

ST. OLAF ORCHESTRA

CHUNG PARK · CONDUCTOR



2023 FALL TOUR

ST. OLAF ORCHESTRA

CHUNG PARK, CONDUCTOR · TERRA WIDDIFIELD, MANAGER

VIOLIN

- Ashtyn Bollinger, *Tucson, Ariz.*
biology
- Avery Calhoun, *Flossmoor, Ill.*
music
- ** Rachel Christensen, *Mount Pleasant, Wis.*
history, music performance
- Miriam Clapp, *Chicago, Ill.*
Chinese, quantitative economics
- Vincent Giza, *Culver City, Calif.*
music composition
- Claire Hughes, *Arnold, Md.*
music performance
- Samuel Jarosz, *Chippewa Falls, Wis.*
music
- †† Nathaniel Johnson, *Madison, Wis.*
chemistry, music performance
- Caleb Kaestner, *Faribault, Minn.*
music
- Emily Kleiber, *Hudson, Wis.*
psychology, Russian area studies
- Helen Knaack, *Spokane, Wash.*
music, studio art
- Anika Lang, *Excelsior, Minn.*
music
- †† Rebecca Lyford, *Laramie, Wyo.*
music performance
- Samuel Meyer, *Boulder, Colo.*
music performance
- Fiona Mundy, *St. Paul, Minn.*
political science, psychology
- Maria Panora, *Crystal, Minn.*
music education
- Kyla Pay, *Minot, N.D.*
undeclared major
- Elyssa Post, *Lincoln, Neb.*
ancient studies, elective studies
- Hannah Reiser, *Takoma Park, Md.*
music
- † Eli Schrubbe, *Andover, Minn.*
music performance
- Maggie Shepphird, *Hermosa Beach, Calif.*
music performance
- Luke Steiner, *West Fargo, N.D.*
undeclared major
- Jasmine Storck, *Cedarburg, Wis.*
music performance
- Grace Swiggum, *Hopkins, Minn.*
undeclared major
- Frances Thayer, *Woodland, Calif.*
undeclared major
- Joshua Villanoy, *Wheaton, Ill.*
music
- ^ Veronica White, *Dallas, Texas*
music
- Kira Zielinski, *Villa Park, Ill.*
German, psychology

VIOLA

- Moritz Dunbar, *Wessling, Germany*
music
- Sarah Hall, *Houston, Texas*
music
- Jasper Kuleck, *McKenzie, N.D.*
music
- Harry Maakestad, *St. Paul, Minn.*
mathematics
- Harper McInroy, *Charles City, Iowa*
music performance
- ** Akseli Mende, *Portland, Ore.*
music performance
- Evan Olds, *Lake Elmo, Minn.*
undeclared major
- Lucas Sanner, *Rochester, Minn.*
music composition
- Josie Scozzari, *Edina, Minn.*
music
- Entong Shi, *Shanghai, China*
music
- * Ian Snider, *St. Paul, Minn.*
film and media studies, music
- Ian Woodrich, *Cocoa, Fla.*
music performance

CELLO

- Madeline Altman, *Portland, Ore.*
English, political science
- Analise Budziak, *Westmont, Ill.*
undeclared major
- ** Leigha Daniels, *Ormond Beach, Fla.*
music performance
- Abigail Hilsman, *Holland, Mich.*
biology
- Isabel Johnson, *Plymouth, Minn.*
biology, creative writing
- Hannah Leiseth, *Moorhead, Minn.*
music education
- ** Alice Ryan, *St. Paul, Minn.*
music performance
- Myka Stewart, *St. Louis, Mo.*
environmental studies, music performance
- Madi Tally, *Hanover, N.H.*
psychology
- Gerrit Vanderschoot, *Wheaton, Ill.*
music
- Hayden Williams, *Palatine, Ill.*
music, psychology
- Collin Wyant, *Bothell, Wash.*
undeclared major

BASS

- Declan Coleman, *St. Paul, Minn.*
undeclared major
- * Gabriel Katzenmeier, *Manhattan, Kan.*
music
- ** Henry Specker, *Los Altos, Calif.*
music performance
- Max Xu, *Irvine, Calif.*
undeclared major

FLUTE

- ** Carter Allen-Weyenberg, *Sullivan, Wis.*
music performance
- & Leylah Boulos, *Apple Valley, Minn.*
music
- * Katie Van Epps, *Kenyon, Minn.*
music education

