

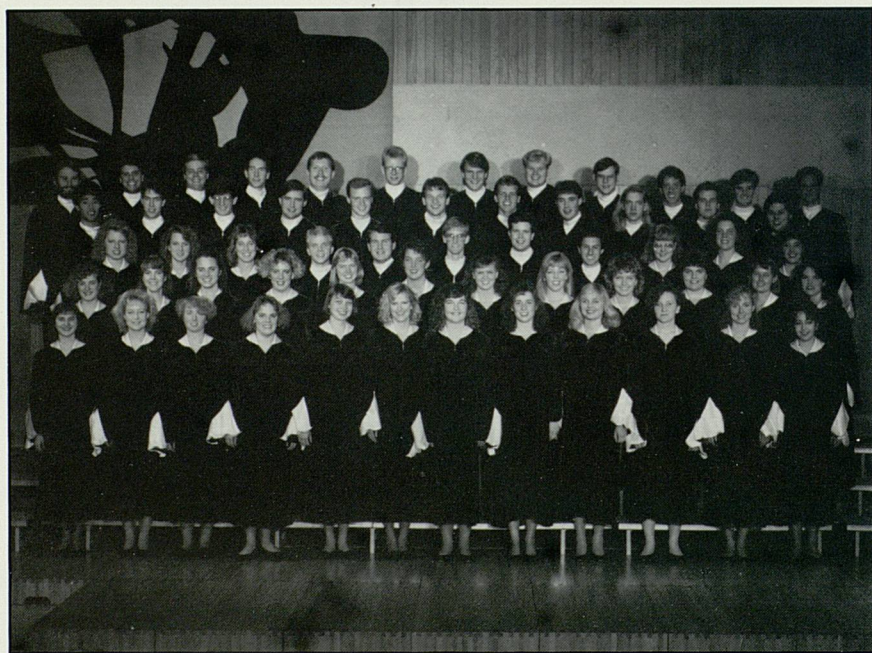


the
ST. OLAF
CHOIR

N O R T H F I E L D
M I N N E S O T A
U S A

Kenneth Jennings, Conductor

In Concert 1990



Top: St. Olaf Choir at Washington Memorial Monument in Philadelphia, 1920.
Bottom: St. Olaf Choir, 1989-90.

Note: The taking of photographs and the use of recording devices are prohibited. Concert-goers are requested to check cameras, tape recorders, video cameras, and pagers. Please ask an usher for checking location.

“Great Tour East” Was First Stop on Road to National and International Recognition for the St. Olaf Choir

The world was marking the start of a new decade. Europe, having been made safe for democracy, was adjusting to a new set of borders. In the United States the Twenties were getting ready to roar. And, in Northfield, Minn., F. Melius Christiansen was plotting a route and locating sponsors in preparation for taking the choir of St. Olaf College on what was to become the most important tour of its eight-year history.

By the conclusion of that 1920 tour to the great performing halls of the East Coast and the Upper Midwest, the St. Olaf Choir had established itself as one of the country's best. Its *a cappella* style, the religious music which it presented, and the brilliance with which it sang that music gave a new dimension to choral performance and became the model upon which hundreds of vocal groups would establish programs of their own.

In January and February of this year, the St. Olaf Choir marks the 70th anniversary of that historic trip — by undertaking a tour following nearly the same route. This also marks the 22nd and final national tour for director Kenneth Jennings, who will retire at the end of the 1989-90 academic year.

Spreading the Word

Touring has been a part of the life of the St. Olaf Choir from its earliest days. Within only a few months of its founding in 1912, the Choir was performing in Chicago and at stops along the way. After less than a year and a half, it had embarked on an international tour, traveling by steamer to Scandinavia, where

its concerts would include a performance before Norway's king and queen.

“The Great Tour East” was, however, the Choir's first real “national” tour. The crowds were small as they headed East, one of the members of the 1920 chorus recalled recently. That was “because we had not gained wide recognition yet. But on the return trip from New York, news about our earlier concerts had spread, and we sang to packed houses.”

Spreading the word about the Choir were some of the nation's best music critics. Their reviews included phrases such as these:

“One of the rarest expositions of the superlative in choral singing” (Chicago Herald-Examiner);

“Such exquisite choral singing . . . stands alone among the musical achievements heard here in many a day” (Chicago Evening News);

“One of the finest choral bodies ever heard in Washington” (Washington Evening Star); and

“The most remarkable musical event of the season” (Baltimore Sun).

