

ST. OLAF COLLEGE DEPARTMENT OF MUSIC PRESENTS

BENJAMIN BRITTEN'S

WAR REQUIEM

ST. OLAF CHAPEL CHOIR • MAGNUM CHORUM
CHRISTOPHER ASPAAS, CONDUCTOR

ST. OLAF ORCHESTRA
STEVEN AMUNDSON, CONDUCTOR

ANIMA from NORTHFIELD YOUTH CHOIRS
ELIZABETH SHEPLEY, ARTISTIC DIRECTOR

TRACEY ENGLEMAN, SOPRANO

ROBERT C. SMITH, BARITONE

DAN DRESSEN, TENOR

FRIDAY, APRIL 19 • 7:30 P.M.
ST. ANDREW'S LUTHERAN CHURCH, MAHTOMEDI
SUNDAY, APRIL 21 • 3:30 P.M.
BOE MEMORIAL CHAPEL, NORTHFIELD



Following the devastating bombing of the Cathedral at Coventry, England, Cathedral stonemason Jock Forbes saw two wooden beams lying in the shape of a cross and tied them together. A replica of the wooden cross, built in 1964, has replaced the original in the ruins of the old cathedral on an altar of rubble. The original is now kept on the stairs linking the new Cathedral with St. Michael's Hall below.

— photo by Shannon Cordes '14

“My subject is War, and the pity of War.
The Poetry is in the pity ...
All a poet can do today is warn.”

— Wilfred Owen

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WAR REQUIEM, OP. 66

Benjamin Britten (1913-1976)

Words from the *Missa pro Defuntis* and the poems of Wilfred Owen

I

Requiem aeternam

CHORUS

*Requiem aeternam dona eis Domine,
et lux perpetua luceat eis*

Rest eternal grant them, Lord;
and may everlasting light shine upon them.

TREBLE CHOIR

*Te decet hymnus, Deus in Sion;
et tibi reddetur votum in Jerusalem;
exaudi orationem meam,
ad te omnis caro veniet*

Songs of praise are due to Thee, God, in Zion;
and prayers offered up to Thee in Jerusalem;
hear my prayer,
all flesh shall come to Thee.

TENOR SOLO

What passing-bells for these who die as cattle?
Only the monstrous anger of the guns.
Only the stuttering rifles' rapid rattle
Can patter out their hasty orisons.
No mockeries for them from prayers or bells,
Nor any voice of mourning save the choirs, –
The shrill, demented choirs of wailing shells;
And bugles calling for them from sad shires.

What candles may be held to speed them all?
Not in the hands of boys, but in their eyes
Shall shine the holy glimmers of good-byes.
The pallor of girls' brows shall be their pall;
Their flowers the tenderness of silent minds,
And each slow dusk a drawing-down of blinds.

[‘Anthem for Doomed Youth’]

CHORUS

*Kyrie eleison
Christe eleison
Kyrie eleison*

Lord have mercy,
Christ have mercy,
Lord have mercy.

II

Dies irae

CHORUS

*Dies irae, dies illa,
Solvat saeculum in favilla,
Teste David cum Sibylla.*

Day of anger, that day,
Shall dissolve this generation into ashes,
With David and the Sibyl as witness.

*Quantus tremor est futurus,
Quando Judex est venturus,
Cuncta stricte discussurus!*

How much quaking there will be,
When the Judge will come,
To weigh all things strictly.

*Tuba mirum spargens sonum
Per sepulchra regionum
Coget omnes ante thronum.*

The trumpet pouring forth its awful sound
Through the tombs of the lands
Drives everyone before the throne.

*Mors stupebit et natura,
Cum resurget creatura,
Judicanti responsura.*

Death shall be stunned, and nature,
When life shall rise again,
To answer for itself before the Judge.

BARITONE SOLO

Bugles sang, saddening the evening air,
And bugles answered, sorrowful to hear.

Voices of boys were by the river-side.
Sleep mothered them; and left the twilight sad.
The shadow of the morrow weighed on men.

Voices of old despondency resigned,
Bowed by the shadow of the morrow, slept.
[untitled]

SOPRANO SOLO AND CHORUS

*Liber scriptus proferetur,
In quo totum continetur
Unde mundus judicetur.*

A book inscribed shall be brought forth,
In which all is contained,
From which the world shall be judged.

*Judex ergo cum sedebit,
Quidquid latet, apparebit:
Nil inultum remanebit.*

When the Judge, therefore, shall sit,
Whatever is concealed shall appear:
Nothing unavenged shall remain.

*Quid sum miser tunc dicturus?
Quem patronum rogaturus,
Cum vix justus sit securus?*

What am I, a wretch, to say then?
To whom as defender shall I entreat,
Since the just man is scarcely safe?

*Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salva me, fons pietatis.*

King of fearful majesty,
Who freely savest those who are to be saved,
Save me, fountain of compassion.

TENOR AND BARITONE SOLOS

Out there, we've walked quite friendly up to Death;
Sat down and eaten with him, cool and bland, –
Pardoned his spilling mess-tins in our hand.
We've sniffed the green thick odour of his breath, –
Our eyes wept, but our courage didn't writhe.
He's spat at us with bullets and he's coughed
Shrapnel. We chorussed when he sang aloft;
We whistled while he shaved us with his scythe.

Oh, Death was never enemy of ours!
We laughed at him, we leagued with him, old chum.
No soldier's paid to kick against his powers.
We laughed, knowing that better men would come,
And greater wars; when each proud fighter brags
He wars on Death – for life; not men – for flags.
[‘The Next War’]

CHORUS

*Recordare Jesu pie,
Quod sum causa tuae viae:
Ne me perdas illa die.*

Recall, kind Jesus,
That I am the reason for your being:
Lest Thou do away with me on that day.

