

ST. OLAF ORCHESTRA

CHUNG PARK · CONDUCTOR



2024 FALL TOUR

ST. OLAF ORCHESTRA

CHUNG PARK, CONDUCTOR

VIOLIN

- ** Ashtyn Bollinger, Oro Valley, Ariz.
biology
- Avery Calhoon, Flossmoor, Ill.
music
- Naomi Chan, Loma Linda, Calif.
undeclared major
- ** Rachel Christensen, Mount Pleasant, Wis.
history, music performance
- Melanie Felsch, Kalispell, Mont.
music
- Vincent Giza, Culver City, Calif.
music composition
- Miranda Gladstein, Minneapolis, Minn.
undeclared major
- †† Claire Hughes, Arnold, Md.
music performance
- †† Emily Kleiber, Hudson, Wis.
psychology, Russian area studies
- Helen Knaack, Spokane, Wash.
studio art
- Anika Lang, Excelsior, Minn.
chemistry
- Axel Laurence, Lynchburg, Va.
music performance
- Julia Mann, Rockford, Mich.
music
- Fiona Mundy, St. Paul, Minn.
political science, psychology
- Evan Olds, Lake Elmo, Minn.
undeclared major
- Maria Panora, Crystal, Minn.
music education
- Kyla Pay, Minot, N.D.
undeclared major
- Maggie Shepphird, Hermosa Beach, Calif.
music performance
- Parker Sneary, Dundas, Minn.
undeclared major
- Luke Steiner, West Fargo, N.D.
mathematics, physics
- Mia Stipkovits, Minneapolis, Minn.
undeclared major
- Jasmine Storck, Cedarburg, Wis.
music
- Grace Swiggum, Hopkins, Minn.
nursing, Spanish
- Frances Thayer, Woodland, Calif.
nursing
- Joshua Villanoy, Wheaton, Ill.
music performance
- Jonah Wills, Chanhassen, Minn.
music

VIOLA

- Ella Cereghino, Olympia, Wash.
physics
- Moritz Dunbar, Wessling, Germany
music
- Ben Hagel, St. Paul, Minn.
music, physics
- Sarah Hall, Houston, Texas
music
- * Jasper Kuleck, McKenzie, N.D.
music
- Harry Maakestad, St. Paul, Minn.
mathematics
- Harper McInroy, Charles City, Iowa
French
- ** Akseli Mende, Portland, Ore.
music performance
- ^ Josie Scozzari, Edina, Minn.
education, mathematics, music education
- 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.
creative writing
- 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
- Gerrit Vanderschoot, Wheaton, Ill.
music performance
- Caroline von Hahn, Heidelberg, Germany
undeclared major
- ** Hayden Williams, Palatine, Ill.
music, psychology
- Collin Wyant, Bothell, Wash.
mathematics, physics

BASS

- Declan Coleman, St. Paul, Minn.
psychology, sociology/anthropology
- ** Gabriel Katzenmeier, Manhattan, Kan.
music
- Holden Peckenpaugh, Downers Grove, Ill.
undeclared major
- Isaac Warren, Northfield, Minn.
history
- ** Max Xu, Irvine, Calif.
Chinese

FLUTE

- & Leylah Boulos, Apple Valley, Minn.
music performance
- Caroline Russell, Westport, Conn.
music
- ** Katie Van Epps, Kenyon, Minn.
music education

OBOE

- ◇ Connor Coleman, Geneseo, Ill.
music
- ** Angeline Domeyer, River Falls, Wis.
psychology, studio art
- Karin Juhl, Hilbert, Wis.
creative writing, English

CLARINET

- Vincent Giza, Culver City, Calif.
music composition
- # Emma Gross, Sioux City, Iowa
Norwegian, psychology
- ** Christian Kremer, Mitchell, S.D.
music performance
- Lauren Mitchell, Farmington, Minn.
biology

BASSOON

- ~ Katie Barden, Madison, Wis.
environment studies
- ** Icarus Bulander, Minneapolis, Minn.
music
- ** Maggie Walker, Bozeman, Mont.
religion