For sheer enthusiasm, however, nothing could compete with the review in the New York Evening World:

“Like the life-restoring breeze from the Northwest that sweeps over New York at the close of a suffocating August day after a thunderstorm, the St. Olaf Choir descended upon us at a concert in Carnegie Hall and bestowed upon us in the overwrought dying music season a benison of song.”

In short, the tour established the group as a major force in American

choral music, a position which it has maintained ever since.

National and World Prominence

Three factors have contributed to the continuing prominence of the St. Olaf Choir in choral music.

First is the inspired leadership of founder F. Melius Christiansen and the two gifted directors who succeeded him: his son, Olaf, who led the Choir from 1941 to 1968, and Kenneth Jennings, who has guided it for the past 22 years.

Second is the talent and dedication of the students who make up the Choir.

Third is the annual tour. Rooted in the success of the 1920 excursion, the annual tour has carried the St. Olaf music tradition not only to great concert halls, but also to hundreds of churches, community centers, and schools.

Under Jennings' direction the St. Olaf Choir has performed in all the major music centers of the United States and in many prestigious music festivals abroad. International tours in 1970, 1972, and 1980 included the Heinrich Schütz Festival (Holland), the Lyon (France) Festival, the Tongerin (Belgium) Festival, the Nürnberg (Germany) Orgelwoche, the Bergen (Norway) Festival, and the Strasbourg (France) International Music Festival, where Jennings conducted the opening concert of the 1972 festival — Bach's *Mass in B minor* — with the St. Olaf Choir, the Strasbourg Philharmonic and international soloists.

In 1975 the Choir spent the January Interim Term in Vienna and also participated, by invitation from the Vatican, in events for the Week of Christian Unity in Rome. In 1986, celebrating

the 75th anniversary of its founding, the St. Olaf Choir traveled to the Orient, performing in Japan, China, Taiwan, and Hong Kong. An invitation to be one of only five choirs in the world to participate in the Seoul Olympic Arts Festival in Seoul, Korea, in the summer of 1988, came as a singular honor for the Choir and its director.

This year's tour will take the group to LaCrosse and Milwaukee, Wis.; Fort Wayne, Ind.; Ann Arbor and Grand Rapids, Mich.; Kitchener, Ontario; Buffalo and Rochester, N.Y.; Springfield, Mass.; New York, N.Y.; Washington, D.C.; Lewisburg and Pittsburgh, Pa.; Indianapolis, Ind.; Madison, Wis.; Chicago, Ill.; and Minneapolis, Minn.

The Choir is also an integral part of the St. Olaf Christmas Festival. This program, which is also directed by Jennings, features five of the College's choirs and its symphony orchestra, and it draws more than 14,000 visitors to the campus each year. It has been taped three times by the Public Broadcasting System (PBS) for broadcast around the nation, most recently in 1989. The New York Times has called it "one of the ten Christmas events in the U.S. not to be missed."

The St. Olaf Choir also has made a number of audio recordings, many of which are available for purchase in the lobby at most concerts on the tour. They can also be ordered by writing to: St. Olaf Records, St. Olaf College Bookstore, Northfield, Minn. 55057, 507-663-3048.

St. Olaf College

St. Olaf, founded in 1874, is a four-year, co-educational, liberal arts college of the Evangelical Lutheran Church in America.

The mission statement of St. Olaf puts into contemporary language goals which the college has held for more than 100 years, noting that St. Olaf "provides an education committed to the liberal arts, rooted in the Christian gospel, and incorporating a global perspective. In the conviction that life is more than a livelihood, it focuses on what is ultimately worthwhile and fosters the development of the whole person in mind, body, and spirit."

The 3,086 students of St. Olaf are drawn from nearly every state in the country and from 17 foreign countries. They enjoy a 350-acre campus that is both spectacularly beautiful and equipped with state-of-the-art facilities. A student-faculty ratio of 12.6 to 1 encourages individual learning and teaching, while the diverse backgrounds of the students foster opportunities for cultural and religious expression.

It is through the St. Olaf Choir that many people hear, literally, about the College, but St. Olaf is also recognized

nationally and internationally for its programs in the sciences and mathematics. The most popular major of current students is biology, with 325 majors, followed by economics (319), English (301), mathematics (298), psychology (250), music (185), chemistry (182), and political science (182). The College is also noted for an international studies program which sends hundreds of students annually to all corners of the globe. More than half of every graduating class has spent some time in study abroad on a St. Olaf program.

Acclaimed Arts Program

St. Olaf holds accreditation in all four areas of the fine arts: art, dance, music, and theater.

