
NORSEMAN BAND

MICHAEL BUCK '89, *CONDUCTOR*

ST. OLAF PHILHARMONIA

CHUNG PARK, *CONDUCTOR*



SATURDAY, MAY 4, 2024 | 7:30 P.M.

BOE MEMORIAL CHAPEL

PROGRAM

NORSEMAN BAND MICHAEL BUCK '89, *CONDUCTOR*

Shepherd's Hey		Percy Grainger (1882–1961)
Fire in the Distance	(Premiere Performance)	Kevin Krumenauer (b. 1977)
Roma		Valerie Coleman (b. 1970)
October		Eric Whitacre (b. 1970)
“Jenaro Melguizo:” <i>Pasodoble de Concierto</i>		Oscar Navarro (b. 1981)

ST. OLAF PHILHARMONIA CHUNG PARK, *CONDUCTOR*

Jazz Pizzicato		Leroy Anderson (1908–1975)
<i>Morceau de Concert for Horn, op. 94</i>	Aidan Fitzpatrick '26, <i>horn</i>	Camille Saint-Saëns (1835–1921)
Concerto No. 2 for Hardanger Fiddle and Orchestra (“Three Fjords”) III. <i>Nordfjord</i>	Aubrey Connett '24, <i>Hardanger fiddle</i>	Geirr Tveitt (1908–1981)
Symphony No. 2 in D Major, op. 43 IV. Finale: <i>Allegro moderato</i>		Jean Sibelius (1865–1957)

PROGRAM NOTES

NORSEMAN BAND MICHAEL BUCK '89, CONDUCTOR

Shepherd's Hey

Percy Grainger (1882–1961)

Shepherd's Hey was scored for wind band in 1918. The word "hey" denotes a particular figure in Morris Dancing. Morris Dances are still danced by teams of "Morris Men" decked out with bells and quaint ornaments to the music of the fiddle or 'the pipe and tabor' (a sort of drum and fife) in several agricultural districts in England. The "hey" involves the interweaving of generally two lines of dancers, which may be symbolized by Grainger's use of two parallel lines of music at the opening of the composition, rather than a simple statement of a theme that then moves into variants.

— "Shepherd's Hey." *Wind Repertory Project, windrep.org*

Fire in the Distance

Kevin Krumenauer (b. 1977)

(Premiere Performance)

Note from the composer:

Fire in the Distance explores the uncertainty of our time with an eye toward persistence and positivity. It is a motivically driven work that develops its urgency as the work progresses. We may not be able to predict the future, but we can enjoy the brightness that it holds. The fire in the distance of the title refers to a light, shining in the darkness that guides us on to a better future. It is my hope that this music is engaging both for performer and listener alike. *Fire in the Distance* was commissioned by a consortium headed by Dr. Wesley Broadnax of the University of Northern Colorado, and it is respectfully dedicated to them.

Roma

Valerie Coleman (b. 1970)

Coleman composed *Roma* in 2011 to highlight the rich and colorful culture of the Romani people. "A nation without a country" is one way to describe these nomadic tribes. Their traditions, their language (Roma), legends, and music stretch all over the globe, from the Middle East, the Mediterranean region, and the Iberian Peninsula, across the ocean to the Americas. Coleman offers a tribute to the Romani people in five descriptive themes, as told through the eyes and hearts of Romani women everywhere: Romani Women, Mystic, Youth, Trickster, and History. The melodies and rhythms are a fusion of styles and cultures: malagueña of Spain, Argentine tango, Arabic music, Turkish folk songs, 3/2 Latin claves, and jazz.

In 2010, the College Band Directors National Association's Committee on Gender and Ethnic Issues offered Coleman a commission with very specific guidelines: In addition to the stipulation that the composer be from an underrepresented community, the premiere performance would be awarded to a high school with a largely minority student body — Roma High School, in Roma, Texas. As part of the project, Coleman visited Roma High School twice in order to gain a full appreciation of the program she was composing for, and she was inspired by the talent and range of the ability in the band. The title of the work is not only a tribute to the name of the school and town, but is also a reference to another culture entirely. Regarding the commission of this piece, the composer recalls:

It featured two trips to Roma, a small town on the Mexico-U.S. border, where a good number of students cross the divide daily in order to attend the school. The residency was a true musical exchange of minds. In the first residency, I attended a rehearsal to observe the full breadth of the band's ability. The enthusiasm of the students was infectious and their humble demeanor was endearing. The second visit focused on the commissioned work itself: the cultural aspects, the ostinato rhythms, and style. Between visits, internet correspondence was kept, as the band would send sound recordings of the rehearsals in progress. It was an exciting process to work with such talented young minds in a band program that sets such a high standard with discipline, musicality, and integrity.

