

ST. OLAF ORCHESTRA

CHUNG PARK · CONDUCTOR



2025 FALL TOUR

ST. OLAF ORCHESTRA

CHUNG PARK, CONDUCTOR

VIOLIN

Maggie Bevans, *Denver, Colo.*
undeclared major

Clare Burkhalter Blosser, *Seattle, Wash.*
music

Avery Calhoun, *Flossmoor, Ill.*
music education

Naomi Chan, *Loma Linda, Calif.*
film and media studies, political science

Lene Erikson, *Coldstream, B.C., Canada*
music

Melanie Felsch, *Kalispell, Mont.*
music

Alex Funk, *Beloit, Wis.*
music

Vincent Giza, *Culver City, Calif.*
music composition

Miranda Gladstein, *Minneapolis, Minn.*
philosophy, psychology

Nicholas Grayson, *Charleston, S.C.*
music

Giovanna Hughes, *South Milwaukee, Wis.*
music performance

Mari Keiser, *Rogers, Ark.*
music performance

†† Emily Kleiber, *Hudson, Wis.*
psychology, Russian studies

Anika Lang, *Excelsior, Minn.*
chemistry

Axel Laurence, *Lynchburg, Va.*
music performance

Julia Mann, *Rockford, Mich.*
environmental studies

Samuel Meyer, *Boulder, Colo.*
music performance

Evan Olds, *Lake Elmo, Minn.*
computer science

Kyla Pay, *Minot, N.D.*
creative writing, English, Japanese

Lydia Prout, *Burtrum, Minn.*
music

Jillian Ray, *Lakewood, Colo.*
psychology, Spanish

Annika Reister, *Northfield, Minn.*
undeclared major

Evelina Shirokova, *Minneapolis, Minn.*
undeclared major

• Parker Sneary, *Dundas, Minn.*
undeclared major

† Mia Stipkovits, *Minneapolis, Minn.*
nursing

Jasmine Storck, *Cedarburg, Wis.*
social work

Grace Swiggum, *Hopkins, Minn.*
nursing, Spanish

Delvin Tacheny, *St. Paul, Minn.*
undeclared major

Frances Thayer, *Woodland, Calif.*
nursing

** Joshua Villanoy, *Wheaton, Ill.*
music performance

Jonah Wills, *Chanhassen, Minn.*
music

VIOLA

James Bajzer, *Rochester, Minn.*
chemistry

Moritz Dunbar, *Wessling, Germany*
music, philosophy

Ben Hagel, *St. Paul, Minn.*
mathematics, music, physics

– Sarah Hall, *Houston, Texas*
music composition

** Jasper Kuleck, *McKenzie, N.D.*
art history, mathematics

Violet Lucier, *Milwaukee, Wis.*
music

Annika Maakestad, *St. Paul, Minn.*
environmental studies, history

Harry Maakestad, *St. Paul, Minn.*
mathematics, physics

Carson Macynski, *St. Paul, Minn.*
music performance

Harper McInroy, *Charles City, Iowa*
French

^ Josie Scozzari, *Edina, Minn.*
education, mathematics, music education

Will Weaver, *Marietta, Ga.*
music performance

** Ian Woodrich, *Cocoa, Fla.*
music performance

CELLO

Lincoln Bramwell, *Fort Collins, Colo.*
music, Spanish

Analise Budziak, *Westmont, Ill.*
creative writing, English

Elizabeth Ernst, *St. Cloud, Minn.*
Chinese, mathematics, physics

Henry Hanawalt, *Stillwater, Minn.*
undeclared major

Odessa Hunt, *Boise, Idaho*
music

Jacob Loerzel, *Willmar, Minn.*
music

Henry Smith, *Iowa City, Iowa*
music performance

**• Myka Stewart, *St. Louis, Mo.*
environmental studies,
music performance

Madi Tally, *Hanover, N.H.*
psychology

Mimi Van Voorst, *Minneapolis, Minn.*
music

^ Gerrit Vanderschoot, *Wheaton, Ill.*
music performance

** Hayden Williams, *Palatine, Ill.*
music, psychology

Collin Wyant, *Bothell, Wash.*
mathematics, physics

BASS

Milly Bailey, *St. Paul, Minn.*
undeclared major

Oliver Borisch, *Rochester, Minn.*
undeclared major

• Declan Coleman, *St. Paul, Minn.*
psychology, sociology/anthropology

Izzy Goldstein, *Rochester, N.Y.*
history, music

Gabriel Katzenmeier, *Manhattan, Kan.*
music

** Holden Peckenpau, *Downers Grove, Ill.*
undeclared major

BASS (CONT'D)