A distinguished faculty enables the music department to offer two degrees: bachelor of music, with a major in performance, theory-composition, church music, or music education; and bachelor of arts, with a music major program, a history-literature or theory-composition emphasis program, or a teaching credentials program.

It is not necessary to major in one of these areas, however, to be active in music. About one-third of all students are involved in making music — through course work, private lessons, or participation in one of the College's many ensembles. These include the St. Olaf Choir and five other choral organizations, the St. Olaf College Orchestra, the St. Olaf Band, and a variety of smaller ensembles. Whether as participants or as enthusiastic members of the audience, St. Olaf students enjoy a rich musical environment.



(Continued, Next Page)

Excellence and Access

Just as audiences regularly applaud the excellence of St. Olaf's musical ensembles, so, too, has there been national recognition of the educational program as a whole.

The 1988 edition of *The Selective Guide to Colleges* (by New York Times Education Editor Edward B. Fiske) gives the College four stars for academic quality and comments that St. Olaf "provides a competitive, high-quality, broad-based education in an atmosphere of concern and friendship." St. Olaf has also been singled out for its affordability: *Money* magazine called it "one of the 10 best buys" in college education and *People* magazine included it on a list of 10 "value-packed schools."

Under the leadership of President Melvin D. George, St. Olaf has striven to strengthen its value to students and to make its programs available to all

who could benefit from them. In 1989-90, 54 percent of St. Olaf's students received some form of financial aid; more than 14 percent of the College's budget is devoted to this important enterprise.

In order to make sure that St. Olaf is able to sustain that commitment to access, the College has embarked on a major fund-raising campaign which, among other things, will increase the endowment by \$17 million — with \$10 million of that amount earmarked to underwrite student financial support.

St. Olaf College admits students of any race, color, national and ethnic origin to all rights, privileges, programs and activities generally accorded or made available to students. It does not discriminate on the basis of race, color, sex, national and ethnic origin or handicap in administration of its educational policies, financial aid program, and all other programs.



The Program

I

HODIE CHRISTUS NATUS EST

Giovanni Pierluigi Palestrina
1525-1594

Hodie Christus natus est: Noé, Noé!

This day Christ is born: Noel, Noel!

Hodie Salvator apparuit: Noé, Noé!

This day the Savior has appeared: Noel, Noel!

Hodie in terra canunt Angeli,

This day the Angels sing on earth,

Canunt Angeli, laetantur Archangeli.

The Angels sing, and Archangels rejoice.

Hodie exultant justi, dicentes:

This day the just exult, saying:

Gloria in excelsis Deo. Noé, Noé!

Glorify to God in the highest. Noel, Noel!

SICUT CERVUS

Palestrina

Sicut cervus desiderat ad fontes aquarum:

As the deer longs for the water-brooks,

ita desiderat anima mea ad te Deus.

so longs my soul for you, O God.

— Psalm 42

Without pause

VERBUM CARO FACTUM EST *Hans Leo Hassler*

1564-1612

Verbum caro factum est,

The Word was made flesh,

et habitavit in nobis,

and dwelt among us,

et vidimus gloriam ejus,

and we beheld his glory,

gloriam quasi unigeniti a Patre,

glory as of the only begotten of the Father,

plenum gratiae et veritatis.

full of grace and truth.

— John 1:14

O VOS OMNES

Juan Esquivel

c. 1563-1613

O vos omnes, qui transitis per viam,

All ye that pass by,

attendite et videte

behold and see

si dolor sicut dolor meus.

if there be any sorrow like unto my sorrow.

— Lamentations 1:12

Without pause

SURREXIT PASTOR BONUS

Orlando di Lasso

1532-1594

Surrexit pastor bonus,

The good shepherd has arisen,

qui animam suam posuit

who willingly laid down his life

pro ovibus suis,

that his sheep might live,

et pro grege suo

and for his flock

mori dignatus est. Alleluia.

to die was deemed worthy. Alleluia.

II

THE RIGHTEOUS* *Johann Kuhnau, 1660-1722/*

Johann Sebastian Bach, 1685-1750

See, the righteous must die,

and there is none whose heart is moved

to feel it,

and good, faithful people have been

taken hence,

and no one thinks of it.

These righteous people have been sent away
from affliction;

they that rightly and well have walked

among us

shall then be peaceful, reposing within

their chambers.

*Optional

JESUS, SOURCE OF EVERY BLESSING*
(from CANTATA 147)

Bach

Jesus, source of every blessing,
Hope and joy, my heart's delight;
Jesus, from all grief protect me,
Through your life-redeeming might.
Be my eye's bright sun and pleasure,
Be my spirit's joy and treasure;
Never will I let you part
From my sight or from my heart.