HORN

- **^ Matthias Baese, St. Paul, Minn.
quantitative economics, Spanish
- Kyan Carlson, Sioux Falls, S.D.
music
- Aidan Fitzpatrick, Duluth, Minn.
music education
- ** Laura Maeda, Inver Grove Heights, Minn.
mathematics, physics, religion
- * Róisín Walsh, Tinley Park, Ill.
music, psychology

TRUMPET

- Zachary Carlson, Sioux Falls, S.D.
music education
- Lexi Cucchiaro, Buffalo, Minn.
music, psychology
- ** Ian DiMundo, Santa Monica, Calif.
music for social impact
- 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

- ** Austin Larson, Plymouth, Minn.
mathematics, music performance

PERCUSSION

- Evan Atchison, Parkville, Mo.
history
- ^ Morgan Ely, North Pole, Alaska
music, social work
- **^ Benjamin Gusdal, Shoreview, Minn.
mathematics, physics, political science
- ** Avery Nevins, Fort Collins, Colo.
music education
- Abby Schroeder, Rochester, Minn.
music performance

HARP

- ** Amalia Ranstrom, Minneapolis, Minn.
music performance

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

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 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
- Veronica White '24
coordinator of music organizations
- Amelia McNeil-Maddox
ticketing coordinator
- FINE ARTS ADMISSIONS**
- Molly Boes Ganza '08
associate dean of fine arts recruitment

PROGRAM

Herzliebster Jesu, was hast du verbrochen
("Ah, Holy Jesus, how hast thou offended?")

from *St. Matthew Passion, BWV 244, Mvt. III*

Johann Sebastian Bach (1685–1750)

Overture to *Candide*

Leonard Bernstein (1918–1990)

***Concerto for Marimba and Strings**

Emmanuel Sejourne (b. 1961)

III. *Rythmique, Énergique*

Avery Nevins '25, *percussion*

***Violin Concerto in A Minor, op. 53**

Antonín Dvořák (1841–1904)

I. *Allegro ma non troppo*

Claire Hughes '25, *violin*

***Peer Gynt Suite No. 1, op. 46**

Edvard Grieg (1843–1907)

I. *Morgenstemning* ("Morning Mood")

***Variations on a Norwegian Folk Tune**

I Fjol gjætt'e Gjeitinn ("Last Year I Was Tending the Goats"), op. 31

Johan Svendsen (1840–1911)

INTERMISSION

Symphony No. 8 in G major, op. 88

Antonín Dvořák (1841–1904)

I. *Allegro con brio*

II. *Adagio*

III. *Allegretto grazioso — Molto vivace*

IV. *Allegro ma non troppo*

OPTIONAL SELECTION

The Turtle Dove

arr. G. Winston Cassler (1906–1990)

*only performed on select concerts

PROGRAM NOTES

Herzliebster Jesu, was hast du verbrochen (“Ah, Holy Jesus, how hast thou offended?”)

from *St. Matthew Passion, BWV 244, Mvt. III*

Johann Sebastian Bach (1685–1750)

Herzliebster Jesu (“Ah, Holy Jesus,” or “O Dearest Jesus”) is a German hymn for Passiontide. This melody was written by Johannes Crüger to a text by Johann Heerman. Bach sets this melody three times in the *St. Matthew Passion* (BWV 244). Listeners will notice a soaring line in the sopranos with a very active and contrapuntal bass line. This chorale also features heart-rending dissonances, most notably between the altos and tenors.

The most common English translation of this hymn was written by Robert Bridges in 1897 and begins with the first line “Ah, holy Jesus, how hast thou offended?” However, several Lutheran hymnals use a translation written in 1863 by Catherine Winkworth which begins “O dearest Jesus, what law hast thou broken?”

— Program notes compiled by Chung Park (excerpted from *bach-cantatas.com* and *Chorales by Johann Sebastian Bach, ed. Boyd and Riemenschneider*)

Overture to Candide

Leonard Bernstein (1918–1990)

Leonard Bernstein’s *Overture to Candide* sparks the beginning of his operetta titled *Candide*. The operetta was adapted from Voltaire’s 1758 satire of the same name. The novella itself is comedic, and so is Bernstein’s depiction. Even so, the main character, Candide, discovers that despite not having “the best of all possible worlds,” everyone has the capacity of creating a life best for themselves. As Voltaire puts it, “Let us cultivate our garden.” Through the character Candide, Voltaire also argues that metaphysical optimism is absurd.

