

ST. OLAF CHOIR

ANTON ARMSTRONG · CONDUCTOR



WINTER TOUR 2025

ST. OLAF CHOIR

ANTON ARMSTRONG, CONDUCTOR

JEAN PARISH, MANAGER

SOPRANO I

- Charlotte Buchman, *Waupaca, Wis.*
music
- ^ Cate Crockett, *Rochester, Minn.*
nursing
- Rachel Du Four, *Fair Oaks, Calif.*
psychology
- Rainy Mathewson, *Arcadia, Calif.*
music
- Ava Messinger, *Edmonds, Wash.*
music, psychology
- Katie Nail, *Ashburn, Va.*
church music
- Lilly Schneider, *Bellevue, Wash.*
individual major, Norwegian
- Maya Silver, *Bloomington, Minn.*
biology, race and ethnic studies
- Ella Yarris, *Portland, Ore.*
music

SOPRANO II

- * Claire Bouma, *Omaha, Neb.*
music education
- Abigail Carter, *Longmont, Colo.*
church music
- Emily Hagel, *Parkers Prairie, Minn.*
music education
- Francesca Hajj, *Portland, Ore.*
music education
- Sierra Penning, *Stillwater, Minn.*
music education
- Maisy Scheuneman, *Lakeville, Minn.*
music education
- Ana Welge, *West Des Moines, Iowa*
biology, Spanish
- Alenna White, *Minneapolis, Minn.*
music, sociology/anthropology
- Amelia Wise, *Duluth, Minn.*
music education

ALTO I

- Paige Anselmo, *Owatonna, Minn.*
English
- Jaclyn Duellman, *Downers Grove, Ill.*
music education
- Sabe Dunlap, *Hamden, Conn.*
music performance
- Grace Knowlan, *Stillwater, Minn.*
biology, chemistry
- Abigail Lundeen, *Golden, Colo.*
music
- Audrey MacMenamin, *Hudson, Wis.*
biology
- Annalisa Nardiello, *Barrington, Ill.*
music performance
- Ella Pike, *Lincoln, Neb.*
music performance
- * Zoe Vorbach, *Marshall, Minn.*
music education
- Maria West, *Ankeny, Iowa*
music, psychology

ALTO II

- Jenna Dahlberg, *Sartell, Minn.*
English, sociology/anthropology
- Jan-Rose Davis, *St. Cloud, Minn.*
race and ethnic studies,
sociology/anthropology
- Shayla Gleason, *Stillwater, Minn.*
music education
- Rachael Gullyes, *Omaha, Neb.*
music
- ◇ Meredith Ivory, *Grand Rapids, Mich.*
music performance
- Johanna Makela, *Waconia, Minn.*
music performance
- Rachel Milt, *Winchester, Mass.*
nursing
- Heather Wallace, *New York, N.Y.*
music education
- Julie Xiong, *Stillwater, Minn.*
music education

TENOR I

- Kazmer Beaudry, *St. Michael, Minn.*
music education
- Zach Bushard, *Lincoln, Neb.*
music education
- Sam Hoagland, *Plymouth, Minn.*
music education
- ^ Obsa Kedir, *Minneapolis, Minn.*
economics, music
- Jeremiah Knudson, *Rapid City, S.D.*
church music, music performance
- Wilson Lindberg, *Hopkins, Minn.*
music
- * Thomas McCarthy, *Corrales, N.M.*
church music
- Jared Moninger, *Iowa City, Iowa*
music education
- Elijah Ojo, *St. Paul, Minn.*
psychology
- Jake Vidervol, *Andover, Minn.*
music education

TENOR II

- ~◇ Julian Colville, *Ipswich, Mass.*
individual major
- Huy (Harrison) Do, *Rach Gia, Vietnam*
quantitative economics
- Luke Goeddeke, *Minneapolis, Minn.*
computer science, music
- Noah Hubbard, *Elbow Lake, Minn.*
music education
- Jakeb Hunter, *Castlewood, S.D.*
creative writing
- Peter Markham, *New Brighton, Minn.*
music
- Rand Matheson, *St. Michael, Minn.*
music education
- Jasper Menter, *Greenwood Village, Colo.*
undeclared major
- John Rasmussen, *Farmington, Minn.*
music

BASS I

- Noah Carlson, *Marysville, Mich.*
music education
- Paul Freelove, *Pillager, Minn.*
music
- Tyler Hansen, *Magnolia, Texas*
music education
- Kevin Kodalen, *Eagan, Minn.*
elective studies (music)
- ~ Leif Olsen, *Portland, Ore.*
music performance
- Ben Quist, *Albany, N.Y.*
church music
- Will Schroth-Douma, *Hamden, Conn.*
music performance
- Robert Shaw, *Oxford, Mass.*
music performance
- Devon West, *Dallas, Texas*
music

BASS II

- Landon Davis, *Springfield, Mo.*
music education
- Tommy Etten, *Roseville, Minn.*
music
- Nolan Fuzzey, *Plymouth, Minn.*
economics, music
- *• Aiden Kocian, *League City, Texas*
music composition
- Andrew Kramer, *Bloomington, Minn.*
music composition
- Evan Lewis, *Portland, Ore.*
music
- Murali Meyer, *San Francisco, Calif.*
mathematics, music
- Nicholas Rhodes, *Kennett Square, Pa.*
church music
- Nathan Rysavy, *Sartell, Minn.*
music education
- Demitrius Urban, *Urbana, Ill.*
music, psychology
- Alden Wright, *Roseville, Minn.*
English, mathematics

VIOLIN

- Rachel Christensen, *Mount Pleasant, Wis.*
history, music performance
- Claire Hughes, *Arnold, Md.*
music performance
- Rebecca Lyford, *Laramie, Wyo.*
music performance
- Samuel Meyer, *Boulder, Colo.*
music performance
- Joshua Villanoy, *Wheaton, Ill.*
music performance

VIOLA

- Akseli Mende, *Portland, Ore.*
music performance
- Ian Woodrich, *Cocoa, Fla.*
music performance

CELLO

- Alice Ryan, *St. Paul, Minn.*
music performance

DOUBLE BASS

- Gabriel Katzenmeier, *Manhattan, Kan.*
music

OBOE

- Phoebe Joy '24, *guest musician*
- Lily Mitzel '24, *guest musician*

- * Section leader
• Officer
^ Manager
- Librarian
~ Piano
◇ Percussion

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

ANTON ARMSTRONG, CONDUCTOR
CHARLES GRAY, VIOLA

I. WE SING OF PRAISE AND SUPPLICATION

Alleluia! O Praise the Lord Most Holy, BWV 207A	Johann Sebastian Bach (1685–1750)
<i>Sicut cervus</i>	Giovanni Pierluigi da Palestrina (1525–1594)
† <i>Singet dem Herrn ein neues Lied, BWV 225</i>	Johann Sebastian Bach (1685–1750)

