

ST. OLAF ORCHESTRA

CHUNG PARK · CONDUCTOR



2026 FALL TOUR

ST. OLAF ORCHESTRA

CHUNG PARK, CONDUCTOR | TERRA WIDDIFIELD, MANAGER

VIOLIN

Maggie Bevans, *Denver, Colo.*
music

Maddy Boyko, *Burnsville, Minn.*
music education

Clare Burkhalter Blosser, *Seattle, Wash.*
music

• Avery Calhoon, *Flossmoor, Ill.*
music education

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

Lene Erikson, *Coldstream, B.C., Canada*
undeclared major

Alex Funk, *Beloit, Wis.*
music

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

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

Giovanna Hughes, *South Milwaukee, Wis.*
English, history

Mari Keiser, *Rogers, Ark.*
music

Anika Lang, *Excelsior, Minn.*
chemistry

Axel Laurence, *Lynchburg, Va.*
music performance

Zoë Lelevich, *Dallas, Texas*
undeclared major

Sylvia Leppa, *Minneapolis, Minn.*
music performance

Julia Mann, *Rockford, Mich.*
environmental studies, individual major

Rio Mendiola, *Minneapolis, Minn.*
music

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

Lydia Prout, *Burtrum, Minn.*
creative writing, music performance

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

Annika Reister, *Northfield, Minn.*
biology

Evelina Shirokova, *Minneapolis, Minn.*
undeclared major

Abigail Sigafosse, *Iowa City, Iowa*
music

Parker Sneary, *Dundas, Minn.*
nursing

†**^ Mia Stipkovits, *Minneapolis, Minn.*
music

Jasmine Storck, *Cedarburg, Wis.*
social work

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

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

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

Jonah Wills, *Chanhausen, Minn.*
biology, music

VIOLA

James Bajzer, *Rochester, Minn.*
biology, chemistry

Caeley Dickie, *St. Paul, Minn.*
music

** Moritz Dunbar, *Wessling, Germany*
music, philosophy

Tove Griffiths, *Woodbury, Minn.*
music performance

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

– Sarah Hall, *Houston, Texas*
music composition

Violet Lucier, *Milwaukee, Wis.*
music

Annika Maakestad, *Roseville, Minn.*
environmental studies, history

Carson Macynski, *Woodbury, Minn.*
music performance

Harper McInroy, *Charles City, Iowa*
French

Set Shi, *Shanghai, China*
Asian studies, Japanese, music

*– Will Weaver, *Marietta, Ga.*
music performance

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

CELLO

Katherine Anderson, *North Oaks, Minn.*
undeclared major

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

Anders Erikson, *Coldstream, B.C., Canada*
undeclared major

Henry Hanawalt, *Stillwater, Minn.*
undeclared major

Odessa Hunt, *Boise, Idaho*
music education

Jacob Loerzel, *Willmar, Minn.*
music education

Ben Ploegstra, *Sioux Center, Iowa*
music performance

Ellie Roetlin, *Coralville, Iowa*
music

* Henry Smith, *Iowa City, Iowa*
music performance

• Mimi Van Voorst, *Minneapolis, Minn.*
music

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

BASS

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

Oliver Borisch, *Rochester, Minn.*
undeclared major

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

Ian Hansen, *Woodstock, Ill.*
music

Gabriel Katzenmeier, *Manhattan, Kan.*
music, religion

Ryan Monsen, *Auburn, Wash.*
music performance

Cont'd→

BASS

** Holden Peckenpugh, *Downers Grove, Ill.*
biology, Norwegian

Ana Villa, *Suquamish, Wash.*
music performance

FLUTE

** Leylah Boulos, *Apple Valley, Minn.*
music

~ Elizabeth Doty, *Centennial, Colo.*
mathematics

* Aubrey Sanders, *Ottawa, Ill.*
music

OBOE

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

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

* Eri Okada, *Tokyo, Japan*
mathematics, music

CLARINET

Sofia Espinosa de los Monteros,
Austin, Texas | music performance

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

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

BASSOON

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

Jon Malchow, *Valparaíso, Ind.*
music performance

Edda Wiedenman, *Rochester, Minn.*
music performance

HORN

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

Joel Dressler, *Grinnell, Iowa*
music education

Miel Honeck, *Maple Grove, Minn.*
music

Katie Landwer, *Mankato, Minn.*
music

Ally Muehr, *Ankeny, Iowa*