OBOE

- ** Joseph Becker, *Mahtomedi, Minn.*
mathematics, physics
- ◇ Phoebe Joy, *Illinois City, Ill.*
English, gender and sexuality studies, music
- ** Lily Mitzel, *St. Paul, Minn.*
music education

CLARINET

- Selma Artang, *Duluth, Minn.*
undeclared major
- # Matthew Krische, *New York, N.Y.*
computer science, music
- ** Liam McBride, *Leeds, Mass.*
biology
- ** Max Okagaki, *Minneapolis, Minn.*
mathematics, music performance

BASSOON

- ~ Katie Barden, *Madison, Wis.*
environmental studies
- ** Icarus Bulander, *Minneapolis, Minn.*
music
- ** Maggie Walker, *Bozeman, Mont.*
undeclared major

HORN

- ^ Matthias Baese, *St. Paul, Minn.*
quantitative economics, Spanish
- ** Katya Jarmulowicz, *St. Anthony, Minn.*
music performance
- Jack Kiehne, *St. Paul, Minn.*
psychology, sociology/anthropology
- * Anja Logan, *Brookfield, Wis.*
computer science, mathematics
- Molly Schuster, *Batavia, Ill.*
education, Spanish

TRUMPET

- ** Connor Bitterman, *Minneapolis, Minn.*
music performance
- Zachary Carlson, *Sioux Falls, S.D.*
music education
- * Ian DiMundo, *Santa Monica, Calif.*
music
- Isabella Marek, *St. Paul, Minn.*
music education

TROMBONE

- ** Leo Barks, *Jackson, Mo.*
music performance
- Jacques LeMay, *Minneapolis, Minn.*
music performance

BASS TROMBONE

- Vincent Cianchetti, *Houston, Texas*
music performance

TUBA

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

PERCUSSION

- Evan Atchison, *Parkville, Mo.*
undeclared major
- Morgan Ely, *North Pole, Alaska*
music
- ** Benjamin Gusdal, *Shoreview, Minn.*
mathematics, physics, political science
- ** Avery Nevins, *Fort Collins, Colo.*
music education

HARP

- ** Romina Soto Solari, *Lima, Peru*
music performance

PIANO/CELESTA

- ** Lucan O'Neal, *Los Angeles, Calif.*
music performance

- †† Concertmaster
† Associate concertmaster
** Principal/Co-principal
* Assistant principal
• Officer
^ Manager
- Librarian
& Piccolo
Bass clarinet
~ Contrabassoon
◇ English horn

COLLEGE RELATIONS AND MUSIC ORGANIZATIONS

- 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 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

RODEO

I. BUCKAROO HOLIDAY

II. CORRAL NOCTURNE

IV. SATURDAY NIGHT WALTZ

V. HOE-DOWN

Aaron Copland (1900–1990)

CELLO CONCERTO IN E MINOR, OP. 85

IV. ALLEGRO - MODERATO - ALLEGRO, MA NON TROPPO - POCO PIÙ LENTO - ADAGIO

Edward Elgar (1857–1934)

Leigha Daniels '24, cello

VIOLIN CONCERTO IN E MINOR, OP. 64

III. ALLEGRO MOLTO VIVACE

Felix Mendelssohn (1809–1847)

Rebecca Lyford '25, violin

INTERMISSION

SYMPHONY NO. 5 IN D MINOR, OP. 47

I. MODERATO

II. ALLEGRETTO

III. LARGO

IV. ALLEGRO NON TROPPO

Dmitri Shostakovich (1906–1975)

OPTIONAL SELECTION

THE TURTLE DOVE

arr. G. Winston Cassler (1906–1990)

RODEO

I. BUCKAROO HOLIDAY

II. CORRAL NOCTURNE

IV. SATURDAY NIGHT WALTZ

V. HOE-DOWN

Aaron Copland (1900–1990)

Although steeped in European influence and educated in Paris, France, Aaron Copland pioneered a new American style of classical music in the 20th century. His ballet, *Rodeo*, helped produce that American style through a celebration of the Wild West, a key aspect of the traditional American identity. Today, Copland is one of the most influential composers in the American musical canon, due in no small part to *Rodeo*.

