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# ST. OLAF ORCHESTRA

CHUNG PARK, *CONDUCTOR*

WITH SENIOR SOLOISTS:

Katie Gunn, *organ* | Amelia Podolny, *cello* | Caroline Flaten, *soprano*  
Noah Tibben-Lembke, Siena Olson, Tye Van Pelt, Sandra Gabel, *horn quartet*

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SUNDAY, MAY 14, 2023 | 3:30 P.M.

*BOE MEMORIAL CHAPEL*

# PROGRAM

## Masquerade

Anna Clyne (b. 1980)

Anna Clyne is a New York-based English composer. Described by the *New York Times* as a “composer of uncommon gifts and unusual methods,” Grammy-nominated Clyne was named the eighth most performed contemporary composer in the world and the most-performed, living female British composer in 2022.

Clyne’s acoustic and electro-acoustic symphonic compositions have been both commissioned and presented by the world’s most revered art institutions, including the Kennedy Center, Carnegie Hall, Los Angeles Philharmonic, and Sydney Opera House; her music has opened events such as the Last Night of the Proms and the New York Philharmonic’s 2021–2022 season. Several other projects have been in collaboration with other creative mediums, including film, dance, and visual arts.

Starting in the 2023–2024 season, Clyne will serve as the composer-in-residence with the Helsinki Philharmonic Orchestra. Past residencies include the Baltimore Symphony Orchestra, Chicago Symphony Orchestra, and the Scottish Chamber Orchestra.

*Masquerade* is a single-movement orchestral composition that was commissioned by the British Broadcasting Corporation and first performed at the Last Night of the Proms by the BBC Symphony Orchestra under the direction of Marin Alsop. Clyne also dedicated the piece to the Proms’ concert-goers who are lovingly known as “Prommers.”

A single movement with a duration of roughly five minutes, *Masquerade* is a short and glistening piece. Clyne drew inspiration from the 18th-century promenade concerts that were held in London’s pleasure garden, writing of this inspiration:

As is true today, these concerts were a place where people from all walks of life mingled to enjoy a wide array of music. Other forms of entertainment ranged from the sedate to the salacious with acrobatics, exotic street entertainers, dancers, fireworks, and masquerades. I am fascinated by the historic and sociological courtship between music and dance. Combined with costumes, masked guises, and elaborate settings, masquerades created an exciting, yet controlled, sense of occasion and celebration. It is this that I wish to evoke in *Masquerade*.

This short, yet cinematic overture is derived from two melodies. Its main theme is an imagined chorus welcoming the audience and inviting them into this world of celebration. The second theme quotes the melody from the traditional Irish drinking song *The Juice of the Barley*. As you listen, try to distinguish between the two within the orchestral color: the drinking song and the imaginative, energetic scenes that would take place at the Vauxhall Pleasure Gardens.

— Program notes by Ann Li '23

## Symphony No. 1 in D Minor, Op. 42

### III. Final: *Allegro assai*

Alexandre Guilmant (1837–1911)

Katie Gunn, *organ*

Alexandre Guilmant was a French organist and composer. He was *Organist Titulaire* at the church of Sainte Trinité in Paris. He was one of the founding members of the Schola Cantorum in Paris and succeeded Charles-Marie Widor as organ professor at the Paris Conservatoire. In 1904, Guilmant became one of the first French organists to tour the U.S.

*Symphony No. 1 in D minor, Op. 42* originated as a sonata for solo organ. *Sonata No. 1*, published in 1874, was composed for the Cavaillé-Coll organ that he played at La Trinité. The Cavaillé-Coll company was one of the first to bring symphonic sounds to the organ with stops that imitate strings, woodwinds, and brass, a swell pedal for controlling volume, and ventil levers that allowed the organist to change stops without pause. Guilmant used these new sounds to imitate an orchestra in the romantic style.

Guilmant later orchestrated this sonata with a full complement of strings, winds, and percussion. It was premiered for the 1878 World's Fair at the Palais du Trocadero, which boasted one of the largest Cavaillé-Coll organs of its time. The orchestral version takes parts of the sonata written in the organ's symphonic style and assigns them to the orchestra. This creates a dialogue between the organ and orchestra, showcasing the colors of both sets of instruments.