music

TRUMPET

Evelyn Armstrong, *Lake Elmo, Minn.*
music performance

Hero Czarnik, *St. Paul, Minn.*
computer science, music

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

TROMBONE

** Leo Barks, *Jackson, Mo.*
music performance

Wyatt Menke, *Minneapolis, Minn.*
music performance

BASS TROMBONE

Aria Giefer, *Osceola, Wis.*
Greek, music composition,
music performance

TUBA

** Austin Larson, *Plymouth, Minn.*
mathematics, music performance

PERCUSSION

Sophia Carlson, *Winona, Minn.*
art history, music for social impact

* Tor Lindell, *Rochester, Minn.*
chemistry

*^ Alexander McGohan, *Decorah, Iowa*
mathematics, statistics and data science

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

HARP

** Amalia Rangstrom, *Minneapolis, Minn.*
French, music performance

PIANO/CELESTA

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

†† Concertmaster
† Assistant concertmaster
** Principal/Co-principal
* Assistant principal
• Officer
^ Student manager
– Librarian
~ Piccolo
♦ English horn

MUSIC ORGANIZATIONS STAFF

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

Jonathan Kopplin
associate librarian for ensembles and performing rights

Kiernan Fieldsmore '21
operations specialist for music organizations

Karen Mari
audience development and communications specialist for music organizations

Kathryn "Katie" Bergquist '25
ticketing and communications coordinator

PROGRAM

Chorale No. 59, "O Herre Gott, dein göttlich Wort"

("My trust is bold") from
Cantata 184, "Erwünschtes Freudenlicht"
J. S. Bach (1685–1750)

Hungarian Dance No. 2 in D Minor

Johannes Brahms (1833–1897)
orch. Iván Fischer

****Danses sacrée et profane***

("Sacred and Profane Dances")
Claude Debussy (1862–1918)
Amalia Ranstrom '27, harp

***Bassoon Concerto No. 2 in F Major**

I. Allegro
Franz Danzi (1763–1826)
Icarus Bulander '27, bassoon

***Piano Concerto in G Major**

I. Allegramente
Maurice Ravel (1875–1937)
Elizabeth Chen '27, piano

Death and Transfiguration

Richard Strauss (1864–1949)

Danzón No. 2

Arturo Márquez (b. 1950)

OPTIONAL SELECTION

The Turtle Dove

arr. G. Winston Cassler (1906–1990)

**Soloist selections rotate on tour*

Intermission following the Ravel Piano Concerto at the October 18 performance only

PROGRAM NOTES

Chorale No. 59, “O Herre Gott, dein göttlich Wort” (“My trust is bold”)

from Cantata 184, “Erwünschtes Freudenlicht”

J.S. Bach (1685–1750)

Hungarian Dance No. 2 in D Minor

Johannes Brahms (1833–1897)

orch. Iván Fischer

The *Hungarian Dances*, completed in 1879, are comprised of 21 dance tunes based mostly on Hungarian themes. Each dance has been arranged for every imaginable instrument and ensemble. These dances were inspired in part by Johannes Brahms’s collaboration with the Hungarian violinist Ede Reményi, whom he accompanied in several recitals. Only dances 11, 14, and 16 are wholly original compositions. The rest are derived from existing folk songs — and in the case of the well-known dance number five, a case of inadvertent plagiarism, as Brahms mistook a *csárdás* written by composer Béla Kéler as a traditional folk song.

This dance opens with a ripping flourish, goes into a few moments of dark brooding, and returns with a defiant edge to the bravado of the opening. The brief middle section in D major showcases the virtuosity of the violins, blithely throwing off the pathos of the opening and spiring us squarely to the middle of a raucous party. The dance ends as it started — full of bravado and exuberant sass.

— Program notes by Chung Park

****Danses sacrée et profane* (“Sacred and Profane Dances”)**

Claude Debussy (1862–1918)

Amalia Ranstrom ’27, harp

Danses sacrée et profane (1904) is Claude Debussy’s best known work for the harp. It unfolds in two parts: the sacred dance and the “profane” (or secular) dance. The first movement opens with delicate chords and leads into a middle section where the strings and harp weave together to create a beautifully tense melody. The chant-like and mysterious chords return at the end while moving *attacca* into the next movement. The second movement follows a dance-like theme and variations form, demonstrating the many capabilities, registers, and colors of the harp.