Rodeo was written as a ballet for Agnes de Mille, a dancer and choreographer who starred in the 1942 premiere. Each of the four dance episodes in *Rodeo* tells the story of a cowgirl who tries to win the affection of the Head Wrangler in the Wild West. This ballet touches on themes of conflict, loneliness, and love. The ballet opens with *Buckaroo Holiday*, a lively scene which incorporates traditional cowboy tunes. Keep an eye out for the significant changes in rhythm and harmony throughout the dance. A good example of this is the opening brassy fanfare that drastically moves to a slower, melodic theme with prominence in the strings. We then move to the *Corral Nocturne*, a lyrical piece that explores the themes of loneliness, in which the oboe and the bassoon share the spotlight to add to the rather abstract meter of 5/4, giving the song a mellow and melancholic atmosphere. *Saturday Night Waltz* brings romance to the audience, when the cowgirl finds another dance partner who seems to be more interested in her than the Head Wrangler. Finally, in the acclaimed *Hoe-Down*, our protagonist has found love with another cowboy, giving the ballet a happy ending. *Hoe-Down* brings out the most lively elements in Copland's music by presenting an animated rhythm and spirited melodies from traditional cowboy songs.

— Program notes by Romina Soto Solari '26

CELLO CONCERTO IN E MINOR, OP. 85

IV. ALLEGRO - MODERATO - ALLEGRO, MA NON

TROPPO - POCO PIÙ LENTO - ADAGIO

Edward Elgar (1857–1934)

Leigha Daniels '24, cello

Two concertos for the cello are performed more often than any others. One is by Antonin Dvorak, an epic work brimming with melodies and embracing a wide range of emotion. The other is Elgar's: intimate, highly-concentrated, and unlike any other ever written for the instrument. The concerto may be the work of Elgar's with the most universal appeal, but paradoxically, it is the work of his that is most rooted in a specific moment in time. Elgar wrote the concerto in 1919, just after the Great War. Appalled and disillusioned by the suffering caused by the war, he realized that life in Europe would never be the same after such destruction. His first reaction had been to withdraw from composition and he wrote very little music during the war's first four years. Then, over a period of twelve months — from August of 1918 to the following August — Elgar poured his feelings into four works that rank among the finest he ever composed. The first three were chamber works in which he developed a new musical voice, more concise and subdued than his previous one. The fourth work was the cello concerto, Elgar's lament for a lost world.

The final movement is one of great contrasts. The opening theme is assertive and dramatic, but the soloist seems to be striving to draw the music into sad nostalgia. As the movement progresses so the mood becomes quieter, sadder, more resigned, descending more and more into despair until finally the opening cello declamation returns and a brief moment of optimism brings the work to a close.

— Elgar Society and Portobello Orchestra

VIOLIN CONCERTO IN E MINOR, OP. 64

III. ALLEGRO MOLTO VIVACE

Felix Mendelssohn (1809–1847)

Rebecca Lyford '25, violin

German composer, pianist, and conductor Felix Mendelssohn came from a wealthy family who quickly noticed his aptitude for music. He and his sister Fanny received piano lessons from their mother, and Felix made his public debut in Berlin at only nine years old, accompanying a horn duo in a chamber music concert. In addition to being an accomplished composer, Mendelssohn was known to have been highly skilled in watercolor painting and also spoke several European languages.

The *Violin Concerto in E Minor* was Mendelssohn's final concerto and is perhaps his most well-known composition. One of the most novel elements of this concerto is that it consists of three movements meant to be played continuously. Some sources suggest that this choice was made because Mendelssohn found applause between movements (which was typical at the time) to be distracting. The lack of applause between movements is now common practice in concert settings, perhaps due in part to Mendelssohn's influence. The concerto was composed for Mendelssohn's childhood friend and accomplished violinist, Ferdinand David. At the time the piece was conceived, Mendelssohn was conductor of the Leipzig Gewandhaus Orchestra in Germany and David was concertmaster. In an 1838 letter to David, Mendelssohn writes: "I should like to write a violin concerto for you next winter. One in E minor runs through my head, the beginning of which gives me no peace." However, the piece was not finished by that next winter; it would not be premiered until seven years later in 1845. The premiere was extremely successful and secured the concerto's place as a cornerstone of the violin repertoire. Many violinists have since launched their solo careers with a performance of Mendelssohn's violin concerto.

The concerto's third movement opens with a brief lyrical section in the minor mode before launching into a light and playful melody. The solo violin almost seems to be dancing with the rest of the orchestra, and the joyous interplay between solo and ensemble ends with a thrilling coda.