The final movement of the symphony is a virtuosic display of the organ. It is in the style of a Romantic French toccata, with fast and continuous 16<sup>th</sup> notes. The movement begins in D minor, but travels through a number of different keys. The lyrical, contrasting theme imitates a hymn. The first theme comes back, alternating with the second, until a *maestoso* conclusion, punctuated by brass and timpani.

— Program notes by Luke Sargent '23

## Cello Concerto in B Minor, Op. 104, B. 191

### II. *Adagio, ma non troppo*

Antonín Dvořák (1841–1904)

Amelia Podolny, *cello*

In 1891, Czech composer Antonín Dvořák accepted the position of director of the National Conservatory of Music located in New York. He held this position from 1892 to 1895. Czech cellist Hanuš Wihan asked Dvořák to write a cello concerto for years, but Dvořák always refused, stating that the cello was a fine orchestral instrument but had no place as a solo instrument. All this changed when Dvořák heard multiple performances of a cello concerto written by his National Conservatory of Music colleague Victor Herbert. Herbert's concerto inspired Dvořák to give in to Wihan's request and write his own cello concerto. Dvořák wrote his *Cello Concerto in B minor* over a period of four months from November 1894 to February 1895. In 1896, Dvořák traveled to London and conducted the premiere of his cello concerto by the London Philharmonic. The premiere garnered extensive praise from well-known composers: Johannes Brahms said, "Had I known that one could write a cello concerto like [Dvořák's], I would have written one long ago." The second movement of the concerto begins with a feeling of peace and tranquility. This atmosphere is quickly and suddenly disturbed by an orchestral outburst of one of Antonín Dvořák's own songs, "*Kez duch muj san*" ("Leave me alone") which is sung by the cello in a high register with great intensity. This song was the favorite of Dvořák's sister-in-law, Josefina Kaunitzová, with whom he was in love. Unfortunately, Dvořák's love was not reciprocated and he married Josefina's younger sister, Anna. Upon hearing news of Josefina's grave illness, Dvořák worked her favorite melody into his cello concerto. Following her death, Dvořák added a coda to the movement as a sort of elegie for Josefina. Ultimately, the second movement of Dvořák's cello concerto is a profession of love and grief for the woman he never had.

— Program notes by Amelia Podolny '23

## Prelude to *Attila*

Giuseppe Verdi (1813–1901)

Sam Ivory, *conductor*

Giuseppe Fortunino Francesco Verdi was born in Le Roncole, Italy to an innkeeper and his wife. Verdi purportedly showed immense talent on the *spinet* (a small model of the harpsichord) as a young child, to the point that he often filled in for his private lesson teacher on the organ in the village church beginning at the age of nine. In his later youth, Verdi composed music for the village church and largely-amateur orchestra. After being rejected from the prestigious Milan Conservatory, Verdi studied privately with Vincenzo Lavigna, a composer and associate of La Scala opera house, from 1832 to 1835. Verdi's first opera, *Oberto, conte di San Bonifacio* (1839), was premiered at La Scala and met with great success, which earned Verdi three more commissioned operas by the opera house. Verdi's successful career beginnings came to a halt when his new wife and two infant children died in 1840 and his second opera, *Un giorno di regno*, was hissed off stage. Verdi became overcome by depression and began to overwork himself "like a galley slave" (in Verdi's own words) by producing two operas a year for almost a decade. Verdi's subsequent operas, including *La traviata*, *Il trovatore*, and *Rigoletto*, illustrated Verdi's immense work and progress during this time, and cemented his title as one of the greatest Italian opera composers to ever live.

Verdi's opera *Attila* (with libretto by Temistocle Solera) was based on dramatist and poet Zacharias Werner's drama called *Attila, König der Hunnen*. The opera is composed in a prelude and three acts, and follows the life of Attila the Hun (406–453), ruler of the Hunnic Empire from 434 to 453 and feared enemy of the Roman Empire. The opera was first premiered at La Fenice in Venice, Italy in 1846 and has since been regularly performed by opera companies around the world. The prelude of the opera sets the scene for Attila and his army to conquer the city of Aquileia, Italy in the prologue.