*Quaerens me, sedisti lassus:
Redemisti crucem passus:
Tantus labor non sit cassus.*

Searching for me, Thou didst sit exhausted:
Thou hast redeemed me by suffering the cross:
So much toil should not be in vain.

*Ingemisco, tamquam resu:
Culpa rubet vultus meus:
Supplicanti parce Deus.*

I sigh, so great a sinner:
Guilt reddens my face:
Spare the supplicant, God.

*Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.*

Thou who hast forgiven Mary,
And hast listened to the robber,
And hast also given hope to me.

*Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.*

Set me down amongst the sheep,
And remove me from the goats,
Standing at Thy right hand.

*Confutatis maledictis,
Flammis acribus addictis,
Voca me cum benedictis.*

With the damned confounded,
To the crackling flames consigned,
Call me with your saints.

*Oro supplex et acclinis,
Cor contritum quasi cinis:
Gere curam mei finis.*

I pray, kneeling and supplicant,
My heart worn away like ashes:
Protect me at my ending.

BARITONE SOLO

Be slowly lifted up, thou long black arm,
Great gun towering toward Heaven, about to curse;

Reach at that arrogance which needs thy harm,
And beat it down before its sins grow worse;

But when thy spell be cast complete and whole,
May God curse thee, and cut thee from our soul!

[from ‘Sonnet: On Seeing a Piece of Our Artillery Brought into Action’]

CHORUS AND SOPRANO SOLO

*Dies irae, dies illa,
Solvat saeculum in favilla,
Teste David cum Sibylla.*

*Quantus tremor est futurus,
Quando iudex est venturus,
Cuncta stricte discussurus!*

*Lacrimosa dies illa,
Qua resurget ex favilla,
Judicandus homo reus,
Huic ergo parce Deus.*

Day of anger, that day,
Shall dissolve this generation into ashes,
With David and the Sybil as witness.

How much quaking there will be,
When the Judge will come,
To weigh all things strictly.

That tearful day,
On which shall arise again from the ashes,
The sinner to be judged,
Spare him accordingly, God.

TENOR SOLO

Move him into the sun –
Gently its touch awoke him once,
At home, whispering of fields unsown.
Always it woke him, even in France,
Until this morning and this snow.
If anything might rouse him now
The kind old sun will know.

Think how it wakes the seeds, –
Woke, once, the clays of a cold star.
Are limbs, so dear-achieved, are sides,
Full-nerved – still warm – too hard to stir?
Was it for this the clay grew tall?
– O what made fatuous sunbeams toil
To break earth's sleep at all?
[‘Futility’]

CHORUS

*Pie Jesu Domine,
dona eis requiem.
Amen.*

Kind Jesus, Lord
grant them rest.
Amen.

III *Offertorium*

TREBLE CHOIR

*Domine Jesu Christe,
Rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni,
et de profundo lacu:
libera eas de ore leonis,
ne absorbeat eas tartarus
ne cadant in obscurum.*

Lord Jesus Christ,
King of glory,
free the souls of all the faithful
dead from the tortures of hell,
and from the bottomless pit:
free them from the mouth of the lion,
that hell may not swallow them up,
nor may they fall into darkness.

CHORUS

*Sed signifier sanctus Michael
repraesentet eas in lucem sanctam:
quam olim Abrahae promisisti,
et semini ejus.*

But the holy standard-bearer Michael
shall bring them back into the holy light:
as Thou once didst promise to Abraham,
and his offspring.

BARITONE AND TENOR SOLOS

So Abram rose, and clave the wood, and went,
And took the fire with him, and a knife.
And as they sojourned both of them together,
Issac the first-born spake and said, My Father,
Behold the preparations, fire and iron,
But where the lamb for this burnt-offering?
Then Abram bound the youth with belts and straps,
And builded parapets and trenches there,
And stretchèd forth the knife to slay his son.
When lo! an angel called him out of heaven,
Saying, Lay not thy hand upon the lad,
Neither do anything to him. Behold,
A ram, caught in a thicket by its horns;
Offer the Ram of Pride instead of him.
But the old man would not so, but slew his son, –
And half the seed of Europe, one by one.
[‘The Parable of the Old Man and the Young’]

TREBLE CHOIR

*Hostias et preces
tibi Domine laudis offerimus:
tu suscipe pro animabus illis,
quarum hodie memoriam facimus:
fac eas, Domine,
de morte transire ad vitam.*

Sacrifices and prayers
we offer to Thee, Lord, with praise:
receive them for the souls of those
whose memory we recall today:
make them, Lord,
to pass from death to life.

IV

Sanctus

SOPRANO SOLO AND CHORUS

*Sanctus, sanctus, sanctus
Dominus Deus Sabaoth.
Pleni sunt coeli et terra Gloria tua,
Hosanna in excelsis.*

Holy, holy, holy
Lord God of Hosts.
Full are heaven and earth with Thy glory.
Hosanna in the highest.

Benedictus qui venit in nomine Domini.

Blessed is he who comes in the name of the
Lord.

Hosanna in excelsis.

Hosanna in the highest.

BARITONE SOLO

After the blast of lightning from the East,
The flourish of loud clouds, the Chariot Throne;
After the drums of Time have rolled and ceased,
And by the bronze west long retreat is blown,

Shall life renew these bodies? Of a truth
All death will He annul, all tears assuage? –
Fill the void veins of Life again with youth,
And wash, with an immortal water, Age?

When I do ask white Age he saith not so:
'My head hangs weighed with snow.'
And when I hearken to the Earth, she saith:
'My fiery hear shrinks, aching. It is death.
Mine ancient scars shall not be glorified,
Nor my titanic tears, the sea, be dried.'
['The End']

V***Agnus Dei*****TENOR SOLO**

One ever hangs where shelled roads part.
In this war He too lost a limb,
But His disciples hide apart;
And now the Soldiers bear with Him.