THE HOLY SPIRIT HELPETH US

Bach

The Holy Spirit helpeth us, for we know not
what we should rightly pray for:
but yet the Spirit for us intercedeth with
inexpressible groanings.
The searcher of hearts ever knoweth the mind
dwelling in the Spirit,
because the Spirit pleads for all the saints
according to the will of God.

— Romans 8: 26, 27

Chorale:

O thou consoling fire, gift divine,
Our joyful hearts with strength incline
To serve thee ever with steadfast love,
That earthly sorrow cannot move.
O Lord, now let thy might prevail
To gird with strength our weakness frail,
That we may conquer through thee alone,
Through life and death brought to thy
high throne.
Hallelujah!

*Optional

III

MAGNIFICAT

Jean Berger

(For Choir, Soprano, Flute, and Tambourine) b. 1909

Magnificat anima mea Dominum

My soul magnifies the Lord

Et exultavit spiritus meus in Deo salutari meo.

and my spirit rejoices in God my Savior.

Quia respexit humilitatem ancillae suae;

*For God has looked with favor on this
lowly servant;*

Ecce enim ex hoc beatam me dicent

behold, from this day I will be called blessed

omnes generationem.

by all generations.

Quia fecit mihi magna qui potens est;

*The God who is mighty has done great things
for me,*

Et sanctum nomen eius,

and holy is the name of the Lord,

Et misericordias eius a progenie timentibus eum.

*whose mercy is on the God-fearing in every
generation.*

Fecit potentiam in brachio suo,

Strong is the arm of the Lord,

Dispersit superbos mente cordis sui.

*Who has scattered the proud in the arrogance
of their hearts.*

Deposuit potentes de sede,

*God has cast down the mighty from their
thrones,*

et exaltavit humiles.

and lifted up the lowly.

Esurientes implevit bonis,

God has filled the hungry with good things,

Et divites dimisit inanes.

And the rich sent empty away.

Suscepit Israel puerum suum,

*God has come to the help of Israel, the Lord's
servant,*

Recordatus misericordiae suae,

Remembering mercy,

Sicut locutus est ad patres nostros,

Which was promised to our forebearers,

Abraham et semini eius in saecula.

to Abraham and his children forever.

Alleluia.

INTERMISSION

IV

I SAW A STRANGER YESTERE'EN

(For Violin and Chorus)

Jacob Avshalomov

CHARLES GRAY, Violin, *Assistant Professor* b. 1919
of Music, St. Olaf College

I saw a stranger yestere'en,
I put food in the eating place,
drink in the drinking place,
music in the listening place.
And in the sacred name of the Triune
he blessed myself and my house,
my cattle and my dear ones.
And the lark said in her song,
often goes the Christ in the stranger's guise.
Bless.

— Old Gaelic Rune

SONG OF CHERUBIM

Krzysztof Penderecki

(IZHE XERUVIMY)

b. 1933

(Sung in Church Slavonic)

Like a choir of angels
mystically represented,
Who sing to the life giving Trinity
Three-fold holy hymns of grateful praise,
Now let us lay aside all daily cares
of this earthly life,
That we may receive Thee, O King:
Lord of all we receive Thee,
Who comes borne by angel choirs
Who sing invisibly their hymns of glory.
Alleluia.

GLORIA

Ralph Vaughan Williams

(from MASS IN G MINOR)

1872-1958

Gloria in excelsis Deo
Gloria be to God on high
et in terra pax hominibus bonae voluntatis.
and on earth peace to people of good will.
Laudamus te, benedicimus te,
We praise you, we bless you,
adoramus te, glorificamus te.
we adore you, we glorify you.
Gratias agimus tibi propter magnam gloriam
tuam
We give thanks to you for your great glory,
Domine Deus, Rex caelestis, Deus Pater
omnipotens.
Lord God, heavenly king, God the Father
almighty.
Domine Fili unigenite, Jesu Christe,
Lord, the only begotten Son, Jesus Christ,
Domine Deus, Agnus Dei, Filius Patris.
Lord God, Lamb of God, Son of the Father.
Qui tollis peccata mundi, miserere nobis.
You who take away the sin of the world,
have mercy on us.
Qui tollis peccata mundi, suscipe deprecationem
nostram.
You who take away the sin of the world,
hear our prayer.
Qui sedes ad dexteram Patris, miserere nobis.
You who sit on the right hand of the
Father, have mercy on us.
Quoniam tu solus sanctus, tu solus Dominus,
You alone are holy, you alone are Lord,
tu solus altissimus, Jesu Christe,
You alone are most high, Jesus Christ,
Cum sancto spiritu, in gloria Dei Patris. Amen
with the Holy Spirit, in the glory of God the
Father. Amen