— Program notes by Lily Mitzel '24

INTERMISSION

SYMPHONY NO. 5 IN D MINOR, OP. 47

I. MODERATO

II. ALLEGRETTO

III. LARGO

IV. ALLEGRO NON TROPPO

Dmitri Shostakovich (1906–1975)

For Dmitri Shostakovich, the publication of his *Symphony No. 5* in November of 1937 was a Hail Mary to save not only his musical career, but also himself. A mere three years earlier, Shostakovich (only 26 at the time and a rapidly-rising star in the composing world with three symphonies to his name), premiered his opera *Lady Macbeth of Mtsensk* to critical acclaim. For the next two years, Shostakovich continued to publish new works while his opera enjoyed great commercial success both domestically and abroad, with hundreds of performances in the Soviet Union alone.

However, the late 1930s marked a period in Soviet history known as the "Great Terror" in which Joseph Stalin sought to consolidate his rule over the USSR by indiscriminately purging the country of hundreds of thousands perceived to be disloyal. On January 26th, 1936, Shostakovich accepted an invitation to watch a performance of his opera at the legendary Bolshoi Theatre in Moscow, only to discover that none other than Stalin himself was in attendance. Mortifyingly for Shostakovich, Stalin was unimpressed and left at the end of the third act, leaving the composer by all accounts as white as a sheet.

Two days later, an unsigned editorial (widely rumored to have been authored or ordered by Stalin) appeared in the official newspaper of the Communist Party, *Pravda*, titled "Muddle Instead of Music." The paper decried Shostakovich as anti-Soviet, claiming that *Lady Macbeth of Mtsensk* "tickles the perverted taste of the bourgeois." The editorial concluded that "The power of good music to infect the masses has been sacrificed to a petty-bourgeois, 'formalist' attempt to create originality through cheap clowning. It is a game of clever ingenuity that may end very badly."

The thinly-veiled threat was not lost on Shostakovich, whose musical career and reputation went from sterling to the gutter overnight. *Lady Macbeth of Mtsensk* was banned, the premiere of his Fourth Symphony was canceled indefinitely, and news publications that had previously praised Shostakovich's music were quick to fall in line with *Pravda* in decrying him. Only a small number of prominent Soviet artists publicly came to Shostakovich's defense, including playwright Isaac Babel, author/literature critic Abram Lezhnev, and theater director Vsevolod Myerhold. All three were executed in the purges.

It was in this period of desperation that Shostakovich wrote his Fifth Symphony, premiering it the next year in his hometown of Leningrad (now St. Petersburg) on November 21, 1937. Beginning with an anguished sonata, Shostakovich slowly ramps up the emotional turmoil to a frenetic level before retreating back to a sense of grim acquiescence. Fans of Bizet's opera *Carmen* will note that it is quoted in this movement — this is a reference by the composer to Elena Konstantinovskya, a woman who became the subject of Shostakovich's affection in 1934 but who ultimately spurned him in favor of a man named Roman Karmen. The second movement features an elegant dance of the violin and woodwinds, but one that is repeatedly interrupted by the full orchestra, devolving into anger and frustration, and culminating in a violent outburst. The third movement, written in a mere three days, is Shostakovich's quiet, mournful release of emotion after immense suffering. There is no brass to be heard here — only a glacially-slow swell of the strings and woodwinds to a heart-wrenching climax. The fourth movement, although brazenly powerful, is purported by some friends and associates of the late composer to be a sort of compulsory celebration, almost a caricature of a traditional military march.

Although initially met with disapproval by government officials, the work was a smash hit with the Russian public, with the first performance purported to have brought the audience to tears and received an ovation lasting over half an hour. Public grief was heavily frowned upon by the government, and such a raw expression of Shostakovich's resolve, fear, anguish, and forced servility resonated strongly with an audience that had also endured the purges.

Subsequently, the government claimed that Shostakovich had taken their criticisms well into account, although their interpretation of the work was starkly different from that of much of the public as they took it at face value. In a twist of irony, the official stance was that Shostakovich had redeemed himself by composing a work in line with the ideals of the Soviet government. Describing the nature of the fourth movement as optimistically victorious, writer Alexei Tolstoy (who was well favored by the government) wrote that "Our audience is organically incapable of accepting decadent, gloomy, pessimistic art. Our audience responds enthusiastically to all that is bright, clear, joyous, optimistic, life-affirming."

Today, Shostakovich's *Symphony No. 5* endures as one of his most popular and widely-played works, symbolizing both his remarkable talent and harrowing discord with the highest echelons of the USSR. To this day, debates rage as to whether the piece is a celebration of the spirit of the Soviet Union, a sarcastic protest against oppression, or simply a raw outpouring of grief and hope for a suffering people — although you will note, none of these interpretations are mutually exclusive. You'll have to judge for yourself.

