



ANTON ARMSTRONG • CONDUCTOR



2026 WINTER TOUR

ST. OLAF CHOIR

ANTON ARMSTRONG, *conductor* | JEAN PARISH, *manager*

SOPRANO I

Lucy Askegaard, *Eden Prairie, Minn.*
music
Charlotte Buchman, *Waupaca, Wis.*
music
Erin Crowe, *Downers Grove, Ill.*
music education
Joanna Highfill, *Bentonville, Ark.*
music education
Rainy Mathewson, *Arcadia, Calif.*
music
Ava Messinger, *Edmonds, Wash.*
music, psychology
• Katie Nail, *Ashburn, Va.*
church music
Lydia Parkins, *Billings, Mont.*
music education
*^ Ella Yarris, *Portland, Ore.*
music

SOPRANO II

Margaret Black, *Marietta, Ga.*
music education
Grace Kamarad, *Cheyenne, Wyo.*
French, music
Sierra Penning, *Stillwater, Minn.*
music
Maisy Scheuneman, *Lakeville, Minn.*
music education
Annika Shallberg, *Clear Lake, Iowa*
music
Alenna White, *Minneapolis, Minn.*
sociology/anthropology
Amelia Wise, *Duluth, Minn.*
music education
Amaia Wood, *Naperville, Ill.*
music education

ALTO I

– Diana Alexander-Giron, *Springdale, Ark.* | Latin American studies, music
Paige Anselmo, *Owatonna, Minn.*
education, English
Thea Freitag, *Ridgefield, Wash.*
music for social impact,
sociology/anthropology
– Francesca Hajj, *Portland, Ore.*
music education
Audrey Jensen, *Batavia, Ill.*
music education
Abby Lee, *Richmond, Va.*
music education
Annalisa Nardiello, *Barrington, Ill.*
music performance
Ada Vanderbilt, *Arden Hills, Minn.*
music, psychology
Maria West, *Ankeny, Iowa*
music, psychology

ALTO II

Erin Burns, *Forest Lake, Minn.*
philosophy, quantitative economics
Katie Garner, *Colleyville, Texas*
music
Shayla Gleason, *Stillwater, Minn.*
church music, music education
Rachael Gullyes, *Omaha, Neb.*
music, social studies education
Meredith Ivory, *Grand Rapids, Mich.*
music for social impact
Johanna Makela, *Waconia, Minn.*
music performance
• Heather Wallace, *New York, N.Y.*
music education
* Julie Xiong, *Stillwater, Minn.*
music education

TENOR I

Zach Bushard, *Lincoln, Neb.*
music
Herman Hjorthaug, *Oslo, Norway*
music
Sam Hoagland, *Plymouth, Minn.*
music education
Alvah Johnson, *Bethlehem, N.H.*
music performance
Jeremiah Knudson, *Rapid City, S.D.*
church music, music performance
Wilson Lindberg, *Hopkins, Minn.*
music
Jared Moninger, *Iowa City, Iowa*
music education
Mitch Thronson, *Coon Rapids, Minn.*
statistics and data science

TENOR II

Ian Carter, *Liberty, Mo.*
church music, music performance
Ted Dobbins, *St. Paul, Minn.*
undeclared major
Noah Hubbard, *Elbow Lake, Minn.*
music education
Jakeb Hunter, *Castlewood, S.D.*
creative writing
*^ Obsa Kedir, *Minneapolis, Minn.*
music
Charlie Krohn, *Burnsville, Minn.*
music performance
Peter Markham, *New Brighton, Minn.*
music education
Jasper Menter, *Greenwood Village, Colo.* | biology
Harry Pratt, *Richland, Wash.*
music performance
John Rasmussen, *Farmington, Minn.*
music education

BASS I

* Noah Carlson, *Marysville, Mich.*
music education
– 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
~ Henry Rye, *Naperville, Ill.*
mathematics, music performance
Will Schroth-Douma, *Hamden, Conn.*
music performance
Robert Shaw, *Oxford, Mass.*
music performance
Larry Williams, *Hastings, Minn.*
economics, psychology

BASS II

Gabe Burgoine, *Minneapolis, Minn.*
undeclared major
Landon Davis, *Springfield, Mo.*
music education
Tommy Etten, *Roseville, Minn.*
music, political science
• Nolan Fuzzey, *Plymouth, Minn.*
economics, music
Ryan Hemingway, *Maple Grove, Minn.*
music education
Andrew Kramer, *Bloomington, Minn.*
music composition
Evan Lewis, *Portland, Ore.*
music
Nicholas Rhodes, *Kennett Square, Pa.*
church music, philosophy
Nathan Rysavy, *Sartell, Minn.*
music education
Demitrius Urban, *Urbana, Ill.*
music, psychology
Alden Wright, *Roseville, Minn.*
English, mathematics

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

ANTON ARMSTRONG, *conductor* | JAMES E. BOBB, *organ*

I. WE SING OF PRAISE, SACRIFICE, AND SALVATION

<i>Ave Verum Corpus</i>		William Byrd (c. 1540–1628)
<i>Singet dem Herrn ein neues Lied</i> (<i>Psalmen Davids</i> , op. 2, No. 14, SWV 35)	~ without pause ~	Heinrich Schütz (1585–1672)
<i>Agnus Dei</i>		Sir Edward Elgar (1857–1934) arr. Kenneth Jennings (1925–2015)
† <i>I Was Glad When They Said Unto Me</i>		Sir C. Hubert H. Parry (1848–1918)