— Program note from score and the North Texas Wind Ensemble concert program, 2 Nov., 2023

October

Eric Whitacre (b. 1970)

Note from the composer:

October is my favorite month. Something about the crisp autumn air and the subtle change in light always make me a little sentimental, and as I started to sketch I felt that same quiet beauty in the writing. The simple, pastoral melodies and subsequent harmonies are inspired by the great English romantics (Vaughan Williams and Elgar) as I felt that this style was also perfectly suited to capture the natural and pastoral soul of the season. I'm quite happy with the end result, especially because I feel there just isn't enough lush, beautiful music written for winds.

October was commissioned by the Nebraska Wind Consortium, Brian Anderson, Consortium Chairman. It was premiered on May 14th, 2000, and is dedicated to Brian Anderson, the man who brought it all together.

“Jenaro Melguizo:” *Pasodoble de Concierto*

Oscar Navarro (b. 1981)

Note from the composer:

The passage of time is something we cannot stop. We can remember moments from the past, enjoy the present, and imagine the future. Along life's path we leave indelible marks, on places, on people, and there are the moments in life that leave their marks on us . . .

The oboe is a faithful instrument that has survived the passage of time from antiquity and to which many composers have dedicated their most profound inspiration since time long past. In the history of music, great works have been dedicated to this instrument, and over time they continue to be a part of our lives.

With this concerto, I wish to leave my mark or legacy, looking to the past, the present, and the future, which is symbolized in a large part of the work with a hidden “tick-tock” of a clock. This “tick-tock” transports us through various time periods of our history. We begin in the times of antiquity, at the beginning symbolized by melodic lines with an improvised quality, mysterious, ethereal, with a slight ethnic touch. Later, after having again heard the hidden “tick-tock” of the clock and a reminder of the improvised lines in the beginning of the concerto, we transition or jump to a period in which Spanish nationalist music takes the lead.

A period represented by a “gypsy” song led by the oboe and accompanied by an energetic heel stamping (generated through the percussion section) transports us to a Spain profoundly charged with emotion in which the oboe functions as the “gypsy singer” who leads a section inundated with feeling, passion, and frenzied abandon.

After this glance at our Spanish roots, a new section is born with brushstrokes that remind us of the opening of the work and that transport us now to a romantic period involving great melodic lines, passion and emotion in its purest state. The oboe initiates this new section with a simple, intimate, reserved main melody which, little by little, becomes more ornate, becoming charged with emotion and power as we proceed through time until we reach the climax offered by the entire band, in which feelings overflow and reach their purest state, fading in an infinite pianissimo that is interrupted by another jump in time to the present day.

This last section, which is fresh and rhythmic, takes us to today's music with a cinematographic style and color with suggestive band colors. The section is full of life in which we can symbolically appreciate the livelier “tick-tock” of the clock, stubborn and ever present in this last section of the work, particularly in the playful low section of the band.

Finally, I couldn't conclude this work without a glance at the quintessential period for the oboe, the Baroque, a cadence dedicated to the great period of musical history that left so very many works for the oboe and which I could not let go unacknowledged.

After this wink to the Baroque and a grand epic cadence, a speeding, chaotic clock drags us to a lively, speeding finale in which the oboe exploits all its technical possibilities to the end, where our clock reveals the end of our travels.