HOLY, HOLY, HOLY, LORD OF SABAOth

Alexander Gretchaninov
1864-1956

Holy, Holy, Holy, Lord of Sabaoth,
Heaven and earth are full of Thy glory.
Thine are kingdoms, thrones,
 dominions, might and majesty.
Thy name be hallow'd on earth
 as it is hallow'd in heav'n.
Thou givest strength to the weak;
Thou rememb'rest the poor
 and the distress'd.
And upon them that fear Thy Name
Show'rs of blessings
 unnumbered shall fall;
Peace shall follow them;
By still waters their path shall be.
Sing then of mercy,
 of judgment, of kingdoms,
Of thrones, dominions
 and pow'r for evermore.
Holy, Holy, Holy, Lord God of Hosts;
Come to us, O Lord, in splendor bright,
Fill our hearts with everlasting light. Amen.

HOW STILL HE LIES

Brent Pierce

How still the child lies in quiet splendor.
How peacefully he lies in the manger so bare.
He lies in peace while the angels in heaven sing
Glory to God on the night of his birth.

Sleep on, sleep on,
O infant divine.
How quiet the night.
O sleep little child, sleep on.

O holy child, son of God, hear us praise thee.
Our hearts sing with joy on this night of your
 birth.
How still he lies asleep.

HACIA BELÉN VA UN BORRICO

arr. Alice Parker, Robert Shaw

Towards Bethlehem goes a donkey,
 I remember, I remember,
laden with chocolate.
It carries its chocolate-pot,
 I remember, I remember
 I remember, yet I forget,
its chocolate mill and its stove.
Mary, Mary come here running,
because they are eating up all the chocolate.

Inside the gate of Bethlehem
 I remember, I remember,
gypsies have entered;
and from the child which is in the cradle
the swaddling clothes have they taken.
Mary, Mary, come here running,
because they are seizing the swaddling clothes.
Mary, Mary, come here flying,
because they are carrying off the swaddling
 clothes.

With a hat of straw
at the gate arrives a Galician;
while he was worshipping the Child
a calf ate his sombrero.
Mary, Mary come here running,
because the calf is eating the hat,
Mary, Mary, come here flying,
to comfort the Galician who is here crying.

WAKE, AWAKE *arr. F. Melius Christiansen*
1871-1955

Wake, awake, for night is flying!
The watchmen on the heights are crying,
Awake, Jerusalem, arise!
Midnight's solemn hour is tolling,
His chariot wheels are nearer rolling;
He comes; prepare, ye virgins wise.
 Rise up with willing feet.
 Go forth, the bridegroom meet,
 Hallelujah!
Bear through the night your well-trimmed light,
Speed forth to join the marriage rite.

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

OPTIONAL

GO TELL IT ON THE MOUNTAIN
 arr. Carolyn Jennings

JUSTICE, O GOD *Felix Mendelssohn*

BEAUTIFUL SAVIOR *arr. F. Melius Christiansen*

A Conversation with Kenneth Jennings

By Lois Rand

Lois Rand is a musician and writer whose husband, Dr. Sidney A. Rand, St. Olaf's sixth president, appointed Dr. Jennings as director of the St. Olaf Choir. She holds a B.A. in music with emphasis on conducting and an M.A. in organ, both from Colorado College. In addition to Mrs. Rand's years of professional activity in conducting, teaching and writing, she is an accredited public relations consultant. While serving with her husband during his appointment as United States Ambassador to Norway, she was organist at the American Lutheran Church in Oslo, Norway. Now living in Minneapolis, the Rands enjoy an active semi-retirement and maintain close ties with St. Olaf College.

Kenneth Jennings has spent nearly his entire career at St. Olaf College. He has directed the St. Olaf Choir for 22 years following his two predecessors, F. Melius Christiansen and Olaf C. Christiansen. His career has been filled with a heavy campus schedule, regular and greatly acclaimed choir tours in the United States and abroad, and numerous guest appearances, workshops, and residencies.

At home, too, he has been surrounded by music. Carolyn Jennings, pianist and composer, is a member of the St. Olaf music faculty. Their three children are musically accomplished, and two of them have sung in the St. Olaf Choir.

During Christmas vacation in this, the last year before Dr. Jennings' retirement, he reflected on his career, its commitments and its rewards.