II. WE SING OF BIRTH, PEACE, AND GRACE

<i>Ave rosa</i>	René Clausen '74 (b. 1953)
† Ding Dong! Merrily on High	arr. Carolyn Jennings (b. 1936)
† O Little Town of Bethlehem	Kenneth Jennings '50 (1925–2015)
† The Lord Is the Everlasting God	Kenneth Jennings '50 (1925–2015)
This House of Peace	Ralph M. Johnson '78 (b. 1955)
† O Day Full of Grace	Christoph E. F. Weyse (1774–1842); arr. F. Melius Christiansen (1871–1955)

INTERMISSION

III. WE SING OF CONSOLATION AND HOPE

<i>Isondo Liyajika</i>	Sabelo Mthembu (b. 1983)
† Before I Go My Way	Peter Hamlin (b. 1951)
Prayer of St. Francis of Assisi	Charles Forsberg (b. 1942)
Holding the Light	B.E. Boykin (b. 1989)
For the Sake of Our Children	Jeffrey L. Ames (b. 1969)

IV. WE SING OF JOY, COMPASSION, AND UNITY

<i>Modimo</i>	Traditional Sesotho/isiZulu; arr. Michael Barrett (b. 1983)
† When Memory Fades	Jayne Southwick Cool (b. 1947); arr. Eric Nelson (b. 1959)
On the Common Ground	Alice Parker (1925–2023)
† My Soul's Been Anchored in the Lord	arr. Moses G. Hogan Jr. (1957–2003)

OPTIONAL SELECTION

† Beautiful Savior	arr. F. Melius Christiansen (1871–1955)
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† Available on St. Olaf Records



ABOUT THE CONDUCTOR

ANTON ARMSTRONG '78

The 2024–25 season is Anton Armstrong’s 35th year with the St. Olaf Choir, marking him the longest-tenured conductor in the ensemble’s storied history. Armstrong, who is the Tosdal Professor of Music and conductor of the St. Olaf Choir, has led the ensemble since 1990. Under his leadership and vision, the choir has remained a pacesetter in performing a varied program that remains committed to music of the sacred realm while welcoming new and multicultural perspectives from composers around the world.

“We present a program that is transformational to the listener,” Armstrong says. “We achieve a very distinctive presentation of musical literature that goes beyond entertainment to challenge the listener in body, mind, spirit, and voice.” He views music as a bridge to commonalities among people, regardless of language. “Music creates community for people — we have much more in common than divides us,” he says.

Armstrong sees his conducting as a way to live the values of St. Olaf College, particularly those of excellence, inclusion, and global citizenship. “The past 35 years wouldn’t have been possible without the strong support we’ve received from St. Olaf for our artistic vision,” he says. He also credits the choir’s continuity of leadership — having had only four conductors in its 113-year history — with laying the groundwork that has allowed him to “blow the door open” on the ensemble’s repertoire by incorporating more music from Africa, Latin America, Asia, and the Pacific Rim.

In addition to conducting the St. Olaf Choir and the Collegiate Chorale, Armstrong teaches conducting, choral

pedagogy, and vocal performance courses. He is the artistic director of the St. Olaf Christmas Festival, an event featuring more than 500 student musicians.

Armstrong previously taught at Calvin University and is a graduate of the American Boychoir School, St. Olaf College, the University of Illinois, and Michigan State University. His honors include the 2006 Robert Frost Cherry Award for Great Teaching from Baylor University, and a Distinguished Alumni Award from Michigan State. In June 2013, Armstrong received the Saltzman Award from the Oregon Bach Festival. The festival’s highest honor, this award is bestowed upon individuals who have provided exceptional levels of leadership to the organization. In 2014, the St. Olaf Choir and Armstrong received a regional Emmy® Award for the 2013 PBS television program *Christmas in Norway with the St. Olaf Choir*. Anton Armstrong was named an Honorary Life Member of the National Collegiate Choral Organization in the fall of 2021. Honorary Life Members are recognized as members of the choral profession who have devoted their life to the enhancement and artistic growth of the choral art. The award recognizes those leaders in the profession who have mentored young conductors, inspired singers, supported music educators in the arts, and shared their talents and gifts in the United States and abroad.

Armstrong is committed to sharing the experience of making truly beautiful choral art with others, and his work has influenced thousands of singers. He leads choral workshops and festivals throughout the world and is a frequent guest conductor of choirs with singers ranging in age from young children to senior-aged choristers.

He is the founding music director of the Oregon Bach Festival's Stangeland Family Youth Choral Academy. He is editor of the Anton Armstrong Multicultural Series of Earthsong Publications, co-editor of the St. Olaf Choral Series, and has initiated the Anton Armstrong Signature Choral Series with Gentry Publications.

In June 2022, he assumed the position of chair of the National Board of Chorus America and in 2023, he returned to the National Board of the Choristers Guild.

In September 2022, Dr. Armstrong received the Distinguished Legacy Award from the College of Fine and Applied Arts at the University of Illinois at Urbana-Champaign and the 2022 50 Over 50 Honoree in the Arts Award from AARP-Minnesota and Pollen Midwest. The Anton Armstrong Service Award in Choral Music was established in 2023 by the Oregon Bach Festival (OBF) Special Events Committee to honor Dr. Anton Armstrong. This award was created through gratitude to celebrate Dr. Armstrong's 25 years of service to OBF through the Stangeland Family Youth Choral Academy.

During the 2024-25 season, Anton Armstrong will lead choral festivals at Carnegie Hall in New York, NY, Orchestra Hall in Chicago, IL, and Schermerhorn Symphony Center in Nashville, TN. He will also serve as a guest conductor for the 2025 Colorado All State SATB Choir, the 2025 Texas

Private School All State Mixed Choir, and the 2025 NAFME All Eastern High School Mixed Choir. Additional guest conducting appearances will take place in Richmond, VA, Susquehanna University, PA, Lincoln, NE, and Cherry Creek, CO.