CHORUS

Agnus Dei,
qui tollis peccata mundi,
dona eis requiem.

Lamb of God
who takest away the sins of the world,
grant them rest.

TENOR SOLO

Near Golgotha strolls many a priest,
And in their faces there is pride
That they were flesh-marked by the Beast
By whom the gentle Christ's denied.

CHORUS

Agnus Dei,
qui tollis peccata mundi,
dona eis requiem.

Lamb of God
who takest away the sins of the world,
grant them rest.

TENOR SOLO

The scribes on all the people shove
And bawl allegiance to the state,
But they who love the greater love
Lay down their life; they do not hate.
[‘At a Calvary near the Ancre’]

CHORUS

*Agnus Dei,
qui tollis peccata mundi,
dona eis requiem sempiternam.*

Lamb of God
who takest away the sins of the world,
grant them rest everlasting.

TENOR SOLO

Dona nobis pacem.

Grant us peace.

VI

Libera me

CHORUS AND SOPRANO SOLO

*Libera me, Domine, de morte aeterna,
in die illa tremenda:
Quando coeli movendi sunt et terra:
Dum veneris judicare
saeculum per ignem.
Tremens factus sum ego, et timeo,
dum discussio venerit,
atque ventura ira.
Libera me, Domine, de morte aeterna,
Quando coeli movendi sunt et terra.
Dies illa, dies irae,
calamitatis et miseriae,
dies magna et amara valde.
Libera me, Domine . . .*

Free me, Lord, from eternal death,
on that dreadful day.
When the skies and ground shall quake:
When Thou comest to judge
our generation through fire.
I am made to tremble, and am afraid,
until the trial shall come,
and the anger arrive.
Free me, Lord, from eternal death,
When the skies and ground shall quake.
That day, day of anger
of disaster and misery,
a great day and intensely bitter.
Free me, Lord . . .

TENOR SOLO

It seemed that out of battle I escaped
Down some profound dull tunnel, long since scooped
Through granites which titanic wars had groined.
Yet also there encumbered sleepers groaned,
Too fast in thought or death to be bestirred.
Then, as I probed them, one sprang up, and stared
With piteous recognition in fixed eyes,
Lifting distressful hands as if to bless.
And no guns thumped, or down the flues made moan.
‘Strange friend,’ I said, ‘here is no cause to mourn.’

BARITONE SOLO

'None,' said the other, 'save the undone years,
The hopelessness. Whatever hope is yours,
Was my life also; I went hunting wild
After the wildest beauty in the world.

For by my glee might many men have laughed,
And of my weeping something had been left,
Which must die now. I mean the truth untold,
The pity of war, the pity war distilled.
Now men will go content with what we spoiled.
Or, discontent, boil bloody, and be spilled.
They will be swift with swiftness of the tigress,
None will break ranks, though nations trek from progress.
Miss we the march of this retreating world
Into vain citadels that are not walled.
Then, when much blood had clogged their chariot-wheels,
I would go up and wash them from sweet wells,
Even from wells we sunk too deep for war,
Even the sweetest wells that ever were.
I am the enemy you killed, my friend.
I knew you in this dark; for so you frowned
Yesterday through me as you jabbed and killed.
I parried; but my hands were loath and cold.'

TENOR AND BARITONE SOLOS

'Let us sleep now . . .'

['Strange Meeting']

TREBLE CHOIR, CHORUS, AND SOPRANO SOLO

*In paradisum deducant te Angeli:
in tuo adventu suscipiant te Martyres,
et perducant te
in civitatem sanctam Jerusalem.
Chorus Angelorum te suscipiat,
et cum Lazaro quondam paupere
aeternam habeas requiem.*

*Requiem aeternam dona eis, Domine;
et lux perpetua luceat eis.
Requiescant in pace.
Amen.*

To heaven may the Angels escort you;
on your arrival may the Martyrs accept you,
and lead you
to the sacred city Jerusalem.
May the Choir of Angels receive you
and with Lazarus, once a pauper,
may you have rest eternal.

Rest eternal grant them, Lord,
and may everlasting light shine upon them.
May they rest in peace.
Amen.



If you would like to enjoy this program again, you can! Tune to Classical Minnesota Public Radio, including KSJN, 99.5 FM, at 8 p.m., Tuesday, April 30 for the broadcast of our performance. Classical Minnesota Public Radio is also scheduling a November re-broadcast in honor of Britten's centenary.

NOTES

On the terrible night of November 14, 1940, fire came down from the skies over Coventry, England, in the form of incendiary bombs from German planes. The center of the city was destroyed, including much of the old cathedral. Out of the charred ruins the next morning, a cross was erected from two burned beams under which was inscribed "Father, forgive." This was the spirit that grew from that dreadful night—a spirit of forgiveness and reconciliation, which was also important in the planning of the new cathedral. Gifts and craftsmen came from all over the world to build the edifice. The glass wall at the back of the cathedral overlooks the ruins that stand as a warning and reminder.

When Benjamin Britten was asked to write a piece to dedicate the new Coventry Cathedral in 1962, he also juxtaposed the old and the new by using the traditional text of the Mass for the Dead in Latin and the anti-war poetry of the soldier-poet Wilfred Owen who was killed in World War I. The images of Christ as all-holy Judge on the one hand and all-merciful Savior on the other in the Latin Mass elicit despair and then hope. In the poetry of Owen, images of war express the despair and hope which emerge from the experience of the soldier. Sometimes the words of Owen underscore and blend with those of the Latin Mass as at the "Lacrimosa." At other times they provide an ironic contrast, most significantly after the exuberant "Sanctus."

