



ST. OLAF CHOIR

ANTON ARMSTRONG · CONDUCTOR



SOUTH AFRICA TOUR 2024



ST. OLAF CHOIR 2023-24

ANTON ARMSTRONG | CONDUCTOR · JEAN PARISH | MANAGER

SOPRANO I

Charlotte Buchman, *Waupaca, Wis.*
music education

^ Cate Crockett, *Rochester, Minn.*
nursing

*▫ Taylor Dirks, *Dekalb, Ill.*
music

Rachel Du Four, *Fair Oaks, Calif.*
psychology

Ava Messinger, *Edmonds, Wash.*
music, psychology

Katie Nail, *Ashburn, Va.*
church music

Lilly Schneider, *Bellevue, Wash.*
individual major, Norwegian

Meredith Wallace, *New York, N.Y.*
music education

Ella Yarris, *Portland, Ore.*
music

SOPRANO II

Claire Bouma, *Omaha, Neb.*
music education

Abigail Carter, *Longmont, Colo.*
church music

Ellsie Covert, *St. Michael, Minn.*
music education

Abby Engbrecht, *Faribault, Minn.*
mathematics

- Emily Hagel, *Parkers Prairie, Minn.*
music education

Lydia Hill, *Ankeny, Iowa*
French

Sierra Penning, *Stillwater, Minn.*
music education

Joanna Perez, *Houston, Texas*
music

Ilsa Weigel, *Bellevue, Wash.*
nursing

ALTO I

Jaclyn Duellman, *Downers Grove, Ill.*
music education

Grace Knowlan, *Stillwater, Minn.*
biology, chemistry

Abigail Lundeen, *Golden, Colo.*
music

Annalisa Nardiello, *Barrington, Ill.*
music performance

* Hannah Paulson, *Woodstock, Ill.*
music education

Ella Pike, *Lincoln, Neb.*
music performance

• Emma Silvestri, *Lawrence, Kan.*
music education

Zoe Vorbach, *Marshall, Minn.*
music education

Maria West, *Ankeny, Iowa*
music, psychology

Darby Wilson, *Virginia Beach, Va.*
music education

ALTO II

Jan-Rose Davis, *Cold Spring, Minn.*
race and ethnic studies,

sociology/anthropology

Sabe Dunlap, *Hamden, Conn.*
music performance

Freya Gordon, *North Mankato, Minn.*
chemistry, gender and sexuality studies

Rachel Milt, *Winchester, Mass.*
nursing

• Alexys Sayegh, *Corona, Calif.*
music education

• Tove Trelstad-Larsen, *Tacoma, Wash.*
gender and sexuality studies, religion

Maleah Upton, *Tillamook, Ore.*
sociology/anthropology

Heather Wallace, *New York, N.Y.*
music education

Julie Xiong, *Stillwater, Minn.*
music education

TENOR I

Kazmer Beaudry, *St. Michael, Minn.*
music

Zach Bushard, *Lincoln, Neb.*
music

William Fecko, *State College, Pa.*
music education

Obsa Kedir, *Minneapolis, Minn.*
economics, music

• Thomas Krueger, *Lakeville, Minn.*
music education

Thomas McCarthy, *Albuquerque, N.M.*
church music

Elijah Ojo, *St. Paul, Minn.*
psychology

Jake Vidervol, *Andover, Minn.*
music education

TENOR II

▫ Julian Colville, *Ipswich, Mass.*
individual major

Huy (Harrison) Do, *Rach Gia, Vietnam*
quantitative economics

Luke Goeddeke, *Minneapolis, Minn.*
music

Noah Hubbard, *Elbow Lake, Minn.*
music

Jakeb Hunter, *Castlewood, S.D.*
creative writing

^▫ Aaron Looney, *Bridgewater, Va.*
church music

Rand Matheson, *St. Michael, Minn.*
music education

*▫ Jake Olson, *Lake Elmo, Minn.*
music education

BASS I

Noah Carlson, *Marysville, Mich.*
music education

Paul Freelove, *Pillager, Minn.*
music

Nolan Fuzzey, *Minneapolis, Minn.*
music

- Tyler Hansen, *Magnolia, Texas*
music education

Kevin Kodalen, *Eagan, Minn.*
music

Liam Seaton, *Weybridge, Vt.*
psychology, Spanish

Henry Vermeer, *Des Moines, Iowa*
music performance

Devon West, *Dallas, Texas*
music

BASS II

Landon Davis, *Springfield, Mo.*
music education

* Aiden Kocian, *League City, Texas*
music composition

Andrew Kramer, *Bloomington, Minn.*
music composition

Murali Meyer, *San Francisco, Calif.*
mathematics, music

Nicholas Rhodes, *Kennett Square, Pa.*
music

Demitrius Urban, *Urbana, Ill.*
music, psychology

Alden Wright, *St. Paul, Minn.*
undeclared major

* Section leader

• Officer

^ Manager

- Librarian

▫ Pianist

▫ Percussionist

MUSIC ORGANIZATIONS AND COLLEGE RELATIONS

Michael Kyle '85, *vice president for enrollment and college relations*

Jean Parish '88, *director of college relations for music organizations*

Terra Widdifield '95, *associate director of music organizations*