The prelude is a short 40 measure composition (~3:15) that begins with a haunting melody in the minor mode in the low strings and bassoon, interjected by occasional woodwind countermelodies. A downward-sweeping woodwind melody precedes the introduction of the main theme, alternating in rounds between the string section and woodwind section with bassoon arpeggiations underneath. The prelude climaxes with brass fanfare based on the main theme with quick and exciting woodwind punctuations before returning to the haunting tone in the strings. The piece ends with a crescendo in the strings and brass and ends on a strong, sustained, and victorious note played by all instruments.

— Program notes by Lauren Vilendrer '23

**Sam Ivory** is a senior bachelor of music composition major from Grand Rapids, Michigan. In his four years at St. Olaf, he has participated in Viking Chorus, St. Olaf Chapel Choir, Collegium, Norseman Band, St. Olaf Band, Jazz II, St. Olaf Philharmonia, and the St. Olaf Orchestra. This year, he has been honored to serve as president of the orchestra. He has enjoyed participating in student orgs such as Hillharmonics, Empty Theatre Productions, and Synergy Musicians' Collective, of which he is a co-founder. During that time, Sam has pursued his passion for conducting in ensembles, Synergy, and the Northfield community. He currently studies conducting with Dr. Park, and next year will study under Dr. Jonathan Girard while pursuing a masters of music in orchestral conducting at University of British Columbia in Vancouver, Canada.

**“Steal Me, Sweet Thief” from *The Old Maid and the Thief***

Gian Carlo Menotti (1911–2007)

Caroline Flaten, *soprano*

What a curse for a woman is a timid man!  
A week has gone by  
He's had plenty of chances  
But he made no advances  
Miss Todd schemes and labors to get him some money  
She robs friends and neighbors, the club and the church

He takes all the money  
With a smile that entrances  
But still makes no advances  
The old woman sighs and makes languid eyes  
All the doors are wide open  
All the drawers are unlocked!  
He neither seems pleased or shocked  
He eats and drinks and sleeps  
He talks of baseball and boxing  
But that is all!  
What a curse for a woman is a timid man!

Steal me, oh steal me, sweet thief  
For time's flight is stealing my youth

And the cares of life steal fleeting time  
Steal me, thief, for life is brief and full of theft and strife  
And then, with furtive step  
Death comes and steals time and life  
O sweet thief, I pray make me glow  
Before dark death steals her prey

Steal my lips, before they crumble to dust  
Steal my heart, before death must  
Steal my cheeks, before they're sunk and decayed  
Steal my breath, before it will fade  
Steal my lips, steal my heart, steal my cheeks  
Steal, oh steal my breath  
And make me die before death will steal her prey  
Oh steal me!

For time's flight is stealing my youth

Lyrics by Giancarlo Menotti  
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Best known for his operas featuring expressive lyricism, Italian-American composer Gian Carlo Menotti was born into a wealthy musical family and started composing at only seven years old. After the death of his father in 1927, Menotti's mother brought him to the United States to further his musical studies, where he enrolled at Curtis Institute of Music in Philadelphia. It was at Curtis that he met Samuel Barber, another accomplished composer who would become his life partner. It is said that *The Old Maid and the Thief* was based off of a visit to Barber's family, where Menotti observed a town that was charming at first glance but was actually full of secrets.

*The Old Maid and the Thief* was a one-act radio opera commissioned by NBC. This was one of the earliest operas meant for radio and the first commission of its kind. Menotti wrote both the music and the libretto, originally in Italian but with the intent that it would be translated into English. The opera's 1939 premiere was very successful, helping to establish Menotti's career in the United States, and it was adopted on the stage two years after. The work is comprised of 14 short scenes separated by narrated "announcements" characteristic of the radio medium. Set in small-town America, Miss Todd is an old maid with a housemate Laetitia. A wanderer named Bob comes to the house and Laetitia convinces Miss Todd to let him stay there for a while. However, Miss Todd begins to suspect that she is harboring a thief, but doesn't want him to leave for fear that she and her housemaid be charged as accomplices. Laetitia begins to fall in love with Bob and sings him the aria "Steal Me, Sweet Thief."