Britten heightens the emotional impact of these images with his music. The chorus and soprano soloist with orchestra often represent humankind in its fear, false pride, and groping for help. The children with organ usually sing texts of hope and innocence, and the tenor and baritone with chamber orchestra sing the poetry of Owen and often represent the combatants.

The *War Requiem* has several important musical devices that likely are symbolic. The warning tritone — known as the "interval of the devil" in the Middle Ages — pervades almost every page of the *Requiem*. Sometimes it is obvious as in the chimes and chorus parts of the first movement, and sometimes it is buried within a melodic line or chordal structure. The groping quintuplets of the opening orchestral passages return to provide asymmetrical rhythms in other solos and in the "Libera me." At the beginning of the second movement the orchestra presents three important motifs: the bugle or trumpet triadic call to battle or judgment; the horn figures announcing the hunt or the seeking out of the enemy; and the trombones' descending scale (to hell or destruction) which sometimes ascends (to greater battle or Judgment Day). The choir then sings an asymmetrical tune for the "Dies Irae" which reappears throughout the second movement and in the orchestra as it overwhelms the choir in the last movement's terrible vision of a final cataclysm.

In the "Offertorium," the choir sings a jaunty, prideful tune in a quasi-fugal texture appropriate to the usual practice. After the soloists sing of Abraham's (and our) dreadful sacrifice of Isaac (and half the seed of Europe), the whole quasi-fugue returns upside-down in dynamics and melodies-symbolic of the result of disobeying God's command to sacrifice the ram of pride instead of the beloved son.

The tritone of F#-C is resolved four times in the *Requiem*. Three times it moves to a quiet F major (at the end of movements I, II, and VI) and once to a hopeful F# major at the end of V. Also, after the great climax of the last movement, which drowns the cries of the choir for deliverance from eternal death in the judgment themes of the second movement, the tritone disappears in the "Let us sleep now" and the final reconciliation of all the performing forces. However, the children who represent the future of humankind sing the tritone again. Is this a warning that the children are destined to make the same mistakes as their parents, "knowing that better men may come, and greater wars?" We are left with the discomfort of this dual ending as the children sing the tritone and the choir resolves it once more to F major.

— notes by Robert Scholz

BIOGRAPHIES

Steven Amundson joined the music faculty at St. Olaf College in the fall of 1981. In addition to his leadership of the St. Olaf Orchestra, he teaches courses in music theory and conducting. Mr. Amundson is the founding conductor of the Twin Cities' based Metropolitan Symphony and served as Music Director and Conductor of the Bloomington Symphony from 1984—1997. He has been both a resident conductor and guest conductor for the Interlochen National Arts Camp, and served as guest conductor for many All-State and Honors Orchestra festivals throughout the United States. Mr. Amundson has led professional ensembles in Minnesota including the Duluth-Superior Symphony Orchestra, the Minneapolis Pops Orchestra, the Fargo/Moorhead Symphony and the St. Paul Chamber Orchestra. A 1977 graduate of Luther College, Mr. Amundson obtained the M.M. degree in orchestral conducting from Northwestern University and did further studies at the University of Virginia, the Aspen Music School and the Mozarteum in Salzburg, Austria where he won the *Hans Haring* Prize. In 1992, the Minnesota Music Education Association named him “Minnesota Orchestra Educator of the Year.”

Christopher Aspaas serves as Artistic Director and Conductor of Magnum Chorum and Associate Professor of Choral/Vocal Music at St. Olaf College. In addition to his work with the St. Olaf Chapel Choir, Dr. Aspaas conducts the Viking Chorus, a 90-voice ensemble of first-year men, and teaches coursework in Conducting, Choral Literature and private applied voice. In recent years, the St. Olaf Chapel Choir has performed the Brahms *Requiem*, Mendelssohn's *Elijah*, and most recently collaborated in a performance of Mahler's Symphony No. 2. Active as a guest conductor and clinician, Dr. Aspaas has conducted All-State Choruses this year in Minnesota, Colorado, and North Dakota as well as festivals in Nebraska, Rhode Island, and Canada. Also active as a tenor soloist, Dr. Aspaas recently performed the role of Evangelist in Bach's *St. John Passion* in North Carolina.

Associate Dean for the Fine Arts and Professor of Music, **Dan Dressen** is an active tenor and can be heard on recordings of Aaron Copland's “The Tender Land” and Benjamin Britten's “Paul Bunyan” and “Company of Heaven.” He earned a B.S. degree from Bemidji State University as well as an M.F.A. and a D.M.A. from the University of Minnesota. Dressen's career has included performances with the Washington Opera, Minnesota Opera, Cleveland Lyric Opera, the Minnesota Orchestra, the St. Paul Chamber Orchestra, VocalEssence, and several appearances at the Aldeburgh Festival in England. He is editor of a seven-part anthology series of opera arias by Benjamin Britten and creator of a Nordic art song resource at St. Olaf College. He currently serves as Chair of the Commission on Accreditation for the National Association of Schools of Music and this summer begins a new appointment at St. Olaf as Associate Provost.

With a voice the Boston Globe called “extraordinary in range, tonal quality, musicianship and dramatic effect,” soprano **Tracey Engleman** has gained a reputation for excellence in opera, oratorio, and recital. Dr. Engleman has performed operatic roles with Music by the Lake, Skylark Opera, the Minnesota Opera, the Minnesota Concert Opera, the Los Angeles Philharmonic, and chamber works with the Chicago Chamber Musicians, the Tanglewood Music Center, and the Boston Symphony. Oratorio and concert engagements include performances as a soloist with the the Minnesota Orchestra, Milwaukee Bel Canto Chorus, the Valley Chamber Chorale, Minnesota Choral Union, the Cannon Valley Orchestra, and the Rochester Aria Group. Dr. Engleman has performed in recital at Orchestra Hall, Hope College, the National Association of Teachers of Singing National Convention, and as part of the Schubert Club Courtroom Concert Series. An alumni of the Tanglewood Music Center and the Art Song Festival of Cleveland, Dr. Engleman's awards include Regional Finalist in the Metropolitan Opera, First Place and “Audience Choice” winner in the Austin Lyric Opera Young Artist Competition, Finalist in the Sun Valley Opera Competition, recipient of the Minnesota NATS Artist Award, and winner of the Milwaukee Bel Canto Chorus Regional Artist Competition.