Kenneth L. Jennings

Kenneth Jennings attended public schools in Fairfield and Westport, Conn., and graduated from Staples High School in Westport as salutatorian of the class of 1943. From 1944 to 1946, while stationed in Europe in the United States Army, he was a member of and soloist with the Fifth Infantry Soldier Chorus under the direction of St. Olaf graduate Luther Onerheim. Following military service, Jennings enrolled at St. Olaf, where he was a four-year member of the St. Olaf Choir and tenor section leader for three years. A *magna cum laude* graduate of the class of 1950, he received a scholarship to Oberlin Conservatory, where he earned a Master of Music degree in composition in 1951.

From 1951 to 1953 he taught at Mitchell College in Statesville, N.C. In 1953 he was invited to return to St. Olaf as a faculty member and traveled with the St. Olaf Choir as assistant conductor on its European tour in the summer of 1955. Over a period of years, he taught voice, music

theory, music appreciation, choral literature and conducting, and directed the Manitou Singers, Viking Chorus, Chapel Choir and the college's first Campus Choir. During his years as director of the Chapel Choir he expanded the group's responsibilities to include the yearly presentation of a major work with the college orchestra.

In 1958 he began work on a doctorate at the University of Illinois. His request for a degree program in choral conducting resulted in the establishment of the university's Doctor of Musical Arts (DMA) program in choral music, and he was the first student admitted into the program. His thesis, "English Festal Psalms of the 16th and 17th Centuries," is cited as a reference in three articles on psalmody and Anglican chant in the *New Grove Dictionary of Music and Musicians*.

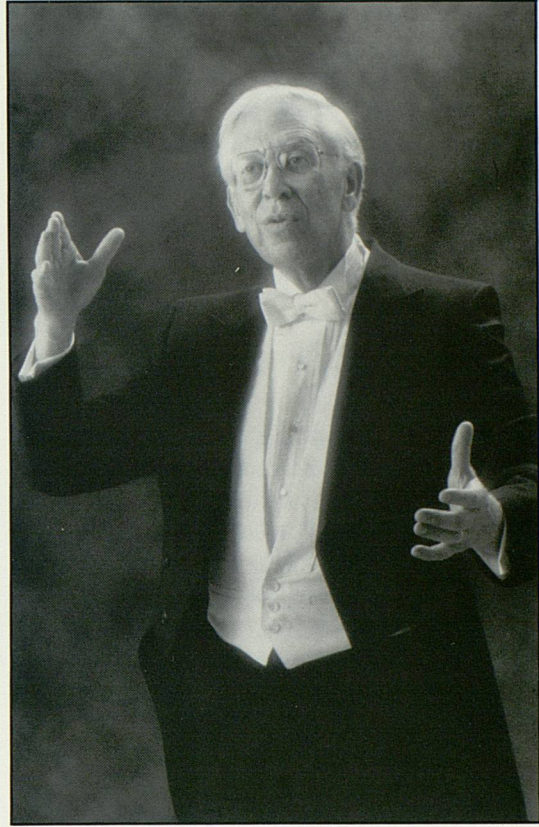
In 1968 Jennings was appointed Director of the St. Olaf Choir. In 1970 he was promoted to the rank of Professor and in 1983 was named Tosdal Professor of Music.

Rand:

The St. Olaf Choir has become a tradition. As only the third director in nearly eighty years, would you comment on the character and continuity of this tradition?

Jennings:

The Choir's format developed quickly under F. Melius and had crystallized by 1920. He produced a prototype which is still viable. He was exposed as a student in Leipzig to the *a cappella* style of singing of the many choral societies of Europe. He was convinced this would be the perfect solution for young American colleges with their emerging choral ensembles. Adopting the Bach choir as a model, he introduced the Bach motets, added pieces from the Russian choral school and also composed many works combining women's and men's



Through the years he has expanded the Choir's repertoire, programming new and avant garde music along with the great choral repertoire of previous centuries and occasionally adding works with instruments to the essentially *a cappella* program. Since 1968 Jennings has also been artistic director of the annual St. Olaf Christmas Festival, which draws more than 12,000 visitors annually. The 1976, 1983 and 1989 Christmas Festivals were telecast nationally on the Public Broadcasting System (PBS).