Connor Boritzke Smith, *assistant director of music organizations for audience development*

Sarah Gingerich '11, *assistant director of music organizations for project management*

Jonathan Kopplin, *associate librarian for ensembles and performing rights*

Emma Jenks '22, *coordinator of music organizations*

Gabbie Holtzman '21, *ticketing coordinator*

FINE ARTS ADMISSIONS

Molly Boes Ganza '08, *associate dean of fine arts recruitment*

MUSICAL AMBASSADORS

AS PRESIDENT OF ST. OLAF COLLEGE, it is my pleasure to welcome you to a performance of our beloved St. Olaf Choir, renowned as one of the premier choral ensembles in the United States. This tour not only marks the choir's first tour of South Africa, but also the first time a musical ensemble from St. Olaf College has performed on the continent of Africa.

At St. Olaf, we take pride in our rich tradition of choral singing, which has been cultivated since the formation of the St. Olaf Choir in 1912 by F. Melius Christiansen. Similarly, South Africa boasts a vibrant and diverse choral landscape, deeply rooted in its multicultural heritage and history. Our choir members are eager to immerse themselves in this rich tapestry of sound, exchanging our own traditions while embracing the unique melodies and harmonies of South African music. Since my dear friend Dr. Anton Armstrong began his tenure in 1990 as the fourth conductor of the St. Olaf Choir, he has wanted to bring this ensemble to Africa. We are thrilled this dream has come to fruition with this tour.

St. Olaf College has been deeply rooted in global engagement since its founding by Norwegian immigrants in 1874. The college's study-abroad programs have been fundamental to understanding the world's cultures and perspectives for more than a half-century, and St. Olaf empowers its students to become globally engaged citizens. This includes the college's music ensembles, which first began touring internationally in 1906 and have continued to share music across the globe, including in Japan, China, South Korea, Mexico, Norway, Australia, New Zealand, Argentina, Uruguay, and across Europe.

Our college has both welcomed students from South Africa to study on our campus, and sent students to study in the country for decades. This tour serves as a testament to our continued dedication to bridging cultures and countries through the universal language of music. Today's increasingly interconnected world can often seem divided, and it is more important than ever to bridge these divisions and build meaningful relationships across borders.

Music has the power to transcend barriers and communicate messages of hope, unity, faith, and love. We are immensely grateful for the opportunity our students have to share their music in South Africa, and in turn be impacted by the experiences they have while traveling. I look forward to seeing the lessons they will bring back with them to our campus in Minnesota.

To our new friends in South Africa, we thank you for your warm welcome and for providing cultural experiences that enrich both the artistry and education of our young musicians.



Susan Rundell Singer
President, St. Olaf College



A CHORAL COMMUNITY

During their 2024 tour of South Africa, the St. Olaf Choir is honored to collaborate and perform with six of the country's finest choral ensembles. Below, read more about each of these choirs, and their significance to South Africa's legacy of outstanding choral music.

Listed in order of performance:

TUKS Camerata | *Michael Barrett, conductor*

The TUKS Camerata, conducted by Michael Barrett, is one of the four official choirs of the University of Pretoria, and was established in 1968. The choir has received many national and international accolades throughout the years. Their mission is to contribute towards the cultural development of the student body, to enrich the broader community by means of choral singing, and to act as cultural ambassadors of the University of Pretoria.