ST. OLAF PHILHARMONIA

CHUNG PARK, CONDUCTOR

Jazz Pizzicato

Leroy Anderson (1908–1975)

Despite being Leroy Anderson's first original composition, *Jazz Pizzicato* would quickly become cemented as one of Anderson's signature works. At the time of writing, Anderson was working as a church organist and choir director, leading the Harvard University Band, and arranging and conducting pieces for various dance bands, all while pursuing his Ph.D. in German and Scandinavian languages. During his lifetime, he would also serve as the chief of the Scandinavian Desk of Military Intelligence, serve active duty in the Korean War, and get a star on the Hollywood Walk of Fame for his work in the recording industry. He is, however, possibly best known for his charming orchestral works and his longtime working relationship with the Boston Pops Orchestra, which has premiered many of his works including *Sleigh Ride* and *Jazz Pizzicato*. Anderson's many light works for orchestra employ a variety of instrumental effects and even noise-makers like typewriters and sandpaper to create unique crowd-pleasing pieces. In *Jazz Pizzicato*, Anderson experiments with the use of pizzicato, which he considered to be neglected by composers, and gestures to the traditional American dance the cakewalk to create a tune that won't leave your ear.

— Sofie Urberg-Carlson '26

Morceau de Concert for Horn, op. 94

Camille Saint-Saëns (1835–1921)

Aidan Fitzpatrick '26, horn

Saint-Saëns wrote several pieces for solo instrument and orchestral accompaniment that bear the title *Morceau de concert* — literally translated as concertpiece — and which act as small-scale concertos. In this piece, the three contrasting movements of the standard 19th century instrumental concerto are present, but consolidated into a single movement and more concise. The original scoring, which features a string orchestra augmented by three trombones, is rarely performed today. More frequently performed are arrangements for a modern concert band, which consist entirely of winds, brass, percussion, and double bass.

After a brief introductory sequence played in unison by the brass, the piece begins in F minor with a set of theme and variations, introduced first by the soloist, then powerfully echoed by the entire ensemble. After three sets of variations — each one increasing in rhythmic motion — the piece has an abrupt and deft transition into a slow and lyrical adagio section. This contrasting portion primarily features the woodwinds accompanying the soloist in the relative key of A-flat major. The section concludes peacefully with a cadence by the solo horn at the very bottom of its register. The calm mood is abruptly shattered by a stately return of the full ensemble in F minor and marked *allegro non troppo*. After an animated dialogue between the group and soloist, the tonality maneuvers its way to F major and races to a rousing finish, but not before showcasing the soloist with a series of virtuosic scales, flourishes, and arpeggios.

— “Saint Saëns: ‘morceau de concert.’” UC Davis Arts, 31 Oct. 2013,
<https://arts.ucdavis.edu/post/saint-saens-morceau-de-concert>

Concerto No.2 for Hardanger Fiddle and Orchestra (“Three Fjords”)

Geirr Tveitt (1908–1981)

III. Nordfjord

Aubrey Connett '24, *Hardanger fiddle*

Geirr Tveitt (1908-1981) was a Norwegian composer known for his folk tunes, operas, ballets, and concertos. He has written two concertos for Hardanger fiddle, the second, entitled “Three Fjords,” takes the listener on a tour of Norwegian landscape. The third movement is inspired by the picturesque *Nordfjorden* (a fjord in the northwestern region) and is filled with energetic, joyous melodies. Tveitt’s music takes inspiration from Norwegian folk tunes and dances. You can hear some of the trills, ornamentations, double stops, and drones typical of Norwegian Hardanger fiddle music in this piece.

The Hardanger fiddle is the national instrument of Norway. Although similar to a violin, a Hardanger fiddle has four to five additional under-strings that resonate with notes played above. The instrument also has a flatter bridge (suitable for double stops), shorter neck, raised f-holes, and different traditional tuning than a violin (B E B F#). St. Olaf has a collection of instruments ranging in age from 19th century to contemporary, and students can take Hardanger fiddle lessons, learning traditional repertoire by ear.

— Aubrey Connett '24

Symphony No. 2 in D Major, op. 43

Jean Sibelius (1865–1957)

IV. Finale: *Allegro moderato*

It was 1902 when Finnish composer Jean Sibelius finished his Symphony No. 2 — right at a time when his country was struggling with Russian oppression through extreme sanctions on the Finnish language and culture. While Finland fought for its independence as best it could, Sibelius’s composition became the unofficial light at the end of the tunnel — the voice of Finnish nationalism — and gave a renewed hope to the Finnish people, a perfect example of beauty created in the midst of chaos. Regarded as one of his most popular works, the Slavic gloom present in many of Sibelius’ previous works is replaced with a “Mediterranean light” in Symphony No. 2. It was not only influenced by the optimism Finland tried to hold on to, but also by the Italian coastal village where Sibelius was vacationing when he composed the piece. Of the work, Finnish conductor and highly-acclaimed Sibelius interpreter Osmo Vänskä explained its significance: “The *Second Symphony* is connected with our nation’s fight for independence, but it is also about the struggle, crisis and turning-point in the life of an individual,” Vänskä said. “This is what makes it so touching.”