II. WE SING OF BIRTH, LIGHT, AND REDEMPTION

† <i>Wake, Awake, for Night is Flying</i>		Philipp Nicolai (1556–1608) arr. F. Melius Christiansen (1871–1955)
† <i>Light Everlasting</i>		Olaf C. Christiansen 1925 (1901–1984)
† <i>He Comes to Us as One Unknown</i>		Sir C. Hubert H. Parry (1848–1918) arr. John Ferguson (1941–2025)
† <i>Gloria (Misa Criolla)</i>		Ariel Ramirez (1921–2010) arr. Padre Jesus Gabriel Segade (1923–2007)
† <i>A Spotless Rose</i>		Herbert Howells (1892–1983)
<i>Cum Sancto Spiritu (Gloria)</i>		Hyo-Won Woo (b. 1974)
<i>Lux Aeterna</i>		J.W. Keckley '17 (b. 1995)
† <i>When I Survey the Wondrous Cross</i>		Lowell Mason (1792–1872); Gilbert Martin (b. 1941)

INTERMISSION (10')

III. WE SING OF COMPASSION AND JUSTICE

<i>All Creatures Worship God Most High</i>		Geistliche Kirchengesänge, Köln (1623)
† <i>When Memory Fades</i>		Jayne Southwick Cool (b. 1947); arr. Eric Nelson (b. 1959)
<i>God Wouldn't Bring You This Far to Leave You</i>		Tom Trenney (b. 1977)
<i>I Believe in the Prince of Peace (Credo)</i>		Margaret A. Bonds (1913–1972)
<i>Hope Lingers On</i>		Lissa Schneckenburger (b. 1979); arr. Andrea Ramsey (b. 1977)
<i>When Thunder Comes</i>		Mari Esabel Valverde '10 (b. 1987)

IV. WE SING TO SERVE AND HOPE FOR TOMORROW

<i>Lord of the Dance</i>		Maine Shaker Hymn / Elder Joseph Brackett (1797–1882) arr. John Ferguson (1941–2025)
† <i>Here I Am, Lord</i>		Daniel L. Schutte (b. 1947); arr. Ovid Young (1940–2014)
† <i>I'm Goin' Home</i>		arr. Undine Smith Moore (1904–1989)
<i>Ride On, King Jesus</i>		arr. Moses G. Hogan Jr. (1957–2003)

OPTIONAL SELECTION

† <i>Beautiful Savior</i>		arr. F. Melius Christiansen (1871–1955)
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ABOUT THE CONDUCTOR

ANTON ARMSTRONG '78

The 2025–26 season is Anton Armstrong's 36th 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 36 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 114-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 2025, Dr. Armstrong was awarded the Melvin George Award by St. Olaf College. This award celebrates faculty who demonstrate superb teaching, sound scholarship, and commitment to the mission and religious nature of the college.

In June 2022, he assumed the position of chair of the National Board of Chorus America, which he held until 2025. 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. In 2023, he also returned to the National Board of the Choristers Guild.

During the 2025–26 season, Anton Armstrong will lead choral festivals at Carnegie Hall (New York, New York), the

Schermerhorn Symphony Center (Nashville, Tennessee), and the Meyerson Symphony Center (Dallas, Texas). He is also serving as conductor of the 2026 Alabama All-State SATB Choir and the 2026 Arizona All-State Mixed Choir. Additional guest lecturing appearances will take place at Montclair State University (New Jersey) and the University of Central Florida. He will return to Bali, Indonesia in July 2026, serving as one of the adjudicators for the Bali International Choir Festival.

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. In 2019, he conducted the Indonesia Youth Choir and was a member of the choral jury for the eighth 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."



JAMES E. BOBB | ORGAN

James E. Bobb is the Elliot and Klara Stockdahl Johnson associate professor of organ and church music, conductor of the St. Olaf Cantorei, and cantor to the student congregation at St. Olaf College in Northfield, Minnesota. Bobb is one of two professors of organ and teaches church music classes in one of the few undergraduate-only programs leading to a bachelor of music degree in church music.

Following the Lutheran cantorial tradition, Bobb regularly composes or improvises music for weekly worship and directs the St. Olaf Cantorei in concerts, worship services, and the annual St. Olaf Christmas Festival. Bobb plays organ and oversees the preparation of music for the six live-streamed chapel services each week, including Sunday morning Eucharists.

Bobb holds performer's certificates and master of music degrees in organ and harpsichord performance and literature from the Eastman School of Music. Bobb served as minister of music at First Congregational Church, Columbus, Ohio from 2009–2012. For 15 years prior to that, Bobb served the Lutheran Church of the Incarnate Word in Rochester, New York.

I. WE SING OF PRAISE AND SUPPLICATION

AVE VERUM CORPUS ("Hail, True Body")

William Byrd (c. 1540–1628)
(Associated Music Publishers)

SUNG IN LATIN

Ave verum corpus, natum de Maria Virgine.
Hail, true body, born of the Virgin Mary.
Vere passum, immolatum in cruce pro homine,
Truly suffering, was sacrificed on the cross for mankind,
Cuius latus perforatum, unda fluxit sanguine,
From whose pierced side flowed blood,
Esto nobis praegustatum in mortis examine.
Be for us a foretaste in the final Judgement.
O dulcis, O pie, O Jesu fili Mariae,
O sweet, O merciful, O Jesus, Son of Mary,
Miserere mei. Amen.
Have mercy on me. Amen.