Bernstein’s musical depiction of the novella is vivid. Candide is initially stubbornly optimistic and believes the world is inherently good. Bernstein’s overture depicts this with loud and erupting brass fanfares and overly confident melodies/themes in the majestic key of Eb-major. The middle of the overture has an exceptionally beautiful melody first heard in the clarinets, violas, and cellos, which is then passed around the entire orchestra.

This section depicts beauty and love, representing Candide’s endearment for the aristocrat Cunegonde, who is responsive to Candide’s affection. This overture beautifully demonstrates the two greatest qualities of the key of Eb-major, showcasing the grand sounding fanfare qualities, as well as the warm, rich, and romantic qualities.

The ending of the overture uses themes that will later be employed in Cunegonde’s aria “Glitter and be Gay,” representing Cunegonde’s naivety and innocence. Cunegonde herself is a beacon of optimism for Candide, who is secured by the belief that he will one day reunite with the beautiful woman he loves. The aria is actually quite tragic, as later in the operetta, Cunegonde travels to South America and is sold into slavery. While Bernstein’s *Overture to Candide* represents unearned optimism, it also represents the most valuable sentiment these two young lovers have: hope.

— Program notes by Vincent Giza '26

***Concerto for Marimba and Strings**

Emmanuel Sejourne (b. 1961)

III. Rythmique, Énergique

Avery Nevins '25, *percussion*

Percussionist, educator, and composer Emmanuel Sejourne was born in France and is currently serving as the head of percussion at the *Conservatoire de Strasbourg*. In his early youth, he studied piano, violin, acoustics, analysis, and music history. After entering into the 1976 class under legendary performer Jean Batigne, Sejourne became a mallet specialist and award-winning performer. His composing career began simultaneously with his teaching career in 1984, launching him into an ongoing career writing solo percussion works, folksong arrangements, music for dance ensembles, and large ensemble works.

First published in 2005, Sejourne’s *Concerto for Marimba and Strings* was commissioned by one of the most prolific living marimba soloists, Bogdan Bacanu. The original work consisted of two movements. In 2015, Sejourne added a new first movement to the work, giving the concerto a standard three-movement form. The third movement, titled “*Rythmique, Énergique*,” has become a standard work in the solo marimba repertoire, highly regarded by performers, listeners, composers, conductors, and critics alike. The energetic opening theme helps to introduce a descending harmonic motif which can be heard woven into all sections of this movement.

The tension builds, but the music quickly shifts into a new setting, clearly influenced by the flamenco sound and style. As this new dance-like section unfolds, the soloist becomes the dancer in our scene. The dancer, beginning with a sultry waltz of sorts, soon steps faster and faster, spinning with more and more intensity. The passionate rubato section of this movement is a unique compositional feature in the world of percussion. The final recapitulation and ending sequence brings the piece to a fiery — and some might say angry — climax, long anticipated throughout the larger three-movement work.

— Program notes by Avery Nevins '25

*Violin Concerto in A Minor op. 53

Antonín Dvořák (1841–1904)

I. *Allegro ma non troppo*

Claire Hughes '25, violin

Antonín Dvořák's Violin Concerto in A Minor, composed in 1879, is a striking example of his compositional style, blending Bohemian folk elements with the classical concerto form. It was initially commissioned by violinist Joseph Joachim, but was later premiered by František Ondříček in 1883.

The first movement is a testament to Dvořák's ability to combine technical brilliance with lyrical beauty. Dvořák's use of folk-inspired rhythms and harmonies adds a distinctive character to the movement. The music frequently shifts between lyrical, song-like passages and more vigorous, dance-like sections, reflecting the composer's Bohemian roots. He once said, "I myself have gone to the simple, half-forgotten tunes of the Bohemian peasants for hints in my most serious works. Only in this way can a musician express the true sentiment of his people." The rich orchestration provides a lush backdrop, enhancing the soloist's performance and contributing to the movement's overall dramatic arc. Though initially overshadowed by his more famous symphonic works, the violin concerto has gained recognition for its compelling combination of technical brilliance and heartfelt expression. The first movement alone demonstrates why this concerto has become a beloved staple in the violin repertoire, offering both performers and audiences a deeply rewarding musical experience.