Beginning his musical path as a euphonium and trombone player, **Robert C. Smith** holds degrees in instrumental as well as vocal music. He is a graduate of St. Olaf College (B.M.) Yale University (M.M.), and the University of Texas (D.M.A.). Major teachers have included Phyllis Curtin, Donald Hoiness, Barbara Honn, Mary Kaye Schmidt, and Darlene Wiley with additional study in Milan, Italy with Rita Patané. Dr. Smith has appeared with the Dallas Symphony, the Aspen Festival, Madeira Bach Festival (Portugal), Norfolk Chamber Music Festival, Covent Garden Festival (London), Prague Spring Festival (Czech Republic), Foire Saint Germain (Paris), Festival Van Vlaanderen (Belgium) and at the Library of Congress in Washington, D.C. As an avid chamber musician, Dr. Smith is a long-time member of the VocalEssence Ensemble Singers. He has sung at two World Symposia on Choral Music, several ACDA National Conferences, and in radio broadcasts on Belgium Radio, Radio France, NPR, and the BBC. Professor Smith served on the faculties of the

University of New Mexico, the Berkshire Choral Festival, and the University of Vermont before coming to St. Olaf College in 1995. He currently teaches studio voice, vocal literature, and is the interim director of the Early Music Singers.

Elizabeth Jensen Shepley has been on the Northfield Youth Choir (NYC) staff since 2001 and is in her eighth year as its artistic director. She conducts the Concert Choir and Anima and teaches *Poco a Poco: A Music Experience* for the youngest NYC singers. She earned a master's degree from the University of St. Thomas with an emphasis in Kodály and a B.A. in music education from Concordia College in Moorhead, is a certified Orff-Schulwerk and Kodály music educator, and has had further study at the Royal School of Church Music in England. Ms. Shepley has taught music education in public and private schools and has led conferences and festivals nationwide. In addition to her position with the NYC, she serves as the director of children's choirs for Bethel Lutheran Church in Northfield.

ENSEMBLES

The **St. Olaf Orchestra**, made up of about 90 instrumentalists, is one of two full symphonies at St. Olaf College. Open to all students by audition each fall, the orchestra performs five to six concert programs each year. The St. Olaf Orchestra has toured throughout the United States, Scandinavia, Europe, and most recently China, where they performed in some of that country's finest concert venues. The orchestra has been featured at regional and national music conventions, on Austrian National Radio, NPR, PBS, and twice on Garrison Keillor's *A Prairie Home Companion*.

The **St. Olaf Chapel Choir**, a select group of 100 mixed voices, prepares music for Sunday services of the Student Congregation, performs as a solo choir in Christmas Festival, and presents a fall vespers, a major spring concert with the St. Olaf Orchestra, and special events both on and off campus. The Chapel Choir is open by audition to sophomores, juniors and seniors; private lessons in voice are recommended for all members.

Recognized for expressive singing and inspired programs, **Magnum Chorum** brings artistry and spirit to a cappella choral music. The 50-voice chamber choir presents colorful concerts, commissions and premieres new sacred works, and provides music for worship. Founded in the choral tradition of St. Olaf College, the choir welcomes singers of all backgrounds devoted to musical excellence in sacred choral music. Now offering its 22nd season, Magnum Chorum also serves as Choir in Residence at Westwood Lutheran Church in St. Louis Park, Minnesota.

Magnum Chorum has performed with distinguished conductors including Anton Armstrong, Kenneth Jennings, Dale Warland, Weston Noble, René Clausen, Philip Brunelle, Craig Hella Johnson, and Osmo Vänskä, and collaborated with prominent composers such as Stephen Paulus, Frank Ferko, Libby Larsen, Ken Jennings, Ralph Johnson and Stanford Scriven. To encourage the work of emerging composers, Magnum Chorum has established a Composer in Residence program. Benjamin Simmons will serve as Composer in Residence during the 2012–2013 season.

The ensemble has been featured at regional and national conferences of the American Choral Director's Association, Chorus America, American Guild of Organists, American Hymn Society, and College Music Society. The choir's recordings are broadcast in the U.S. and Canada on public radio and classical music stations. Our name, Magnum Chorum, is intended to convey the importance of the choir in expressing the divine and the infinite through voice, music, and text.

The **Northfield Youth Choirs** (NYC), 26 years old, is an organization that provides choral opportunities for those in kindergarten through high school. Singers in second grade and up enjoy weekly rehearsals, yearly retreats, area performances and, for upper elementary choirs and older, annual tours. Children in kindergarten and first grade may participate in *Poco a Poco*—12 weeks packed with singing, music games, and movement fun. Highlights for the group include participating in the Pacific International Children's Choir Festival, performing on Garrison Keillor's *Prairie Home Companion* radio show and singing in Chicago's Rockefeller Chapel. They have premiered commissioned works by Daniel Kallman for the Northfield Sesquicentennial, Elizabeth Alexander for the Northfield Arts Guild's 50th Anniversary, and Carolyn Jennings for the NYC's 25th anniversary concert with the St. Olaf Choir.