— Program notes by Lily Mitzel '24

## **Konzertstück for Four Horns and Orchestra, Op. 86**

Robert Schumann (1810–1856)

Noah Tibben-Lembke, Siena Olson, Tye Van Pelt, Sandra Gabel, *horn quartet*

Until the 1820s, the natural horn was in use, changing keys using detachable crooks. Playing the notes between the harmonic series required changes of lip pressure and position of the right hand in the bell, leading to uneven tone even in the most skilled hands. The invention of valves enabled all the notes to be played evenly. The first use of such an instrument (Ventilhorn) was in 1835 in the opera *La Juive* by Haléry, and a reliable valve was perfected in Paris by Périnet in 1839. Schumann recognised the possibilities of the new system and wrote in close succession the *Third Symphony* (“Rhenisch”), with its inspiring horn calls, and the first solo pieces featuring the Ventilhorn (the *Adagio and Allegro* for horn and orchestra, and tonight’s work for four horns and orchestra).

By this time Schumann’s mental illness was becoming readily apparent. Various attributed to a manic-depressive bipolar disorder or to late syphilis, it culminated in 1854 when he threw himself into the Rhine in Düsseldorf. His wife Clara found him impossible to manage at home and he spent his remaining days in a mental hospital. The present piece was written in 1849 in what was almost certainly a manic phase — he wrote the *Adagio and Allegro* in three days, had two days off, then the four horn concerto in two days! It was orchestrated in two weeks, and given its first performance the following year by the horn quartet of the Leipzig Gewandhaus (Pohle, Jehnichen, Leichsenring and Wilke) with Julius Rietz conducting. Schumann said he had written the piece “with great passion” and that it got a warm reception.

It is a cheerful, exuberant work, reminiscent of the glory days of the early piano music. The reason why it is rarely performed is simple — for over a century after the premiere, it was regarded as fiendishly difficult and all but unplayable. The Leipzig quartet must have been very good. Even today, professional horn players regard it as violinists regard the caprices by Paganini, or pianists the *Transcendental Études* by Liszt. The first horn part in particular reaches stratospheric notes a jazz trumpeter would be proud of — in tonight’s performance these will be shared around to reduce the strain a little!

— Program notes from the Programme Note Bank, UK



**Left to right:** Noah Tibben Lembke, Sandra Gabel, Amelia Podolny, Katie Gunn, Caroline Flaten, Siena Olson, and Tye Van Pelt

# SENIOR SOLOISTS

**Katie Gunn** is a senior pursuing a bachelor of music in church music/organ as a student of Dr. Catherine Rodland. She is currently director of music at All Saints Episcopal Church in Northfield, Minnesota. Katie won first prize in the 2023 National Undergraduate Organ Competition and first prize in the 2022 Twin Cities American Guild of Organists Student Competition. She sang in the choir of Christ Church Cathedral in Indianapolis from 2007–2019. During her time at St. Olaf, she has enjoyed singing in St. Olaf Cantorei and working as an assistant in the Office of Student Activities. Katie spent the summer of 2022 as the organist on Squirrel Island, Maine and will be returning there this summer. In the fall, she will begin her master's in organ performance at Indiana University. In her spare time, she enjoys drinking tea and cycling.

**Amelia Podolny** is a cellist from Shoreview, Minnesota, who is double majoring in biology and Spanish. She joined her first symphony orchestra at the age of 13 and has since had the opportunity to perform in the Czech Republic, Austria, Cuba, and throughout the United States. Amelia currently studies with Dr. David Carter, has previously studied with Anthony Ross, and performed in master classes for Paul Katz and Norman Fisher. Her four years in the St. Olaf Orchestra have been filled with unforgettable experiences that include traveling to Dekalb, Illinois, being a tour soloist, and performing *Turtle Dove* on the recorder. After graduation, Amelia will work as an Emergency Medical Technician and as a medical scribe before (hopefully) beginning medical school in the fall of 2024. When not fighting to hear her cello over her dogs' snores, Amelia can be found lifting weights, baking cakes, and crocheting.

