sounds, an impeccable rhythm, and a musical discipline

that could be envied by any symphonic orchestra of our country."

The St. Olaf Orchestra has toured to most of the United States, internationally throughout Europe, and to China, Argentina, and Uruguay. They have performed with world-renowned conductors and artist-performers including Robert Shaw, Kyzystof Penderecki, Leon Fleisher, and Sarah Chang. The orchestra has regularly appeared on public television as part of the annual St. Olaf Christmas Festival, and on NPR, including regular features on their popular *Performance Today* programs.





The St. Olaf Orchestra has many traditions that have stood the test of time. Here are just a few:

THE BROKEN BAT The annual springtime softball game between the St. Olaf Orchestra and the St. Olaf Band is cheered on by the conductors, who many would agree are the most competitive. The wooden bat, broken sometime in the 1970s, holds the carved name of each year's winning ensemble, which guards the bat until the next contest.

DEVOS The ensemble gathers for this inspirational time before each concert to focus on what it means to make music together and prepare for the upcoming performance. Devotions are delivered by the seniors.

EXE-95 DITOUR DITOUR **NO TALENT SHOW** Orchestra members entertain each other with skills that have no relation to actual talent.

PILLOW RACES Riders on each side of the aisle in the tour bus race to pass pillows from the front to the back.

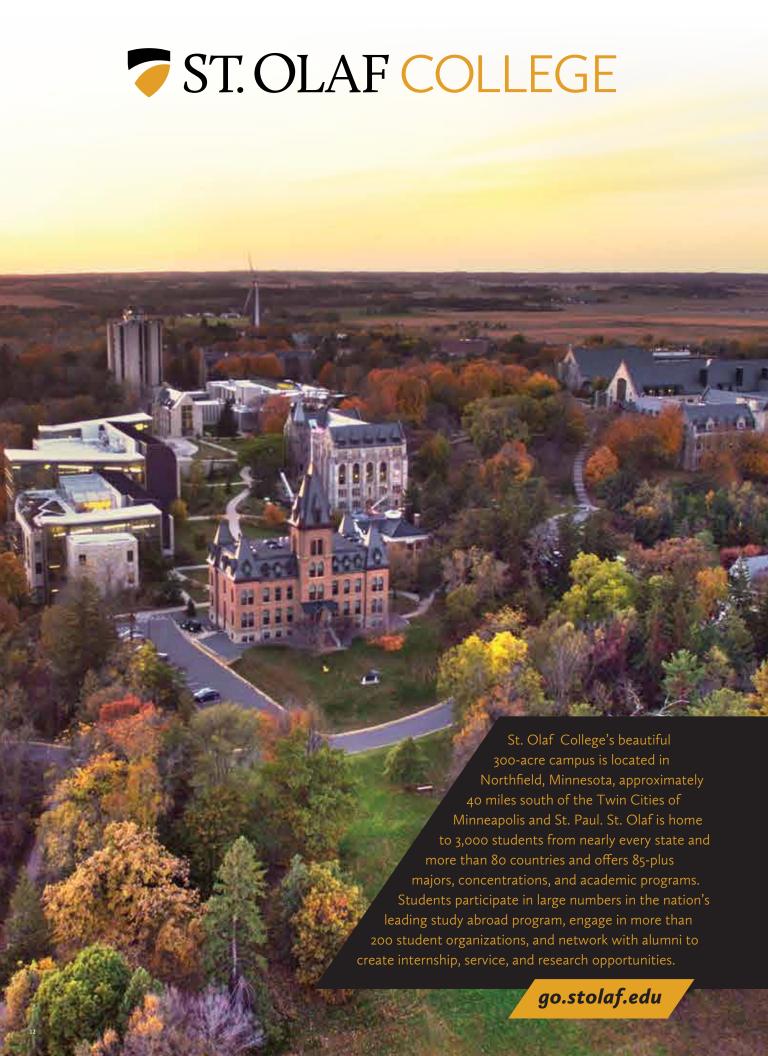
SECRET ORCHIES These veteran members give anonymous gifts to new members throughout tour so they'll feel welcome.

TABLE GRACE The orchestra is sometimes mistaken for one of the St. Olaf choirs when the students sing before their dinners.

TOUR BOOK A homemade book filled with funny pictures and inside jokes is used for entertainment on long bus rides.

TURTLE DOVE The orchestra plays an old English folksong called *The Turtle Dove* as a parting gift to the audience at the end of most concerts.





ST. OLAF COLLEGE MUSIC FACULTY

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

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

Scott Anderson, associate professor, clarinet, chamber music; B.M., Eastman School of Music; M.M., Northwestern University

Anton Armstrong, Harry R. and Thora H. Tosdal Professor of Music, choir, conducting, voice, pedagogy for young voices; B.M., St. Olaf College; M.M., University of Illinois; D.M.A., Michigan State University

Christopher Atzinger, associate professor, piano, piano literature; B.M., University of Texas-Austin; M.M., University of Michigan; D.M.A., Peabody Institute

James Bobb, Elliot M. and Klara Stockdal Johnson Chair Associate Professor, church music, organ, choir, chapel cantor, collegium musicum; B.M., Capital University; M.M., Eastman School of Music Rachel Brandwein, adjunct assistant professor*, harp, music theory; B.M., University of Michigan; M.M., The Juilliard School; D.M.A., Stony Brook University