— Program notes by Matthias Baese '25

OPTIONAL SELECTION

THE TURTLE DOVE

arr. G. Winston Cassler (1906–1990)

STUDENT SOLOISTS

Leigha Daniels '24 is a senior cello performance major from Ormond Beach, Florida. Her musical interests are primarily in orchestral music including chamber music, cello choir, and solo performance. She began playing the cello at age 11 and currently studies under Dr. David Carter. When she isn't practicing or playing in an orchestra, she enjoys playing volleyball with friends, caring for her plants, building lego sets, and FaceTiming her parents, especially to see her cat.



Rebecca Lyford '25 is a junior violin performance major from Laramie, Wyoming. She started playing violin when she was five years old in the String Academy of Wyoming and currently studies with Dr. Francesca Anderegg. She has attended multiple musical festivals, has received awards in solo competitions, and is a member of the second generation Høyde Quartet with Alice Ryan '25, Akseli Mende '26, and Claire Hughes '25. When she is not making music, she enjoys time spent in nature, coffee shops, and with friends and family.



A portrait of Chung Park, a man with dark hair and a goatee, wearing a dark jacket with a white geometric pattern on the shoulders. He is looking directly at the camera with a slight smile.

ABOUT THE CONDUCTOR
CHUNG PARK

Dr. Chung Park is a nationally-recognized conductor, music educator, and editor. He serves as the conductor of the award-winning St. Olaf Orchestra and began conducting the St. Olaf Philharmonia in the fall of 2023. Dr. Park maintains an active schedule as a guest conductor in both the professional and educational realms, with engagements including the Sarasota Orchestra, Orlando Philharmonic Orchestra, and student honor orchestras in Tennessee, North Dakota, North Carolina, Utah, Pennsylvania, Nevada, Washington State, Florida, and Georgia. Dr. Park has given masterclasses at top institutions like the Gifted Music School in Salt Lake City and presents on string pedagogy and music education for teachers throughout the United States. Deeply engaged in the life of the American music education community, Dr. Park has given hundreds of clinics in schools throughout the United States for all levels and ensemble types. Internationally-preeminent publisher Bärenreiter-Verlag released the *Six Suites for Violoncello Solo* by J.S. Bach transcribed for viola in a new edition prepared by Dr. Park in the spring of 2023.

Dr. Park comes to St. Olaf College most recently from the University of Central Florida (U.C.F.), 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.

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.

