
ST. OLAF ORCHESTRA

CHUNG PARK, *CONDUCTOR*

WITH SENIOR SOLOISTS:

Selma Artang '26, *clarinet* | Noah Stremmel '26, *alto saxophone*

Ian DiMundo '26, *trumpet* | Moisés Duarte '26, *tenor*



SUNDAY, MAY 10, 2026 | 3:30 P.M.

BOE MEMORIAL CHAPEL



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PROGRAM

Chorale No. 5: *Christus ist erstanden* (“Christ is Risen”)
from *Christ lag in Todes Banden*, BWV 4

Johann Sebastian Bach (1685–1750)

Serenade for Winds in E-flat Major, K. 375
I. *Allegro maestoso*

Wolfgang Amadeus Mozart (1756–1791)

Wolfgang Amadeus Mozart was a child prodigy born in Salzburg, Austria who toured Europe as a boy, playing keyboards and violin for nobility and the public. He began composing at age four, amassing an impressive output of over 600 pieces by his untimely death at age 35. Serenade in E-flat Major, K. 375, exists today in two versions: a sextet of two clarinets, two bassoons, and two horns, and an octet that adds two oboes. The sextet came first, finished in October 1781 and premiered at the home of Viennese court painter Joseph Hickel. Mozart documented what happened next in a letter to his father later that month:

At 11 o'clock at night I was serenaded by two clarinets, two horns, and two bassoons playing my own music: I had written it for St. Theresa's Day for Frau von Hickel's sister, or rather the sister-in-law of Herr von Hickel, the court painter, at whose house it was performed for the first time. The six gentlemen who executed it are poor beggars who play together quite nicely all the same, especially the first clarinetist and the two horn players. But my chief reason for writing it was to let Herr von Strack, who goes there every day, hear something of my composition. And so, I composed it rather carefully. It was well received, too, and played at three different places on St. Theresa's Night, because when they had finished it in one place, they were taken somewhere else and paid to play it again. And so, these musicians had the front gate opened for them, and when they had formed up in the yard, they gave me, just as I was about to undress for bed, the most delightful surprise in the world with the opening E-flat chord.

The octet came the following year as Mozart's attempt to get his music played at the imperial court (although William Mann suggests it was Prince Aloys Liechtenstein whose band first played both this and the contemporaneous Serenade in C Minor). Emperor Joseph II had established a *Harmoniemusik* ensemble at his court, creating a rush to compose new music for this ensemble. These usually consisted of pairs of wind instruments, often oboes, clarinets, French horns, and bassoons, as in this work, although basset horns and English horns sometimes also appeared. Very often they were used for light entertainment at parties (Mozart has one playing in the background during the ballroom scene of his 1787 opera *Don Giovanni*) or even to accompany the imperial supper. They were ideal for outdoor performances: Many of the contemporary serenades written for *Harmoniemusik* were intended to be played outdoors, even with the musicians on the move as Mozart's letter suggests.

— Program notes by Amy Pease
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Clarinet Concerto No. 1 in F Minor, op. 73
II. *Adagio ma non troppo*

Carl Maria von Weber (1786–1826)

Selma Artang '26, clarinet

Carl Maria von Weber's Clarinet Concerto No. 1 in F Minor is a staple of the clarinet repertoire illustrating the most beautiful and virtuosic features of the clarinet. Weber was an early romantic era German composer, known for his operatic works and clarinet concerti. At the time of composition in 1811 Munich, Germany, Weber had recently befriended Heinrich Baermann, a renowned Bavarian clarinet player. At the age of 24, Weber was commissioned to write two concertos by the Bavarian King Maximilian I alongside Baermann. Through Baermann's innovative mastery of clarinet playing and Weber's dreamy orchestral tone, they were able to create one of the most famous pieces in the clarinet repertoire.