— Program notes by Claire Hughes '25

*Peer Gynt Suite No. 1, op. 46

Edvard Grieg (1843–1907)

I. *Morgenstemning* ("Morning Mood")

"Morning Mood" was written by Grieg as a piece of incidental music for the play *Peer Gynt*, at the request of the play's author, Henrik Ibsen. The play tells the story of a man named Peer Gynt and the misfortunes he faces throughout his life and his adventures, detailing his hijinks in wedding crashing, climbing the mountains of Norway, exploring the deserts of Morocco, and his tumultuous return.

When played as a part of the *Peer Gynt Suite*, without the visuals of the play to go alongside it, the context of the piece is often misinterpreted as being evocative of the rolling hills of Norway in which Peer Gynt begins his journey, and in which Grieg spent his life. "Morning Mood" was written for Act IV of *Peer Gynt*, opening the scene as the sun rises over the Moroccan desert, where Peer Gynt has been abandoned by his traveling companions after they stole his yacht while he slept.

As the sun casts its rays across the sand, shedding light on the acacias and palm trees that are scattered across the scene, Peer Gynt sits in a tree and defends himself from a group of monkeys with a stick. Throughout the piece, Grieg pulls the woodwinds to the foreground with the soaring theme that floats above the foundation, meant to represent the majesty of the desert at sunrise. The main theme is introduced by the prominently featured flute and oboe. As the piece progresses, more and more instruments can be heard joining the melody line, creating a broad, sweeping sound. Just as the piece begins in a delicate manner, it ends in a gentle way, settling the scene and ending on a peaceful yet triumphant chord.

— Program notes by Icarus Bulander '27

*only performed on select concerts

*Variations on a Norwegian Folk Tune

I Fjol gjætt'e Gjeitinn

("Last year I was tending the goats"), op. 31

Johan Svendsen (1840–1911)

Norwegian violinist and composer Johan Svendsen was a contemporary of Grieg and Tchaikovsky, outliving them both. A staunch classicist with German Romantic leanings, he was considered the greatest Scandinavian conductor of his time; it was he who gave the first Norwegian performances of Beethoven's Ninth Symphony in 1881–82 (having already played in it under Wagner in Bayreuth a decade earlier). Of [Svendsen] as composer and symphonist, his friend Grieg believed that he had "precisely all that which I don't have." Inventively textured (with plenty of divisi writing), his variation-based folksong arrangements for strings belong to the 1870s. In *I Fjol gjætt'e Gjeitinn* ("Last year I was tending the goats") (1874), Svendsen's skill as polyphonist and colorist gives rise to some strikingly intensifying moments — nowhere more expressively so than in the whispered E major drones and pedal notes of the final page. Always a patriot (witness the four Norwegian rhapsodies for orchestra published in 1877), he cherished the songs of his people.

— Program notes excerpted from *Ates Orga*
"Scandinavian String Music," liner notes for Johan Svendsen,
Scandinavian String Music, Bournemouth Sinfonietta,
cond. Richard Studdt, Naxos 8.553106, 1995, CD.

INTERMISSION

Symphony No. 8 in G major, op. 88

Antonín Dvořák (1841–1904)

I. *Allegro con brio*

II. *Adagio*

III. *Allegretto grazioso — Molto vivace*

IV. *Allegro ma non troppo*

Antonín Dvořák was a Czech violinist and composer and is one of the most well-known composers of his time. He wrote his Eighth Symphony from August to November of 1889, mainly at his summer retreat in the village of Vysoká u Příbramě. Although his Seventh Symphony was dark and moody in tone — popular theory holds that the death of Dvořák's mother played a role — the Eighth Symphony is much more pastoral, influenced heavily by the folk tunes of his native Bohemia. In the spirit of creativity, he intentionally tried to steer clear of what he called "usual, universally

applied and recognised forms." It was specifically written to commemorate Dvořák's admission to the Bohemian Academy of Science, Literature, and Arts, which was further cause for good cheer even beyond his love of the traditional hymns of the countryside. Dvořák specifically dedicated the piece "to the Bohemian Academy of Emperor Franz Joseph for the Encouragement of Arts and Literature, in thanks for my election." On February 2 of 1890, he personally conducted the premiere at the Rudolfinum, a storied concert hall in Prague which opened in 1885 and is still used for performances today.