Isaac Warren, *Northfield, Minn.*
history

Max Tian-Yang Xu, *Irvine, Calif.*
Asian studies, Chinese

FLUTE

* Leylah Boulos, *St. Paul, Minn.*
music performance

& Elizabeth Doty, *Centennial, Colo.*
mathematics

** Kylie Gray, *Northfield, Minn.*
quantitative economics

Aubrey Sanders, *Ottawa, Ill.*
music

OBOE

◇ Connor Coleman, *Geneseo, Ill.*
computer science, music

** Angeline Domeyer, *River Falls, Wis.*
psychology, studio art

Karin Juhl, *Hilbert, Wis.*
creative writing, English

CLARINET

* Selma Artang, *Duluth, Minn.*
social studies education

Gabrielle Hoover, *Rosemount, Minn.*
psychology, statistics and
data science

** Christian Kremer, *Mitchell, S.D.*
music performance

BASSOON

** Icarus Bulander, *Minneapolis, Minn.*
music

** Maggie Walker, *Bozeman, Mont.*
religion

HORN

** Kyan Carlson, *Sioux Falls, S.D.*
music, quantitative economics

Joel Dressler, *Ames, Iowa*
music

* Aidan Fitzpatrick, *Duluth, Minn.*
music education

Miel Honeck, *Maple Grove, Minn.*
music

Katie Landwer, *Mankato, Minn.*
music

TRUMPET

** Ian DiMundo, *Santa Monica, Calif.*
music for social impact

Samuel Hall, *Charlottesville, Va.*
kinesiology

Sophia Kepros, *Cedar Rapids, Iowa*
biology, music

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

Tor Lindell, *Rochester, Minn.*
chemistry

Alexander McGohan, *Decorah, Iowa*
mathematics

* Abby Schroeder, *Rochester, Minn.*
music performance

HARP

** MaKenzie Kuckkan, *Rhineland, Wis.*
classics, music

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

PIANO/CELESTA

** Elizabeth Chen, *Tamuning, Guam*
music, political science

†† Concertmaster

† Assistant concertmaster

** Principal/Co-principal

* Assistant principal

• Officer

* Manager

– Librarian

◇ English horn

& Piccolo

MUSIC ORGANIZATIONS

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

Sarah Gingerich '11
assistant director of music
organizations for project
management

Connor Smith
assistant director of music
organizations for audience
development

Jonathan Kopplin
associate librarian for ensembles
and performing rights

Aaron Looney '24
coordinator of music organizations

Amelia McNeil-Maddox
ticketing coordinator

PROGRAM

Chorale: *Gelobet seist du, Jesu Christ*
("All this He did that He might prove")
from Cantata 64, *Sehet, welch' eine Liebe*

J. S. Bach (1685–1750)

Seven O'Clock Shout

Valerie Coleman (b. 1970)

Cello Concerto in E Minor, op. 85

Edward Elgar (1857–1934)

Gerrit Vanderschoot '27, cello

Romanze für Viola und Orchester
("Romance for Viola and Orchestra")

Max Bruch (1838–1920)

Ian Woodrich '27, viola

INTERMISSION

Symphony No. 5 in E Minor, op. 64

Pyotr Ilyich Tchaikovsky (1840–1893)

I. *Andante — Allegro con anima*

II. *Andante cantabile, con alcuna licenza*

III. *Valse: Allegro moderato*

IV. *Finale: Andante maestoso — Allegro vivace*

PROGRAM NOTES

Seven O'Clock Shout

Valerie Coleman (b. 1970)

Notes by the composer:

The virtual premiere was held on July 6th, 2020 at the direction of Maestro Yannick Nézet-Séguin.

Seven O'Clock Shout is an anthem inspired by the tireless frontline workers during the COVID-19 pandemic, and the heartwarming ritual of evening serenades that brings people together amidst isolation to celebrate life and the sacrifices of heroes. The work begins with a distant and solitary solo between two trumpets in fanfare fashion to commemorate the isolation forced upon human kind, and the need to reach out to one another. The fanfare blossoms into a lushly dense landscape of nature, symbolizing both the caregiving acts of nurses and doctors as they try to save lives, while nature is transforming and healing herself during a time of self-isolation.