Quava Vocal Group | *Sabelo Mthembu, conductor*

Quava Vocal Group, conducted by Sabelo Mthembu, is a multi-award-winning classical/jazz a cappella group based in Johannesburg, South Africa. The choir sings a varied program that includes traditional and contemporary western choral, jazz, and African music. Though based in Johannesburg, it consists of singers from across the Gauteng province's major municipalities. In the years to come, the group hopes to continue sharing its music with the rest of South Africa and the world.



Drakensberg Boys Choir | *Vaughan van Zyl, artistic director*

Worldwide there are many schools with boys' choirs, but the Drakensberg Boys Choir is unique and one of only a few of its kind: a boarding school using choral music as a significant vehicle for holistic education. The mission of the Drakensberg Boys Choir School is to prepare boys for life and leadership through excellence in music, academics, physical development, and social enrichment in a Christian environment.



Amici de Lumine | *Michaelangelo Cloete, conductor*

Amici de Lumine, Italian for "Friends of the Light," was established in 2010 by Michaelangelo Cloete, and embraces members from all walks of life. From its inception, the choir's focus has been on rehearsing and performing sacred choral music with an emphasis on debuting the works of young composers. Cloete embraces diverse voices and skill sets as he uplifts and trains the individual members, evoking a haunting, ethereal choral sound created through expertly blending vocal timbres.



The University of Cape Town Choir | *Karen Schofield-Nel, conductor*

The UCT Choir, conducted by Karen Schofield-Nel, is the most diverse musical group at the University of Cape Town. The ensemble welcomes students and members from all walks of life, aiming to unite all individuals through music and grow as a stellar representative of UCT. The choir exposes singers and audiences alike to a rich variety of choral music from classical to contemporary genres, drawing strongly on their own South African musical heritage.



South African Youth Choir | *Phil Robinson, conductor*

The internationally acclaimed South African Youth Choir, conducted by Phil Robinson, is one of the most exciting choral projects in the world today. Appealing to various spectators across the globe, the SAYC has showcased its vast musical abilities on local and international platforms since its inception in 2005. In the true spirit of Ubuntu, the SAYC is a human project that celebrates unity within cultural diversity, featuring singers who come from all across South Africa.



PROGRAM

— I. WE SING OF PRAISE AND SUPPLICATION —

N'KOSI SIKELEL'I AFRIKA (“God Bless Africa”)	<i>Enoch Mankayi Sontonga (1873–1905) trans. and ed. Nick Page</i>
COME, YE THAT LOVE THE LORD	<i>Robert Boyd (1771–1822) arr. Alice Parker (1925–2023)</i>
(WITHOUT PAUSE)	
PRAISE THE LORD	<i>Florence B. Price (1887–1953)</i>
EXAUDI VOCEM MEAM (“Hear My Voice”)	<i>Alberto Grau (b. 1937)</i>
(WITHOUT PAUSE)	
COELOS ASCENDIT HODIE (“Today into the heavens has ascended”)	<i>Sir Charles Villiers Stanford (1852–1924)</i>

— II. WE SING OF COMPASSION AND REDEMPTION —

MODIMO (“God”)	<i>Traditional Sesotho/isiZulu arr. Michael Barrett (b. 1983)</i>
PRAYER OF ST. FRANCIS	<i>Allen Pote (b. 1945)</i>
WHEN MEMORY FADES	<i>Jayne Southwick Cool (b. 1947) arr. Eric Nelson (b. 1959)</i>
IT IS WELL WITH MY SOUL	<i>Philip P. Bliss (1838–1876) arr. Yu-Shan Tsai (b. 1968)</i>
CELESTIAL SPRING	<i>F. Melius Christiansen (1871–1955)</i>
II. Exaltation	
IV. Glorification	

— INTERMISSION —

— III. WE SING OF HOPE AND LIGHT —

ISONDO LIYAJIKA (“The Wheel Turns”)	<i>Sabelo Mthembu (b. 1983)</i>
LISTEN	<i>Ralph M. Johnson '78 (b. 1955)</i>
THE TIME HAS COME	<i>Eriks Ešenvalds (b. 1977)</i>
HOLDING THE LIGHT	<i>B.E. Boykin (b. 1989)</i>
IF I CAN HELP SOMEBODY	<i>Alma Bazel Androzzo (1912–2001) arr. André J. Thomas (b. 1952)</i>