Armstrong's influence extends well beyond the United States. He has shared his choral knowledge and conducting prowess in locations from New Zealand to Israel and South America to Scandinavia, and at such events as the World Symposium on Choral Music. Armstrong was the guest conductor of the Republic of Korea's 2018 Jeju Island International Choir Festival and Symposium and a member of the Choral Jury for the first Tokyo International Choir Competition in Japan. Most recently, he conducted the Indonesia Youth Choir and was a member of the Choral Jury for the 8th Bali International Choir Festival in Bali, Indonesia. He also served as an adjudicator for the 2023 Busan International Choral Festival in Busan, South Korea.

These international experiences greatly shape the repertoire performed by the St. Olaf Choir, further expanding a world of music for the singers. "We are constantly examining repertoire from a global perspective, but the core of our being is still a proclamation of the Christian Gospel — a message of faith, love, and truth," Armstrong says. "I want the power of music — that Spirit — to transform those who perform and those who will hear the message. For me, that is a very powerful reason for doing what we do."

Charles Gray is professor of music at St. Olaf College, where he is in his 41st year of teaching violin, viola, and chamber music. Gray is the senior member of the seven string faculty members at St. Olaf, and oversees an enrollment of more than 110 string students. He was a regular performer with the Minnesota Orchestra from 1991-2010. Professor Gray is the director of the St. Olaf Summer Music Academy and has been named "Minnesota Master String Teacher of the Year" by the American String Teachers Association. He attended Wheaton College, the University of Michigan, and the Eastman School of Music. His major teachers include Paul Makanowitzky, Sylvia Rosenberg, Atar Arad, and members of the Cleveland Quartet. Gray was violist of the Casella String Quartet, winner of the Cleveland Quartet Competition, and the top prize at the Fischhoff Chamber Music Competition.

He has performed as a solo recitalist at the Ravinia Festival in Chicago and the Aspen, Steamboat Springs, and Breckenridge Music Festivals in Colorado. He has given solo performances at the National American Choral Directors and National American Guild of Organists conventions and has appeared numerous times as violin soloist on NPR's *Performance Today*. Professor Gray often tours with the St. Olaf Choir and has performed with them more than 400 times as violin/viola soloist. He often serves as a string judge at national competitions, including the Minnesota Music Teachers Association (March 2022) and the Chicago Symphony Young Artist Competition (January 2023).

CHARLES GRAY | VIOLA



I. WE SING OF PRAISE AND SUPPLICATION

ALLELUIA! O PRAISE THE LORD MOST HOLY, BWV 207A

Johann Sebastian Bach (1685–1750)
(Concordia Publishing House)

Alleluia! O praise the Lord most holy!
Alleluia, Lord most high.

He is worthy to receive power, wealth, and glory,
Wisdom, might, and honor, blessing now and evermore.
For He is the true and righteous Lord of all in
heav'n and earth.

King of kings and Lord of lords,
We do worship at Your throne.

— *Text based on Revelation 5:12–14*
alt. unknown; trans. Paul Thomas
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SICUT CERVUS (“As the Hart”)

Giovanni Pierluigi da Palestrina (1525–1594)
(Theodore Presser)

SUNG IN LATIN

Sicut cervus desiderat
As the hart yearns
ad fontes aquarum:
for the water springs:
ita desiderat anima mea
so longs my soul
ad te Deus.
for thee, O God.

— *Psalms 42:1–3; trans. Ron Jeffers*
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SINGET DEM HERRN EIN NEUES LIED, BWV 225

(“Sing to the Lord a New Song”)
Johann Sebastian Bach (1685–1750)
(Bärenreiter-Verlag, Kassel)

SUNG IN GERMAN

I.
Singet dem Herrn ein neues Lied,
Sing to the Lord a new song,
die Gemeinde der Heiligen sollen ihn loben.
the community of the saints should praise the Lord.
Israel freue sich des, der ihn gemacht hat.
Let Israel rejoice in its creator.
Die Kinder Zion sei'n fröhlich über ihrem Könige,
Let the children of Zion be joyful in their King,
sie sollen loben seinen Namen im Reichen;
let them praise His name in dances;
mit Pauken und mit Harfen sollen sie ihm spielen.
with drums and harps let them play to Him.

II.

ARIA

Gott, nimm dich ferner unser an,
O Lord, we ask You to stand by us,
denn ohne dich ist nichts getan mit allen unsern Sachen.
for without You, our life will be worthless.
Drum sei du unser Schirm und Licht,
Please be our shield and light,
und trügt uns unsre Hoffnung nicht,
and let our hope not deceive us,
so wirst du's ferner machen.
so You will continue to help.
Wohl dem, der sich nur steif und fest auf dich,
Blessed is the person who firmly trusts in You, O Lord,
und deine Huld verläßt.
and in Your grace.

CHORALE

Wie sich ein Vater erbarmet über seine junge Kinderlein,
As a father cares for his young children,
so tut der Herr uns allen,
so the Lord does with us,
so wir ihn kindlich fürchten rein.
our pure hearts revere the Lord.
Er kennt das arm Gemächte,
God knows we are weak,
Gott weiß, wir sind nur Staub,
God knows that we are dust,
gleich wie das Gras vom Rechen,
like grass about to be mown,
ein Blum und fallend Laub.
like flowers and falling leaves.
Der Wind nur drüber wehet,
Blown away by the wind,
so ist es nicht mehr da,
and are gone forever,
also der Mensch vergehet,
thus we are but mortal,
sein End das ist ihm nah.
our end is near.

III.

Lobet den Herrn in seinen Taten,
Praise the Lord for his deeds
lobet ihn in seiner großen Herrlichkeit!
and his great splendor!

Alles, was Odem hat
Let everything that has breath
lobe den Herrn, halleluja!
praise the Lord, hallelujah!

— *Psalms 149:1–3, 150:2–6*
Johann Gramann; trans. Judith Dörr

II. WE SING OF BIRTH, PEACE, AND GRACE

AVE ROSA (“Hail, Rose”)

René Clausen (b. 1953)

(G. Schirmer / Hal Leonard)

SUNG IN LATIN

Ave rosa sine spinis,
Hail, rose without thorns,
Te quam Pater in divinis
You whom the heavenly Father
Majestate sublimavit,
Elevated in majesty,
Et ab omni vae servavit.
And preserved from all suffering.
Maria stella dicta maris,
Mary, star of the sea,
Tu a Nato illustraris
Thanks to your Son, you shine forth
Luce clara deitatis,
With a clear, godly light
Qua praeuffles cunctis datis.
Which falls on all creatures.
Gratia plena, te perfecit gratia
The Holy Spirit made you full of grace
Spiritus Sanctus dum te fecit
When He transformed you
Vas divinae bonitatis
Into a vessel of divine goodness
Et totius pietatis.
And boundless mercy.
Dominus tecum: miro pacto
In you through a wondrous pact
Verbo in te carne facto.
The Lord be with you: the word became flesh.
Opere trini conditoris:
By the action of the Creator who is three in one:
O quam dulce vas amoris.
O how sweet is the vessel of love.