— 13th-century hymn; trans. Ron Jeffers
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SINGET DEM HERRN EIN NEUES LIED

("Sing to the Lord a New Song")
(*Psalmen Davids* 1619, op. 2, No. 14, SWV 35)
Heinrich Schütz (1585–1672)
(Carus-Verlag)

SUNG IN GERMAN

I. Singet dem Herrn ein neues Lied

Singet dem Herrn ein neues Lied,
Sing to the Lord a new song,
denn er tut Wunder.
for he does wonders.
Er siegt mit seiner Rechten
He is victorious because of his right hand
und mit seinem heilgen Arm.
and his holy arm.
Der Herr lässt sein Heil verkündigen;
The Lord makes known his salvation;
vor den Völkern lässt er seine Gerechtigkeit offenbarren.
in the presence of the nations he reveals his justice.
Er gedenket an seine Gnade und Wahrheit dem Hause Israel.
He remembers his mercy and faithfulness to the House of Israel.
Aller Welt Enden sehen das Heil unsers Gottes.
All ends of the earth see the salvation of our God.
Jauchzet dem Herren, alle Welt;
Make a joyful noise to the Lord, all the earth;
singet, rühmet und lobet!
sing, praise, and glorify!
Lobet den Herren mit Harfen und Psalmen!
Praise the lord with harps and psalms!

Mit Trompeten und Posaunen

With trumpets and trombones
jauchzet vor dem Herrn, dem Könige!
make a joyful noise before the Lord, King!

Das Meer brause und was drinnen ist,

The ocean, and all that is in it, roars
der Erdboden, und die drauf wohnen.
with the earth and those who live on it.

Die Wasserströme frohlocken,

The waters flow, exulting,
und alle Berge sei'n fröhlich vor dem Herrn;
and all the mountains are joyful in the presence of the Lord;
denn er kommt, das Erdreich zu richten.
for he is coming to judge the earth.
Er wird den Erdboden richten mit Gerechtigkeit
He will judge the world with righteousness
und die Völker mit Recht.
and the people with fairness.

II. Doxologie "Ehre sei dem Vater..."

Ehre sei dem Vater und dem Sohn
Glory to the Father and to the Son
und auch dem heilgen Geiste;
and to the Holy Spirit;
wie es war im Anfang, jetzt und immerdar,
as it was in the beginning, is now and will be forever,
und von Ewigkeit zu Ewigkeit, Amen.
and from eternity to eternity, Amen.

— Psalm 98; trans. Lea-Ann Dunbar '97

AGNUS DEI ("Lamb of God")

Edward Elgar (1857–1934)
arr. Kenneth Jennings (1925–2015)
(Augsburg Fortress)

SUNG IN LATIN

Agnus Dei, qui tollis peccata mundi:
Lamb of God, who taketh away the sins of the world:
miserere nobis.
have mercy on us.

Suscipe deprecatione nostram:

Receive our prayer:
qui sedes ad dexteram Patris.
thou who sittest at the right hand of the Father.

Agnus Dei, qui tollis peccata mundi:
Lamb of God, who taketh away the sins of the world:
miserere nobis; dona nobis pacem.
have mercy on us; grant us peace.

— Ordinary of the Mass; trans. Ron Jeffers

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I WAS GLAD WHEN THEY SAID UNTO ME

Sir C. Hubert H. Parry (1848–1918)

(H.W. Gray / Jubilate Music Group)

I was glad when they said unto me,
We will go into the house of the Lord.
Our feet shall stand in thy gates, O Jerusalem.
Jerusalem is builded as a city that is at unity in itself.

O pray for the peace of Jerusalem,
They shall prosper that love thee.
Peace be within thy walls,
And plenteousness within thy palaces.

— *Psalm 122:1–3, 6, 7*

II. WE SING OF BIRTH, LIGHT, AND REDEMPTION

WAKE, AWAKE, FOR NIGHT IS FLYING

Philipp Nicolai (1556–1608)

arr. F. Melius Christiansen (1871–1955)

(Augsburg Fortress)

Wake, awake, for night is flying:
The watchers on the heights are crying,
Awake, Jerusalem, arise!
Midnight's solemn hour is tolling,
His chariot wheels are nearer rolling;
He comes; prepare, ye virgins wise.
Rise up; with willing feet,
Go forth, the Bridegroom meet,
Hallelujah!

Bear through the night your well-trim'd light,
Speed forth to join the marriage rite.

Hear Thy praise, O Lord, ascending
From earth and heavenly voices, blending
With harps and lute and psaltery.
At the pearly gates in wonder
We stand and swell the voice of thunder,
In bursts of choral melody: Hallelujah!
No vision ever brought,
No ear hath ever caught
Such bliss and joy:
We raise the song, we swell the throng,
To praise Thee ages all along.

— *Philipp Nicolai; trans. William Cook, alt.*

LIGHT EVERLASTING

Olaf C. Christiansen 1925 (1901–1984)

(Neil Kjos Music)

Commemorating the 125th birthday of Olaf C. Christiansen

O Light everlasting, O Love never failing.
Illumine our darkness, and draw us to Thee;
May we from Thy Spirit receive inspiration
As children together Thy wisdom may see.
Make known to all nations Thy peace and salvation,
And help us, Creator, Thy temple to be.

— *Rev. John T. Troutbeck, alt.*



Scan to read
more about Ferg's
life and impact.

IN MEMORY OF JOHN FERGUSON (1941–2025)

St. Olaf Professor Emeritus of Music John Allen Ferguson — better known as “Ferg” to his friends, students, and colleagues — died peacefully on January 5, 2025, at the Benedictine Living Community in Northfield, Minnesota, from the effects of Lewy body dementia.

An acclaimed organist, choral conductor, composer, and teacher, Ferguson joined the St. Olaf College faculty in 1983 as a professor of organ and church music. He also served as cantor to the St. Olaf student congregation and conductor of the St. Olaf Cantorei. During his years at St. Olaf, Ferguson revitalized and expanded the college's organ studio and church music program, toured nationally and internationally with ensembles, and oversaw major improvements to the college's organs and worship spaces — all while transforming the lives of countless students and colleagues through his inspiration and mentorship. He was a beloved professor, well-known for his boundless energy, sense of humor, snappy attire, and dedication to his students.