It was suggested that a short work for a debut by multi-track recording could account for the ensemble performing together as if they were in the same room. One of the devices used to address this is the usage of *ostinato*, which is a rhythmic motif that repeats itself to generate forward motion and in this case, groove. The *ostinato* patterns here are laid down by the bass section, allowing the English horn and strings to float over it, gradually building up to that moment at 7 p.m., when cheers, claps, clangings of pots and pans, and shouts ring through the air of cities around the world! The trumpets drive an infectious rhythm, layered with a traditional *son clave* rhythm, while solo trombone boldly rings out an anthem within a traditional African call and response style. The entire orchestra "shouts" back in response and the entire ensemble rallies into an anthem that embodies the struggles and triumph of humanity. The work ends in a proud anthem moment where we all come together with grateful hearts to acknowledge that we have survived yet another day.

Cello Concerto in E Minor, op. 85

Edward Elgar (1857–1934)

Gerrit Vanderschoot '27, cello

Edward Elgar's Cello Concerto in E Minor is one of the most performed works for cello today. Elgar composed the concerto just after World War I, which left him disillusioned due to the deaths of thousands of his British countrymen. He was also affected by the decreasing popularity of Edwardian music after the war. From 1918–1919, Elgar worked on four new pieces in an entirely new artistic voice, the first three of which were well-received chamber pieces. But the last piece, his cello concerto, was initially deemed a failure.

Elgar wrote the iconic opening theme the night after undergoing tonsil surgery, while his wife, Alice, was dying from lung cancer. The concerto's premiere in London on October 27, 1920, was disastrous due to insufficient rehearsal time and received little enthusiasm from critics. Therefore, the piece did not achieve its widespread popularity until the 1960s, when Jacqueline du Pré's legendary recording of the piece became a bestseller.

Following the loss of his wife in 1920, Elgar was unable to finish any significant works before his death 14 years later. In his diary, he wrote, "I am lonely now and do not see music the old way and cannot believe I shall complete any new work," leaving the cello concerto as his last masterpiece.

— Program notes by Gerrit Vanderschoot '27

Romanze für Viola und Orchester ("Romance for Viola and Orchestra")

Max Bruch (1838–1920)

Ian Woodrich '27, viola

Max Bruch's *Romanze für Viola und Orchester* is a remarkably Romantic selection in the viola's solo repertoire, one of the few pieces written originally for the instrument by a composer in this musical style. Bruch's sweeping, lush melodies and yearning harmonies are unexpected for a piece written in 1911 and mark this piece as a callback to Romanticism. (For context, Mahler's last symphony was completed in 1910, Ravel's *Mother Goose* was orchestrated in 1911, and Stravinsky's *The Rite of Spring* was premiered in 1913).

The anachronistic piece is written in a simple ternary (A-B-A) form. The A section features folk-like lyrical melodies and expands into a more turbulent, virtuosic B section that ultimately relaxes back into the A section themes and floats into a blissful ending.

Bruch's most famous composition was his ever-popular Violin Concerto No. 1 in G Minor. He is said to have joked that his tombstone would read "Max Bruch: Composer of one violin concerto." His friends might have disagreed; between 1909 and 1911, Bruch wrote several pieces for musicians close to him, including violinist and violist Willy Hess, for whom the *Romanze* was written.

— Program notes by Ian Woodrich '27

INTERMISSION

Symphony No. 5 in E Minor, op. 64

Pyotr Ilyich Tchaikovsky (1840–1893)

I. *Andante — Allegro con anima*

II. *Andante cantabile, con alcuna licenza*

III. *Valse: Allegro moderato*

IV. *Finale: Andante maestoso — Allegro vivace*

Pyotr Ilyich Tchaikovsky blended Russian folk and religious music with Western European aspirations to universalism to produce a musical language all his own. Even the most casual of classical music listeners will recognize his music, which includes the *1812 Overture* and the *Nutcracker* ballet. Though he was musically precocious, Tchaikovsky was originally educated to become a civil servant due to a lack of musical training opportunities in Russia at the time. When the opportunity to study at the St. Petersburg Conservatory arose, he entered the nascent institution, finishing in 1865.