— “Sibelius’s *Symphony No. 2 - Beauty Created Amid Chaos.*” *Houston Symphony*, 24 Oct. 2017, houstonsymphony.org/sibelius-symphony-no-2-beauty-created-amid-chaos/.

NORSEMAN BAND SENIORS



Top row (left to right): Connor Fogarty, Hauseng Lor, Arzu Pahl, Charlotte Thomson, Benjamin Reister

Bottom row (left to right): Charlotte Smith, Margo Williams, Katie Lamm, Roslyn Raser, Bailey Larson

Connor Fogarty is a math and computer science major from Ogallala, Nebraska. He has played percussion in Norseman Band for all four years at St. Olaf. Connor is also currently in five other music ensembles on campus, including the St. Olaf Chapel Choir and the St. Olaf Handbell Choir. Connor has especially enjoyed getting to play several complex mallet rhythms over their time in Norseman. They will greatly miss getting to pack up percussion equipment to the tune of “Free Bird.” After graduation, he plans to find a job where he can make use of their software and/or math skills, while finding ways to continue his musical journey as well.

Katie Lamm is a psychology major with an applied linguistics concentration from Spring Grove, Minnesota, and currently based in Pyeongtaek, South Korea. They have played French horn in Norseman Band for four years and have participated in Horn Club and Collegiate Chorale for three. Katie has also been a member of the St. Olaf Women’s Rugby Club throughout her time at St. Olaf. Her favorite music memories at St. Olaf include the Norseman Christmas sing-a-longs. After graduation, Katie will take a gap year before pursuing a medical degree.

Bailey Larson is a biology and history major from Lincoln, Nebraska. She has played alto saxophone in the Norseman Band for four years and served as band’s manager for the last three. She is very grateful to have met and played with so many lovely “Norsemanites,” and will fondly remember the alto sax portion of “The Twelve Days of Christmas.” She will spend the summer as a Mammoth Site intern and pursue paleontological museum work in the future.

Hauseng Lor is an economics major with a business management emphasis from Bloomington, Minnesota. He has been in the Norseman Band for four years, playing clarinet for the first two, and bass clarinet for the remaining two. He has served as a band manager for two years. He is also a proud member of TRIO SSS and the Lion’s Pause. His favorite musical memory is being able to make music on the same stage where he once played as a high school honor band student, now as a college musician. He plans to explore his passions for food or entrepreneurship after graduation.

Arzu Pahl is a biology and Spanish major with a concentration in environmental studies from Silver Spring, Maryland. She has been in Norseman Band for four years, with her senior year marking her 13th year of playing trumpet. Arzu has also been a member of the club ice hockey team, which she established in 2021, and she is the current president of Deep End Student Theater. Arzu is thankful for her father, who inspired her to pick up the trumpet, and for her band directors and peers that have put up with her yapping all these years. After graduation, she intends to pursue further education and a career in wildlife biology with an emphasis in ornithology.

Roslyn Raser is a psychology major from Berryville, Arkansas. She has been a percussionist since she discovered the Xbox game *Rock Band 2* and has been a part of the Norseman Band since freshman year. She has loved standing with the percussion section and fondly remembers playing *Star Wars: The Force Awakens* her freshman year as well as the annual Norseman Christmas sing-a-longs. After graduation, Roslyn will continue exploring her passion for research and human behavior in a business setting.

Benjamin Reister is the principal trumpet of Norseman Band and a bass handbell ringer in the St. Olaf Handbell Choir. A poster child for liberal arts education and a self-described aspiring “renaissance man,” Ben will graduate with degrees in biology and Latin and a concentration in biomolecular science. This fall, Ben will begin his Ph.D. studies at the Feinberg School of Medicine’s Driskill Graduate Program in Life Sciences at Northwestern University, where his studies will likely focus on the field of cell and developmental biology.