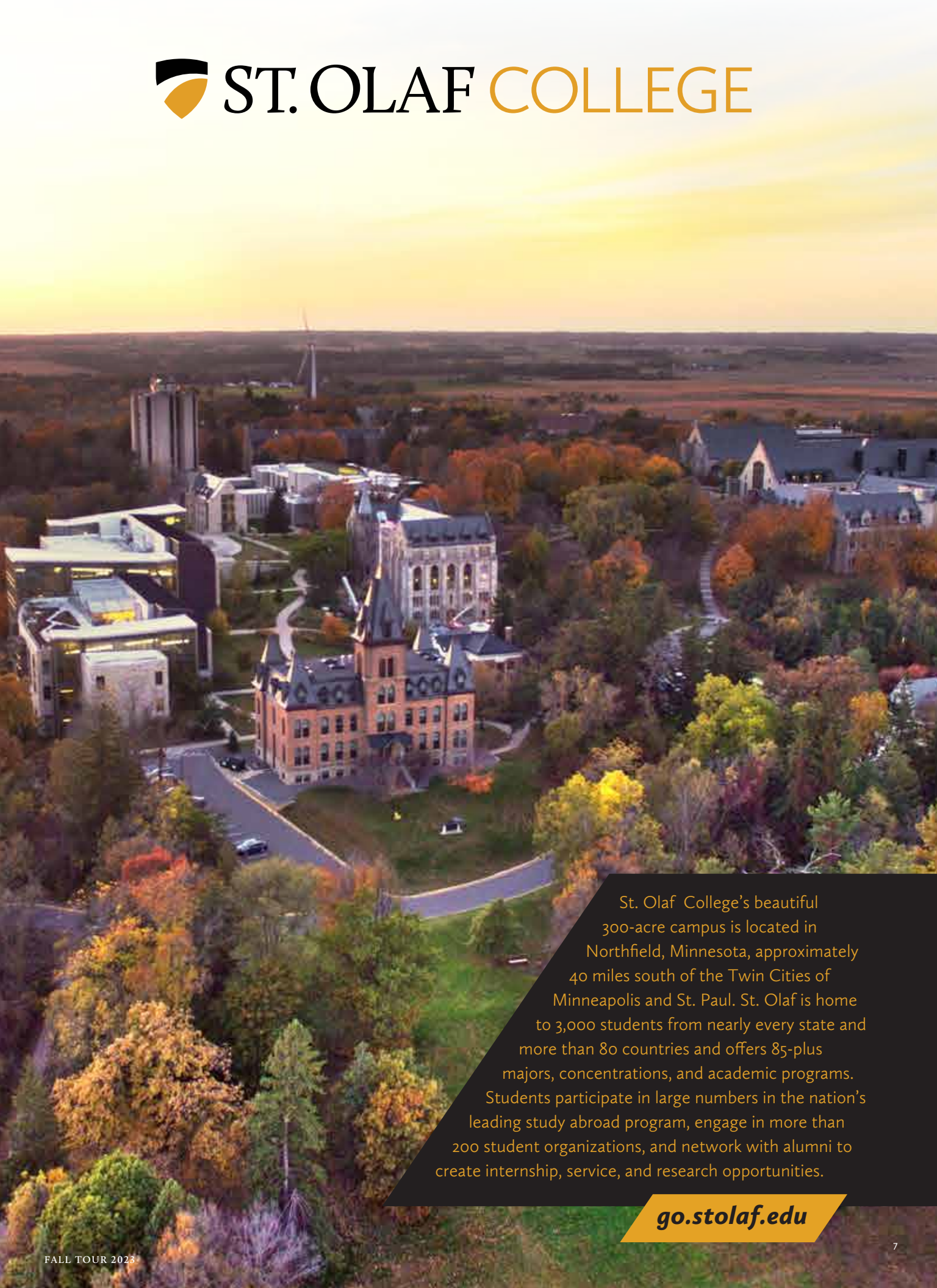
Ensembles have received wide critical acclaim under Dr. Park's baton. Eminent composer Steve Reich described his conducting as "revelatory" and exclaimed after listening to a performance of his work *Proverb*, "Now I know it can rock!" Critic Lawrence Johnson of the *Miami Herald* hailed his performance of Stravinsky's *Soldier's Tale* as "masterfully directed" and his conducting of Debussy's *Afternoon of a Faun* as "lucid and refined." The Frost Symphony Orchestra/Park recording of works by Alan Hovhaness on Centaur Records has received excellent reviews, most notably from *Gramophone Magazine*, which proclaimed that the disc provides "hours of listening enjoyment." *Classics Today* gave the album "10/10" for both engineering and quality of performance. *The Orlando Sentinel* wrote that the U.C.F. Symphony Orchestra produced "rich waves of sound" during their performance of *Oklahoma!* at the Dr. Phillips Center for the Performing Arts.

A lifelong learner, Dr. Park works with Marianne Ploger (associate professor emerita of music perception and cognition, Vanderbilt University) on topics related to psycho-acoustics and Robert Gjerdingen (professor emeritus of music theory, Northwestern University) on the compositional technique known as *partimento* to bolster his personal work and provide his students with the best possible pedagogies. Dr. Park strives to take full advantage of the opportunities afforded by his connection to a top liberal arts college, taking Latin I during his first year on faculty, with plans to take Latin II and additional courses in the years ahead. He is an ardent believer in the value of a liberal arts education, the breadth and depth it provides, and the possibilities inherent in its ability to address the whole person.

Dr. Park draws inspiration for his work from a wide variety of sources, including conductors such as Thomas Sleeper and Simon Rattle. His favorite authors include His Holiness the Dalai Lama, Pema Chödrön, Thich Nhat Hanh, and Wendell Berry.



ST. OLAF COLLEGE



St. Olaf College's beautiful 300-acre campus is located in Northfield, Minnesota, approximately 40 miles south of the Twin Cities of Minneapolis and St. Paul. St. Olaf is home to 3,000 students from nearly every state and more than 80 countries and offers 85-plus majors, concentrations, and academic programs. Students participate in large numbers in the nation's leading study abroad program, engage in more than 200 student organizations, and network with alumni to create internship, service, and research opportunities.

go.stolaf.edu

A BALANCING ACT

The St. Olaf Orchestra is a tight-knit community of students, known collectively as “orchies.” Their welcoming spirit, musical bonding, and social traditions lead to lifelong friendships. Although many students choose to major in music, it’s not a requirement for participation in a St. Olaf music ensemble, so students study a range of fields across the liberal arts. We asked a handful of this year’s members to tell us about themselves and their diverse interests.