Danses sacrée et profane was originally written for the chromatic harp, but shortly after its composition in 1904, Henriette Renié arranged it for the modern double-action pedal harp. This edition cemented the pedal harp’s place in the orchestra and as a respected solo instrument. Debussy’s distinctive compositional style, including pentatonic and whole tone scales and unorthodox harmonies, is well-suited to the harp, and the piece remains a staple in the repertoire. Debussy’s style is often compared to late 19th-century French Impressionism, although he objected to the term. The piece certainly invokes the vivid and colorful imagery for which his inventive writing is praised.

— Program notes by Amalia Ranstrom ’27

***Bassoon Concerto No. 2 in F Major**

I. *Allegro*

Franz Danzi (1763–1826)

Icarus Bulander ’27, bassoon

Franz Danzi’s Bassoon Concerto No. 2 in F Major, first performed in Munich in 1812, came about during the height of popularity for the bassoon. Having gained its footing in the Baroque era, the bassoon became most widely recognized as a solo instrument during the Classical era after crucial redesigns to the structure of the instrument extended its range and technical capabilities.

This piece features a very familiar style, despite Danzi’s limited popularity in comparison to his contemporaries, including Beethoven and Mozart. The first movement is written in the Classical style of concerto-sonata form, which features an orchestral exposition that incorporates all of the themes of the piece, giving the listener a taste of what’s to come in the solo part. The bassoon solo features both sweet, lyrical melodies and intense, technical passages, showcasing the flexibility of the instrument. The orchestra and the soloist pass the spotlight back and forth in musical conversation, making for a structured and relaxing listening experience.

While Danzi’s compositions did not become highly acknowledged in the classical world, his influence is audible in the music of his more well-known colleague, Carl Maria von Weber, whose own Bassoon Concerto in F Major is among the most famous bassoon concertos of all time.

— Program notes by Icarus Bulander ’27

*Piano Concerto in G Major

I. *Allegro moderato*

Maurice Ravel (1875–1937)

Elizabeth Chen '27, piano

Maurice Ravel described his Piano Concerto in G Major as “a brilliant work, clearly highlighting the pianist’s virtuosity, without seeking to show profundity.” The concerto’s lighthearted and entertaining nature is introduced immediately with the crack of a whip, launching an exciting movement filled with solos and cadenzas throughout the orchestra. As jazz began making its way into France, its influence on Ravel became increasingly apparent. The development’s lively style includes a bluesy main theme that is reminiscent of the works of George Gershwin. A luxurious cadenza featuring delicate trills and a cantabile melodic line creates a memorable experience for the listener, embodying the *divertissement de luxe* (“luxury entertainment”) that Ravel aspired to achieve. Ravel dedicated this concerto to Marguerite Long, an underappreciated performer and pedagogue celebrated for her light touch, even articulation, and sparkling clarity. The technical demands of this piece reflect Ravel’s stated concerto philosophy, where the orchestra is written “not for, but against, the piano.” Although Ravel may not have intended for this concerto to be profound, its elegance and lyricism have made it a timeless classic enjoyed by performers and audiences alike.

— Program notes by Elizabeth Chen '27

Death and Transfiguration

Richard Strauss (1864–1949)

Richard Strauss was a master of writing for the orchestra — he knew exactly how to extract the most from its instrumental resources and thought nothing of depicting the silverware on his breakfast table or the sheep in *Don Quixote*. Around the middle of the 1880s, at the encouragement of his composer friend Alexander Ritter, Strauss fell under the influence of the tone poems of Franz Liszt and composed his first essay in the genre: *Aus Italien* (1886). *Don Juan* and *MacBeth* came in quick succession, and in 1889, he produced *Death and Transfiguration*.

The subject of *Death and Transfiguration* is a simple one: the depiction of an old artist in his death throes reviewing events of his past. He eventually succumbs and passes into the next world in a “transfiguration” of his being. It is not a happy subject for most, but it is typical of the intensity of German Romanticism. What is not typical is that the music came first, and then, at the request of Strauss, Ritter (also a poet) wrote a poem that follows the music and makes clear what is depicted. The poem — and the music — is in roughly four sections that proceed through the narrative of this man’s end of life.