Ferguson's tenure at St. Olaf was the inspiration and catalyst for a career in composing and arranging — including scoring hymns for the St. Olaf Christmas Festival — with more than 100 titles in print. He continued to compose right up until falling ill in the summer of 2023. “John changed the whole paradigm of how we understand and teach church music,” says Anton Armstrong '78, the Harry R. and Thora H. Tosdal Professor of Music at St. Olaf College and conductor of the St. Olaf Choir. “He understood how to bring the Gospel to life. So often church musicians can be tied to a denomination,” he adds. “It was powerful to see the influence John had in an ecumenical fashion.”

HE COMES TO US AS ONE UNKNOWN

Sir C. Hubert H. Parry (1848–1918); arr. John Ferguson (1941–2025)

(Augsburg Fortress)



All He comes to us as one un - known, a breath un - seen, un - heard;
Choir He comes when souls in si - lence lie and thoughts of day de - part;
Choir He comes to us in sound of seas, the o - cean's fume and foam;
Choir He comes in love as once he came by flesh and blood and birth;
All He comes in truth when faith is grown; be - lieved, o - beyed, a - dored;

as though with - in a heart of stone, or shriv - eled seed in dark - ness sown,
half - seen up - on the in - ward eye, a fall - ing star a - cross the sky
yet small and still up - on the breeze, a wind that stirs the tops of trees,
to bear with - in our mor - tal frame a life, a death, a sav - ing name,
the Christ in all the scrip - tures shown, as yet un - seen, but not un - known,

a pulse of be - ing stirred, a pulse of be - ing stirred.
of night with - in the heart, of night with - in the heart.
a voice to call us home, a voice to call us home.
for ev - 'ry child of earth, for ev - 'ry child of earth.
our Sav - ior and our Lord, our Sav - ior and our Lord.

— Timothy Dudley-Smith

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GLORIA (MISA CRIOLLA)

Ariel Ramirez (1921–2010)

arr. Padre Jesus Gabriel Segade (1923–2007)

(Lawson-Gould Music Publishers / Alfred Music)

SUNG IN SPANISH

Gloria a Dios en las alturas

Glory to God in the highest

Y en la tierra paz a los hombres que ama el Señor.

And on earth peace to his people loved by God.

Te alabamos. Te bendecimos. Te adoramos.

We praise you. We bless you. We adore you.

Glorificamos. Te damos gracias por tu inmensa gloria

We glorify you. We give you thanks for your great glory.

Señor Dios, Rey celestial.

Lord God, Heavenly King.

Dios Padre todopoderoso.

God the Almighty Father.

Señor, hijo único Jesucristo.

Lord Jesus Christ, the only begotten son.

Señor Dios, cordero de Dios, Hijo del Padre.

Lord God, Lamb of God, Son of the Father.

Tú que quitas los pecados del mundo,

You who take away the sins of the world,

Ten piedad de nosotros.

Have mercy on us.

Tú que quitas los pecados del mundo,

You who take away the sins of the world,

Atiende nuestra súplica.

Hear our prayer.

Tú que reinas con el Padre,

You reign with the Father,

Ten piedad de nosotros.

Have mercy on us.

Gloria a Dios en las alturas

Glory to God in the highest

Y en la tierra paz a los hombres que ama el Señor.

And on earth peace to his people loved by God.

Porque Tú sólo eres Santo,

For you alone are Holy,

Sólo Tú, Señor, Tú sólo,

You alone are the Lord,

Tú solo altísimo Jesucristo,

You alone are the most high, Jesus Christ,

Con el Espíritu Santo,

With the Holy Spirit,

En la gloria de Dios Padre

In the glory of God the Father.

Amén.

Amen.

— Ordinary of the Mass; trans. Louise Dobbs

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A SPOTLESS ROSE

Herbert Howells (1892–1983)
(Galaxy Music Corp)

A Spotless Rose is blowing,
Sprung from a tender root,
Of ancient seers' foreshowing,
Of Jesse promised fruit;
Its fairest bud unfolds to light
Amid the cold, cold winter,
And in the dark midnight.

The Rose which I am singing,
Where-of Isaiah said,
Is from its sweet root springing
In Mary, purest Maid;
For through our God's great love and might,
The Blessed Babe she bare us
In a cold, cold winter's night.

— *Anonymous, 14th century*

CUM SANCTO SPIRITU (GLORIA)

Hyo-Won Woo (b. 1974)
(Walton Music)

SUNG IN LATIN

Gloria in excelsis Deo,
Glory to God in the highest,
Quoniam tu solus Sanctus,
For thou alone art holy,
Quoniam tu solus Dominus,
For thou alone art the Lord,
Quoniam Altissimus Jesu Christe.
For thou alone art the most high, Jesus Christ.

Gloria in excelsis Deo
Glory to God in the highest,
Gloria Jesu Christe.
Glory Jesus Christ.

Et in terra pax hominibus
And on earth peace
bonæ voluntatis.
to all those of good will.
Laudamus te, benedicimus te,
We praise thee, we bless thee,
adoramus te, glorificamus te,
we worship thee, we glorify thee,
gratias agimus tibi
we give thanks to thee
propter magnum gloriam tuam.
according to thy great glory.

Gloria in excelsis Deo,
Glory to God in the highest,
Quoniam tu solus Sanctus,
For thou alone art holy,
Quoniam tu solus Dominus,
For thou alone art the Lord,
Quoniam Altissimus Jesu Christe. Amen.
For thou alone art the most high, Jesus Christ. Amen.