In 1970 Jennings and the St. Olaf Choir began what was to be a long collaboration with the Minnesota Orchestra. Under the direction of Stanislaw Skrowaczewski the choir performed Berlioz' *Lelio*, Haydn's *Creation* and *The Seasons*, the Mozart *Requiem* and a concert version of *The Magic Flute*, Bruckner's *Mass in E minor*, and Ravel's *Daphnis and Chloe* Suites, with performances in Carnegie Hall. Under the direction of Neville Marriner, they performed Bach's *Magnificat* and Handel's *Coronation Anthems*, with performances in

Carnegie Hall and the Kennedy Center for the Performing Arts, Haydn's *Lord Nelson Mass*, William Schumann's *Concerto on Old English Folktones*, and Rachmaninoff's *The Bells*.

Jennings has numerous compositions, arrangements and editions published by Augsburg-Fortress, Curtis, Hinshaw, Kjos, Schirmer, Belwin-Mills, and Walton, and he has been active as a guest conductor, lecturer, workshop leader and clinician throughout the United States.

His recordings include seven St. Olaf Choir recordings, of which several have received awards, and five St. Olaf Christmas Festival recordings. The St. Olaf Choir is also featured in *College Choirs at Christmas*, produced by Book-of-the-Month, and in the *Daphnis and Chloe* Suites in the Minnesota Orchestra's recordings of the works of Ravel.

With the academic year 1989-90, Jennings completes 37 years of teaching and conducting at St. Olaf College.

choruses, a new idea then. Olaf used more early music, especially of sixteenth century composers, as well as Bach. I have added more contemporary works and some oratorio literature.

Rand:

What about the “St. Olaf Choir tone?”

Jennings:

F. Melius classified voices according to instrumental sounds, such as strings, flutes, reeds. He liked reedy voices and believed they blended best, so he most often chose them. Olaf had a more technical way of producing a blend, involving pointed vowels and firm pitches. I use a freer, more singing style, with more flexibility. I don’t use the word “blend,” but rather talk about “agreement.” I like to leave a little space between singers so they can be their individual selves. This produces a warmer, but still unified sound. Good

sound is the result of good singing and tasteful balances. All three of us have worked for polish and unity while approaching the challenge differently.

Rand:

You have a remarkable gift for programming. Do your programs spring from a music educator’s goals or from an innate sense of juxtaposition and flow?

Jennings:

Some of each. I try to give students a chance for expression appropriate to the educational setting. To plan a serious program takes a lot of time — I lie awake at night weighing choices. We need to speak intimately to those in the audience, both the untrained and the sophisticated. We need a sense of movement and a dramatic high point, but not too many highs or lows, louds or softs, lest they lose their effectiveness. I like to lighten up a bit at the end, and



I try to include one piece that's quite different and presents some challenge.

Rand:

I've noticed you often repeat certain pieces such as Bach's *Singet dem Herrn*, and F. Melius' *Praise to the Lord* and *Wake, Awake*.

Jennings:

Fine works offer something new every time. These pieces say something musically and spiritually. *Wake, Awake* has great vitality, a valuable attribute not easy to find.

Rand:

You occasionally stretch beyond a *cappella* to use some instruments with the voices. What prompted you to make these exceptions to tradition?

Jennings:

One can narrow a tradition so much that it begins to invert on itself. Today we have very skilled instrumentalists; this contrast sets off the voices in a new way and offers wider repertoire. Broadening options doesn't abuse tradition, which many times was born simply of the circumstances of an earlier time.

Rand:

What mix of student talent, discipline, vocal training and commitment does it take to produce the Choir's consistently silken, seamless sound?

Jennings:

The students are wonderful, brighter and more intelligent than ever. Many come to St. Olaf because of the music. We take them seriously and carry them

farther than they ever dreamed. The attitude that it's fine to put time and energy into being the best you can be flows in the bloodstream of the College. Intensive, serious, committed work is encouraged and accepted. The St. Olaf atmosphere allows the art of students to flourish.

Rand:

Would you share some "highs" from your tour memories?

Jennings:

There have been an incredible number of highs. One of the greatest was the 1972 opportunity to perform Bach's *Mass in B minor* in the Strasbourg cathedral with a French orchestra and international soloists. The orchestra was rather blasé at first, expecting little of a choir from America's hinterland. At rehearsal, when the Choir warmed up on *Jesu, Meine Freude*, the orchestra suddenly became very serious.

Home concerts provide incomparable moments before very receptive audiences. People wonder how we can sing *Beautiful Savior* so many times, but when I reach that climax, it's a great refreshment to me.

Rand:

How do you feel about turning over the podium now to another director?

Jennings:

I've had a wonderful time with many beautiful music-making moments. To create music with the human voice is marvelously satisfying. I have no regrets, but I'm not one to hang onto things. It's time to turn this position over, and I wish the very best to the next director.