The opening *Largo* creates an atmosphere of life’s impending end, with soft repeating notes that sound like an ominous clock ticking, followed by a titanic struggle to forestall it in the *Allegro molto agitato*. The third section, quieter and more reflective, moderates the struggle as the dying man thinks of his long and active life — including happier times. Finally, starting softly, the last section depicts the transfiguration of his soul and his departure from our world. In Strauss’s inimitable way, the main theme of transfiguration — three ascending stepwise notes followed by a soaring leap upward of an octave — begins quietly, but grows and builds in intensity, until in the stunning peroration, the full orchestra, brass filling the hall, shepherds the man’s soul into eternity.

The significance of that theme was central to the life and work of Strauss. Almost 60 years later, in 1948, as an old man of 84, he returned to it. In his beloved and stunningly beautiful *Four Last Songs* — his last work — he depicts the serene acceptance of the inevitability of life’s end and employs the transfiguration theme of his youth. In the last song, *Im Abendrot* (“In Evening’s Rosy Glow”), as the soprano softly sings “is this perhaps death,” a solo horn softly plays the transfiguration theme in a “halo” of lush strings. The moment is incomparable, and the circle is complete.

— Program notes by William E. Runyan; adapt. Chung Park
© 2017 William E. Runyan (used with permission)

*Soloist selections rotate on tour

Danzón No. 2

Arturo Márquez (b. 1950)

A native of the Mexican state of Sonora, Arturo Márquez is known for his adroit incorporation of Mexican musical forms and styles into his compositions. *Danzón No. 2*, perhaps his best-known work for orchestra, was commissioned by the National Autonomous University of Mexico and had its premiere in 1994.

A *danzón* is a formal ballroom dance, similar in some ways to the tango, with much of the latter's passion and rhythms, but possessing its own intricate footwork. The *habanera* of Cuba is more or less an antecedent of the *danzón* as it migrated to the cafes and dance halls of urban Mexico. The seductive and often melancholy nature of the dance is irresistible, both in the simple bands of the dance halls and equally in the masterful symphonic settings of Márquez. It lives on in Cuba and Mexico, danced by an older generation.

Danzón No. 2, rather than a simple exposition of a dance in typical "square," balanced sections, is an episodic exploration of the *danzón's* varied moods. It opens quietly and elegantly with extensive woodwind solos with intensity and sophistication. A new and vigorous episode introduced by the piano leads to "punchy" accents led by the brass. A sudden calm is quickly broken by smearing trombones and yet another catchy idea. The piano then leads stylishly and pensively to the palm court environs of the ballroom. The serenity can't last long, and a return to the previous vigorous ideas ensues, with a stylish trumpet solo and ending with a gradually building frenzy. A momentary quietude featuring the piccolo and piano lasts only a second before the drive to the smashing conclusion.

— Program notes by William E. Runyan; adapt. Chung Park
© 2015 William E. Runyan (used by permission)

OPTIONAL SELECTION

The Turtle Dove

arr. G. Winston Cassler (1906–1990)

The Turtle Dove, also known as "Fare Thee Well," is an English folk tune that dates back to at least the 18th century. The first published version of the song is from the 1710 song book *Roxburghe Ballads*. Two centuries later, widely-known composer and folk song specialist Ralph Vaughan Williams (1872–1958) took an interest in the tune, as he not only produced a recording of the song sung by Sussex innkeeper David Penfold, but also continued to arrange the tune for solo baritone and later for full SATB choir. Arranger Glenn Winston Cassler (1906–1990) was a prolific hymn writer and organist. He studied at Oberlin College before becoming a music professor at St. Olaf College. Cassler's orchestral arrangement of *The Turtle Dove* has been used for decades by the St. Olaf Orchestra as an encore piece to bid the audience farewell as the concert draws to an end. The original vocal lyrics to *The Turtle Dove* follow a dialogue of two lovers saying goodbye to each other before departing on a journey. The orchestral arrangement begins with a sweeping introduction with flute and strings that swells before the melody is stated by solo oboe. The oboe melody is restated in the cellos and finally all instruments before dwindling down to just the solo oboe for one final echo of the melody. The piece ends in a warm transition to the major mode by the string section.

— Program notes by Lauren Vilendrer '23



ELIZABETH CHEN '27
Piano

ICARUS BULANDER '27
Bassoon

AMALIA RANSTROM '27
Harp

TOUR SOLOISTS

ELIZABETH CHEN '27 is a music and political science major from the U.S. territory of Guam. She discovered her love for collaborative piano from an early age and channels it through performance, whether that be with individuals or large ensembles such as the St. Olaf Orchestra, St. Olaf Band, and choirs. She aims to make people smile through her art, which encompasses everything from music to digital content production.