Tchaikovsky's 5th Symphony was written between May and August of 1888, with the St. Petersburg Philharmonic giving the work its first performance in November of 1888 with the composer conducting. While musicologists do not believe that this work is specifically programmatic, the appearance in different guises of the *long-short-short-long* motif in every movement of this symphony keeps a sonic thread running throughout. This gives the listener a clear sense of the unfolding of a musical drama. Using this motif, Tchaikovsky takes the listener on a journey that starts with a sombre funeral march in movement I, continues to a military march that interrupts the lyrical, yearning music of movement II, transforms into a waltz in movement III, and signifies the eventual triumph of the human spirit in the ceremonial introduction and blazing end of the Finale. Composers often have one genre where their voice rings through most clearly. For Tchaikovsky, the composer of *Swan Lake*, *Sleeping Beauty*, and the *Nutcracker*, it was ballet. The listener is encouraged to envision and feel the ballet in this music, with *tempo rubato* (the taking and giving back of time) depicting lifts and the suspension of momentum, action-filled sequences with rapid-fire dialogue and fanfares from the battlefield, and the triumphant march of light over dark that brings this symphony to a close.

Tchaikovsky, a pianist, treats the orchestra as a gigantic, colorful, piano. This presents the orchestra with the opportunity to live and breathe as a unified force while retaining the individual voices and characters of instruments and instrument families. As you listen, imagine yourself as a virtuoso pianist, with the kaleidoscopic sound of a symphonic orchestra pouring out from underneath the lid of a concert grand piano.

Works by Tchaikovsky — Further Listening and Recommended Recordings

Piano Concerto No. 1 in B-flat Minor, Emil Gilels, Chicago Symphony Orchestra, Fritz Reiner

Violin Concerto, Kyung-Wha Chung, Montreal Symphony Orchestra, Charles Dutoit

Swan Lake, *Sleeping Beauty* and *Nutcracker* Ballets, Montreal Symphony Orchestra, Charles Dutoit

Symphony No. 5, Royal Liverpool Philharmonic Orchestra, Sian Edwards

Symphonies 4, 5, 6, Leningrad Philharmonic, Evgeny Mravinsky

— Program notes by Chung Park



GERRIT VANDERSCHOOT '27

IAN WOODRICH '27

TOUR SOLOISTS

GERRIT VANDERSCHOOT '27 is a junior cello performance major. He is assistant principal of the cello section in the St. Olaf Orchestra and works as the assistant student manager of the ensemble. Gerrit also plays in Collegium Musicum and various chamber ensembles.

In Spring 2025, Gerrit was a finalist in the Schubert Club's Bruce P. Carlson Student Scholarship Competition. Outside of music, Gerrit enjoys learning German, fishing, and drawing. His primary teachers include Diane Chou, Käthe Jarka, and David Carter.

IAN WOODRICH '27 is a junior from Cocoa, Florida, pursuing a bachelor of music in viola performance. He has been a member of the St. Olaf Orchestra for three years, plays chamber music on campus, and toured as a chamber musician with the St. Olaf Choir. Ian's favorite aspect of music-making is the feeling of musical freedom created by technical fluency and clear expressive ideas. He finds that these goals provide not only creative liberation but also a sense of human agency that is transferrable to all areas of life. In his free time, he enjoys cooking for loved ones and spending as much time in nature as possible.

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

Chung Park is an internationally recognized conductor, music educator, and editor. He is an associate professor of music at St. Olaf College where he conducts the award-winning St. Olaf Orchestra, the St. Olaf Philharmonia, and teaches conducting. Park has held positions at the University of Central Florida, Appalachian State University, the Idaho State-Civic Symphony, Idaho State University, Frost School of Music at the University of Miami, the University of Chicago, the University of North Dakota, and Indiana University-South Bend. Park is an ardent believer in the value of a liberal arts education, the breadth and depth it provides, and the possibilities inherent in its ability to address the whole person.

Park maintains an active schedule as a guest conductor, working with student honor orchestras across the United States. He will lead all-state orchestras in North Dakota, South Dakota, and Minnesota this year, as well as a select group of student musicians at Carnegie Hall in April 2026. Park has given masterclasses and served as guest faculty at top institutions including the Gifted Music School in Salt Lake City, Utah, and the Pierre Monteux School for Conductors and Orchestral Musicians in Hancock, Maine. Deeply engaged in the life of the American music education community, Park has given hundreds of clinics in schools throughout the United States for all levels.

Park serves as an editor for Bärenreiter-Verlag, the internationally preeminent publisher of scholarly performance editions. His viola transcription of J.S. Bach's *Six Suites for Violoncello Solo* was released in the spring of 2023, and is used by students and faculty at top institutions internationally. A new viola transcription of Bach's *Sonatas and Partitas for Solo Violin* is scheduled for release in October of 2025.