Charlotte Smith is an English and creative writing major from Boulder, Colorado. She has played oboe in Norseman Band for all of her four years at St. Olaf, and she is so grateful for the opportunity to continue playing music throughout college. In addition to playing in Norseman Band, she is also an editor at the *Olaf Messenger*, and she works at STOGROW, the campus farm. After graduation, she plans to keep working in sustainable agriculture!

Charlotte Thomson is a biology and political science double major with an international relations concentration from Arlington, Virginia. She has been a clarinet player in the Norseman Band since her first year at St. Olaf and is now the clarinet section leader. Charlotte is also a proud member of the St. Olaf varsity swim team, which she has also done throughout her four years as an “Ole.” Charlotte’s favorite music memories at St. Olaf include Norseman Christmas sing-a-longs and Halloween section costume contests. After graduation, Charlotte will be moving to Washington, D.C. to work in environmental policy on Capitol Hill.

Margo Williams is a chemistry and education major from Kensington, Maryland. She is immensely grateful for the opportunities to make music with Norseman Band these last four years and will miss playing trumpet with Arzu, who she’s played trumpet alongside since sophomore year of high school. Margo has been trumpet section leader for the last two years, vice president of Norseman Band her junior year, and president of Norseman band this year. She will dearly miss being on aux during truck crew! After graduation, Margo plans to teach high school chemistry and hopes to find a community ensemble wherever she ends up next.

ST. OLAF PHILHARMONIA SENIORS



Top row (left to right): Aubrey Connett, Phoebe Joy, Auguste Bernick, Logan Wagner, Ryan Harvey, Caroline Juhl

Bottom row (left to right): Rose Hummer, Erica Collin, Cassidy Albrecht, Mariana Rogan, Brennen Sele

Cassidy Albrecht is a B.A. music major currently based in Stewart, Minnesota. Although Cassidy had no initial interest in string playing, they began studying violin after a friend convinced them to join the school orchestra in fourth grade. Cassidy has played in the St. Olaf Philharmonia for four years and currently is a first violinist and co-concertmaster. Outside of classical music, Cassidy is the vice president of St. Olaf Taiko, St. Olaf's student-led Japanese drumming group, and a pause tech at the Lion's Pause. After graduation, they plan to continue to pursue music.

Auguste Bernick is a film and media and environmental studies major from Minneapolis, Minnesota. Auguste has played bass in the St. Olaf Philharmonia for the past three years, including this year as principal bass. In addition to this, he has performed with the St. Olaf Handbell Choir and in the pit orchestra for the past three musical seasons. Auguste graciously enjoys acting as the St. Olaf Philharmonia president, a position he has held for three years. Outside of music, Auguste is a Lion's Pause Technical Production Manager and operates a portrait photography business, with work featured in the *Washington Post*. After graduation, Auguste will not miss hauling his bass around campus.

Erica Collin is a classics and political science major from Middleton, Wisconsin. Erica has played in the St. Olaf Philharmonia for four years as principal bassoon. Some of her favorite music memories at St. Olaf include playing in the pit orchestra for *The Mystery of Edwin Drood*, performing *Russian Easter Overture* twice, and playing in a bassoon trio. In addition to music, she was a captain of the St. Olaf volleyball team and a member of Vortex, the women's ultimate frisbee team. After graduation, Erica will pursue her Ph.D. in classics at Bryn Mawr College.

Aubrey Connett is a film and media studies and philosophy major from Eden Prairie, Minnesota. This is her fourth year in the St. Olaf Philharmonia, and she is currently a first violin section leader. In addition to classical/orchestral music, she also enjoys playing folk music on her Hardanger fiddle and electric violin, performing at events and farmers markets each summer. Aubrey spends most of her time making films, and she is currently directing her first film, *Predictable*, with the St. Olaf Film Production Society. After graduation, she hopes to pursue filmmaking as a script supervisor or video editor.

Ryan Harvey is a computer science, mathematics, and Chinese major from Monticello, Minnesota. Ryan has played viola in the St. Olaf Philharmonia for two years, and only wishes he had joined earlier. Ryan currently keeps busy outside of orchestra playing many intramural sports like soccer and broomball, as well as working for the biology department as a research assistant. After graduation, Ryan hopes to use his programming skills to work as a software developer.