ST. OLAF CHAPEL CHOIR
CHRISTOPHER ASPAAS, CONDUCTOR

SOPRANO I

Lauren Cummins, *Stillwater, Minn.*
social work
Liz Hawkinson, *Plymouth, Minn.*
music performance
Candice Jones, *Edina, Minn.*
music/French
Kristin Lange, *Topeka, Kan.*
English/German
Chelsea Lloyd, *Spring Valley, Minn.*
mathematics
Kari Nelson, *Minnetonka, Minn.*
theater
Emma Ostby, *Spicer, Minn.*
mathematics/biology
Kaia Preus, *Excelsior, Minn.*
English
Kayleen Seidl, *Joplin, Mo.*
music performance/Spanish
Sarah Wineman, *St. Paul, Minn.*
biology
Michelle Yancey, *Wayzata, Minn.*
exercise science

SOPRANO II

Lauren Anderson, *Eau Claire, Wis.*
music education
Sophia Butler, *Burnsville, Minn.*
music/anthropology
Hannah Hanssen, *Burnsville, Minn.*
music
† Katherine Lewiston, *Mondovi, Wis.*
music education
Michelle Logsdon, *Waseca, Minn.*
biology
Katie Miller, *Plymouth, Minn.*
music performance
Nicole Newell, *Clive, Iowa*
biology
Ariane Olsen, *Fort Collins, Colo.*
psychology/religion
Cassie Paulsen, *Eden Prairie, Minn.*
political science
Johnna Purchase, *North Richland Hills, Texas*
English
Natalia Romero, *Katy, Texas*
music education
Greta Shull, *Washington, Ill.*
English/psychology
Sarah Beth Sivanich, *Mequon, Wis.*
physics/economics
Kari Swanson, *Appleton, Wis.*
biology
Stephanie Tyler, *New Milford, Conn.*
French
Caitlin Woolums, *Denver, Colo.*
chemistry

ALTO I

Abby Buuck, *Edina, Minn.*
chemistry
B Crittenden, *Dekalb, Ill.*
music/psychology
Claire Cummins, *Stillwater, Minn.*
nursing/gender studies
Kelsey Fleming, *Austin, Minn.*
music education
† Emily Haller, *Centennial, Colo.*
music/psychology
Becca Hart, *Tulsa, Okla.*
English/studio art
Katherine Kennedy, *Vienna, Va.*
sociology/anthropology
† Eileen King, *Oak Park, Ill.*
computer science/ ESL education
Sarah Kretschmann, *Verona, Wis.*
environmental studies/
sociology/anthropology
Stina Nesbit, *Northfield, Minn.*
psychology
Bridget Novak, *Iowa City, Iowa*
studio art/sociology/anthropology
Kirsten Overdahl, *Fort Wayne, Ind.*
music performance/chemistry
Catie Yokan, *Sioux Falls, S.D.*
physics

ALTO II

Katrina Atkinson, *Evergreen, Colo.*
mathematics
Amanda Burgdorf, *Buffalo, Minn.*
music
Audrey Craft, *Dover, N.H.*
music
Rebecca Cooper, *Florence, Mass.*
psychology
Halle Foss, *Plymouth, Minn.*
biology
Katie Hindman, *Pullman, Wash.*
theater
Anna Horner, *Wichita, Kan.*
psychology
Annie Ketcham, *Red Wing, Minn.*
environmental studies
Jessie Price, *Murrieta, Calif.*
psychology
Samantha Stayton, *Independence, Mo.*
English
Olivia Wiedenhoef, *Beaver Dam, Wis.*
mathematics

TENOR I

Daniel Bynum, *Salt Lake City, Utah*
undecided
Thomas Case, *Philadelphia, Pa.*
biology
William Goforth, *Vancouver, Wash.*
music performance
David Gottfried, *Roseville, Minn.*
music performance
Gregory Hilleren, *Willmar, Minn.*
mathematics/theater
Nathan Knutson, *Chaska, Minn.*
music theory/composition
Ned Netzel, *Duluth, Minn.*
English
Daniel Sacerio, *Rosemont, Pa.*
sociology/anthropology

TENOR II

Maxwell Collyard, *Shoreview, Minn.*
theater/physics
Drew Dittmann, *Stillwater, Minn.*
political science/social studies
education
George Fergus, *Fort Worth, Texas*
music performance
Andrew Hoisington, *Bloomfield Hills, Mich.*
chemistry
Bjorn Hovland, *Iowa City, Iowa*
economics/mathematics
Zachary Jackson, *Matteson, Ill.*
music
Eric Lander, *Tulsa, Okla.*
chemistry
Alec Noll, *Lakeville, Minn.*
physics/mathematics
Zach Rice, *North Oaks, Minn.*
history/English
Thomas Scott, *La Grange, Ill.*
computer science/mathematics
Ned Ulring, *Decorah, Iowa*
English/Spanish

BARITONE

David Anderson, *Oak Park, Ill.*
physics/studio art
Brandon Berger, *Worthington, Minn.*
music education
Carsten Bosselman, *Grand Island, Neb.*
psychology
Andy Curtis, *Springfield, Mo.*
music
Alex Gerleman, *Marion, Iowa*
music education
Alex Girardot, *Washington, D.C.*
studio art/political science
David Hahn, *Bexley, Ohio*
history/mathematics
Spencer Hodgson, *Anchorage, Alaska*
psychology/religion
Nick Kovach, *Zionsville, Ind.*
music/mathematics
Martin Kvam, *Oslo, Norway*
music
Sterling Melcher, *Davis, Calif.*
theater
Andrew O'Neill, *Appleton, Wis.*
political science
Calvin Streit, *Oak Park, Ill.*
psychology
† Josh Woolfolk, *Elizabethtown, Ky.*
theater
Christopher Zander, *Novato, Calif.*
music