Avery Nevins '25

PERCUSSION | FORT COLLINS, CO
INSTRUMENTAL MUSIC EDUCATION

- Works as the summer head coach of a local Colorado swim team
- Varsity swimmer for St. Olaf, receiving All-Conference Honorable Mention in 2022–23
- Leads an on-campus Christian ministry group
- When not at St. Olaf, works in high-end residential home remodeling in northern Colorado
- Plays as a multi-instrumental accompanist for the St. Olaf Dance Department



Elyssa Post '24

VIOLIN | LINCOLN, NE
ANCIENT STUDIES, ELECTIVE STUDIES

- Is studying for a 5th year at St. Olaf to follow their passion for ancient history
- Sings in the St. Olaf Chamber Singers
- Studied abroad in summer 2022 to dig at an ancient Roman archaeological site in Gazipasa, Turkey (and brought their violin to practice for orchestra auditions!)
- Enjoys crocheting and acrylic painting, and recently obtained a gig from a small shop that will sell the artwork

Benjamin Gusdal '25

PERCUSSION | SHOREVIEW, MN
MATHEMATICS, PHYSICS, POLITICAL SCIENCE

- Studied in Oslo, Norway over the summer as part of the Smaby Peace Scholars Program, completing an individual research project on the political obstacles to Norway's transition away from oil
- Works for the Music Organizations office as the percussion manager
- Interned at the Minneapolis Public Works Surface Water & Sewers Division, mapping new green infrastructure projects
- Competes on the St. Olaf varsity swim team
- Currently in a Directed Undergraduate Research (DUR) program at St. Olaf researching corals



Miriam Clapp '24

VIOLIN | CHICAGO, IL
CHINESE, QUANTITATIVE ECONOMICS

- Works as a Supplemental Instruction leader for Introductory Econometrics, a core class for the economics major
- Studied abroad in Taiwan in fall 2022; took intensive Chinese language classes and was part of International Companions for Learning, a language and cultural exchange program with elementary school students
- Serves as president of the St. Olaf Orchestra council
- Participates in the St. Olaf Swing Club which teaches and organizes Lindy Hop swing classes and events
- Enjoys cooking, specifically Chinese and Taiwanese cuisine

Nathaniel Johnson '24

VIOLIN | MADISON, WI
CHEMISTRY, MUSIC PERFORMANCE

- Works as a lab assistant for physical chemistry, an upper level chemistry course
- Sings as a countertenor in the St. Olaf Chamber Singers and has been a featured soloist with Collegium Musicum
- Is the president and founder of St. Olaf Club Tennis
- Serves as concertmaster and treasurer for the St. Olaf Orchestra
- Interned at Chestnut and Cambonne Law Offices during January Term 2023
- Between school years, has worked as a personal instructor coordinating educational experiences for kids in online learning



ABOUT THE ST. OLAF ORCHESTRA

The 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 in the fall of 2022, and leads the ensemble in his second domestic 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 the 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."



Renowned violinist Sarah Chang performs with the St. Olaf Orchestra at Carnegie Hall.

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* program.



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. 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.

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.



2024 ST. OLAF SUMMER MUSIC ACADEMY

JUNE 2024

The St. Olaf Summer Music Academy is back for another year! Join high school students from around the nation for an intense week of music-making under the direction of St. Olaf College's acclaimed music faculty. Students will return home with new skills, new energy, new friends, and a heightened commitment to music.

Registration opens in early 2024.

For more information, please visit:
stolaf.edu/conferences/summer-camps.

COST-FREE DOMESTIC AND INTERNATIONAL MUSIC TOURS FOR STUDENTS

St. Olaf College's music ensembles have a storied history of touring both domestically and internationally, dating back more than a century. St. Olaf was among the first American colleges to bring an ensemble overseas when the St. Olaf Band toured Norway in 1906.

Now, its three premier music ensembles — the St. Olaf Band, St. Olaf Choir, and St. Olaf Orchestra — tour domestically each year and internationally once every four years. This provides the 75 to 95 members in each ensemble an opportunity to perform abroad while studying at St. Olaf. Domestic tours span the continental United States and have long been cost-free for students, providing them with an opportunity to perform in stunning spaces, delve deeply into nightly music-making, and form close-knit bonds with their classmates.