The lyrical second movement, titled *Adagio ma non troppo*, opens with an elegant *cantilena*, a slow, melodic passage. The clarinet's melodic lines are profoundly lyrical, evoking the cantabile style of an early Romantic operatic aria through long, singing phrases that highlight the instrument's warm, vocal timbre against a subdued orchestral backdrop. After this ethereal opening, the middle section modulates to a more agitated and virtuosic C minor. Next, a trio of horns take the foreground for a passionate, longing interlude, with interplay between solo clarinet and horn. This movement ends with a *dolce* reprise, characterized by an optimistic triplet passage, and a descending chromatic line into a serene closing.

— Program notes by Selma Artang '26

Concerto for Alto Saxophone and Orchestra

Pierre-Max Dubois (1930–1995)

I. *Lento espressivo-Allegro*

Noah Stremmel '26, *alto saxophone*

Written in 1959, Concerto for Alto Saxophone and Orchestra is one of Pierre-Max Dubois's best-known compositions. It utilizes winding melodies, chromaticism, and planar harmonic movement to give the piece an intricate and lively character. Dubois contributed significantly to the woodwind repertoire, writing over 40 works for saxophone. Though primarily a pianist, his proficiency on the clarinet helped inform his approach to woodwind writing. Dubois studied composition at the Paris Conservatory with Darius Milhaud and was influenced by composers such as Jean Françaix and Sergei Prokofiev. Structurally, the concerto is divided into three distinct sections. It begins with a passage of densely weaving 16th notes, which, in the published version, was written by Jean-Marie Londeix, to whom the piece is dedicated. Following the introduction, a virtuosic cadenza showcases the saxophone's agility and power before concluding with a playful *Allegro* section defined by a rising, lyrical melody.

— Program notes by Noah Stremmel '26

Mother and Child for String Orchestra

William Grant Still (1895–1978)

The string orchestra version of *Mother and Child for String Orchestra* is based upon the second movement of Still's Suite for Violin and Piano. The Suite was written during a difficult period in Still's life, his having turned down a lucrative film commission because he thought the movie depicted Blacks unfavorably and found the studio's actions to be degrading. He refocused his attention on other projects, including this suite. Inspired by a number of paintings and sculptures by Sargent Johnson (1887–1967) from the 1920s and 1930s, each entitled *Mother and Child for String Orchestra*, the work is a gently lilting lullaby combined with more inwardly turbulent music at its center, perhaps conveying the complexities of motherhood.

— Program notes by Chung Park

Concerto No. 1 for Trumpet, Brass Ensemble, and Percussion

Anthony Plog (b. 1947)

I. *Adagio*

Ian DiMundo '26, *trumpet*

Anthony Plog, an American trumpeter and composer, began his prolific career as a musician in Los Angeles. By the age of 19, he was playing with the Los Angeles Philharmonic, beginning his career as a professional orchestral musician. For decades, his talents were shared with a variety of orchestras and chamber ensembles across the country before he traveled to Europe to prioritize his career as a solo musician. The variety of performance mediums and his experience as a performer set up his return to the U.S. in 2001, when he fully transitioned to composition. Initially writing for brass, Plog has since shared his talents with many instruments and performance styles (including three children's operas). One of his earlier compositions, Trumpet Concerto No. 1 for Trumpet, Brass Ensemble, and Percussion was written to highlight the acrobatics and musicality of the trumpet. The all-brass accompaniment features a compound meter with passing rhythmic melodies that, as Plog says, make the accompaniment part as difficult as the solo part.

— Program notes by Ian DiMundo '26



Moisés Duarte '26, *tenor*

This arrangement of *Granada* seeks to transport the listener through the sonic nuances of Spain and the fleeting echo of the last Moorish kingdom. Growing up between borders, I've come to understand music as a way of stitching fragmented identities together, especially in such a disparate world; this arrangement reflects that same impulse, moving through the peoples and histories of Spain. The piece begins with a majestic, somewhat arrogant *pasodoble*, driven by heavy brass and percussion, echoing the martial vitality of the “*Bandas de Triana*” of Sevilla, adornments of Holy Week processions. From there, the woodwinds begin to carry medieval and floral traces of *flamenco* and *rumba gitana*, shaped like architectural gestures inspired by the intricate arches and fountains of the Alhambra, while the strings sketch a contemplative atmosphere inspired by the flowing spirit of the Río Guadalquivir. After much anticipation, we hear the core of the piece, carved in a very lush *zarzuela* (“operetta”) that converses with the frigid harmonic contours of the Cantabrian coast, the austere rhythms of Castilla y León, and the lingering ghost of the Moorish presence embedded in the peninsula’s melodic memory. My hope is that this rendition doesn’t settle into a single image, but remains a shifting constellation of our plural world, in constant dialogue — much like Granada itself.