— *Text based on Ave Maria (The Peterhouse Partbooks) trans. Mick Swithinbank*

DING DONG! MERRILY ON HIGH

French carol

arr. Carolyn Jennings (b. 1936)

(Kjos Music)

Ding dong! merrily on high in heav'n the bells are ringing,
Ding dong! verily the sky is riv'n with angel singing.
Gloria, Hosanna in excelsis!
Glory! Hosanna in the highest!

E'en so here below, below, let steeple bells be swungen,
And “io, io, io!” by priest and people sungen.
Gloria, Hosanna in excelsis!
Glory! Hosanna in the highest!

Pray you, dutifully prime your Matin chime, ye ringers;
May you beautifully rime your evetime song, ye singers:
Gloria, Hosanna in excelsis!
Glory! Hosanna in the highest!

— *George Ratcliffe Woodward*

REMEMBERING KENNETH JENNINGS '50



Professor Emeritus of Music Kenneth Jennings '50 (1925–2015) led the St. Olaf Choir for more than two decades. St. Olaf Choir Conductor Anton Armstrong '78 says, “He was an immense influence on many of the leading choral directors of his time, both those who were able to sing under his baton or his beautiful hands, and those who experienced his performances with the St. Olaf Choir and the other choirs he conducted. He is remembered with great love and great admiration, and most of all, with great appreciation for the beauty he brought to the world of choral music.”

The choir is honoring Jennings's legacy by performing two of the dozens of well-crafted pieces he composed. His works are known for their elegance and beautiful harmonies, as well as meticulous attention to the meaning of the text.

In 1953, he joined the faculty of St. Olaf College, where he taught a variety of music courses, applied voice, and choral ensembles. With the St. Olaf Chapel Choir, which he conducted from 1954 to 1968, he initiated the yearly performance of a major choral-orchestral work, including the first St. Olaf performances of the Bach Passions. Jennings became the third conductor of the St. Olaf Choir in 1968, taking the helm of a renowned ensemble that had only been led by two others: founder F. Melius Christiansen and his son Olaf Christiansen 1925. As a student, Jennings sang in the choir under Olaf's direction. Jennings was the St. Olaf Choir's conductor for 22 years, teaching and mentoring many students during that time, including several who have gone on to prominent careers as choral conductors.

“He inherited a treasured musical tradition from the Christiansens, respected it and let it sing, and added his own musical artistry to the growth and enrichment of the St. Olaf Choir,” wrote Joseph M. Shaw '49, professor emeritus of religion at St. Olaf and the author of *The St. Olaf Choir: A Narrative*. “What he accomplished will live on through his compositions, recordings of the St. Olaf Choir under his direction, and especially through the hundreds of students he inspired.”

O LITTLE TOWN OF BETHLEHEM

Kenneth Jennings (1925–2015)
(Augsburg Fortress Publishers)

O little town of Bethlehem,
How still we see thee lie!
Above thy deep and dreamless sleep
The silent stars go by;
Yet in thy dark streets shineth the everlasting light;
The hopes and fears of all the years
Are met in thee tonight.

O holy Child of Bethlehem,
Descend to us we pray;
Cast out our sin, and enter in,
Be born in us today.
We hear the Christmas angels the great glad tidings tell:
O come to us, abide with us,
Our Lord, Immanuel!

— *Phillips Brooks*

THE LORD IS THE EVERLASTING GOD

Kenneth Jennings (1925–2015)
(Mark Foster Music Company)

I.
Have you not known? Have you not heard?
Has it not been told you from the beginning?
Have you not understood from the foundations
of the earth?

It is God who sits above the circle of the earth,
who stretches out the heavens like a curtain,
and spreads them like a tent to live in.

To whom then will you compare me,
or who is my equal? says the Holy One.
Lift up your eyes and see: Who created these?
God who brings out their host and numbers them,
calling them all by name: not one is missing.
Have you not known? Have you not heard?

II.
The Lord is the everlasting God,
the Creator of the ends of the earth,
who does not faint or grow weary;
whose understanding is unsearchable.

God gives power to the faint,
and strengthens the powerless.
Even youths will faint and be weary,
and the young will fall exhausted;

But those who wait for the Lord
shall renew their strength,
they shall mount up with wings like eagles,
they shall run and not be weary,
they shall walk and not faint.

Have you not heard? Have you not known?

— *Isaiah 40:21–22, 25–26, 28–31*

THIS HOUSE OF PEACE

Ralph M. Johnson '78 (b. 1955)
(earthsongs)

She is sleeping well.
I am so grateful for every breath.
I was scared but you seemed to change all that.
Thank you for your prayers.
She is sleeping well.
Thank you . . .

*Bless Thou this house from roof to floor.
Bless Thou each pilgrim seeking refuge at our door.
Fill every room with peace and grace,
that all who sojourn here find healing in this place.*

I want you to know that my little girl
was conceived under a bridge.
I have never lived in a house before
that is clean, all the time;
Where people talk nice to each other, all the time;
We feel at home here. I learned I can be here.
I want this for my baby.

*Bless Thou this house with fire and light;
Bless Thou each child who cries for comfort in the night;
And by Thy healing gift imbued,
may every wounded one we touch see life renewed.*

We live moment to moment now,
not knowing what next will be.
And in this unknown, I live in peace.
She is sleeping well.
Thank you . . .

*Guide Thou our hands to heal and bless.
Touch all who meet here with Thy love and gentleness.
Soothe all our hearts, let grieving cease.
May we find wholeness within this house of peace.*

And in this unknown, I live in peace.

— *PeaceHealth patients and family members*
Gaelic House blessing
adapt. Ralph M. Johnson
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and Ralph M. Johnson. Used with permission.

O DAY FULL OF GRACE

Christoph E. F. Weyse (1774–1842)
arr. F. Melius Christiansen
(Augsburg Fortress Publishers)

O day full of grace, which we behold
now gently to view ascending,
thou over the earth thy reign unfold,
good cheer to all mortals lending,
that children of light in ev'ry clime
may prove that the night is ending.