St. Olaf Choir 1989-90

Soprano I

Jennifer Anderson, *Rockford, Ill.*
Jennifer Berg, *Madison, Wis.*
Mary Boehlke, *Rosemount, Minn.*
Deanna Ellis, *Pine Island, Minn.*
Lisa Jones, *Delavan, Minn.*
Beth Lechtenberger, *Lincoln, Neb.*
Margaret McClure, *Lewisburg, Pa.*
Leslie Mick, *Waukesha, Wis.*
Kristina Swiglo, *Glen Ellyn, Ill.*
Sherry Wallin, *Cottage Grove, Minn.*

Soprano II

Maren Christenson, *Moorhead, Minn.*
Schele Gislason, *Willmar, Minn.*
Kristin Juel, *Shoreview, Minn.*
Chrysanthy Maniatis, *Englewood, Colo.*
Karna Olson, *Minneapolis, Minn.*
Marnie Sadlowsky, *New Brighton, Minn.*
Julianne Schuster, *Marion, Iowa*
Kristin Vann, *St. Cloud, Minn.*
Amy Walter, *Duluth, Minn.*

Alto I

Julie Buckley, *Moorhead, Minn.*
Judith Ellwanger, *Milwaukee, Wis.*
Michelle Matta, *Northfield, Minn.*
Andrea Pearson, *Downers Grove, Ill.*
Karen Rahfeldt, *Seki, Wash.*
Heather Scorgie, *Libertyville, Ill.*
Patricia Thompson, *Springfield, Mo.*
Marin Tollefson, *Burnsville, Minn.*
Allison Wee, *Northfield, Minn.*

Alto II

Jane Dickinson, *Wilbraham, Mass.*
Angela Eggert, *Mankato, Minn.*
Marit Hedstrom, *Minnetonka, Minn.*
Sarah Kuhlman, *Decorah, Iowa*
Martha Kunau, *Preston, Iowa*
Laurie Rapp, *Waukesha, Wis.*
Jan Strand, *Goodhue, Minn.*
Deanne Zibell, *Shoreview, Minn.*

Tenor I

Kelly Ammerman, *Eau Claire, Wis.*
Jason Drabek, *Bloomington, Minn.*
Chris Hanssen, *Northfield, Minn.*
Kyle Moldenhauer, *Twin Brooks, S.D.*
Geoffrey Pemble, *Moorhead, Minn.*
Hans Peterson, *St. Paul, Minn.*

Tenor II

Byron Almen, *Minnetonka, Minn.*
Robert Arnold, *Carlisle, Mass.*
Eric Bennett, *Hudson, Wis.*
Robert Griffin, *Madison, Wis.*
Jason Gruhl, *Brainerd, Minn.*
Ted Koland, *Bloomington, Minn.*
Steve Odland, *Luverne, Minn.*
John Raduege, *Woodruff, Wis.*

Bass I

David House, *Denver, Colo.*
Mark Jennings, *Northfield, Minn.*
Steffen Johnson, *Brainerd, Minn.*
Jin Kim, *Eagan, Minn.*
Matthew Maakestad, *Radcliffe, Iowa*
Thomas Piehl, *Columbus, Ohio*
Kurt Runnestad, *Wayne, Neb.*

Bass II

Eric Brandt, *Hibbing, Minn.*
Anthony Campbell, *Northfield, Minn.*
Benjamin Fisher, *Quakertown, Pa.*
Christopher Hellie, *Benson, Minn.*
Mark Henning, *Merrill, Wis.*
Mark S. Johnson, *Avoca, Minn.*
Michael Johnson, *Luck, Wis.*
Matthew Miller, *Owatonna, Minn.*
Eric Parson, *Lawrence, Kan.*
Bradley Sperber, *Littleton, Colo.*
William Wilson, *Duluth, Minn.*

INSTRUMENTALISTS

Violin

Julie Buckley, *Moorhead, Minn.*
Sonja Gerstenkorn, *Milaca, Minn.*
Karna Olson, *Minneapolis, Minn.*

Viola

Charles Gray, *Northfield, Minn.*

Cello

Matthew Miller, *Owatonna, Minn.*

Bass

Scott Jensen, *Danville, Ky.*

Flute

Marin Amundson, *Lamberton, Minn.*

Oboe

Andrea Neff, *Cottage Grove, Minn.*
Marnie Sadlowsky, *New Brighton, Minn.*

Bassoon

Andrew Kuster, *New Ulm, Minn.*

Continuo

Byron Almen, *Minnetonka, Minn.*

Kenneth Jennings, Director
B.J. Johnson, Manager