— Program notes by Moisés Duarte '26

Capriccio Espagnol, op. 34

Nikolai Rimsky-Korsakov (1844–1908)

- I. *Alborada*
- II. *Variazioni*
- III. *Alborada*
- IV. *Scena e canto gitano*
- V. *Fandango asturiano*

Nikolai Rimsky-Korsakov’s career stood in the very center of Russian musical life of the second half of the 19th century. His first career was in the Russian navy, but he soon garnered success in music. Known primarily for his 15 operas, he was instrumental in the rising importance of that genre in Russia. In addition to his fame and influence as a composer, he was also head of the conservatory in St. Petersburg — his statue dominates the little park directly across the street from the conservatory and the famed Mariinsky Theatre. In the West, of course, we know him primarily for his symphonic overtures and the tone poem *Scheherazade*. His ability as an orchestrator and teacher of orchestration is one of his many legacies — Igor Stravinsky was one of his students. In fact, much of the marvelous musical atmosphere that audiences adore in Stravinsky’s early ballets, the *Rite of Spring*, *Firebird*, and *Petrushka*, stems directly from Rimsky-Korsakov and the orchestral style of his operas. And it is of no small interest that there are sections in Debussy’s *La Mer* and Ravel’s *Daphnis et Chloé* that seem lifted right out of *Scheherazade*. A fascination with the exotic, with non-Western subject matter, was a prime characteristic of Romanticism. Russian music of the late 19th century is exemplary of this predilection.

Capriccio Espagnol (1887) dates from the time of his ever-popular *Scheherazade* and *Russian Easter Overture* and is just as infused with exotic and ethnic musical color as the latter works. While based upon indigenous Spanish themes, *Capriccio Espagnol* is much more than a simple suite of orchestrated folk tunes. The composer was adamant about that, and the marvelous orchestral effects and completely integrated structure are clear evidence of the originality of the composer’s vision. There are five sections, beginning with *Alborada*, a dance celebrating the rising sun that features florid solos by the clarinet and violin. The horn section begins the second section, *Variazioni*, with a rather doleful melody, quickly taken up by the strings, followed by the English horn and more iterations thereafter. The third section is basically a reprise of the opening, but with a master of the orchestra like Rimsky-Korsakov at the helm, the colors are all redone. A *Scena e canto gitano* (“Scene and Gypsy song”) follows, featuring various sections of the orchestra, beginning with the trumpets, playing their own recitative-like passages. From time to time, the composer directs the strings to imitate the sounds of a guitar. An elegant dance leads without pause into the closing section, *Fandango asturiano*. The fandango is a vigorous dance, usually accompanied by guitars and castanets, and in this case, representative of the area of Asturias, located in northwest Spain, on the Bay of Biscay. A return to the music of the opening and a frenetic dash to the end tops off yet another masterpiece of Spanish music written by a non-Spaniard.

— Program notes by William E. Runyan
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SENIOR SOLOISTS



Selma Artang is a social studies education major from Duluth, Minnesota. Throughout her time at St. Olaf, she has been a member of the St. Olaf Orchestra, pit orchestra, chamber groups, and serves as the secretary for the St. Olaf Band. She is also in a student band called Year of the Horse! One of her favorite memories over the past four years has been touring with the St. Olaf Orchestra to Norway last June and playing in a field of flowers in the sunset after a concert in Hamar, Norway. Amidst an emphasis on clarinet performance, Selma has a passion for education and was able to study abroad in Denmark her junior fall, researching Scandinavian pedagogy and nature schools. After graduation, Selma plans to embark in an outdoor/holistic education career, in hopes of working with marginalized communities in an outdoor setting.