How blest was that gracious midnight hour
when God in our flesh was given;
then flushed the dawn with light and pow'r
that spread o'er the darkened heaven;
then rose o'er the world that sun divine
which gloom from our hearts hath driven.

Yea, were ev'ry tree endowed with speech,
and ev'ry leaflet singing,
they never with praise God's worth could reach,
though earth with their praise be ringing.
Who fully could praise the light of life
who light to our souls is bringing?
Who fully could praise the Lord!

With joy we depart for the promised land.
And there we shall walk in endless light.

— *N.F.S. Grundtvig; trans. O.H. Smeby,
G. T. Rygh; alt. C. Døving*

INTERMISSION

III. WE SING OF CONSOLATION AND HOPE

ISONDO LIYAJIKA (“The Wheel Turns”)

Sabelo Mthembu (b. 1983)
(earthsongs)

SUNG IN ISIZULU

Namhla nguwe k'sasa yimi, isondo lenqola liyajika.

Today it's my turn, tomorrow it's your turn.

Ngoba konke kuyedlula isondo lenqola liyajika.

The wheel keeps turning. Everything Passes.

— *Sabelo Mthembu*

BEFORE I GO MY WAY

Peter Hamlin (b. 1951)
(manuscript)

CHARLES GRAY, VIOLA

Hear my prayer O Lord, and give ear to my cry;
Hear my prayer O Lord.

Lord, you have been our refuge from one generation to another.
Before the mountains were brought forth,
or the land and the earth were born,
from age to age you are God.

You turn us back to the dust and say,
“Go back, O child of the earth.”
For a thousand years in your sight
are like yesterday when it is past
You sweep us away like a dream;
We fade away suddenly like a dream;
In the morning it is green and flourishes;
in the evening it is dried up and withered.

We bring our years to an end like a sigh.
Hear my prayer, O Lord.
And give ear to my cry;
Hold not your peace at my tears.
For I am but a sojourner with you,
a wayfarer, as all my forebears were.

Turn your gaze from me that I may be glad again,
Before I go my way and am no more.

Hear my prayer, O Lord.

— *Psalms 39 and 90*

PRAYER OF ST. FRANCIS OF ASSISI

Charles Forsberg (b. 1942)
(manuscript)

Lord, make me an instrument of thy peace,
where there is hatred, let me sow love,
where there is injury, pardon,
where there is doubt, faith,
where there is despair, hope,
where there is darkness, light.

O Divine Master, grant that I may not so much
seek to be consoled as to console,
to be understood as to understand,
to be loved as to love.
For it is in giving that we receive,
it is in pardoning that we are pardoned,
it is in dying that we are born to eternal life.

— *attr. St. Francis of Assisi*

HOLDING THE LIGHT

B.E. Boykin (b. 1989)
(Graphite Publishing)

Gather up whatever is
glittering in the gutter;
whatever has tumbled
in the waves or fallen
in flames out of the sky,
Holding the light.

for it's not only our
hearts that are broken,
but the heart
of the world as well.
Stitch it back together.
Light.

Make a place where
the day speaks to the night
and the earth speaks to the sky.
Whether we created God
or God created us
Holding the light.

it all comes down to this:
In our imperfect world
we are meant to repair
and stitch together
what beauty is there, stitch it

with compassion and wire.
See how everything
we have made gathers
the light inside itself
and overflows? A blessing.

— *Stuart Kestenbaum*
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FOR THE SAKE OF OUR CHILDREN

Jeffery L. Ames (b. 1969)

(Walton Music)

CHARLES GRAY, VIOLA

SUNG IN ENGLISH AND LATIN

O God save the children.
Shelter them with Your loving arms.
May Your angels guard and protect them we pray.

Victimae paschali laudes.
Praise the Paschal Victim.

We bring before You the tribulations of the world.
The violence and the pain.
Human greed, injustice, all hatred and strife.

O Lord, establish peace on earth.
Bind us with a band of unity we pray.
O Lord, we pray.

Mors et vita duello.
Death and Life duel.

Children are dying all across the land;
victims of war and disease.
Father, "Do You feel their pain when they are killed
by the sword of the enemy?"

"Can You hear the mothers cry in agony,
who hold the suff'ring children in their arms?"
Tell me, "Who has seen such sorrow?"
O Lord we pray for Your justice and peace.

People rise up, pour out your hearts unto the Lord.
May He send His wondrous love o'er all the earth,
and grant us peace that this world cannot give.
Let there be peace, never-ending peace.

O God save the children.
Shelter them with Your loving arms.
May Your angels guard and protect them we pray.
O Lord, we pray!

— *Traditional, Jeffery Ames alt.*
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IV. WE SING OF JOY, COMPASSION, AND UNITY

MODIMO ("God")

Traditional Sesotho/isiZulu
arr. Michael Barrett (b. 1983)
(Walton Music)

SUNG IN SETHOSO/ISIZULU

Modimo reboka wena.
God we praise you.
Tsothle di entswe ke wena
Everything is created by you
Wanyamalala umthwalo wezono zami.
He took away my burden [sins].

— *Traditional Sesotho/isiZulu*
trans. Michael Barrett
English Translation from Walton Music.
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WHEN MEMORY FADES

Jayne Southwick Cool (b. 1947)
arr. Eric Nelson (b. 1959)
(Morningstar Music Publishers)

When mem'ry fades and recognition falters,
when eyes we love grow dim, and minds, confused,
speak to our souls of love that never alters;
speak to our hearts by pain and fear abused.
O God of life and healing peace,
empow'r us with patient courage, by your grace infused.

As frailness grows and youthful strengths diminish
in weary arms which worked their earnest fill,
your aging servants labor now to finish
their earthly tasks, as fits your myst'ry's will.
We grieve their waning, yet rejoice, believing
your arms, unwearied, shall uphold us still.

Within your Spirit, goodness lives unfading.
The past and future mingle into one.
All joys remain, unshadowed light pervading.
No valued deed will ever be undone.
Your mind enfolds all finite acts and off'rings.
Held in your heart, our deathless life is won!

When mem'ry fades and recognition falters,
your arms, unwearied, shall uphold us still.

— *Mary Louise Bringle*
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ON THE COMMON GROUND

Alice Parker (1925–2023)
(E. C. Schirmer Music Co.)

Help me, Lord, find the common ground
between the high and the low,
between the poor and the rich,
between the old and the young,
between the black and the white.

