
ST. OLAF ORCHESTRA

CHUNG PARK, *CONDUCTOR*

SPRING CONCERT



SUNDAY, MARCH 2, 2025 | 3:30 P.M.

BOE MEMORIAL CHAPEL

PROGRAM

***Preise, Jerusalem, Den Herrn* (“Praise the Lord, Jerusalem”), BWV 119**
IX. Chorale

Johann Sebastian Bach (1685–1750)

The text to this chorale is taken from Luther’s German version of the “Te Deum,” with the tune also deriving from the ancient Latin plainsong. No instrumentation for the chorale is listed in the score, but the instrumentation of the cantata is unusually rich, consisting of four trumpets, timpani, two flutes, four oboes, strings and continuo. The cantata was written for the inauguration of the Leipzig Town Council, 1723.

— *Program note from Chorales by Johann Sebastian Bach, selected and edited by Charles N. Boyd and Albert Riemenschneider*

Hilf deinem Volk, Herr Jesu Christ,
Und segne, was dein Erbteil ist.
Wart und pfleg ihr zu aller Zeit
Und heb sie hoch in Ewigkeit!
Amen.

*Help your people, Lord Jesus Christ,
And bless what is your inheritance.
Look after and care for them at all times
And raise them high in eternity!
Amen.*

— *Te Deum laudamus by Nicetas of Remesiana (c. 366–420)*
German trans. by Martin Luther (1483–1546)
English trans. by Francis Browne (2023)
Sourced from www.bach-cantatas.com. Used by permission.

Selections from *Romeo and Juliet*

Sergei Prokofiev (1891–1953)

Suite No. 1 from *Romeo and Juliet*, op. 64bis

- I. Folk Dance
- VI. Romeo and Juliet

Suite No. 2 from *Romeo and Juliet*, op. 64ter

- I. Montagues and Capulets
- V. Romeo and Juliet Before Parting
- IV. Dance
- VII. Romeo at Juliet’s Tomb

Suite No. 1 from *Romeo and Juliet*, op. 64bis

- VII. Death of Tybalt

After moving back to the Soviet Union in 1933 following a self-imposed exile of 15 years, Sergei Prokofiev suddenly found a new sense of purpose as a composer. Composed in a burst of frenzied activity during the summer of 1935, *Romeo and Juliet* nevertheless proved to be controversial even before a note of the music was heard in public. After the directors of the Bolshoi Ballet in Moscow read through the score and pronounced it “impossible to dance to,” Prokofiev, in a cold rage, extracted two suites from the ballet in 1936. Guessing — correctly — that the suites would create a demand to hear the work in its entirety, Prokofiev soon had the pleasure of seeing the Bolshoi and its bitter rival, the Kirov Ballet of Leningrad, vie for the right of the first production. The honor of the first Soviet performance fell to the Kirov on January 11, 1940, some two years after *Romeo and Juliet* had been given its world premiere in Brno, Czechoslovakia, in December of 1938.

In spite of its considerable length — at nearly two and a half hours, it is the most ambitious of Prokofiev’s non-operatic scores — *Romeo and Juliet* is a carefully molded musical and emotional structure in which the music is not only intimately related to the stage action but is also a self-referential dramatic construct which can readily stand on its own.

“Romeo and Juliet” is the most sensitive musical treatment the celebrated balcony scene has yet received. The harp and muted violins suggest the expectant stillness; Romeo enters gently in the strings, answered by Juliet’s graceful flute. Following two ecstatic outbursts, the music gives itself back to the silence of the evening.

“Montagues and Capulets” is made up of two widely spaced moments from the ballet: the slow, threatening music which accompanies the Duke’s order that the warring families must cease fighting on pain of death, and, from the ballroom scene, the menacing and slightly oafish Dance of the Knights, which hints that the gentleman may have forgotten to take off their armor.

“Romeo and Juliet Before Parting” is an impassioned, highly developed section built on the theme of Romeo’s love. The soaring music is shot through with intimations of impending misfortune.

In **“Romeo at Juliet’s Tomb,”** the love theme points up his grief with overwhelming poignance. At the very end, a contrabassoon speaks as from the depths of the tomb but is silenced by soft shimmering strings above which a piccolo intones a single high note while cellos and bass clarinet throb as in deep sorrow.

The **“Death of Tybalt”** forms the shattering conclusion of Act II. The music first describes the savage yet strangely high-spirited fight in which Mercutio is slain by Tybalt — neither fully aware of the seriousness of the situation until it is too late — and then the furious duel, underscored by sharp, percussive jabs and brutal dissonances, in which Romeo avenges Mercutio’s death. Heavy, measured thuds of the timpani herald Tybalt’s funeral procession, bringing the scene to a close.

— Program notes compiled from notes by Orrin Howard and Jim Svejda for the Los Angeles Philharmonic