— *trans. Ron Jeffers*

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LUX AETERNA ("Light Everlasting")

J.W. Keckley '17 (b. 1995)
(Augsburg Fortress)

SUNG IN LATIN

Lux aeterna luceat eis, Domine,
May eternal light shine upon them, O Lord,
cum sanctis tuis in aeterna, quia pius es.
in the company of thy saints forever and ever,
for thou art merciful.

Requiem aeternam dona eis, Domine,
Rest eternal grant to them, O Lord,
et lux perpetua luceat eis.
and let perpetual light shine upon them.

— *Requiem Mass; trans. Ron Jeffers*
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WHEN I SURVEY THE WONDROUS CROSS

Lowell Mason (1792–1872)
Gilbert Martin (b. 1941)
(Theodore Presser)

When I survey the wondrous cross
On which the Prince of glory died,
My richest gain I count but loss,
And pour contempt on all my pride.

Forbid it, Lord, that I should boast,
Save in the death of Christ, my God!
All the vain things that charm me most,
I sacrifice them to his blood.

See, from his head, his hands, his feet,
Sorrow and love flow mingled down!
Did e'er such love and sorrow meet,
Or thorns compose so rich a crown?

Were the whole realm of nature mine,
That were a present far too small;
Love, so amazing, so divine,
Demands my soul, my life, my all!
Amen!

— *Isaac Watts*

INTERMISSION (10')

III. WE SING OF COMPASSION AND JUSTICE

ALL CREATURES WORSHIP GOD MOST HIGH

All All crea - tures, wor - ship God most high! Sound ev - 'ry voice in earth and
Sopranos & Altos Sing, bro - ther wind; with clouds and rain you grow the gifts of fruit and
Tenors & Basses Sing, bro - ther fire, so mirth - ful, strong; drive far the shad - ows, join the
All, softly All who for love of God for - give, all who in pain or sor - row
All O sis - ters, bro - thers, take your part, and wor - ship God with hum - ble

sky: Al - le - lu - ia! Al - le - lu - ia! Sing, bro - ther sun, in splen - dor
 grain: Al - le - lu - ia! Al - le - lu - ia! Dear sis - ter wa - ter, use - ful,
 throng: Al - le - lu - ia! Al - le - lu - ia! Dear mo - ther earth, so rich in
 grieve: Al - le - lu - ia! Al - le - lu - ia! Christ bears your bur - dens and your
 heart: Al - le - lu - ia! Al - le - lu - ia! All crea - tures, bless the Fa - ther,

bright, sing, sis - ter moon and stars of night:
 clear, make mu - sic for your Lord to hear:
 care, praise God in col - ors bright and rare: Al - le - lu - ia,
 fears; still make your song a - mid the tears:
 Son, and Ho - ly Spir - it Three in One:
 al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!

Text: *Francis of Assisi (11-28-1226)*, translation composite

Music: "Geistliche Kirchengesänge," Köln, 1623

Hymn Tune: LASST UNS ERFREUEN

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WHEN MEMORY FADES

Jayne Southwick Cool (b. 1947)

arr. Eric Nelson (b. 1959)

(MorningStar Music)

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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GOD WOULDN'T BRING YOU THIS FAR TO LEAVE YOU

Tom Trenney (b. 1977)
(Beckenhorst Press)

Dedicated to Anton Armstrong

God wouldn't bring you this far to leave you.
God wouldn't bring you this far to let you go.
No height nor depth, nor anything else
can separate us from the love that God will show.

My God delivered Daniel from the lion's den
and Jonah from the belly of a whale!
God led the Hebrew people to their freedom in the end.
God's love for us will never, ever fail!

God wouldn't bring you this far to leave you.
God wouldn't bring you this far to let you go.
No height nor depth, nor anything else
can separate us from the love that God will show.

Young David slayed Goliath. Miriam walked across the sea.
The walls of Jericho came tumblin' down.
Queen Esther saved her people. Paul and Silas were set free.
Take up your cross! One day you'll wear a crown!

God will not leave you.
The Lord will not leave you wherever you go!
God will not leave you. The Lord will not let you go!

God wouldn't bring you this far to leave you.
No! God will not ever let go!

— *Tom Trenney*

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of the publisher.

I BELIEVE IN THE PRINCE OF PEACE (CREDO)

Margaret A. Bonds (1913–1972)
(Hildegard Publishing Co.)

I believe in the Prince of Peace.
I believe that War is murder.
I believe that armies and navies are at bottom
the tinsel and braggadocio of oppression and wrong,
and I believe that the wicked conquest of weaker
and darker nations
by nations whiter and stronger but foreshadows the
death of that strength.

— *Credo by W.E.B. Du Bois*

HOPE LINGERS ON

Lissa Schneckenburger (b. 1979)
arr. Andrea Ramsey (b. 1977)
(MusicSpoke)

My mother, when love is gone,
in our darkest hour, hope lingers on.
My father, when peace is gone,
in our darkest hour, hope lingers on.

I will not hate, and I will not fear,
in our darkest hour, hope lingers here.

My sister, when equality's gone,
in our darkest hour, hope lingers on.
My brother, with tolerance gone,
in our darkest hour, hope lingers on.

I will not hate, and I will not fear,
in our darkest hour, hope lingers here.

My love, when honor is gone,
in our darkest hour hope lingers on.
My country when justice is gone,
in our darkest hour, hope lingers on.

I will not hate, and I will not fear,
in our darkest hour, hope lingers here.

— *Lissa Schneckenburger*

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permission.

WHEN THUNDER COMES

Mari Isabel Valverde '10 (b. 1987)
(Mari Valverde)

The poor and dispossessed take up the drums
For civil rights — freedoms to think and speak,
Petition, pray, and vote. When thunder comes,
The civil righteous are finished being meek.
Why Sylvia Mendez bet against long odds,
How Harvey Milk turned hatred on its head,
Why Helen Zia railed against tin gods,
How Freedom Summer's soldiers faced the dread
Are tales of thunder that I hope to tell
From my thin bag of verse for you to hear
In miniature, like ringing a small bell,
And know a million bells can drown out fear.
For history was mute witness when such crimes
Discolored and discredited our times.