Rose Hummer is a political science and Russian area studies major with a concentration in German studies from Santa Monica, California. She has played viola for two years in the St. Olaf Philharmonia, and also played in an orchestra while abroad her junior year. In her free time, Rose likes to read science fiction and play sudoku. After graduating, she hopes to find a job that makes use of her German skills. She will miss the St. Olaf Philharmonia community greatly, and will look for ways to continue the viola wherever she is.

Phoebe Joy is a music, English, and gender and sexuality studies major from Illinois City, Illinois. Along with being a four-year member of the St. Olaf Philharmonia, Phoebe also plays oboe and English horn in the St. Olaf Orchestra, St. Olaf Band, Synergy Musicians' Collective, and various chamber groups. She has also served as the St. Olaf Philharmonia manager and ensemble librarian for three years. Outside of music, Phoebe is the executive editor of the *Quarry Literary and Fine Arts Magazine* and marketing director of the *Olaf Messenger*. Upon graduation, Phoebe plans to pursue graduate studies in English literature and gender and sexuality studies. After leaving the Hill, she will miss making music (and maybe even trucking) with her "Phil" friends.

Mariana Rogan is a music and creative writing major from Minnetonka, Minnesota. They have played violin in the St. Olaf Philharmonia since their freshman year. Some of their other favorite music memories at St. Olaf include playing violin in Synergy Musicians' Collective, as well as the pit orchestra for *The Mystery of Edwin Drood* in 2022 and working in the ensemble library. After graduation, they will be taking a gap year before pursuing a graduate degree in Celtic studies.

Brennan Sele is an instrumental music education major from Minneapolis, Minnesota. He has played violin in the St. Olaf Philharmonia for the past four years and played in the pit orchestras for the *Mystery of Edwin Drood* in 2022 and *Lighthouse* in 2024. Brennan served as the president of the martial arts club for two years. Outside of school, Brennan can be found playing games, writing music, and watching movies. After graduation, Brennan plans to start teaching.

Logan Wagner is a computer science, mathematics, and Russian major from Boulder, Colorado. He has played violin in the St. Olaf Philharmonia for the past three years, with a small break to study abroad. After graduation, Logan will enter the workforce, making use of his computer science degree at MasterCard. He has very much enjoyed the opportunity to have fun and make music with so many great people. He will miss playing in the St. Olaf Philharmonia after graduation, but plans to make playing a lifelong hobby.

NORSEMAN BAND

MICHAEL BUCK '89, CONDUCTOR

FLUTE

Kaitlyn Kinsch, *Cary, Ill.*
Elsa Kirkegaard, *Kewaskum, Wis.*
Kayla McMayer, *Bloomington, Minn.*
Grace Moeller, *Lake Crystal, Minn.*
Kaisa Nilsson, *Boise, Idaho*
Jasmine Patterson-LaBaw, *Rochester, Minn.*
* Alyssa Schneider, *Minnetrista, Minn.*
† Mindyrose Sinykin, *Minneapolis, Minn.*
Ani Spoor, *Eagan, Minn.*
Jessica Thanghe, *Minneapolis, Minn.*
* Hnukusha Vue, *St. Paul, Minn.*
Caleb Waltz, *Waukesha, Wis.*

OBOE

Connor Coleman, *Geneseo, Ill.*
†* Angeline Domeyer, *River Falls, Wis.*
† Ori Eikenberry, *St. Paul, Minn.*
Kiera Hasan, *Elgin, Ill.*
§ Charlotte Smith, *Boulder, Colo.*

CLARINET

Mathea Benson, *St. Paul, Minn.*
Elizabeth Bunnell, *Savage, Minn.*
- Cora Harpel, *Ellendale, Minn.*
Nicholas Magnusson, *Roseau, Minn.*
Emily Nachreiner, *Mound, Minn.*
Jenna Pollard, *Lawrence, Kan.*
Cael Roberts, *Pella, Iowa*
§* Charlotte Thomson, *Arlington, Va.*

BASS CLARINET

Isabella Charter, *Shakopee, Minn.*
§^ Hauseng Lor, *Bloomington, Minn.*

BASSOON

†* Ryan Carlisle, *Vermillion, S.D.*
Anders Herfindahl-Quint, *Kasson, Minn.*
Riley Holets, *New Prague, Minn.*