The first movement is very swaying and lyrical, with the flute dancing its way in and out of longer, gentler melodies. In the second, the melody begins much more softly, before very gradually building up to an energetic violin solo. This movement is meant to represent a summer day that begins peacefully but turns into a thunderstorm. Picture yourself in the Bohemian countryside, looking out at the pastoral scenery around you as clouds roll in. The third movement begins in 3/8 meter but eventually switches to 2/4, presenting two different examples of traditional Bohemian dances with which Dvořák would have been familiar. The fourth movement opens with a triumphant brass fanfare, then shifts back and forth between periods of bold confidence and tempestuous uncertainty. Although much of the symphony is peaceful, flowing, and beautiful, it is often interrupted by much more intense sections, representing conflict interrupting the peace. Today, the symphony has endured the test of time as a towering achievement of Bohemian culture, the Romantic musical tradition, and Dvořák's own signature style.

— Program notes by Matthias Baese '25

OPTIONAL SELECTION

The Turtle Dove

arr. G. Winston Cassler (1906–1990)

*only performed on select concerts



CLAIRE HUGHES '25

AVERY NEVINS '25

STUDENT SOLOISTS

CLAIRE HUGHES '25

is a senior violin performance major from Arnold, Maryland. Outside of orchestra, she loves playing any kind of chamber music. She is a member of the Høyde Quartet, which has collaborated with groups on campus such as the Manitou Singers, St. Olaf Chamber Singers, and Synergy Musicians' Collective. After graduation, she will take a gap year before pursuing a master of music in violin performance. When she isn't playing music, Claire loves to watch movies, visit the farmers market, and experiment in the kitchen.

AVERY NEVINS '25

is an instrumental music education major from Fort Collins, Colorado. He plays in both the St. Olaf Band and St. Olaf Orchestra, while also participating in the St. Olaf Percussion Ensemble. He is the drummer for an indie-rock band in the Twin Cities called Noslo, and supports the St. Olaf Dance Department as an accompanist. While he began his musical journey playing piano and singing, percussion has become his primary focus in music. Avery is also a captain of St. Olaf's swim and dive team. While music occupies most of his time, Avery enjoys hiking, hammocking, cooking with his friends, and serving local churches.

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 an internationally recognized conductor, music educator, and editor. He has served as conductor of the award-winning St. Olaf Orchestra since 2022 and began conducting the St. Olaf Philharmonia in the fall of 2023. Dr. Park maintains an active schedule as a guest conductor, with engagements including the Sarasota Orchestra, Orlando Philharmonic Orchestra, and student honor orchestras in Tennessee, North Dakota, North Carolina, Utah, Pennsylvania, Nevada, Washington, Florida, and Georgia. Dr. Park has given masterclasses and served as guest faculty at top institutions including the Gifted Music School in Salt Lake City and the Pierre Monteux School for Conductors and Orchestral Musicians. 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-preminent 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. A new viola transcription of the *Sonatas and Partitas for Violin* by J.S. Bach is scheduled for publication in 2025.

Dr. Park came to St. Olaf College most recently from the University of Central Florida (UCF), where he led the orchestras, string education program and taught 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.

Dr. Park earned his doctorate in instrumental conducting from the University of Miami. He 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 Institute.

A major influence on Dr. Park's pedagogical and musical philosophies is Hatto Beyerle, founding violist of the Alban Berg Quartet, with whom he studied privately in Hanover, Germany. Additional places of study include the Aspen Music Festival, Pierre Monteux School, the South Carolina Conductor's Institute, Tafelmusik Baroque Summer Institute in Toronto, Ontario, and the International Festival-Institute at Roundtop, Texas.