In 2019, St. Olaf received a \$4.2 million gift from Louis and Mary Kay Smith to create an endowed fund to support student travel costs for international music ensemble tours, and the college provided matching funds. Their gift built upon an endowed need-based scholarship established by anonymous donors. The gift will now enable members of the St. Olaf Band, St. Olaf Choir, and St. Olaf Orchestra to tour internationally at no expense to them. 2023 marked the first year the fund was used, as members of the St. Olaf Band traveled to Japan for the first cost-free international tour for St. Olaf students. In 2024, the St. Olaf Choir will benefit from the fund when they tour South Africa, and in 2025, the St. Olaf Orchestra will travel cost-free to Norway.



“Singing in Nidaros Cathedral, eating waffles with my Norwegian relatives, singing for King Harald V in Oslo, and jumping into ice-cold fjords in Larvik were some of the most meaningful experiences of my life. Without receiving financial aid, I would not have been able to go on the Norway tour, or have any of these life-changing moments. I am eternally grateful for the scholarships St. Olaf offers its students, and for the opportunities St. Olaf provides to make music at a professional level.”

ALDEN BOSTWICK '20
Northfield, Minnesota | MUSIC

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 Anderegge, 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

Christine Boone, visiting associate professor of music*, music theory; B.M., Indiana University; M.M., Ph.D., University of Texas

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

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

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

Hyein Choi, visiting instructor*, piano; B.M., Yonsei University (Korea); M.M., Performance Diploma, Indiana University; D.M.A., University of Minnesota (ABD, in progress)

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

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

Henry Dorn, assistant professor of music, band, composition, conducting; B.M., University of Memphis; M.M., Peabody Institute; D.M.A., Michigan State University

Jerry Elsbernd, visiting instructor*, voice; B.M.V.Ed., M.V.Ed., North Dakota State University

Tracey Engleman, 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

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

Theres Tkach Hibbard, Robert Scholz Endowed Chair 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, trumpet, chamber music; B.A., Goshen College; M.M., University of North Carolina-Chapel Hill; D.M.A., Eastman School of Music

Joseph Jefferson, associate professor, jazz ensembles, jazz trombone; B.A., Norfolk State University; M.M., Shenandoah Conservatory; D.M.A., West Virginia University

Reid Kennedy, visiting instructor*, drumset; B.M., University of Minnesota

Rehanna Ksheshgi, 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 theater; B.A., Luther College; M.M., Drake University; D.M.A., University of Minnesota

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

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

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, Istituto Musicale "L. Boccherini"; M.M., Yale University; M.A., Queens College; D.M.A., Rice University

Adam Reinwald, adjunct instructor in music*, choir; B.M.V.Ed., St. Olaf College

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

Marita Stryker, assistant professor, voice; B.M., M.M., Oklahoma City University

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

Lori Folland, collaborative pianist

Charles Sadler, assistant piano technician

Faith Kimbrell, instrument coordinator

Lisa McDermott, academic administrative assistant

Charles Sadler, assistant piano technician

Szu-Ling Wu, collaborative pianist

ST. OLAF ORCHESTRA

2023 FALL TOUR ITINERARY

PURCHASE TICKETS AT stolaf.edu/tickets or 800-363-5487

SATURDAY, OCTOBER 14 • 7 P.M.

Central High School
Rapid City, South Dakota

WEDNESDAY, OCTOBER 18 • 7 P.M.

North Platte High School
North Platte, Nebraska

SUNDAY, OCTOBER 15 • 7:30 P.M.

Central Presbyterian Church
Denver, Colorado

THURSDAY, OCTOBER 19 • 7 P.M.

Omaha South High School
Omaha, Nebraska

MONDAY, OCTOBER 16 • 7 P.M.

Shared with the Greater Boulder Youth Symphony
Mountain View United Methodist Church
Boulder, Colorado

FRIDAY, OCTOBER 20 • 7 P.M.

St. Andrew Presbyterian Church
Iowa City, Iowa

TUESDAY, OCTOBER 17 • 7 P.M.

First United Methodist Church
Colorado Springs, Colorado

SATURDAY, OCTOBER 28 • 7:30 P.M.

Boe Memorial Chapel, St. Olaf College
Northfield, Minnesota

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 ST. OLAF COLLEGE



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Text or email Molly Boes Ganza '08, associate dean of fine arts recruitment, with any admissions questions.
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