— *J. Patrick Lewis*

Text from *When Thunder Comes* Copyright © 2012 by
J. Patrick Lewis. Used with Permission of the Author.

Notes from the composer:

When Thunder Comes is a celebration of American civil rights heroes: Sylvia Mendez, who challenged California's justice system in a fight for racial desegregation of schools; Helen Zia, Chinese-American lesbian feminist author, journalist, Fulbright scholar, and activist for peace; Harvey Milk, the first openly gay elected official in California's history, remembered as a vocal gay rights advocate; and Freedom Summer's "soldiers," who risked their lives in their movement to enfranchise black voters in Mississippi of the 1960s. Calling attention to our history's systemic erasure of the stories of marginalized human beings in the United States, Lewis's sonnet presents a powerful model for patriotism. The drums, a figurative representation of a grassroots revolution, provide thunder, and the singing relays the message that, once unified, our individual voices can come together and "drown out fear."

IV. WE SING TO SERVE AND HOPE FOR TOMORROW

LORD OF THE DANCE

*Maine shaker hymn / Elder Joseph Brackett (1797–1882)
arr. John Ferguson (1941–2025)
(Galaxy Music Corporation)*

I danced in the morning when the world was begun,
And I danced in the moon and the stars and the sun,
And I came down from heaven and I danced on the earth;
At Bethlehem I had my birth.

Dance then wherever you may be;
I am the Lord of the dance, said he,
And I'll lead you all, wherever you may be,
And I'll lead you all in the dance, said he.

I danced on the scribe and the pharisee,
But they wouldn't dance, and they wouldn't follow me;
I danced for the fishermen, for James and John;
They came with me and the dance went on.

Dance then wherever you may be;
I am the Lord of the dance, said he,
And I'll lead you all, wherever you may be,
And I'll lead you all in the dance, said he.

I danced on the Sabbath and I cured the lame:
The holy people said it was a shame.
They whipped and they stripped and they hung me high,
And left me there on a cross to die.

Dance then wherever you may be;
I am the Lord of the dance, said he,
And I'll lead you all, wherever you may be,
And I'll lead you all in the dance, said he.

I danced on a Friday when the sky turned black,
It's hard to dance with the devil on your back,
They buried my body and they thought I'd gone.
But! I am the dance and I still go on.

They cut me down and I lept up high:
I am the life that'll never, never die;
I'll live in you if you'll live in me.
I am the Lord of the dance said he.

Dance then wherever you may be;
I am the Lord of the dance, said he,
And I'll lead you all, wherever you may be,
And I'll lead you all in the dance, said he.

— *Sydney Carter*

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HERE I AM, LORD

*Daniel L. Schutte (b. 1947)
arr. Ovid Young (1940–2014)
(Augsburg Fortress)*

I, the Lord of sea and sky,
I have heard my people cry.
All who dwell in dark and sin
my hand will save.

I, who made the stars of night,
I will make their darkness bright.
Who will bear my light to them?
Whom shall I send?

Here I am, Lord. Is it I, Lord?
I have heard you calling in the night.
I will go, Lord, if you lead me.
I will hold your people in my heart.

I, the Lord of snow and rain,
I have borne my people's pain.
I have wept for love of them.
They turn away.

I will break their hearts of stone,
give them hearts for love alone,
I will speak my word to them.
Whom shall I send?

I, the Lord of wind and flame,
I will tend the poor and lame.
I will set a feast for them.
My hand will save.

Finest bread I will provide
till their hearts be satisfied.
I will give my life for them.
Whom shall I send?

Here I am, Lord. Is it I, Lord?
I have heard you calling in the night.
I will go, Lord, go if you lead me.
I will hold your people in my heart.

— *Daniel L. Schutte*

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by Ovid Young. Used with permission.

I'M GOIN' HOME

arr. Undine Smith Moore (1904–1989)
(Augsburg Fortress)

I'm going home, my Lord, I'm going home:
I'm going home when I die.

I'll meet my Savior, Lord, I'm going home.
I'll meet my Savior when I die.

I'm going home, my Lord, I'm going home, my Lord.
I'm going home when I die.

My troubles done with, Lord, I'm going home:
my troubles done with, Hallelujah.

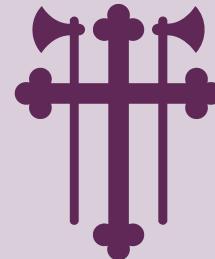
I'm going home when I die.

— African American spiritual

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

RIDE ON, KING JESUS

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

Refrain:

Ride on, King Jesus,
ride on, the conquerin' King,
Oh, Ride on, King Jesus, ride on.
No man can a-hinder thee.

I was but young when I begun.
No man can a-hinder thee.
But now my race is almost done.
No man can a-hinder thee.

Refrain

King Jesus rides a milk white horse.
No man can a-hinder thee.
The ribber of Jordan he did cross.
No man can a-hinder thee.

Refrain

He's the King and the Lord of all.
No man can a-hinder thee.
He's the first and the last.
He's the Lord of Lords.
Jesus is the Prince of peace.
No man can a-hinder thee.

Refrain

— 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. From the very beginning, Christiansen established an uncompromising standard of excellence and envisioned the ensemble as a musical ambassador beyond the St. Olaf 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.