— SELECTIONS FROM THE FOLLOWING —

JAMAICAN MARKET PLACE	<i>Larry Farrow (b. 1950)</i>
HALELUYA! PELO TSA RONA (“Hallelujah! We Sing Your Praises”)	<i>ed. Anders Nyberg (b. 1955)</i>
AMAZING GRACE	<i>arr. Keith McCutchen (b. 1964)</i>
I SING BECAUSE I'M HAPPY	<i>Charles H. Gabriel (1856–1932)</i> <i>arr. Kenneth Padden (b. 1953) adapt. Rollo Dilworth (b. 1970)</i>
WALK TOGETHER, CHILDREN	<i>African American Spiritual arr. Moses G. Hogan Jr. (1957–2003)</i>
BEAUTIFUL SAVIOR	<i>Silesian Folk Tune arr. F. Melius Christiansen (1871–1955)</i>

I. WE SING OF PRAISE AND SUPPLICATION

N’KOSI SIKELI’I AFRIKA (“God Bless Africa”)

Enoch Mankayi Sontonga (1873–1905)

trans. and ed. Nick Page

(World Music Press)

SUNG IN ISIZULU

N’kosi sikelel’ i-Afrika

God bless (preserve/protect) Africa

Maluphakanyisw’ uphondo lwayo

Let her glory (horn) be held up high

Yizwa imithandazo yethu

Please listen to (answer) our prayers

N’kosi sikelela

God bless

Thina lusapho lwayo

We her children (her offspring)

Woza moya

Spirit please come down

Sikelela N’kosi sikelela

God bless (preserve/protect)

Woza moya owoyingcwele

Holy spirit please come down

Usisikelela

Bless us

Thina lusapho lwayo

We her children

Morena bolokas seshaba sayeso

God protect our nation

Ufendifsa ndentswa lemafswenyego

Please bring an end to wars and suffering

Usiboloke morena

Protect us

Seshaba sayeso, seshaba sa Afrika

Protect our nation, Africa

— *Enoch Mankayi Sontonga, SEK Mqhayi*
trans. Duma Ndlovu

COME, YE THAT LOVE THE LORD

Robert Boyd (1771–1822)

arr. Alice Parker (1925–2023)

(Lawson-Gould/Alfred)

SUNG IN LOVING MEMORY OF ALICE PARKER

Come, ye that love the Lord,
And let your love be known;
Join in a song of sweet accord
And thus surround the throne.

The sorrows of the mind
Be banished from this place;
Religion never was designed
To make our pleasures less.

Let those refuse to sing
Who never knew our God;
But favorites of the heav’nly King
May speak their joys abroad.

— *Issac Watts*

PRAISE THE LORD

Florence Price (1887–1953)

(Classical Vocal Reprints)

Praise the Lord.
All ye nations, praise the Lord.
Praise the Lord, all ye people.
Praise the Lord for God’s merciful kindness
is great toward us.
And the truth of the Lord endureth forever.
Praise the Lord.
All ye nations, praise the Lord.

— *Psalm 117 (King James Version)*

EXAUDI VOCEM MEAM (“Hear My Voice”)

Alberto Grau (b. 1937)

(GGM Editores)

*DEDICATED TO TEACHER AND
COLLEAGUE HELMUTH RILLING*

SUNG IN LATIN

Exaudi vocem meam.

Hear my voice.

Fiant aures tuæ intendentes

Let thy ears be attentive

in vocem deprecationis meæ.

to the voice of my supplication.

De profundis clamavi ad te, Domine.

Out of the depths I have cried to you, O Lord.

— *Psalm 130*

COELOS ASCENDIT HODIE

("Today into the heavens has ascended")

Sir Charles Villiers Stanford (1852–1924)

(Choral Public Domain Library)

SUNG IN LATIN

Coelos ascendit hodie,

Today into the heavens has ascended,

Jesus Christus Rex gloriae, Alleluia!

Jesus Christ, the King of glory, Alleluia!

Sedet ad Patris dexteram, Alleluia!

He sits at the Father's right hand, Alleluia!

Gubernat coelum et terram, Alleluia!

and rules heaven and earth, Alleluia!

Iam finem habent omnia

Now have been fulfilled all of

Patris Davidis carmina.

Father David's songs.

Iam Dominus cum Domino, Alleluia!

Now God is with God, Alleluia!