BASS

Sam Benson, *Willmar, Minn.*
political science/philosophy
Sam Bosak, *White Bear Lake, Minn.*
physics/computer science
Marcus Eeman, *St. Louis Park, Minn.*
political science
Patrick Faunillan, *Shakopee, Minn.*
Asian studies/nursing
Alex Kirstukas, *Ames, Iowa*
music
Paul Liesmaki, *Maple Grove, Minn.*
mathematics/chemistry
David Niccolai, *Burlington, Wis.*
chemistry
Cole Swanson, *Sioux Falls, S.D.*
music/environmental studies
Matthew Terhaar, *Minneapolis, Minn.*
music

† Officer

ST. OLAF DEPARTMENT OF MUSIC

Alison Feldt, *chair*
Kent McWilliams, *vice chair*

MUSIC ADMISSIONS

Mary Hakes, *coordinator*

OFFICE OF MUSIC ORGANIZATIONS

B.J. Johnson, *manager*
Terra Widdifield, *assistant manager*
Kevin Stocks, *assistant director for marketing and promotion*
Mary Davis, *mechanical rights administrator*
Christine Hanson, *assistant to music organizations*
Tim Wells, *administrative assistant*

THE ST. OLAF ORCHESTRA
STEVEN AMUNDSON, CONDUCTOR • TERRA WIDDIFIELD, MANAGER

VIOLIN I

††Greta Bauer, *Minneapolis, Minn.*
 music/chemistry
 Katelyn Berg, *Fircrest, Wash.*
 music/psychology
 Lars Berggren, *Lindsborg, Kan.*
 economics
 Jared Brown, *Oak Park, Calif.*
 music/mathematics/physics
 †◇Seiji Cataldo, *St. Paul, Minn.*
 music performance/economics
 Stephen Lee, *Delran, N.J.*
 music/computer science
 Sarah Marti, *Prior Lake, Minn.*
 music
 Daniel McDonald, *Chesterfield, Mo.*
 political science
 Jonathon Peterson, *Grand Forks, N.D.*
 music
 ◇Amanda Secor, *Fort Dodge, Iowa*
 music
 Arthur Sletten, *Osceola, Wis.*
 chemistry
 Hannah Sorrells, *Weaverville, N.C.*
 music performance

VIOLIN II

Kristian Cardell, *Lund, Sweden*
 music/philosophy
 Francesca Crutchfield-Stoker, *Iowa City, Iowa*
 political science/Spanish
 Eden Ehm, *Decorah, Iowa*
 mathematics/biology
 Sally Gildehaus, *Red Lodge, Mont.*
 psychology/neuroscience
 Britta Hoiland, *Park Ridge, Ill.*
 music/sociology/anthropology
 Erik McCoy, *Iowa City, Iowa*
 biology/Spanish
 Hanieh Nejadriahi, *Northbrook, Ill.*
 mathematics/physics
 *Emily Reeves, *Rapid City, S.D.*
 chemistry
 Christina Solensten, *Woodbury, Minn.*
 music
 Britta Stjern, *Roseville, Minn.*
 music
 **Karen Van Acker, *St. Charles, Ill.*
 music education

VIOLA

Beret Amundson, *Northfield, Minn.*
 biology/chemistry
 James Bell, *Potomac, Md.*
 music
 Lauren Culver, *Salem, Ore.*
 music
 **~Abi Enockson, *Fargo, N.D.*
 music/management studies
 *Claire Folts, *Hershey, Pa.*
 music education/religion
 McKinley Green, *Butler, Ohio*
 English
 Britt Nance Letcher, *West Lafayette, Ind.*
 music/American racial and multicultural studies
 Kelly McNeilly, *Iowa City, Iowa*
 computer science
 John Ondich-Batson, *Duluth, Minn.*
 music
 Emma Ritter, *Omaha, Neb.*
 English/philosophy
 Hannah Stallkamp, *Gilbert, Ariz.*
 biology

CELLO

Benjamin Bruce, *Midland, Mich.*
 mathematics/philosophy
 Lydia Bundy, *Pasadena, Calif.*
 music/Russian
 ~Isabel Carman, *Iowa City, Iowa*
 psychology/Hispanic studies
 **Sara Cattanach, *Lake Elmo, Minn.*
 English/management studies
 Kelly Halpin, *Algonquin, Ill.*
 music/environmental studies
 Omar Macias, *Plymouth, Minn.*
 music performance
 Isaac Maier, *Forest Lake, Minn.*
 music
 Keegan O' Donald, *Greenville, Mich.*
 music performance
 **Audrey Slote, *Meadville, Pa.*
 music performance
 Andrew Wyffels, *Plymouth, Minn.*
 chemistry/music

BASS

**◇Evan Anderson, *Golden, Colo.*
 chemistry/mathematics
 Grant Gordon, *Katy, Texas*
 Asian studies
 Henry Roe Ramsey, *Bellevue, Wash.*
 physics
 Kara Lynn Sajeske, *Elmhurst, Ill.*
 studio art
 Micah Stoddard, *Omaha, Neb.*
 music performance

FLUTE/PICCOLO

**Chappy Gibb, *Oak Park Heights, Minn.*
 music performance/Spanish
 Jung-Yoon Kim, *Chicago, Ill.*
 music performance
 Ida Zalk, *Maplewood, Minn.*
 music performance

OBOE

**Rosanna Egge, *Lincoln, Neb.*
 music performance
 ◇Mariah Johnston, *Minnetonka, Minn.*
 music
 Luke Simonson, *Morristown, Minn.*
 music/mathematics/psychology