Ensembles led by Dr. Park have received wide critical acclaim. Esteemed composer Steve Reich described Park's conducting as "revelatory" and after hearing a performance of Reich's own work *Proverb*, exclaimed, "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 *Prelude to the 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 UCF Symphony Orchestra produced "rich waves of sound" during their performance of *Oklahoma!* at the Dr. Phillips Center for the Performing Arts. The St. Olaf Orchestra is a regular presence on public radio's *Performance Today*, with two works receiving broadcasts on America's most popular classical music program this past December.

DISCOVER

 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.



HAYDEN WILLIAMS '26

CELLO
Palatine, IL

"Participating in the St. Olaf Orchestra has been a truly valuable and rewarding experience. The opportunity to collaborate with so many exceptionally talented musicians on a daily basis has been an integral part of my growth as a musician and as a human being. Through this ensemble, I have made many lasting memories and friendships which I will cherish for the rest of my life."

AVERY CALHOON '27

VIOLIN
Flossmoor, IL

"I absolutely love being part of the St. Olaf Orchestra because the ensemble wears its heart on its sleeve. From daily rehearsals to concerts, it is so fun to be part of the love members share not only for the music, but also for each other."

ANALISE BUDZIAK '27

CELLO
Westmont, IL

"I love playing in the St. Olaf Orchestra because there are so many opportunities to meet incredible people and play amazing music. It's such a supportive community and I always feel driven to bring my best to everything we do."

HOLDEN PECKENPAUGH '28

BASS
Downers Grove, IL

"The St. Olaf Orchestra has come to mean so much to me in a short amount of time. The energy during each rehearsal is unlike anything I have experienced in other ensembles, and it is so fulfilling to be surrounded by musicians who go above and beyond each day. I'm excited to be with this ensemble sharing music back home!"

KARIN JUHL '27

OBOE
Hilbert, WI

"I am so grateful that I am able to make impactful music with all the talented people at St. Olaf, and I will take the music-making I do here with me throughout the rest of my life."

RÓISÍN WALSH '26

HORN
Tinley Park, IL

"Although I am brand new to the St. Olaf Orchestra, I already feel a great deal of welcome and support from everyone. I am so thankful to be able to make music with this extraordinary group of people."

COMING

DR. CHUNG PARK
CONDUCTOR
Chicago, IL

"The St. Olaf Orchestra plays with passion, precision, and understanding. I am honored and privileged to bring the incredible St. Olaf Orchestra home to Chicago."

GERRIT VANDERSCHOOT '27
CELLO
Wheaton, IL

"Playing in the St. Olaf Orchestra has been an incredible musical experience. I have never felt so connected to and fulfilled by an ensemble before joining this orchestra."

JOSHUA VILLANOY '27
VIOLIN
Wheaton, IL

"I've found the St. Olaf Orchestra to be one of the most impactful experiences to my journey and growth as a musician. The level at which this ensemble plays in combination with the support every musician has for each other makes this ensemble stand out from the others; playing in this orchestra is truly a special experience."

JASMINE STORCK '27
VIOLIN
Cedarburg, WI

"I am honored to be part of the St. Olaf Orchestra, as it has provided me numerous opportunities to grow as a musician and create lifelong friendships."

KATIE BARDEN '25
CONTRABASSOON
Madison, WI

"I enjoy being part of the St. Olaf Orchestra because of the friends I have made and the opportunity to contribute to the orchestra by playing my favorite instrument — the contrabassoon."

RACHEL CHRISTENSEN '25
VIOLIN
Mount Pleasant, WI

"I will always be grateful for the opportunity to play with an orchestra that's simply unlike any other. The opportunities, traditions, and community have created a family that I will cherish forever."

G HOME

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. 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. This year, he will conduct the ensemble for his third domestic tour and will lead them in their upcoming summer tour of Norway — a capstone to St. Olaf College's 150th anniversary celebration.

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*.