Soprano **Caroline Flaten**, from Prior Lake, Minnesota, is graduating with a double degree and will receive a bachelor of music in vocal performance and a bachelor of arts in Norwegian with a concentration in Nordic studies. During her time at St. Olaf, she has sung in Manitou Singers, Chamber Singers, and played horn in Norseman Band for one year. Caroline is a three-year member of the St. Olaf Choir and sings soprano II, where she also serves as the soprano section leader. She has studied voice with Karen Wilkerson for the past six and a half years. Caroline is a music admissions fellow while also working at the Halvorson Music Library and Rolvaag Library. Post-graduation, she will be the entertainment intern at Mystic Lake Casino in Prior Lake, Minnesota and plans to pursue a career in arts entertainment while also singing in local ensembles in the Twin Cities.

**Noah Tibben-Lembke** is a computer science and physics major with an engineering studies concentration from Reno, Nevada. Throughout his time at St. Olaf, Noah has been a member of the St. Olaf Band, St. Olaf Orchestra, St. Olaf Philharmonia (with Sandra, Siena, and Tye their first year), Norseman Band, St. Olaf Chapel Choir, and Viking Chorus. He is grateful for the intentional community that he's found in all parts of the music department, but particularly thankful for his friends in the horn studio. Outside of school ensembles, he serves as a tech manager in the Lion's Pause, puts off taking his climbing belay certification test, shreds on drums with Manderson (an on-campus band) and does okay as the Astronomy Club vice president. After graduation, Noah will tour the U.S. working as an audio engineer with the Sacramento Mandarins before starting a full-time job in the fall as a software engineer in Chicago.

**Siena Olson** is a senior instrumental music education major from Elmhurst, Illinois. In addition to serving as the band president, Siena currently plays horn in the St. Olaf Band and Polaris Brass Quintet, and conducts in Horn Club and Synergy Musicians' Collective. In past years at St. Olaf, Siena was a member of the St. Olaf Orchestra, St. Olaf Philharmonia, St. Olaf Chapel Choir, and several other chamber ensembles. Siena is filled with gratitude for the memories she has made at St. Olaf including conducting the St. Olaf Band on their 2023 California tour, serving as an ensemble librarian for several years, touring near her hometown twice, and connecting with incredible musicians. After finishing student teaching in May, Siena plans to begin a life-long career teaching instrumental music. Outside of music, Siena loves crafting, yoga, coffee, and spending time with friends.

**Tye Van Pelt** is an instrumental music education major from Buffalo, Minnesota. During his time at St. Olaf, Tye has participated in the St. Olaf Band, Norseman Band, St. Olaf Philharmonia, Viking Chorus, Synergy Musicians' Collective, and the St. Olaf Horn Club. Tye has been able to explore many interests, but music and teaching has remained his passion throughout his time at St. Olaf. From afternoon classes singing children's songs to late-night rehearsals with friends, music education has continually helped build Tye's love for music and passion for teaching. After graduating, Tye plans to seek a teaching position and continue his education. While not in classes or rehearsals, Tye likes to watch documentaries, compose short pieces of music, and walk in the St. Olaf natural lands.

**Sandra Gabel** is a physics and mathematics major from Plymouth, Minnesota. She has been a member of the St. Olaf Band the past four years and currently sings in St. Olaf Cantorei. She also has previously been a member of St. Olaf Philharmonia and Manitou Singers. Some of her favorite music memories at St. Olaf are the 2023 tour of California with the St. Olaf Band, eating weekly dinners with the horn section, and rock climbing with other bandies. During her time on the Hill, she has also been an officer for St. Olaf's chapter of the Society of Physics Students. After graduation, Sandra plans to work as an engineer in the renewable energy industry and will eventually attend graduate school for electrical engineering. Outside of rehearsals, Sandra can be found baking with friends, playing cribbage, or spending time outdoors.