E-FLAT CLARINET

Carianne Newstat, *Waukegan, Ill.*
 English

CLARINET

**Erinn Komschlies, *Appleton, Wis.*
 music
 Jacob Meyer, *St. Paul, Minn.*
 music performance

BASS CLARINET

Jonathan Sanchez, *Columbia, S.C.*
 music performance

BASSOON

Ethan Boote, *Ada, Mich.*
 art history
 **Conor Mackey, *St. Charles, Ill.*
 music theory/composition
 ▼Linnea Pierson, *San Jose, Calif.*
 music/mathematics

HORN

Nicole Danielson, *Watertown, Minn.*
 music/biology
 Megan Dunlap, *Albuquerque, N.M.*
 chemistry
 Katie Hewett, *Wauwatosa, Wis.*
 English/French
 Tyler Johnston, *Long Lake, Minn.*
 music/computer science
 **Ellan Krubsack, *Maple Grove, Minn.*
 mathematics
 Molly Raben, *Kenosha, Wis.*
 music/film studies

TRUMPET

Gregory Dean, *Apple Valley, Minn.*
 biology
 Neil Hulbert, *Tacoma, Wash.*
 music performance
 **Tim McCarthy, *Brush Prairie, Wash.*
 music performance
 William Wertjes, *Olympia, Wash.*
 music/chemistry

TROMBONE

Jesse Brault, *Westby, Wis.*
 music theory/composition
 **◇Zach Gingerich, *Conway, Ark.*
 music performance

BASS TROMBONE

Robinson Schulze, *Santa Monica, Calif.*
 music performance

TUBA

Lucas Sletten, *Osceola, Wis.*
 physics

PERCUSSION

Soren Docken, *Chatfield, Minn.*
 music/mathematics
 Neil Gleason, *Buffalo, Minn.*
 psychology/film studies
 John Kronlokken, *Eden Prairie, Minn.*
 music/economics
 Tim O'Grady, *Fort Collins, Colo.*
 music/mathematics
 Robin Wheelus, *Austin, Texas*
 physics/mathematics

PIANO

Vivian Williams, *Northfield, Minn.*
 music performance/ancient studies

CHAMBER ORCHESTRA

VIOLIN I

†Emily Mullaney, *Gilbert, Iowa*
 music performance

VIOLIN II

*Elizabeth Fairfield, *DeKalb, Ill.*
 music/management studies

VIOLA

Joshua Wareham, *West St. Paul, Minn.*
 music performance

CELLO

**Benjamin Arbeiter, *Rapid City, S.D.*
 chemistry

BASS

Theo Brackee, *Northfield, Minn.*
 music

FLUTE/PICCOLO

**Molly Schull, *Hayward, Wis.*
 exercise science

OBOE

**Hannah Femling, *Vancouver, Wash.*
 music performance

CLARINET

Kayla Kaml, *Bemidji, Minn.*
 psychology

BASSOON

Joshua Kosberg, *Wildwood, Ill.*
 music performance/physics

HORN

Kira Seidel, *Minneapolis, Minn.*
 music performance

PERCUSSION

**Michael Betz, *Mason City, Iowa*
 music theory/composition

HARP

Joy Gunderson, *Phoenix, Ariz.*
 church music

†† Concertmaster
 † Assistant Concertmaster
 ** Principal/Co-principal
 * Assistant Principal
 ◇ Officer
 ~ Librarian
 ◇ English Horn
 ▼ Contrabassoon

MAGNUM CHORUM
CHRISTOPHER ASPAAS, ARTISTIC DIRECTOR

Soprano I

Kristi Barnes
Meryl Burman
Deanna Loken
Karen Lutgen
Heather Nelson
Meredith Samuelson

Soprano II

Catherine Collins
Beth Jeddelloh
Katelyn Larson
Shannon Rosas
Gillian Teoh
Julie Urban

Alto I

Katherine Atchinson
Katie Bleskacek
Angie Hugo
Damara O'Malley
Julianne Sixel

Alto II

Kate Burke
Katherine Johnson
Martha Kunau
Sara Kunau
Julia Mann
Tara Ritter
Sarah Tengblad

Tenor I

Erik Akervik
Ian Cook
Tom Frank
Paul Holte
Keith Lutgen
Darin Riedel

Tenor II

Peter Haugen
Ben Henschel
Dean Jilek
Nate Raabe
Tony Rangel

Bass I

Bob Brandt
Peter Gallick
Steve Grundahl
Tom Knobel-Piehl
AJ Lund
Nathan Oppedahl
Chris Paul
Steve Rosas

Bass II

Noah Anderson
Ben Cherland
Nate Crary
Rudy Dyer
Mark Henning
Chris Nelson
Mark Schneider
Ben Simmons
Karl Turnlund

MAGNUM CHORUM STAFF

Martha Kunau, *executive director*
Kim Bowman, *director of development*
Peter Haugen, *operations manager*

ANIMA FROM NORTHFIELD YOUTH CHOIRS
ELIZABETH SHEPLEY, ARTISTIC DIRECTOR

Isabelle Aylin
Synneva Bratland
Bella Callery
Lily Evavold
Annika Fisher
Abigail Goerdt
Jariya Goerwitz
Anna Hawkins-Saurer
Jordan Hoffman
Ellie Ims

Elsa Kasten
Madeline Kerling
Jessica Labenski
Alison Langston
Siri Lindell
Emily Lorence
Jane Ludwig
Hannah Mahr
Laurel Martinson
Addison Monroe

Addie Nelson
Greta Nelson
Ruth Nelson
Lily Noble
Annalee Olson-Sola
Laura Olson
Claire Paulsen
Julia Radtke
Chlore Schwie
Christina Victoria Snesrud

Maya Snesrud
Jaclyn Swenson
Sienna Tisdale
Emily Walser-Kuntz
Anna Weber
Brooke Weed
Amelia Weir

ORGAN

James Bobb
St. Olaf Faculty