Michael Buck, adjunct associate professor*, Norseman Band; B.M., St. Olaf College; M.M., Vandercook College of Music; D.M.A., The University of Southern Mississippi

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

David Castro, associate professor, music theory; B.M.E., Pacific Union College; M.M., University of Arizona; Ph.D., University of Oregon

Kurt Claussen, instructor*, saxophone, chamber music; B.A., St. Olaf College; certificat, Conservatoire de Bordeaux Jacques Thibaud (France); M.M., University of Minnesota

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

Julie Elhard, instructor*, collegium musicum; B.M., Concordia College, Performance Certificate, Royal Conservatory of Music, The Netherlands

Jerry Elsbernd, visiting instructor*, voice; B.M.V.Ed., M.V.Ed., North Dakota State University Tracey Engleman, associate professor, voice, vocal pedagogy; B.M., St. Olaf College; M.M., D.M.A., University of Minnesota

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

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

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

Leigh Ann Garner, assistant professor, music education; B.A., St. Olaf College; M.A. in Music Education, University of St. Thomas; Ed.D., University of St. Thomas

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

Thea Groth, adjunct assistant professor*, bassoon; B.M., University of Hartford; M.M., Manhattan School of Music; D.M.A., University of Hartford **Philip Hey**, instructor*, drum set; B.A., University of Minnesota

Therees Tkach Hibbard, Associate Professor of Practice in Music, voice, choir, conducting; B.M., Longwood University; M.M., Colorado State University; D.M.A., University of Oregon Martin Hodel, professor, orchestra, trumpet, chamber music; B.A., Goshen College; M.M., University of North Carolina-Chapel Hill; D.M.A., Eastman School of Music

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

Eri Isomura, instructor*, percussion; B.M., St. Olaf College; M.M., The Boston Conservatory Rehanna Kheshgi, assistant professor, ethnomusicology, gamelan; B.A., Goshen College; M.M., University of London; Ph.D., University of Chicago April Kim, visiting assistant professor*, piano; B.M., St. Olaf College; M.M., Cleveland Institute of Music; D.M.A., University of Missouri- Kansas City Dale Kruse, associate professor of practice in music, voice, lyric theatre; B.A., Luther College; M.M., Drake University; D.M.A., University of Minnesota Dana Maeda, instructor*, oboe, woodwind techniques, music education, chamber music, collegium musicum; B.M., St. Olaf College; M.A., St. Mary's University

Jill Mahr, instructor*, handbell ensembles, flute; B.M.E., B.M., University of Minnesota-Duluth; M.M., Northwestern University

Timothy Mahr, Robert Scholz Endowed Chair Professor of Music, band, conducting, composition, music education; B.M., B.A., St. Olaf College; M.A., D.M.A., University of Iowa

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

Matthew McClung, visiting associate professor*, percussion, percussion techniques; B.S., University of Cincinnati; M.M., Cincinnati College-Conservatory of Music; D.M., Shepherd School of Music at Rice University

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

Johnathan Ray Moeller, adjunct instructor*, guitar; B.A., McNally Smith College of Music; M.M., Minnesota State University Mankato

Chris Olson, adjunct instructor*, jazz; B.M., University of Wisconsin-Stevens Point; M.M., University of North Texas

Chung Park, associate professor, viola, orchestra; B.M., Peabody Conservatory of Music; M.M., University of Illinois (conducting); M.M., University of Western Michigan (viola performance); D.M.A, University of Miami

Sarah Pradt, adjunct assistant professor of music*, hardanger fiddle; B.A., M.A., Ph.D., Cornell University

Catherine Ramirez, artist-in-residence, flute, chamber music; B.A., Occidental College; diploma with honors, Instituto Musicale "L. Boccherini"; M.M., Yale University; M.A., Queens College; D.M.A., Rice University

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

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

Shari Speer, visiting instructor*, lyric diction, voice; B.M.E., Augustana College; M.M. Westminster Choir College

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

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

KrisAnne Weiss, adjunct assistant professor*, voice; B.A., B.M., Lawrence University; M.M., D.M.A., University of Minnesota

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

Karl Wiederwohl, visiting assistant professor*, trombone, euphonium, chamber music; B.M. Peabody Institute; M.M., D.M.A. University of Maryland

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

David Williamson, adjunct instructor*, string bass; B.M., Curtis Institute of Music

Tesfa Wondemagegnehu, assistant professor, choir, voice; B.M., University of Memphis; M.M., Florida State University
* part time

MUSIC DEPARTMENT STAFF

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

Lori Folland, collaborative pianist Jason Bystrom, instrument repair technician Szu-Ling Wu, collaborative pianist

ST. OLAF ORCHESTRA

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MONDAY, OCTOBER 17 · 7 P.M.

Trinity Episcopal Cathedral
Portland, OR

TUESDAY, OCTOBER 18 · 7:30 P.M.

Olympia High School
Olympia, WA

WEDNESDAY, OCTOBER 19 · 7 P.M.

Bremerton High School Bremerton, WA

THURSDAY, OCTOBER 20 · 7 P.M.

Port Angeles High School Port Angeles, WA

FRIDAY, OCTOBER 21 · 7 P.M.

Roosevelt High School
Seattle, WA

SUNDAY, OCTOBER 30 · 3:30 P.M.

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