ALTO SAXOPHONE

§^ Bailey Larson, *Lincoln, Neb.*
† Brooke LaVoi, *Bemidji, Minn.*
* Danielle Perez, *Hastings, Minn.*
Abigail Shanahan, *Superior, Colo.*
Brady Teegarden, *Hastings, Minn.*

TENOR SAXOPHONE

Amelia Copley, *Cedar Rapids, Iowa*
Leo Goodwin, *St. Paul, Minn.*

BARITONE SAXOPHONE

Hayden Joseph, *Minneapolis, Minn.*

HORN

* Maureen Bowen, *Abu Dhabi, United Arab Emirates*
§ Katie Lamm, *Pyeongtaek, South Korea*
Sam Mattson, *Baxter, Minn.*
Rowan Nordin, *Edina, Minn.*
Cooper Oleyar, *Rosemount, Minn.*
* Kaisa Olson, *Mercer Island, Wash.*
Maxwell Pringle, *Apple Valley, Minn.*
†• Adam Rickman, *Minnetonka, Minn.*
Emily Schneider, *Minnetrista, Minn.*
Neil Stewart, *St. Paul, Minn.*
Elizabeth Weber, *St. Paul, Minn.*

CORNET/TRUMPET

Margot Charette, *Minneapolis, Minn.*
Hero Czarnik, *St. Paul, Minn.*
Claire Koenig, *Centennial, Colo.*
William Markwyn, *Waukesha, Wis.*
Soren Miller, *Eau Claire, Wis.*
§ Arzu Pahl, *Silver Spring, Md.*
§† Benjamin Reister, *Northfield, Minn.*
Jeremy Schreiner, *Savage, Minn.*
§*• Margo Williams, *Kensington, Md.*

TROMBONE

Maclain Everson-Rose, *Minneapolis, Minn.*
• Angelo Fiataruolo, *Maple Grove, Minn.*
Anna Gargamelli, *Durham, Conn.*
Elias Hanson, *Chaska, Minn.*
Evan Moran, *Waconia, Minn.*
Aaron Pence, *Minneapolis, Minn.*
* Roxi Wessel, *Fort Collins, Colo.*

BASS TROMBONE

Aria Giefer, *Osceola, Wis.*

EUPHONIUM

^ Kathryn (Katie) Bergquist, *Prior Lake, Minn.*
* Olivia Ceminsky, *North Mankato, Minn.*
† Benjamin Fisher, *St. Paul, Minn.*
Cole Willardson, *Minneapolis, Minn.*

TUBA

† Austin Larson, *Plymouth, Minn.*
* Lorelei Larson, *Ham Lake, Minn.*
Makayla Rodriguez, *Mazeppa, Minn.*
Timothy Sullivan, *Forest Lake, Minn.*

HARP

Fiona Boskovic, *Seattle, Wash.*

PERCUSSION

Benjamin Coffey, *Farmington, Minn.*
• Jean-Luc Collette, *Edina, Minn.*
§ Connor Fogarty, *Ogallala, N.E.*
* Logan Gooden, *Minneapolis, Minn.*
• Anders Peterson, *Eden Prairie, Minn.*
§ Roslyn Raser, *Berryville, Ark.*
Alexia Swiglo, *St. Paul, Minn.*
Sofia Villagomez, *Phoenix, Ariz.*

† Principal/Co-principal

*Section leader

• Officer

^ Manager

- Librarian

§ Senior

ST. OLAF PHILHARMONIA

CHUNG PARK, CONDUCTOR

VIOLIN

- ‡‡ Cassidy Albrecht, *Stewart, Minn.*
- ‡‡ Aubrey Connett, *Eden Prairie, Minn.*
 - Camden Cook, *West Linn, Ore.*
 - Kacie Cortes, *Elmhurst, Ill.*
 - Jose Cruz, *Chicago, Ill.*
- †† Mars Dall, *Edina, Minn.*
 - Mari Friel, *Minneapolis, Minn.*
 - Aaron Jesse, *Minneapolis, Minn.*
- ** Maria Lee, *Minneapolis, Minn.*
- ‡- Mariana Rogan, *Minnetonka, Minn.*
 - PaaVo Rundman, *Edina, Minn.*
 - Sylvia Sandhorst, *Decorah, Iowa*
 - Audrey Scarlett, *Bettendorf, Iowa*
 - Parker Scott, *Rochester, Minn.*
- ‡ Brennan Sele, *Minneapolis, Minn.*
 - Dylan Thomas, *Bemidji, Minn.*
 - Ari Unowsky, *Minneapolis, Minn.*
- ‡ Logan Wagner, *Erie, Colo.*