Noah Stremmel is a music and computer science major from Brookings, South Dakota. At St. Olaf, he has played saxophone in the St. Olaf Band, participated in chamber ensembles, and worked as a collaborative pianist. He has enjoyed being involved in musical theater, music directing and conducting pit orchestras, as well as accompanying the MT Lab Ensemble. As a composer, Noah has written solo, chamber, and large ensemble works. He is grateful to his teachers Kurt Claussen and Henry Dorn for their guidance and continued support. Noah looks forward to continuing his passion for music after graduation.



Ian DiMundo is a member of the inaugural class of music for social impact majors, and comes from Santa Monica, California. During his time at St. Olaf, he has played trumpet in the St. Olaf Band and the St. Olaf Orchestra, has participated in a variety of chamber music, and has taken lessons in both trumpet and piano. Through his major, Ian has brought St. Olaf musicians to FiftyNorth, a local senior center, where students and community members can interact and share the joy of music! Despite his focus in music, Ian splits his time with science courses as he plans to pursue a career in pediatric medicine. After graduation, Ian plans to enjoy time outdoors while frolicking through the hills of Tuscany working on a small organic farm that produces olive oil.

Moisés Duarte is a singer, composer, and arranger born in Siguatepeque, Honduras. He began his artistic career at the age of nine and has since built an international trajectory performing across Europe, Asia, North America, and Central America. He is currently pursuing a bachelor of arts degree in music at St. Olaf College, where he serves as president of the St. Olaf Chapel Choir and is a Davis Scholar. Named a cultural ambassador of Honduras by the National Congress in 2019, his work is rooted in cultural exchange and the exploration of Latin American musical traditions in global contexts. Working as a television host, Duarte has developed a multidisciplinary artistic profile and has been recognized with multiple national distinctions, including “best song” at the Festival Nacional de la Canción (2022) for his single “*No Debí.*” Last summer, he toured Bulgaria and Italy with an opera company and currently serves as artistic director of Raíces, a Latin American music festival.



ST. OLAF ORCHESTRA

CHUNG PARK, CONDUCTOR

VIOLIN

- Maggie Bevans, *Denver, Colo.*
 Clare Burkhalter Blosser, *Seattle, Wash.*
 * Avery Calhoon, *Flossmoor, Ill.*
 Naomi Chan, *Loma Linda, Calif.*
 Lene Erikson, *Coldstream, B.C., Canada*
 Melanie Felsch, *Kalispell, Mont.*
 Alex Funk, *Beloit, Wis.*
 Vincent Giza, *Culver City, Calif.*
 Miranda Gladstein, *Minneapolis, Minn.*
 Nicholas Grayson, *Charleston, S.C.*
 Giovanna Hughes, *South Milwaukee, Wis.*
 Mari Keiser, *Rogers, Ark.*
 †† Emily Kleiber, *Hudson, Wis.*
 Axel Laurence, *Lynchburg, Va.*
 Julia Mann, *Rockford, Mich.*
 Samuel Meyer, *Boulder, Colo.*
 Evan Olds, *Lake Elmo, Minn.*
 Lydia Prout, *Burtrum, Minn.*
 Jillian Ray, *Lakewood, Colo.*
 Annika Reister, *Northfield, Minn.*
 Evelina Shirokova, *Minneapolis, Minn.*
 • Parker Sneary, *Dundas, Minn.*
 ** Mia Stipkovits, *Minneapolis, Minn.*
 Jasmine Storck, *Cedarburg, Wis.*
 Grace Swiggum, *Hopkins, Minn.*
 Delvin Tacheny, *St. Paul, Minn.*
 Frances Thayer, *Woodland, Calif.*
 †† Joshua Villanoy, *Wheaton, Ill.*
 Jonah Wills, *Chanhassen, Minn.*

VIOLA

- James Bajzer, *Rochester, Minn.*
 ** Moritz Dunbar, *Wessling, Germany*
 Ben Hagel, *St. Paul, Minn.*
 - Sarah Hall, *Houston, Texas*
 ** Jasper Kuleck, *McKenzie, N.D.*
 Violet Lucier, *Milwaukee, Wis.*
 Annika Maakestad, *St. Paul, Minn.*
 Harry Maakestad, *St. Paul, Minn.*
 Carson Macynski, *Woodbury, Minn.*
 ^ Josie Scozzari, *Edina, Minn.*
 - Will Weaver, *Marietta, Ga.*
 ** Ian Woodrich, *Cocoa, Fla.*