In 1953, Kenneth Jennings '50, an alumnus of the choir, joined the music faculty. As conductor of the St. Olaf Chapel Choir, he programmed larger choral works, including oratorios, masses, and passions, alongside more 20th-century repertoire, focusing on historically-informed renditions. In 1968, Jennings became the third conductor of the St. Olaf Choir. He retained much of the ensemble's a cappella tradition while introducing works with instrumental accompaniment, opening the door to full orchestral collaborations. Jennings also changed the "shape" of the choir by turning students toward the audience and using wider and deeper risers. 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. Armstrong is in his 36th year as conductor of the St. Olaf Choir.

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 114-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. In 2019, the choir embarked on its eighth



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



The St. Olaf Choir and Anton Armstrong present a concert at Carnegie Hall in 2025.

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. In 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, and the Drakensberg Boys Choir.

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 in Minneapolis.

While Armstrong embraces the choir's rich legacy and tradition, his eyes are firmly fixed on the future. 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."

CONDUCTORS OF THE ST. OLAF CHOIR

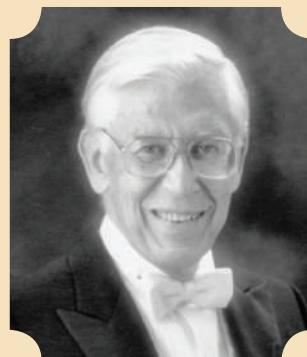
Since its founding in 1912, the St. Olaf Choir has been shaped by just four long-term conductors.



F. MELIUS CHRISTIANSEN
1912–43



OLAF CHRISTIANSEN 1925
1941–68



KENNETH JENNINGS '50
1968–90



ANTON ARMSTRONG '78
1990–PRESENT

NOLAN FUZZY '26

BASS II

Plymouth, Minn.

"I enjoy learning with my peers and accomplishing a collective goal every time we sing together."

OBSA KEDIR '26

TENOR II

Minneapolis, Minn.

"What I love about being in the St. Olaf Choir is our ability to change audience members' hearts and minds with the power of our excellence of music making — as well as the people whose hands we're holding."

IAN CARTER '27

TENOR II

Liberty, Mo.

"I love that this choir gives me a space to truly be myself and to sing with people that love music as much as I do. I am so lucky to be able to walk into rehearsal every day and create something beautiful with those closest to me. Being in this choir has allowed me to be vulnerable and participate in the finest choral experience I could imagine."

**JAKE HUNTER '26**

TENOR II

Castlewood, S.D.

"Singing in the St. Olaf Choir regularly brings me such indescribable satisfaction, both from the meaningful music we produce and the invaluable connections I have made. It has been an unquestionably positive part of my college experience."

JEREMIAH KNUDSON '26

TENOR I

Rapid City, S.D.

"I love that when in choir, we're able to transcend singing right notes, rhythms, and dynamics and share messages of compassion, hope, and love."

RACHAEL GULLYES '27

ALTO II

Omaha, Neb.

"My favorite memory from the St. Olaf choir has been performing for our audience at St. Olaf. Whether it is through Christmas Fest, a home concert, or a chapel performance, getting to share something I love and dedicate so much of my time and energy towards with the friends and community I have on campus is incredibly fulfilling."

JOANNA HIGHFILL '28

SOPRANO I

Bentonville, Ark.

"Coming from a school with a small choral program, getting the opportunity to sing in the St. Olaf Choir is an experience that I will treasure for my whole life. I am grateful for this supportive community that is helping me grow not only as a musician but also as a person."

COMING

TED DOBBINS '28

TENOR II

St. Paul, Minn.

"The St. Olaf Choir has brought so much beauty into my life. When we sing, it fills me with happiness and I feel so connected with the music and all these wonderful people around me. I'm so grateful that I get to spend every day with this amazing group."

TYLER HANSEN '26

BASS I

Magnolia, Texas

"The music we sing at St. Olaf has brought me friendships that have defined my college experience. I'm constantly inspired by the way we grow together, both musically and personally. I'm grateful every day for the people and the music that have shaped me."

ZACH BUSHARD '26

TENOR I

Lincoln, Neb.

"My favorite part about being in the St. Olaf Choir is always having that safe place to land in any moment. The choir room has always been a place for me to forget about my troubles and make music that heals not only me, but eventually our audiences too."

*Not Pictured:***SAM HOAGLAND '27**

TENOR I

Plymouth, Minn.

"The thing I enjoy most about music at St. Olaf is sharing in the collective dedication that students here have towards music. Beautiful moments are enhanced when you can share them with people you care about."

KATIE GARNER '28

ALTO II

Colleyville, Texas

"Singing at St. Olaf has not only allowed me to touch the hearts of people who need joy in their lives, but also brought so much love. I am so grateful to have met and been able to perform with all of these wonderful human beings."

WILSON LINDBERG '27

TENOR I

Hopkins, Minn.

"The community of the St. Olaf Choir is unlike any other musical group I've experienced. The passion and dedication that each singer has is really amazing. It's such an honor to sing this music with these wonderful people!"

ALENNA WHITE '27

SOPRANO II

Minneapolis, Minn.

"The thing I enjoy most about being in the St. Olaf Choir are the relationships we build with each other throughout the year. I have met so many wonderful people who all share the same passion: sharing beautiful music and impactful messages."

ANNIKA SHALLBERG '28

SOPRANO II

Olathe, Kans.

"I love being a part of a community that cares so deeply about the message and sound we put into the world. Everyone is so nice and kind; it's a privilege to be excited to go to choir every day."