VIOLA

- Mio Aoki-Sherwood, *Minneapolis, Minn.*
- Aidan Busse, *Bloomington, Minn.*
- Asterisk Graber, *Eden Prairie, Minn.*
- ‡ Ryan Harvey, *Monticello, Minn.*
- ‡ Rose Hummer, *Santa Monica, Calif.*
- **^ Annika Knudson, *Bemidji, Minn.*
 - Forest Menter, *Greenwood Village, Colo.*
 - Ryan Moore, *Arden Hills, Minn.*
 - Lauren Nordling, *Ham Lake, Minn.*
 - Oden Pedersen, *Duluth, Minn.*
 - Sofie Urberg-Carlson, *Minneapolis, Minn.*

CELLO

- Noel Atkinson, *Coon Rapids, Minn.*
- Lincoln Bramwell, *Fort Collins, Colo.*
- Finn Coleman, *St. Paul, Minn.*
- Elizabeth Ernst, *St. Cloud, Minn.*
- Hannah Gaff, *Normal, Ill.*
- Caden Horan-Kimsal, *St. Paul, Minn.*
- ** Wren Meier-Gast, *Mount Vernon, Iowa*
- Henry Saaski, *Mount Pleasant, Wis.*
- Cordelia Smith, *Aurora, Ill.*
- Julia Torgelson, *Seattle, Wash.*

BASS

- ‡**• Auguste Bernick, *Minneapolis, Minn.*
- Campbell Kirtley, *Walla Walla, Wash.*
- Clara Smith, *Apple Valley, Minn.*
- Isaac Warren, *Northfield, Minn.*

FLUTE

- Chloe Greene, *St. Paul, Minn.*
- ** Caroline Juhl, *Prior Lake, Minn.*
- ** Emily Philbrook, *St. Anthony, Minn.*
- **& Caroline Russell, *Westport, Conn.*

OBOE

- Connor Coleman, *Geneseo, Ill.*
- ‡**^ Phoebe Joy, *Illinois City, Ill.*
- Karin Juhl, *Hilbert, Wis.*
- ** Allison Tanabe, *St. Paul, Minn.*

CLARINET

- ** Christian Kremer, *Mitchell, S.D.*
- Adam Pott, *Arvada, Colo.*

BASSOON

- ‡** Erica Collin, *Middleton, Wis.*
- Sarah Hall, *Houston, Texas*

HORN

- Aidan Fitzpatrick, *Duluth, Minn.*
- Addison Gager, *Woodbury, Minn.*
- * Sam Hoagland, *Plymouth, Minn.*
- ** Laura Maeda, *Inver Grove Heights, Minn.*
- Elijah Samuelson, *Milwaukee Wis.*
- Róisín Walsh, *Tinley Park, Ill.*

TRUMPET/CORNET

- Tait Butterfield, *Portland, Ore.*
- ** Samuel Hall, *Charlottesville, Va.*
- Logan Rasmussen, *Apple Valley, Minn.*

TROMBONE

- Anna Gargamelli, *Durham, Conn.*
- Tarkel Price, *Seattle, Wash.*
- **• Brenden Ravndal, *St. Anthony Village, Minn.*

BASS TROMBONE

- Aria Giefer, *Osceola, Wis.*

TUBA

- ** Erik Olson, *River Falls, Wis.*

PERCUSSION

- William Dirkswager, *Hopkins, Minn.*
- Abby Schroeder, *Rochester, Minn.*
- ** Zachary Zelinski, *Frederic, Wis.*

- ‡‡ Concertmaster
- ** Principal/Co-principal
- * Assistant principal
- Officer
- ^ Manager
- Librarian
- ◇ English horn
- & Piccolo
- ‡ Senior

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 & 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*

DEPARTMENT OF MUSIC

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

BROADCAST/MEDIA SERVICES

Jeffrey O'Donnell '02, *director of broadcast/media services*
Sean Tonko, *associate director of event operations*
Grant Ferguiele, *associate director of broadcast engineering*
Mia Pardo, *assistant director of production*