ICARUS BULANDER '27 is a music major from Minneapolis, Minnesota and the 2026–27 secretary/treasurer of the St. Olaf Orchestra. He has been a member of the orchestra for four years and has played with the St. Olaf Band and St. Olaf Philharmonia. While bassoon is his primary instrument, he also enjoys finding time to make music on accordion, harpsichord, saxophone, and handbells. Outside of music, he enjoys making art, coding his website, and talking about vampires.

AMALIA RANSTROM '27 is from Minneapolis, Minnesota and is the principal harpist of the St. Olaf Orchestra. She is pursuing a bachelor of music in harp performance and bachelor of arts in French. She is also the soprano section leader and librarian of the St. Olaf Chapel Choir. She is passionate about sharing her love of the harp, studying French music and history, and exploring new coffee shops.



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 as they pursue the vast array of internships, service opportunities, and research experiences available through the college.



**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. The ensemble is 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 has performed with distinguished conductors and artists including Robert Shaw, Krzysztof Penderecki, Leon Fleisher, and Sarah Chang.

The orchestra is known for both its youthful energy and high professional standards. It has become familiar to audiences nationwide 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 for the year, with its name added to the names of 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.

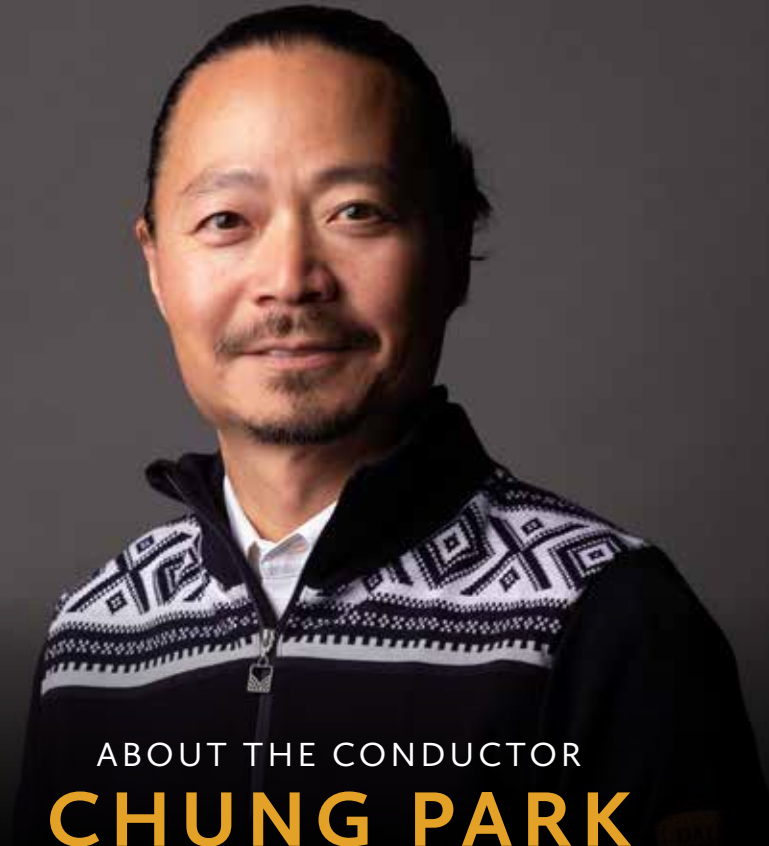
TURTLE DOVE | An old English folk song traditionally performed as an encore at most concerts.



READ MORE ABOUT THE
ST. OLAF ORCHESTRA:



ORCHESTRA
HIGHLIGHTS

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 teaches conducting, violin, and viola, and conducts the award-winning St. Olaf Orchestra. The 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 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 develop the whole person.