Sedet in Dei solio, Alleluia,

He sits upon the royal throne of God, Alleluia,

In hoc triumpho maximo, Alleluia!

in this his greatest triumph, Alleluia!

Benedicamus Domino, Alleluia!

Let us bless the Lord, Alleluia!

Laudatur Sancta Trinitas,

Let the Holy Trinity be praised,

Deo dicamus gratias,

let us give thanks to the Lord,

Alleluia. Amen.

Alleluia. Amen.

— *Medieval Latin hymn*

II. WE SING OF COMPASSION AND REDEMPTION

MODIMO ("God")

Traditional Sesotho/isiZulu

arr. Michael Barrett (b. 1983)

(Walton Music)

SUNG IN SETHOSO/ISIZULU

Modimo reboka wena

God we praise you

Tsothle di entswe ke wena

Everything is created by you

Wanyamalala umthwalo wezono zami

He took away my burden [sins]

— *Traditional Sesotho/isiZulu*
trans. Michael Barrett

English translation from Walton Music.

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PRAYER OF ST. FRANCIS

Allen Pote (b. 1945)

(Hinshaw Music)

Lord, make me an instrument of thy peace.

Where there is hatred let me sow love.

Where there is injury, thy pardon, Lord.

Where there is doubt, let there be faith.

Oh, Lord, make me an instrument of thy peace.

Where there's despair, let me bring hope.

Where there is darkness, let there be light.

Where there is sadness, let there be joy.

O Divine Master, grant that I may not so much

Seek to be consoled as to console.

To be understood as to understand,

To be loved as to love.

Oh, Lord, make me an instrument of thy peace.

Where there is hatred, let me sow love.

For it is in giving that we receive,

And it is in pardoning that we are pardoned,

And it is in dying that we are born to eternal life.

Lord, make me an instrument of thy peace.

Amen.

— *St. Francis of Assisi*

WHEN MEMORY FADES

Jayne Southwick Cool (b. 1947)

arr. Eric Nelson (b. 1959)

(Morningstar Music Publishers)

When mem'ry fades and recognition falters,
when eyes we love grow dim, and minds confused,
speak to our souls of love that never alters;
speak to our hearts by pain and fear abused.
O God of life and healing peace,
empow'r us with patient courage, by your grace infused.

As frailness grows and youthful strengths diminish
in weary arms which worked their earnest fill,
your aging servants labor now to finish
their earthly tasks as fits your myst'ry's will.
We grieve their waning, yet rejoice, believing
Your arms, unwearied, shall uphold us still.

Within your Spirit, goodness lives unfading.
The past and future mingle into one.
All joys remain, unshadowed light pervading.
No valued deed will ever be undone.
Your mind enfolds all finite acts and off'rings.
Held in your heart, our deathless life is won!

When mem'ry fades and recognition falters,
Your arms, unwearied, shall uphold us still.

— *Mary Louise Bringle*

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IT IS WELL WITH MY SOUL

Philip P. Bliss (1838–1876)

arr. Yu-Shan Tsai (b. 1968)

(Augsburg Fortress)

When peace like a river attendeth my way,
When sorrows like sea billows roll,
Whatever my lot, thou hast taught me to say,
It is well, it is well with my soul.

He lives — oh, the bliss of this glorious thought;
My sin not in part, but the whole,
Is nailed to his cross and I bear it no more.
Praise the Lord, praise the Lord O my soul!
It is well, it is well with my soul.

Lord, hasten the day when our faith shall be sight,
The clouds be rolled back as a scroll,
The trumpet shall sound and the Lord shall descend;
Even so it is well with my soul.

— *Horatio G. Spafford*

CELESTIAL SPRING

F. Melius Christiansen (1871–1955)

(Augsburg Fortress)

II. Exaltation

Mellow music mingles in every
Mood of reawakening spring,
Lingers like a beautiful balm
Of benediction rises on wing,
And impels my spirit to sing.

O be joyful, sing to your maker,
God, creator who can adorn,
Hill and valley, lost and forlorn,
With splendor richer, rarer than morn.
Soul arise your heavenly born.

How can gladness ever borrow
Of the somber hues of sorrow
When the springtime is here?
No, when myriad hosts are bringing
To the hills in happy singing,
The assurance of grace,
Then distrusts within surrender,
Till the heart is touched and tender,
Like a heavenly face.