# ST. OLAF ORCHESTRA

## CHUNG PARK, CONDUCTOR

### VIOLIN I

- †† Grace Alexander, *Santa Monica, Calif.*  
Ashtyn Bollinger, *Tucson, Ariz.*  
-•\*\* Rachel Christensen, *Mount Pleasant, Wis.*  
Miriam Clapp, *Chicago, Ill.*  
††^ Owen Cromwell, *Mukilteo, Wash.*  
Vincent Giza, *Culver City, Calif.*  
Claire Hughes, *Arnold, Md.*  
Nathaniel Johnson, *Madison, Wis.*  
Caleb Kaestner, *Salem, Ore.*  
Emily Kleiber, *Hudson, Wis.*  
Helen Knaack, *Spokane, Wash.*  
Addie Jo Lambrecht, *Neenah, Wis.*  
Brockdon Lawhead, *Austin, Minn.*  
• Ann Li, *Olympia, Wash.*  
Lecheng (Joshua) Lyu, *Kulangsu Island, China*  
Rebecca Lyford, *Laramie, Wyo.*  
Samuel Meyer, *Boulder, Colo.*  
Fiona Mundy, *St. Paul, Minn.*  
Holly Petersen, *Holland, Mich.*  
Elyssa Post, *Lincoln, Neb.*  
Hannah Reiser, *Takoma Park, Md.*  
Emma Rosen, *Carson City, Nev.*  
† Eli Schrubbe, *Andover, Minn.*  
Maggie Shepphird, *Hermosa Beach, Calif.*  
- Sophia Singleton, *Houston, Texas*  
Luke Steiner, *West Fargo, N.D.*  
Kira Zielinski, *Villa Park, Ill.*

### VIOLA

- Ella Cereghino, *Olympia, Wash.*  
\*\* Louis Dhoore, *Boise, Idaho*  
Jake Gesell '22, *guest musician*  
Harry Maakestad, *St. Paul, Minn.*  
Akseli Mende, *Portland, Ore.*  
Hayden Reid, *Spokane, Wash.*  
Lucas Sanner, *Rochester, Minn.*  
Josefina Scozzari, *Edina, Minn.*  
Ian Snider, *St. Paul, 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*  
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*

### CELLO

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

### BASS

- Gabriel Katzenmeier, *Manhattan, Kan.*  
Davis Moore, *Worthington, Minn.*  
\*\* Henry Specker, *Los Altos, Calif.*  
Max Xu, *Irvine, Calif.*

### FLUTE

- \* Carter Allen-Weyenberg, *Sullivan, Wis.*  
\*\* Greta Hallberg, *Minneapolis, Minn.*  
Katie Van Epps, *Kenyon, Minn.*

### OBOE

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

### CLARINET

- \*\* Emma Byrd, *Carbondale, Ill.*  
# Liam McBride, *Leeds, Mass.*  
\*\* Max Okagaki, *Minneapolis, Minn.*

### BASSOON

- ~ Katie Barden, *Madison, Wis.*  
Magrath Walker, *Bozeman, Mont.*  
\* Justin Windschitl '02, *guest musician*

### HORN

- Matthias Baese, *St. Paul, Minn.*  
\*\* Katya Jarmulowicz, *St. Anthony, Minn.*  
Jack Kiehne, *St. Paul, Minn.*  
\* Molly Schuster, *Batavia, Ill.*  
Noah Tibben-Lembke, *Reno, Nev.*

### TRUMPET

- \* Ian Dimundo, *Santa Monica, Calif.*  
\*\* Sam Ivory, *Grand Rapids, Mich.*  
\*\* Luke Sargent, *Beaufort, S.C.*

### TROMBONE

- \*\* Jake Dreifort, *Santa Monica, Calif.*  
Tarkel Price, *Seattle, Wash.*

### BASS TROMBONE

- Vincent Cianchetti, *Houston, Texas*

### TUBA

- \*\* Jesse Wiemer-Hastings, *Cortland, Ill.*

### PERCUSSION

- \*\* Joshua Cameron, *Wyoming, Minn.*  
^ Benjamin Gusdal, *Shoreview, Minn.*  
\*\* ^ Megan Hoffhines, *Wilmette, Ill.*  
Avery Nevins, *Fort Collins, Colo.*

### HARP

- \*\* Romina Soto Solari, *Lima, Peru*

### PIANO

- \*\* Sam Ivory, *Grand Rapids, Mich.*

†† Concertmaster

† Assistant Concertmaster

\*\* Principal/Co-principal

\* Assistant principal

• Officer

^ Manager

- Librarian

# Bass clarinet

◇ English horn

### 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*  
Grant Furguele, *associate director of broadcast engineering*  
Rebecca Beam '18, *assistant director of production*