Park has held positions at the University of Central Florida, Appalachian State University, the Idaho State-Civic Symphony, Idaho State University, the Frost School of Music at the University of Miami, the University of Chicago, the University of North Dakota, and Indiana University South Bend. 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 Minnesota, North Carolina, Wyoming, and the Asian High School Honor Orchestra in Seoul, South Korea this academic year. Park has given string masterclasses and served as guest faculty at notable 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 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* was released 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. Major influences on Park's pedagogical and musical philosophies come from Hatto Beyerle, founding violist of the Alban Berg Quartet, with whom he studied privately in Hanover, Germany, and noted conductor and composer Thomas Sleeper. Park continues to work on expanding his pedagogical scope, studying theories of musicianship and psycho-acoustics with noted theoretician and musical scientist Marianne Ploger (associate professor emerita of music perception and cognition at Vanderbilt University) and composition with Robert Gjerdingen (professor emeritus of music theory and cognition at Northwestern University). Park draws inspiration for his life and work from the writings of Wendell Berry, Thomas Merton, and Father Gregory Boyle.

Music Students Tour the World 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 the summer of 2025, 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. 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 St. Olaf Orchestra Conductor Chung Park. "That we can give every student this life-changing opportunity regardless of 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."



REMEMBERING MARY KAY SMITH A GIFT FOR GENERATIONS

The 2026 St. Olaf Orchestra Tour is dedicated to the memory of Mary Kay Smith (1940–2026). A devoted supporter of music at St. Olaf, Mary Kay and her husband, Louis, generously funded cost-free international touring for St. Olaf Band, St. Olaf Orchestra, and St. Olaf Choir students in perpetuity. Through her gift, Mary Kay expanded the horizons of generations of Ole musicians. We honor her legacy with these performances.

ST. OLAF SUMMER MUSIC ACADEMY 2027

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 2027. **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 entire student experience, including financial aid, travel and performance opportunities for student musicians, unique artistic collaborations for ensembles, and fostering a strong community on the Hill. Make an impact to support faculty, staff, and students in their daily learning and living. You can direct your gift to one of the many ensembles to enhance immediate opportunities for students. Contact us with any questions related to supporting St. Olaf — including endowments and giving through a donor-advised fund — by emailing fund@stolaf.edu or calling 1-800-733-6523.

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, music performance science; B.A., Oberlin College; B.M., Oberlin Conservatory; M.M., D.M.A., Peabody Institute (on sabbatical Fall 2026)

Anton Armstrong '78, Harry R. and Thora H. Tosdal Professor of Music, choir, conducting, voice; B.M., St. Olaf College; M.M., University of Illinois; D.M.A., Michigan State University

Christopher Atzinger, professor, piano; 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, harpsichord, choir, chapel cantor; B.M., Capital University; M.M., Eastman School of Music (on leave Fall 2026)

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

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

Eric Broker '15, adjunct instructor, arts management; B.M., St. Olaf College

Michael Buck '89, 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 '20, 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; B.F.A., University of Minnesota; M.M., Indiana University; D.M.A., University of Illinois

David Castro, professor, music theory; B.M.E., Pacific Union College; M.M., University of Arizona; Ph.D., University of Oregon (on sabbatical Fall 2026)

Kurt Claussen '82, adjunct instructor, saxophone; B.A., St. Olaf College; certificate, Conservatoire de Bordeaux Jacques Thibaud (France); M.M., University of Minnesota

Kaitlyn Clawson-Cannestra '20, visiting assistant professor, music theory; B.M., St. Olaf College; M.M., Chicago College of Performing Arts; Ph.D., University of Oregon

Anna Clift, adjunct 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

Wesley Dunnagan, assistant professor, voice; B.A., Stanford University; M.S.M., University of Notre Dame; D.M.A., University of Wisconsin - Madison

Jerry Elsbernd, visiting instructor, voice; B.S.V.Ed., M.Ed., North Dakota State University

Tracey Engleman '93, department vice chair; Oscar and Gertrude Boe Overby Distinguished Professor, voice; B.M., St. Olaf College; M.M., D.M.A., University of Minnesota

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

Alison Feldt, associate dean of fine arts; B.A., Luther College; M.A., University of Iowa; D.M.A., University of Minnesota

Leigh Ann Garner '97, associate professor, music education; B.A., St. Olaf College; M.A. in Music Education, Ed.D., University of St. Thomas (On sabbatical Fall 2026)

Charles Gray, professor, violin, viola; B.M., Wheaton College; M.M., University of Michigan

Daniel Greco '09, visiting instructor, voice; B.M., St. Olaf College; M.M., NYU Steinhardt

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, choir, voice, conducting; B.M., Longwood University; M.M., Colorado State University; D.M.A., University of Oregon

Martin Hodel, professor, trumpet; 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 '11, assistant professor, choir, conducting; 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 Khesghi, associate professor, ethnomusicology; B.A., Goshen College; M.M., University of London; Ph.D., University of Chicago