Help me find the common ground
between the shouting and the silence,
between the bound and the free,
between the grief and the joy,
between the heart and the mind.

Open us, Lord, guide us to that meeting place,
Where we can see each other, hear each other,
care for each other.

Where we can sing together, work together,
Play together on the common ground.
Come, let us meet together on the common ground.

— *Alice Parker*

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MY SOUL'S BEEN ANCHORED IN THE LORD

African American spiritual
arr. Moses G. Hogan Jr. (1957–2003)
(Hal Leonard Corp.)

My soul's been anchored in the Lord.
Before I'd stay in hell one day,
I'd sing an' pray myself away.
Goin' shout an' pray an' never stop,
Until I reach the mountain top.
Yes! My soul's been anchored in the Lord, Hallelujah!

Do you love Him? Oh yes!
Do you love Him? Hallelujah!
Do you love Him? Oh yes!

God almighty.
Are you anchored? Oh yes!
Yes, I'm anchored, my soul's been anchored in the Lord.

Will you serve Him? Oh yes!
Will you serve Him? Hallelujah!
Will you serve Him? Oh yes!

God almighty.
Are you anchored? Oh yes!
Yes, I'm anchored, my soul's been anchored in the Lord, Hallelujah!

Will you praise Him? Oh yes!
Will you praise Him? Hallelujah!
Will you praise Him? Oh yes!

God almighty!
Are you anchored? Yes, I'm anchored.
Lord, I'm anchored. Oh yes!
Lord, I love You. Oh yes!
Yes, I'll serve You. Oh yes!
Lord, I'll praise You. Oh yes! Hallelujah!

My soul's been anchored in the Lord, God almighty,
My soul's been anchored in the Lord.

— *African American Spiritual*

OPTIONAL SELECTION

BEAUTIFUL SAVIOR

Silesian folk tune
arr. F. Melius Christiansen (1871–1955)
(Augsburg Fortress)

ABOUT THE ST. OLAF CHOIR

The renowned St. Olaf Choir has brought its message of hope and faith to audiences around the world for more than a century.

F. MELIUS CHRISTIANSEN founded the St. Olaf Choir in 1912. He worked to establish the ensemble's standard of excellence and its tradition of bringing music to audiences beyond campus. Christiansen chose spiritually profound music and pushed students to perfect a disciplined, controlled tone that was free of excessive vibrato. That sound — securely in tune, controlled in pitch, smooth in delivery — became the choir's hallmark. Olaf Christiansen 1925 succeeded his father as the choir's sole conductor in 1943 and remained deeply committed to retaining the ensemble's purity of tone while exploring new genres and interpretations of music. He added contemporary compositions, more Renaissance music, and American folk hymns to the repertoire of traditional church chorales. In 1953, Kenneth Jennings '50, an alumnus of the choir, joined the music faculty and later became the third conductor of the choir in 1968. Until then, the choir had largely performed a smaller repertoire of motets and anthems.

Jennings programmed larger choral works, including oratorios, masses, and passions, as well as more 20th-century pieces, focusing on historically-informed renditions. He retained much of the choir's a cappella repertoire while introducing pieces with instrumental accompaniment, which opened the door for full orchestral collaborations. Jennings also changed the "shape" of the choir by turning students toward the audience and using wider and deeper risers. One reviewer noted that the choir now had "a more vibrant, warm tone — a resonant, lively, brilliant sound that rings with vitality and conviction."



The St. Olaf Choir, conducted by Anton Armstrong '78, performs at Holy Cross Anglican Church in Soweto, South Africa in 2024.

Anton Armstrong is in his 35th year as conductor of the St. Olaf Choir. Kenneth Jennings '50 led the choir for 22 years, from 1968 to 1990. Prior to Jennings, the renowned ensemble had only two other conductors: F. Melius Christiansen (1912–43) and Olaf Christiansen 1925 (1941–68).

Each conductor has built upon the choir's foundational ideals of sharing choral music that stirs the souls of listeners. They've worked tirelessly to expand the ensemble's outreach and sound, both globally and culturally, striving to open new doors while respecting the choir's legacy.

Today, the St. Olaf Choir, which celebrated its centennial in 2012, is a leader in the United States and the international music community. The ensemble tours annually throughout the U.S. and extensively worldwide. They collaborate with numerous professional ensembles, and continue to set the pace in choral repertoire and pedagogy.

The choir expanded its global reach with a tour of Asia in celebration of its 75th anniversary in 1986. In 1988, it was one of only five choirs in the world — and the only non-professional one — invited to participate in the Olympic Arts Festival in Seoul, South Korea. When Anton Armstrong '78 took the helm in 1990, his vast knowledge of music and his ability to articulate a vision to singers and audiences alike took the St. Olaf Choir to the next level, adding more flavor to its signature sound and further expanding its repertoire to include music of the Pacific Rim, Africa, and Latin America.

Anton Armstrong '78 is in his 35th year as conductor of the St. Olaf Choir. The renowned ensemble has had only three other conductors: Kenneth Jennings '50 (1968–90), Olaf Christiansen 1925 (1941–68), and F. Melius Christiansen (1912–43). Each conductor has built upon the choir's foundational ideals of sharing choral music that stirs the souls of listeners. Over the course of the choir's 113-year history, its outreach and sound has expanded both globally and culturally, and today the St. Olaf Choir is a leader in the worldwide music community. The ensemble tours extensively throughout the United States and abroad, and collaborates with numerous professional ensembles while continuing to set the pace in choral repertoire and pedagogy.

"The choir's palate is broader and more colorful, retaining its characteristic sound while adding a lot of spice," says Armstrong, who notes that members will occasionally sway back and forth during certain pieces, bringing a sense of movement to the ensemble.

The St. Olaf Choir has toured 15 times internationally, engaging capacity audiences in major concert halls worldwide. The St. Olaf Choir traveled to Japan and South Korea in 2017, presenting an eclectic program of regional folksongs, American music, and traditional pieces by Bach and Brahms. In 2019, the choir embarked

on its eighth tour of Norway — having first visited the country in 1913 — in solo concerts and joint performances with the St. Olaf Orchestra, the first of which was attended by King Harald V. The choir sang new pieces by Norwegian composers, as well as African American spirituals and beloved choral works from masters such as Bach, Mendelssohn, and Grieg. In June 2024, the St. Olaf Choir embarked on its first tour to South Africa, performing throughout the country alongside local choirs including TUKS Camerata, Quava Vocal Group, the Drakensberg Boys Choir, and more.