F. Melius Christiansen and the St. Olaf Orchestra, 1917.

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 An Alcala* proclaimed: "These young United States performers presented perfectly balanced sounds, an impeccable rhythm, and a musical discipline that could be envied by any symphonic orchestra of our country."

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



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



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.

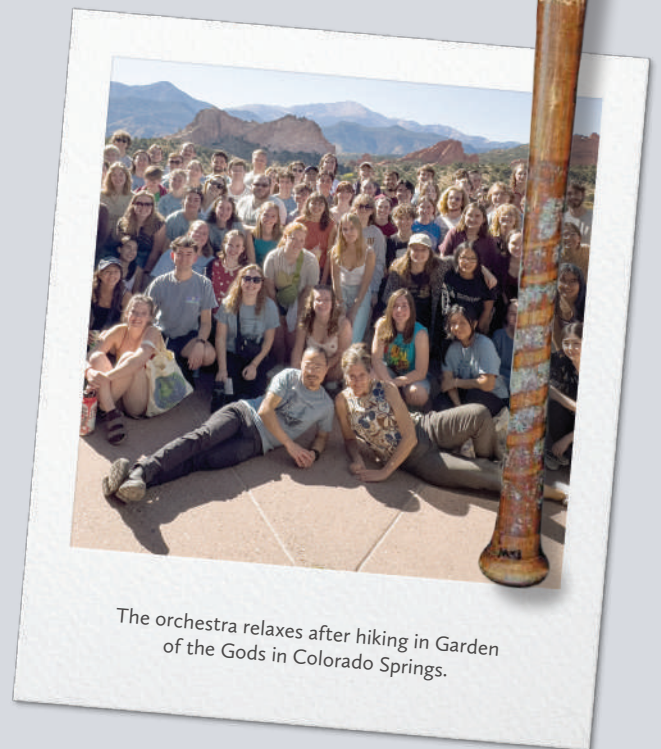
DEVOS The ensemble gathers for this inspirational time before each concert to focus on what it means to make music together and prepare for the upcoming performance. Devotions are delivered by the seniors.

NO TALENT SHOW Orchestra members entertain each other with skills that have no relation to actual talent.

BUS DATE Your seat mate for the day on the tour bus. Snacks, stories, movies, and nap time with friends (old and new) make the drive time fly by.

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.



The orchestra relaxes after hiking in Garden of the Gods in Colorado Springs.

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

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

ST. OLAF SUMMER MUSIC ACADEMY 2025

THE ST. OLAF SUMMER MUSIC ACADEMY RETURNS MID-JUNE.

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 2025.
For more information, scan here.



ST. OLAF ORCHESTRA STUDENTS TOUR NORWAY COST FREE IN 2025

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 — each tour domestically every 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 now enables 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. The St. Olaf Choir also benefited from the fund in 2024 when they toured South Africa. In May of 2025, the St. Olaf Orchestra heads to Norway for two weeks. They'll perform in cathedrals and concert halls, collaborate with a Norwegian choir, cruise the stunning fjords, and immerse themselves in a rich array of Norwegian culture and traditions. The tour serves as the capstone of St. Olaf College's celebration of its 150th anniversary and the entire trip will be cost-free for students.



“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 MUSIC FACULTY

The St. Olaf Music Department creates inspiring musical experiences grounded in an inclusive liberal arts environment, challenging students to excel artistically and engage globally for lives within and beyond the professional music world. The robust music faculty offers students the benefits of a conservatory-style education, while also providing the flexibility to pursue majors and interests in other academic disciplines.

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

Francesca Anderegg, associate professor, violin, viola, chamber music; B.A., Harvard University; M.M., D.M.A., The Juilliard School (*sabbatical fall 2024*)

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

Abbie Betinis, adjunct instructor*, composition; B.A., St. Olaf College; M.A., University of Minnesota

James Bobb, Elliot M. and Klara Stockdal Johnson Chair Associate Professor, church music, organ, choir, chapel cantor, collegium musicum; B.M., Capital University; M.M., Eastman School of Music

Rachel Brandwein, adjunct assistant professor*, harp, music theory; B.M., University of Michigan; M.M., The Juilliard School; D.M.A., Stony Brook University