HOME



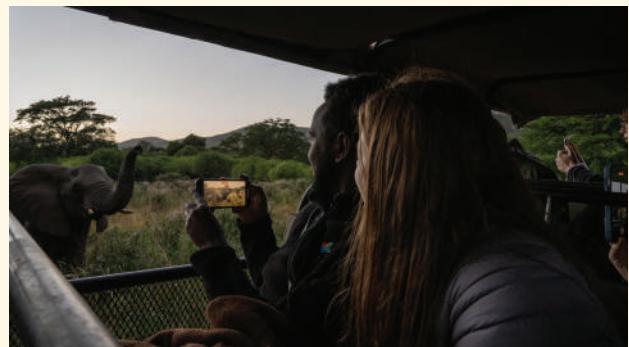
Music Students Tour Domestically and Internationally Cost-Free

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.

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.

All three ensembles have already benefited from the fund, including when the St. Olaf Choir toured South Africa in 2024. 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 2027, the St. Olaf Choir is set to tour Norway, and the St. Olaf Band will perform throughout Italy, Slovenia, and Croatia. Both tours will be completely cost-free for students.

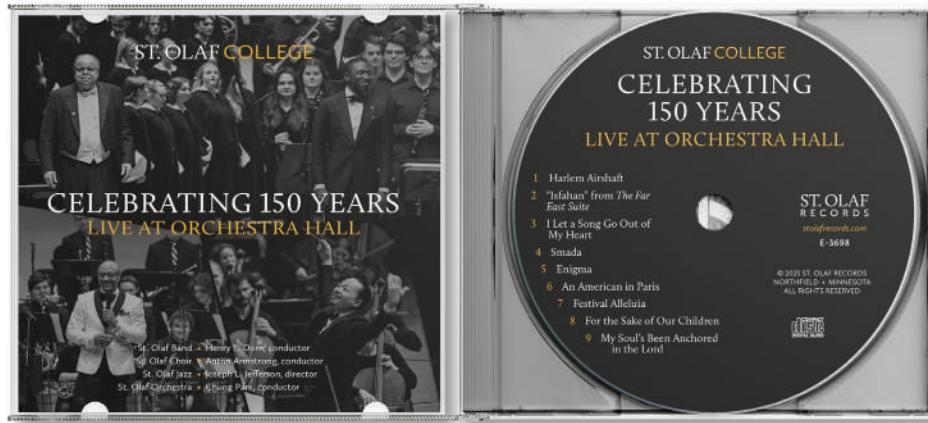


"The St. Olaf Choir's tour to South Africa was a life-changing experience. I think everyone on the tour can say that. It has invigorated my desire to visit my homeland of Oromia and continue to learn more about my heritage. It has also helped me realize that our differences are what make us unique — 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 INCLUDED ON NEW ALBUM RELEASE

St. Olaf Records has released a new album featuring music by the St. Olaf Band, St. Olaf Choir, St. Olaf Jazz I, and St. Olaf Orchestra! Recorded live at Orchestra Hall in Minneapolis, Minnesota, this album features selections from celebratory concerts that took place in April 2025 to celebrate St. Olaf College's 150th anniversary. This is the first recording released by St. Olaf Records that features all four of these ensembles, highlighting the breadth and depth of the college's musical legacy. The new album is currently available to purchase as a CD, and will be available digitally later this year.



Find additional music from the St. Olaf Choir on Spotify, Apple Music, YouTube, and more!



Conference on Worship, Theology, and the Arts

JULY 20–22, 2026

The Conference on Worship, Theology, and the Arts (CWTA) is a conference by ministry practitioners, for ministry practitioners.

CWTA offers spiritual nourishment through:

- Daily worship that refreshes and inspires.
- Tested ideas and practices that can be contextualized to your setting.
- Active engagement in the arts.
- Networking with ministry partners from across the country.
- Rest and renewal for your life and ministry.

Registration opens January 12, 2026 and costs \$380 per person (plus housing).



Scan or visit
st.olaf.edu/cwta
to learn more
and register.

 cwta@stolaf.edu

 stolaf.edu/cwta



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!**



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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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 (*on sabbatical fall 2025*)

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

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

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

Reid Kennedy, adjunct instructor*, drumset; B.M., University of Minnesota

Rehanna Kheshggi, 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

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

Orin Larson, visiting instructor*, trombone, euphonium; B.A., University of Minnesota; M.M., Northwestern 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, 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

Alicia McQuerry, visiting instructor*, flute; B.M., Cincinnati College-Conservatory of Music; M.M., Manhattan School of Music

Justin Merritt, professor, composition, theory, orchestration; B.M., Trinity University; M.M., D.M.A., Indiana University

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

Monica Murray, visiting associate professor*, voice; department chair, Theatre Department; B.A., St. Olaf College; M.M., Indiana University; D.M.A., University of Minnesota; J.D., William Mitchell College of Law

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

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Aileen Razey, 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

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

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 (*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

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

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Sunday, January 25 • 3 P.M.

Wayzata Community Church
Wayzata, MN

Friday, January 30 • 8 P.M.

Our Savior's Lutheran Church
Sioux Falls, SD

Saturday, January 31 • 7 P.M.

First Plymouth Congregational Church
Lincoln, NE

Sunday, February 1 • 3 P.M.

Village Presbyterian Church
Prairie Village, KS

Monday, February 2 • 7 P.M.

East Heights United Methodist
Wichita, KS

Tuesday, February 3 • 7:30 P.M.

St. Paul's Episcopal Cathedral
Oklahoma City, OK

Wednesday, February 4 • 7 P.M.

St. Martin's Lutheran Church
Austin, TX

Thursday, February 5 • 7 P.M.

University Methodist Church
San Antonio, TX

Saturday, February 7 • 3 P.M.

South Main Baptist Church
Houston, TX

Sunday, February 8 • 3 P.M.

Jones Concert Hall
Glennis McCrary Music Building
Baylor University
Waco, TX

Monday, February 9 • 7:30 P.M.

Morton H. Meyerson Symphony Center
Dallas, TX

Sunday, February 15 • 3:30 P.M.

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