ST. OLAF ORCHESTRA

CHUNG PARK, CONDUCTOR

VIOLIN

Ashtyn Bollinger, *Oro Valley, Ariz.*
Avery Calhoon, *Flossmoor, Ill.*
Naomi Chan, *Loma Linda, Calif.*
** Rachel Christensen, *Mount Pleasant, Wis.*
Melanie Felsch, *Kalispell, Mont.*
Vincent Giza, *Culver City, Calif.*
Miranda Gladstein, *Minneapolis, Minn.*
• Claire Hughes, *Arnold, Md.*
Emily Kleiber, *Hudson, Wis.*
Helen Knaack, *Spokane, Wash.*
Anika Lang, *Excelsior, Minn.*
Axel Laurence, *Lynchburg, Va.*
†† Rebecca Lyford, *Laramie, Wyo.*
Julia Mann, *Rockford, Mich.*
Samuel Meyer, *Boulder, Colo.*
Fiona Mundy, *St. Paul, Minn.*
Evan Olds, *Lake Elmo, Minn.*
Maria Panora, *Crystal, Minn.*
Kyla Pay, *Minot, N.D.*
Parker Sneary, *Dundas, Minn.*
Luke Steiner, *West Fargo, N.D.*
Mia Stipkovits, *Minneapolis, Minn.*
• Jasmine Storck, *Cedarburg, Wis.*
Grace Swiggum, *Hopkins, Minn.*
Frances Thayer, *Woodland, Calif.*
Joshua Villanoy, *Wheaton, Ill.*
Jonah Wills, *Chanhassen, Minn.*
Kira Zielinski, *Villa Park, Ill.*

VIOLA

Ella Cereghino, *Olympia, Wash.*
Moritz Dunbar, *Wessling, Germany*
Ben Hagel, *St. Paul, Minn.*
- Sarah Hall, *Houston, Texas*
Jasper Kuleck, *McKenzie, N.D.*
Harry Maakestad, *St. Paul, Minn.*
Harper McInroy, *Charles City, Iowa*
** Akseli Mende, *Portland, Ore.*
^ Josie Scozzari, *Edina, Minn.*
Entong Shi, *Shanghai, China*
Ian Snider, *St. Paul, Minn.*
Ian Woodrich, *Cocoa, Fla.*

CELLO

Madeline Altman, *Portland, Ore.*
Analise Budziak, *Westmont, Ill.*
Abigail Hilsman, *Holland, Mich.*
Isabel Johnson, *Plymouth, Minn.*
• Hannah Leiseth, *Moorhead, Minn.*
** Alice Ryan, *St. Paul, Minn.*
Myka Stewart, *St. Louis, Mo.*
Madi Tally, *Hanover, N.H.*
Gerrit Vanderschoot, *Wheaton, Ill.*
Caroline von Hahn, *Heidelberg, Germany*
Hayden Williams, *Palatine, Ill.*
Collin Wyant, *Bothell, Wash.*

BASS

Declan Coleman, *St. Paul, Minn.*
** Gabriel Katzenmeier, *Manhattan, Kan.*
Holden Peckenpaugh, *Downers Grove, Ill.*
Isaac Warren, *Northfield, Minn.*
Max Xu, *Irvine, Calif.*

FLUTE

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

OBOE

◇ Connor Coleman, *Geneseo, Ill.*
** Angeline Domeyer, *River Falls, Wis.*
Karin Juhl, *Hilbert, Wis.*

CLARINET

** Selma Artang, *Duluth, Minn.*
Emma Gross, *Sioux City, Iowa*
** Christian Kremer, *Mitchell, S.D.*
Lauren Mitchell, *Farmington, Minn.*

BASSOON

** Icarus Bulander, *Minneapolis, Minn.*
~ Beck Kranz, *Lakeville, Minn.*
** Maggie Walker, *Bozeman, Mont.*

TENOR SAXOPHONE

Mikayla Doerfler, *Fort Collins, Colo.*

HORN

^ Matthias Baese, *St. Paul, Minn.*
* Kyan Carlson, *Sioux Falls, S.D.*
Aidan Fitzpatrick, *Duluth, Minn.*
** Laura Maeda, *Inver Grove Heights, Minn.*
Róisín Walsh, *Tinley Park, Ill.*

TRUMPET

Zachary Carlson, *Sioux Falls, S.D.*
Lexi Cucchiaro, *Buffalo, Minn.*
** Ian DiMundo, *Santa Monica, Calif.*
• Isabella Marek, *St. Paul, Minn.*

TROMBONE

** Leo Barks, *Jackson, Mo.*
Jacques LeMay, *Minneapolis, Minn.*

BASS TROMBONE

Vincent Cianchetti, *Houston, Texas*

TUBA

** Austin Larson, *Plymouth, Minn.*

PERCUSSION

Evan Atchison, *Parkville, Mo.*
^ Morgan Ely, *North Pole, Alaska*
**^ Benjamin Hagander Gusdal,
Shoreview, Minn.
Karl Kittleson Wilker, *Decorah, Iowa*
** Avery Nevins, *Fort Collins, Colo.*
Abby Schroeder, *Rochester, Minn.*

HARP

** Amalia Ranstrom, *Minneapolis, Minn.*

PIANO/CELESTE

** Lucan O'Neal, *Los Angeles, Calif.*

†† Concertmaster

** Principal/Co-principal

* Assistant principal

• Officer

^ Manager

- Librarian

~ Contrabassoon

Bass clarinet

◇ English horn

& Piccolo

MUSIC ORGANIZATIONS AND EXTERNAL RELATIONS

Michael Kyle '85, *vice president for external relations and strategic partnerships*
Jean Parish '88, *director of music organizations*
Terra Widdifield '95, *associate director of music organizations*
Connor Smith, *assistant director of music organizations for audience development*
Sarah Gingerich '11, *assistant director of music organizations for project management*
Jonathan Kopplin, *associate librarian for ensembles and performing rights*
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*

DEPARTMENT OF MUSIC

Louis Epstein, *department chair*
Tracey Engleman, *department vice-chair*
Barb Barth, *academic administrative assistant*
Lisa McDermott, *academic administrative assistant*
Faith Kimbrell, *instrument coordinator*

BROADCAST/MEDIA SERVICES

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