CELLO

- Lincoln Bramwell, *Fort Collins, Colo.*
 Analise Budziak, *Westmont, Ill.*
 Elizabeth Ernst, *St. Cloud, Minn.*
 Henry Hanawalt, *Stillwater, Minn.*
 Odessa Hunt, *Boise, Idaho*
 Jacob Loerzel, *Willmar, Minn.*
 Henry Smith, *Iowa City, Iowa*
 **• Myka Stewart, *St. Louis, Mo.*
 Madi Tally, *Hanover, N.H.*
 Mimi Van Voorst, *Minneapolis, Minn.*
 ^ Gerrit Vanderschoot, *Wheaton, Ill.*
 ** Hayden Williams, *Palatine, Ill.*
 Collin Wyant, *Bothell, Wash.*

BASS

- Milly Bailey, *St. Paul, Minn.*
 Oliver Borisch, *Rochester, Minn.*
 • Declan Coleman, *St. Paul, Minn.*
 Izzy Goldstein, *Rochester, N.Y.*
 Gabriel Katzenmeier, *Manhattan, Kan.*
 ** Holden Peckenpaugh, *Downers Grove, Ill.*
 Isaac Warren, *Northfield, Minn.*
 Max Tian-Yang Xu, *Irvine, Calif.*

FLUTE

- & Elizabeth Doty, *Centennial, Colo.*
 ** Kylie Gray, *Northfield, Minn.*
 Aubrey Sanders, *Ottawa, Ill.*

OBOE

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

CLARINET

- * Selma Artang, *Duluth, Minn.*
 Gabrielle Hoover, *Rosemount, Minn.*
 ** Christian Kremer, *Mitchell, S.D.*

BASSOON

- ** Icarus Bulander, *Minneapolis, Minn.*
 ** Maggie Walker, *Bozeman, Mont.*

HORN

- ** Kyan Carlson, *Sioux Falls, S.D.*
 Joel Dressler, *Grinnell, Iowa*
 * Aidan Fitzpatrick, *Duluth, Minn.*
 Miel Honeck, *Maple Grove, Minn.*
 Katie Landwer, *Mankato, Minn.*

TRUMPET/CORNET

- Tait Butterfield, *Portland, Ore.*
 ** Ian DiMundo, *Santa Monica, Calif.*
 Samuel Hall, *Charlottesville, Va.*
 Sophia Kepros, *Cedar Rapids, Iowa*
 Evelyn Armstrong, *Lake Elmo, Minn.*

TROMBONE

- ** Leo Barks, *Jackson, Mo.*
 Ava Clift, *St. Paul, Minn.*
 Jacques LeMay, *Minneapolis, Minn.*

BASS TROMBONE

- Vincent Cianchetti, *Houston, Texas*

TUBA

- Sage Kiritschenko, *St. Paul, Minn.*
 ** Austin Larson, *Plymouth, Minn.*

PERCUSSION

- ** Evan Atchison, *Parkville, Mo.*
 Sophia Carlson, *Winona, Minn.*
 Tor Lindell, *Rochester, Minn.*
 Alexander McGohan, *Decorah, Iowa*
 * Abby Schroeder, *Rochester, Minn.*
 Morgan Ely, *North Pole, Alaska*
 Sophia Carlson, *Winona, Minn.*
 Amanda Klug, *Webster, Wis.*
 Will Dirkswager, *Hopkins, Minn.*

HARP

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

†† Concertmaster

† Associate concertmaster

** Principal/Co-principal

* Assistant principal

• Officer

^ Manager

- Librarian

◇ English horn

& Piccolo

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 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*
 Position open, *ticketing coordinator*

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 Barb Barth, *academic administrative assistant*
 Lisa McDermott, *academic administrative assistant*
 Faith Kimbrell, *instrument coordinator*

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