The St. Olaf Choir's many honors include being chosen as American Public Media's sole American representative at the prestigious European Broadcasting Union's Choral Competition, at which it was named one of four finalists. The choir's 2013 PBS Christmas special, filmed in Norway, won two Upper Midwest Regional Emmy® Awards. In 2017, the St. Olaf Choir was among six St. Olaf ensembles invited to perform the St. Olaf Christmas Festival program at the National Conference of the American Choral Directors Association, held at Orchestra Hall in Minneapolis.

While Armstrong embraces the choir's rich legacy and tradition, his eyes are firmly fixed on the future. As technology advances and audiences connect with choral music in new ways, he's confident that the St. Olaf Choir will remain at the forefront of choral singing. "We seek to be a transforming force in society through choral performance, bringing understanding, mercy, justice, peace, and hope to a world that desperately cries out for these things."

SYMBOL OF A LIVING TRADITION

Many of the St. Olaf Choir's traditional purple robes, adorned with a purple Norwegian cross insignia, are sponsored by friends of the college in celebration of the ensemble's legacy. The sponsorships represent a powerful connection across generations of singers.

Robe sponsorships are available for \$3,000 per robe, and sponsors can choose whom they'd like to honor or memorialize. Each gift is recognized with a personalized embroidered label sewn into the robe, and donors and honorees are listed on the choir's site at stolaf.edu/stolaf-choir.



SPONSOR
A ST. OLAF
CHOIR ROBE



F. MELIUS CHRISTIANSEN
1912–43



OLAF CHRISTIANSEN 1925
1941–68



KENNETH JENNINGS '50
1968–90



ANTON ARMSTRONG '78
1990–PRESENT

SABE DUNLAP '25

ALTO I
Hamden, CT

"Music at St. Olaf has provided me with an incredible community and lasting connections. I am thrilled to grow and learn in musicality and humanity with the St. Olaf Choir."

DEMITRIUS URBAN '26

BASS II
Urbana, IL

"I love being part of a choir where people come prepared to sing together as one every single day. It's such a communal experience and I'm so grateful to have found a home away from home. Even on rough days, singing with everybody else lifts you right back up."

BEN QUIST '27

BASS I
Albany, NY

"Getting to sing with these people is always one of my favorite parts of the day. Being able to come in, sit, and make music regardless of the circumstances will never stop being special."

CHARLOTTE BUCHMAN '26

SOPRANO I
Waupaca, WI

"I appreciate the community that the St. Olaf Choir has given me. Growing up in a girl choir program, I have always found a rich and fulfilling community through singing. At St. Olaf, each day I know I will walk into rehearsal feeling uplifted by not only amazing musicians, but amazing friends."

ROBERT SHAW '27

BASS I
Oxford, MA

"Growing up, I always watched the St. Olaf Choir on YouTube and was able to see them in person while I was in high school. For me, it's such a full-circle moment to be able to sing in this choir now with such a talented group of people, literally in the same place I watched as a high school freshman!"

JULIAN COLVILLE '25

TENOR II
Ipswich, MA

"In my time in the St. Olaf Choir, we have created many, many absolutely spellbinding moments of musical beauty and meaning that I'll never forget. Day after day, I'm floored by the skill and passion of the singers in this choir, and I'm so lucky to be singing alongside them."

HEATHER WALLACE '26

ALTO II
New York, NY

"The wealth of musical experiences that I gained from growing up in NYC, including my time at LaGuardia High School, set me on a course for excellence in choral music. Being a member of the St. Olaf Choir is a gift that enriches my life every day and I cherish this opportunity to create beautiful music with my best friends."

KAZMER BEAUDRY '26

TENOR I
St. Michael, MN

"I love singing at St. Olaf because I'm surrounded by high level musicians who are positively influencing my career as a future music educator on a daily basis."

AUDREY MACMENAMIN '25

ALTO I
Hudson, WI

"I love being in the St. Olaf Choir because it is challenging, yet fulfilling. I find so much joy in singing and seeing how music provides healing during tough times. I love being able to connect with my peers and the audience on such a deep level. Being part of choir for all four years has truly been a highlight during my time at St. Olaf."

COMING

NOAH CARLSON '26

BASS I
Marysville, MI

"Performing in the St. Olaf Choir is just an unmatched experience. The level of musical beauty and musicianship is somehow secondary to the wonderful friendships and connections you're able to make here."

RACHEL MILT '25

ALTO II
Winchester, MA

"With the St. Olaf Choir, we have the rare opportunity to sing in a group of excellent singers conducted by Dr. Anton Armstrong, while also having plenty of rehearsal time to perfect our performance. I am so fortunate to be able to perform in this choir, while also pursuing my goal of becoming a nurse."

RAND MATHESON '25

TENOR II
St. Michael, MN

"My favorite part of being in the St. Olaf Choir is the community. The connections we make with one another allow us to create beautiful music that speaks to the soul. This choir, and the people in it, have helped me grow to become a better musician and person."

CATE CROCKETT '25

SOPRANO I
Rochester, MN

"Being a part of the St. Olaf Choir has been a dream of mine since middle school. I am so grateful for the chance to sing with such a dedicated ensemble. I deeply enjoy sharing music with such a gracious and talented community; it is one of the highlights of my time on the Hill."

ANNALISA NARDIELLO '26

ALTO I
Barrington, IL

"Music at St. Olaf has been an enriching experience through and through, and singing in the St. Olaf Choir gives me a sense of purpose and passion, along with enhancing my musicianship. I'll never forget the friendships, memories, and music I have made with these incredible people."

WILL SCHROTH-DOUMA '27

BASS I
Hamden, CT

"To me, choir is the ultimate expression of musicality. The voice has such an inherent vulnerability to it, so putting 60-70 of them together requires a lot of trust and openness to make it work. The St. Olaf Choir is the finest choral experience I've ever had, and it's for that reason — we all trust each other and see immense value in the gifts we all bring."

MEREDITH IVORY '27

ALTO II
Grand Rapids, MI

"I have loved being able to sing beautiful music with amazing people every day thanks to this choir. Every time I walk into rehearsal, I feel like I am able to be myself and sing with people I love!"

JACLYN DUELLMAN '25

ALTO I
Downers Grove, IL

"My favorite part of the St. Olaf Choir is the community. I love being in a room full of dedicated people! I feel supported, challenged, and appreciated by this community."