Park earned his doctorate in instrumental conducting from the University of Miami. He holds master of music degrees in orchestral conducting from the University of Illinois, viola performance from Western Michigan University, and a B.M. in viola performance from the Peabody Institute. A major influence

on Park's pedagogical and musical philosophies is Hatto Beyerle, founding violist of the Alban Berg Quartet, with whom he studied privately in Hanover, Germany. Park continues to work on the pedagogy of musicianship and psycho-acoustics with noted theoretician and musical scientist Marianne Ploger, emerita professor at Vanderbilt University. He has also studied at the Conductors Retreat at Medomak, Aspen Music Festival, Pierre Monteux School, the South Carolina Conductor's Institute, Tafelmusik Baroque Summer Institute in Toronto, and the International Festival-Institute at Roundtop, Texas.

Ensembles led by Park have received wide critical acclaim. Esteemed composer Steve Reich described Park's conducting as "revelatory" and after hearing a performance of his 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 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 St. Olaf Orchestra maintains a strong presence on public radio's *Performance Today*, with performances receiving regular broadcasts on America's most popular classical music program.

Park is excited to return to North Dakota, where he served as a visiting professor of music at the University of North Dakota in 2007–2008. He retains treasured friendships in North Dakota's string community and is blessed to receive recurring invitations to work with its talented young musicians. Park received the "String Teacher of the Year" award from the North Dakota chapter of the American String Teachers Association in March 2008. He will be returning to conduct the North Dakota All-State Orchestra for the fourth time in March 2026.



ST. OLAF MUSICWEAR

Show your support for St. Olaf Music with custom merch! Visit the St. Olaf Musicwear store online to customize items with your favorite ensemble's logo.





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.



**SCAN TO
LEARN
MORE!**



ABOUT THE ST. OLAF ORCHESTRA

The St. Olaf Orchestra, conducted by Chung Park, is a full symphony orchestra rich in artistry and tradition, and known for its enthusiastic and passionate performances. Founded in 1906 by Norwegian immigrant and Music Department founder F. Melius Christiansen, the orchestra has grown from modest beginnings into one of the finest collegiate ensembles in the nation. The 95-member orchestra has twice received the American Prize in Orchestral Performance (2013 and 2018–19) and was praised by *TIME* magazine as one of the best collegiate orchestras in the country.

The orchestra first toured in 1949, traveling through Minnesota and Iowa to encourage the development of high school string programs. Over the next several decades, the orchestra program flourished under the batons of Donald Berglund, David O'Dell, Steven Amundson, and most recently, Chung Park. The orchestra has toured most of the United States as well as Europe, China, Argentina, and Uruguay, and have performed with distinguished conductors and artists including Robert Shaw, Krzysztof Penderecki, Leon Fleisher, and Sarah Chang.

Known for youthful energy while maintaining the highest professional standards, the orchestra has also become familiar to audiences across the country through regular appearances on public television as part of the annual St. Olaf Christmas Festival, and on National Public Radio, including frequent features on *Performance Today*.

Along with their musical connection, the St. Olaf Orchestra also fosters a tight-knit and cherished community amongst its members. These bonds have been strengthened by traditions that include:

THE BROKEN BAT | Annual softball game against the St. Olaf Band; the winning ensemble keeps a broken bat engraved with past victors.

DEVOS | Pre-concert gathering where seniors lead reflections on making music together.

NO TALENT SHOW | Orchestra members entertain each other with humorous, non-musical “talents.”

BUS DATE | Tour bus seatmate for the day, sharing snacks, stories, movies, and naps.

SECRET ORCHIES | Veteran members anonymously give gifts to new members throughout tour.

TABLE GRACE | The orchestra sings before meals, and often gets mistaken for a choir.

TOUR BOOK | The orchestra creates a collection of funny pictures, memes, and inside jokes for entertainment on long bus rides.

TURTLE DOVE | Traditional encore, an old English folk song performed at the end of most concerts.



READ MORE ABOUT THE
ST. OLAF ORCHESTRA:



ORCHESTRA
HIGHLIGHTS

GERRIT VANDERSCHOOT '27 [#]

Cello | *Fargo, North Dakota*

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

KYLA PAY '27 [♫]

Violin | *Minot, North Dakota*

"I am so grateful for the opportunities this orchestra has given me. One of my favorite memories was our performance with the Oslo Chamber Choir in the Hamar Cathedral Ruins. After a surreal performance, many of us went down to the meadow by the shore to frolic in the golden light of the lingering sun. The connection woven between the orchestra, choir, audience, and nature made it feel magical."