Michael Buck, adjunct associate professor*, Norseman Band; B.M., St. Olaf College; M.M., Vandercook College of Music; Ph.D., M.Ed., 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, 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 (*sabbatical, interim and spring 2025*)

David Castro, 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

Paolo Debuque, visiting conductor*, choir; B.A., Swarthmore College; M.M., University of Michigan

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

Wesley Dunnagan, assistant professor, voice; B.A., Stanford University; M.S.M., University of Notre Dame; D.M.A., University of Wisconsin - Madison

Alexandra Early, adjunct instructor*, viola/violin; B.M., Manhattan School of Music; M.M., Cleveland Institute of Music

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

Tracey Engleman, department vice chair; professor, voice, vocal pedagogy; B.M., St. Olaf College; M.M., D.M.A., University of Minnesota

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

Alison Feldt, associate dean of fine arts, 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 Khesghi, associate professor, ethnomusicology, gamelan; B.A., Goshen College; M.M., University of London; Ph.D., University of Chicago (*on sabbatical 2024-2025*)

April Kim, teaching specialist, 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

Siriana Lundgren, visiting instructor*, ethnomusicology; B.M., St. Olaf College; Ph.D., Harvard University

Dana Maeda, instructor, oboe, woodwind techniques, music education, chamber music, collegium musicum; B.M., St. Olaf College; M.A., St. Mary's University

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

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 (*sabbatical fall 2024 and interim 2025*)

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

Natalie Moiseeva, adjunct assistant professor*, viola/violin; B.M. and M.M., Moscow State Tchaikovsky Conservatory; D.M.A., University of Minnesota

Monica Murray, adjunct assistant professor*, voice; B.A., St. Olaf College; M.M., Indiana University; D.M.A., University of Minnesota; J.D., William Mitchell College of Law

Kenzie O'Dell, visiting assistant professor*, music theory; B.M., College of Wooster; M.M., D.M.T., University of Minnesota

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

Aileen Razej, assistant professor, clarinet; B.M.E., Ithaca College; M.M., University of Denver; D.M.A., University of North Texas

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

Kyle Sanborn, adjunct instructor*, string bass; B.M., University of Oregon; M.M., Indiana University Jacobs 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, associate 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; D.M.A., Shenandoah University

Cole Swanson, visiting assistant professor*, musicology; B.A., St. Olaf College; M.A., Tufts University; Ph.D., Duke University

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

Esther Wang, adjunct associate professor*, piano; B.M., Baylor University; M.M., D.M.A., University of Cincinnati Conservatory 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

*part time

MUSIC DEPARTMENT STAFF

Louis Epstein, department chair

Tracey Engleman, department vice chair

Barbara Barth, academic administrative assistant

Lori Folland, collaborative pianist

Faith Kimbrell, instrument coordinator

Brian Knox, piano technician

Lisa McDermott, academic administrative assistant

Charles Sadler, assistant piano technician

Szu-Ling Wu, collaborative pianist

ST. OLAF ORCHESTRA

2024 FALL TOUR ITINERARY

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

SATURDAY, OCTOBER 12 • 3:30 P.M.

St. John's Lutheran Church
Brookfield, WI

SUNDAY, OCTOBER 13 • 3:30 P.M.

Elgin Community College, Blizzard Theater
Elgin, IL

MONDAY, OCTOBER 14 • 7 P.M.

Shared with the Woodstock High School Sinfonietta
Woodstock High School Auditorium
Woodstock, IL

TUESDAY, OCTOBER 15 • 7 P.M.

Shared with the Neuqua Valley High School Chamber Orchestra
Neuqua Valley High School Auditorium
Naperville, IL

THURSDAY, OCTOBER 17 • 7:30 P.M.

Shared with the York Symphony Orchestra
York Community High School, Merle E. Baker Auditorium
Elmhurst, IL

FRIDAY, OCTOBER 18 • 7 P.M.

Shared with the Vel Phillips Memorial High School Philharmonic Orchestra
Vel Phillips Memorial High School
Madison, WI

SUNDAY, OCTOBER 20 • 3:30 P.M.

Boe Memorial Chapel, St. Olaf College
Northfield, MN

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