April Kim '11, 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.M., University of Minnesota; M.M., Northwestern University

Jonathan Madden '20, visiting conductor, choir, chapel cantor; B.M., St. Olaf College; M.M., Eastman School of Music; D.M.A. (in progress), University of Michigan

Dana Maeda '92, instructor, oboe, music education, chamber music; B.M., St. Olaf College; M.A., St. Mary's University

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

Jenna McBride-Harris '07, visiting assistant professor, horn; B.M., St. Olaf College; M.M., University of Cincinnati; D.M.A., Ohio State University

Matthew McClung, visiting associate professor, percussion; B.S., University of Cincinnati; M.M., Cincinnati College-Conservatory of Music; D.M.A., Shepherd School of Music at Rice University

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

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

Bryan Murray, adjunct instructor, jazz saxophone; B.M., University of Kentucky; M.M., DePaul University

Monica Murray '83, 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

Keehun Nam, adjunct instructor, orchestra; B.M.A., Vanderbilt University; M.M., Ithaca College

Chung Park, associate professor, orchestra, viola; B.M., Peabody Conservatory of Music, M.M., University of Illinois, M.M., University of Western Michigan, D.M.A., University of Miami

Sarah Pradt, adjunct assistant professor of music, hardanger fiddle; B.A., M.A., Ph.D., Cornell University

Catherine Ramirez, artist-in-residence, flute; B.A., Occidental College; diploma with honors, Istituto Musicale "L. Boccherini"; M.A., Queens College; M.M., Yale University; D.M.A., Rice University

Aileen Razey, assistant professor, clarinet; B.M.E., Ithaca College; M.M., University of Denver; D.M.A., University of North Texas

Alice Renken, adjunct assistant professor, viol de gamba; B.M., M.M., University of Illinois - Champaign/Urbana; Ph.D. in Performance Practices, Washington University

Catherine Rodland '87, artist-in-residence, organ; B.M., St. Olaf College; M.M., D.M.A., Eastman School of Music

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

Ray Shows, instructor, violin, viola; B.M., Florida State University; M.M., Boston University

Shari Speer, visiting instructor, lyric theater, voice; B.M.E., Augustana College; M.M., Westminster Choir College

Emery Stephens, associate professor, voice; B.A., Gordon College; M.M., Boston University; D.M.A., University of Michigan

Marita Stryker, assistant professor, voice, musical theater; 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

Natalie VanBurkleo-Carbonara, adjunct instructor, violin/viola; B.M., Louisiana State University

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

MUSIC DEPARTMENT STAFF

Louis Epstein, department chair

Tracey Engleman '93, department vice chair

Taylor Wesseln '22, coordinator

Lori Folland, collaborative pianist

Eric Frank, instrument coordinator

Brian Knox, piano technician

Lisa McDermott, academic administrative assistant

Charles Sadler, assistant piano technician

Szu-Ling Wu, collaborative pianist

ST. OLAF ORCHESTRA

2026 FALL TOUR ITINERARY

PURCHASE TICKETS AT stolaf.edu/tickets or call 1-800-363-5487

Saturday, October 10 • 3 p.m.

Elgin Community College
Elgin, Illinois

Sunday, October 11 • 4 p.m.

Goshen High School
Goshen, Indiana

Monday, October 12 • 7 p.m.

Troy High School
Troy, Michigan

Tuesday, October 13 • 7 p.m.

Cadillac High School
Cadillac, Michigan

Wednesday, October 14 • 7:30 p.m.

Traverse City Central High School
Traverse City, Michigan

Thursday, October 15 • 7 p.m.

Rockford High School
Rockford, Michigan

Sunday, October 18 • 3:30 p.m.

Boe Memorial Chapel, St. Olaf College
Northfield, Minnesota



STREAM THE ORCHESTRA'S NEWEST ALBUM FEATURING TCHAIKOVSKY'S SYMPHONY NO. 6

Enjoy new releases from the St. Olaf Orchestra as well as their back catalog of recordings.



Spotify



Apple Music



amazon music



YouTube Music

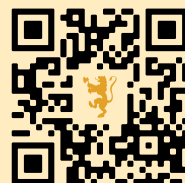
FOLLOW US ON SOCIAL MEDIA

 @stolaforchestra

 @stolafmusic

 @stolafmusic

SCAN THE QR CODE!



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