JASPER KULECK '27 [♫]

Viola | *Mckenzie, North Dakota*

"The thing I love most about the St Olaf Orchestra is the equal commitment to pristine playing and community building. I've never felt more nourished both as a musician and community member than I have in this orchestra."

MELANIE FELSCH '28 [♫]

Violin | *Kalispell, Montana*

"Playing with the St. Olaf Orchestra has been nothing short of transformative. I am so grateful to always have an opportunity to grow as a musician and as an individual and to find myself surrounded by incredibly talented and empathetic musicians. I am thrilled to perform with the orchestra back at home!"

MAGGIE WALKER '26 [♫]

Bassoon | *Bozeman, Montana*

"The St Olaf Orchestra has given me memories unlike any others. Between the incredible community of musicians (many of whom are some of my nearest and dearest friends), the energy which we bring to music, or the stunning tours which have provided me with the opportunity to explore locations I never would have otherwise, 'Ole Orch' has shaped me into the person I am today, and I would have it no other way."



COMING HOME

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.

This past summer, the St. Olaf Orchestra and Conductor Chung Park toured Norway for two weeks in celebration of two historic milestones: the 150th anniversary of the founding of St. Olaf College and the 200th anniversary of the first organized migration from Norway to North America. From Oslo to Trondheim, the orchestra performed six concerts across Norway, including three joint performances with the renowned Oslo Chamber Choir. But even better, the entire tour was completely cost-free for students.

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. While the ensembles' annual domestic tours were already cost-free for students, this gift now enables members of the St. Olaf Band, St. Olaf Choir, and St. Olaf Orchestra to tour internationally at no expense to them.



"Having fully funded tours at St. Olaf is an incredible blessing," says Park. "That we don't have to tell a student they can't come along on a tour with us because they don't have the means is deeply impactful. Louis and Mary Kay Smith knew they were going to change lives by making their gift, and we are so incredibly thankful."

ST. OLAF SUMMER MUSIC ACADEMY 2026

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 2026. **For more information, scan here.**



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.

Gifts through the St. Olaf Fund impact the student experience, such as in support of travel, new music commissions, high school orchestral workshops, artistic collaborations, and performance opportunities.

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 Orchestra, make your gift today.

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

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

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

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

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

Eric Broker, adjunct instructor*, arts management; B.M., St. Olaf College

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

Andrew Cannestra, visiting instructor*, piano; B.M., St. Olaf College; M.M., Chicago College of Performing Arts; D.M.A., University of Oregon

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

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

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

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

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

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Charles Gray, professor, violin, viola, string literature and pedagogy, chamber music; B.M., Wheaton College; M.M., University of Michigan

Steve Groth, adjunct assistant professor*, voice; B.M., University of Wisconsin-Madison; M.M., University of Missouri-Columbia

Thea Groth, adjunct assistant professor*, bassoon; B.M., University of Hartford; M.M., Manhattan School of Music; D.M.A., University of Hartford

Therees 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

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

Joseph Kemper, assistant professor, voice, choir, vocal pedagogy; B.M., St. Olaf College; M.M., Yale University; D.M.A., University of Michigan

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Rehanna Khesghi, associate professor, ethnomusicology; B.A., Goshen College; M.M., University of London; Ph.D., University of Chicago

April Kim, associate professor of practice in music, piano; B.M., St. Olaf College; M.M., Cleveland Institute of Music; D.M.A., University of Missouri-Kansas City

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

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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

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

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

Julia Sakharova, visiting instructor*, violin, viola; B.M., M.M., The Juilliard School

Kyle Sanborn, adjunct instructor*, string bass; B.M., University of Oregon; M.M., Indiana University Jacobs School of Music

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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 (*on sabbatical fall 2025*)

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

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

KrisAnne Weiss, visiting assistant professor, voice; B.A., B.M., Lawrence University; M.M., D.M.A., University of Minnesota

Peter Whitman, adjunct instructor*, jazz ensembles, jazz saxophone; B.M., M.M., University of North Texas State

*part time

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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

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Minot State University
Minot, North Dakota

Monday, October 20 • 7 P.M.

Bismarck High School
Bismarck, North Dakota

Tuesday, October 21 • 7 P.M.

Billings West High School
Billings, Montana

Wednesday, October 22 • 7 P.M.

Hope Lutheran Church
Bozeman, Montana

Thursday, October 23 • 7 P.M.


Wachholz College Center
Flathead Valley Community College
Kalispell, Montana


Sunday, November 2 • 3:30 P.M.

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