GHOME

THE GIFT OF MUSIC

St. Olaf College welcomes gifts to endowments and scholarships that support its renowned music ensembles for various activities including international touring, special projects, and recordings. Additionally, gifts to St. Olaf's annual giving program, the St. Olaf Fund, support faculty, staff, and students in their daily learning and living on the Hill. These gifts can be directed to the St. Olaf Choir for immediate needs, such as in support of new robes, travel, high school choral workshops, artistic collaborations, and performance opportunities.

Gifts through the St. Olaf Fund impact the student experience, including travel and performance opportunities, unique artistic collaborations, and fostering a strong community.

To learn more about making an impact, please contact us at development@stolaf.edu or 800-775-6523.

Gifts in support of music ensembles at St. Olaf College

HAVE THE POWER TO TRANSFORM LIVES.



To support music ensembles like the St. Olaf Choir, make your gift today.

MUSIC STUDENTS TOUR DOMESTICALLY AND INTERNATIONALLY COST-FREE

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 the music ensembles to tour internationally at no expense to students. 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. For three weeks, the ensemble performed across the country with some of the most renowned South African choirs, immersed themselves in a rich array of culture, and explored the country's incredible natural beauty. In May of 2025, the St. Olaf Orchestra heads to Norway for two weeks, becoming the third ensemble to benefit from cost-free international touring.

READ MORE



Members of the St. Olaf Choir look out across the Drakensberg mountain range in South Africa during a hike.

"The St. Olaf Choir's tour to South Africa was a life-changing experience. I think everyone on the tour can say that. It has invigorated my desire to visit my homeland of Oromia and continue to learn more about my heritage. It has also helped me realize that our differences are what make us unique — and being true to myself and my heritage makes our connections with each other that much stronger. I'm eternally grateful for this experience."

— OBSA KEDIR '26

THE ST. OLAF CHOIR RELEASES TWO NEW DIGITAL ALBUMS

In celebration of St. Olaf College's sesquicentennial, St. Olaf Records released six new digital albums featuring music by the St. Olaf Band, St. Olaf Choir, and St. Olaf Orchestra, with each ensemble releasing a total of two digital albums. These new releases are available to stream and download on platforms including Spotify, Apple Music, Amazon Music, and YouTube.



EVERY WOUND HEALED | ST. OLAF CHOIR, ANTON ARMSTRONG

Every Wound Healed is the first standalone release from the St. Olaf Choir since 2013 and marks St. Olaf Records's first-ever digital-only offering. The album features works by Stacey Gibbs, Charles Forsberg, and St. Olaf alumni Abbie Betinis '01 and Margaret Burk '13, among others. The album also features one of the St. Olaf Choir's most requested selections, *When Memory Fades*, a contemplative and comforting work about dementia, arranged by Eric Nelson with text by Mary Louise Bringle.



SHE RESTORES MY SOUL | ST. OLAF CHOIR, ANTON ARMSTRONG

She Restores My Soul showcases the St. Olaf Choir and conductor Anton Armstrong at their most tender and powerful. The heart of this release centers around three movements from Eric Whitacre's *Sacred Veil* in his recent collaboration with poet/lyricist Charles Anthony Silvestri. This intimate and compelling score centers around the loss of Silvestri's wife, Julie, who died of ovarian cancer at age 36 and shares a story of courtship, love, grief, and the search for solace. The album also includes works by Bobby McFerrin and Olaf Christiansen.

ST. OLAF COLLEGE SESQUICENTENNIAL: CELEBRATING 150 YEARS OF BUILDING COMMUNITY

For one and a half centuries, St. Olaf College has been a hub of connections, knowledge, and growth. This year, St. Olaf celebrates its 150th anniversary, a milestone that honors its legacy as a leading liberal arts institution. Founded in 1874 by Norwegian Lutheran immigrants, St. Olaf has grown into a vibrant community renowned for its commitment to academic excellence, community, and service.

Music is central to St. Olaf's identity and global acclaim. The St. Olaf Choir, formed in 1912, has been a pioneering force in choral music, with performances that emphasize both technical excellence and spiritual connection. Additionally, the St. Olaf Band, St. Olaf Orchestra, and the many ensembles on campus continue to cultivate artistic achievement, reinforcing the college's tradition of using music as a medium for education, inspiration, and community and cultural engagement.



Read more about the stories and celebrations surrounding the college's sesquicentennial.

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

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.



ST. OLAF CHOIR 2025 WINTER TOUR ITINERARY

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

Saturday, January 18 • 2 P.M.

Bethel Lutheran Church
Rochester, MN

Tuesday, January 21 • 7:30 P.M.

St. Michael-Albertville High School
St. Michael, MN

Thursday, January 30 • 8 P.M.

Luther Memorial Church
Madison, WI

Friday, January 31 • 7 P.M.

Fourth Presbyterian Church
Chicago, IL

Saturday, February 1 • 4 P.M.

Fountain Street Church
Grand Rapids, MI

Sunday, February 2 • 4 P.M.

Zion Lutheran Church
Ann Arbor, MI

Monday, February 3 • 7 P.M.

Third Presbyterian Church
Rochester, NY

Tuesday, February 4 • 7:30 P.M.

Mechanics Hall
Worcester, MA

Wednesday, February 5 • 7:30 P.M.

Houghton Chapel at Wellesley College
Wellesley, MA

Thursday, February 6 • 7 P.M.

Battell Chapel at Yale University
New Haven, CT

Saturday, February 8 • 2 P.M.

Stern Auditorium / Perelman Stage, Carnegie Hall
New York, NY

Sunday, February 9 • 7:30 P.M.

East Liberty Presbyterian Church
Pittsburgh, PA

Monday, February 10 • 7:30 P.M.

Severance Music Center
Cleveland, OH

Tuesday, February 11 • 7:30 P.M.

Armerding Concert Hall at Wheaton College
Wheaton, IL

Sunday, February 16 • 3:30 P.M.

Boe Memorial Chapel at St. Olaf College
Northfield, MN

ST. OLAF SUMMER MUSIC ACADEMY 2025

THE ST. OLAF SUMMER MUSIC ACADEMY RETURNS JUNE 15-21

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.

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Learn more about St. Olaf College, the music program, and what it's like to be an Ole!

INTERESTED IN BEING AN OLE?

I'm Molly, your go-to admissions person for St. Olaf's renowned music and fine arts program, as I oversee the fine arts scholarship process and music major applications. Please reach out to me directly if you have any questions about St. Olaf.

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Text or Call: (507) 786-3297