How can spirit bow in silence
When the song upon the highlands
Is announcing the year, on the highlands?

Mellow music rises with every
Scent of reawakening spring,
Fragrantly ascending the heights,
Its stimulation sweetly to bring
Angelward on spiritual wing.

O be joyful, sing to your maker,
Let God's grace bedeck and adorn,
Heart and hope and spirit forlorn.
Like incense lit on altars of morn,
Soul, arise, your heavenly born.

IV. Glorification

Hosanna, a new Hosanna within is ringing,
New glory bringing to God on high
Who has exalted this lowly mortal
To heaven's portal beyond the sky.

Hosanna, a new Hosanna all life embraces,
While growing praises to God arise;
Soon my spirit shall sing, shall sing victorious,
With him, the glorious, in paradise.

A new Hosanna shall arise.
A new Hosanna now is ringing,
and my heart is singing:
Hallelujah.

— *Oscar R. Overby, alt.*

Lyrics © 1931 Augsburg Fortress.

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INTERMISSION

III. WE SING OF HOPE AND LIGHT

ISONDO LIYAJIKA (“The Wheel Turns”)

Sabelo Mthembu (b. 1983)

(earthsongs)

SUNG IN ISIZULU

Namhla nguwe k’sasa yimi, isondo lenquola liyajika.

Today it’s my turn, tomorrow it’s your turn.

Ngoba konke kuyedlula. Isondo lenqola liyajika.

The wheel keeps turning. Everything Passes.

The wheel keeps on turning.

— *Sabelo Mthembu*

LISTEN

Ralph M. Johnson ’78 (b. 1955)

(Gentry Publications)

SUNG IN LOVING MEMORY OF SIGRID JOHNSON

Listen to the voices

Peace, be still

Listen

I know the plans I have for you

Listen

for the still small voice

Listen to the voices;

feel the warmth of the sun

on your back

the hand of someone you love

gently touching your shoulder

Listen

Where is your voice

O God of future and hope

Help us to hear

Listen to the voices

The songbirds are singing.

Their wide eyes follow

the dance of her eyes,

her arms, her hands.

And oh, such light in her face!

The music carries us

to places of wonder

we did not know were there.

Listen to the spirit-voices,

their perfect unison and harmony

singing the seasons of life.

God of love and light

Lift our eyes

Open our ears

Listen

Listen for the voice of Love

— *David Bengtson*

Lyrics © 2022 David Bengtson

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THE TIME HAS COME

Eriks Ešenvalds (b. 1977)

(Musica Baltica)

There is no easy road to freedom.

None of us acting alone can achieve success.

We must therefore act together as a united people,

for national reconciliation, for nation building,

for the birth of a new world.

The time for the healing of the wounds has come.

The moment to bridge the chasms that divide us
has come.

The time to build is upon us.

Let there be justice for all.

Let there be peace for all.

Let there be work, bread, water, and salt for all.

Let each know that for each the body, the mind,
and the soul

have been freed to fulfill themselves.

The time for the healing of the wounds has come.

The moment to bridge the chasms that divide us
has come.

The time to build is upon us.

Let freedom reign.

The sun shall never set on so glorious a human
achievement!

Let freedom reign.

— *Nelson Mandela*

HOLDING THE LIGHT

B.E. Boykin (b. 1989)
(Graphite Publishing)

Gather up whatever is
glittering in the gutter,
whatever has tumbled
in the waves or fallen
in flames out of the sky.
Holding the light.

For it's not only our
hearts that are broken,
but the heart
of the world as well.
Stitch it back together.
Light.

Make a place where
the day speaks to the night
and the earth speaks to the sky.
Whether we created God
or God created us.
Holding the light.

It all comes down to this:
In our imperfect world
we are meant to repair
and stitch together
what beauty is there, stitch it

with compassion and wire.
See how everything
we have made gathers
the light inside itself
and overflows? A blessing.

— *Stuart Kestenbaum*

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IF I CAN HELP SOMEBODY

Alma Bazel Androzzo (1912–2001)
arr. André J. Thomas (b. 1952)
(Boosey & Hawkes)

*This setting was dedicated to Dr. Anton Armstrong in celebration
of his 30th year as conductor of the St. Olaf Choir.*

If I can help somebody as I pass along;
If I can cheer somebody with a word or song;
If I can show somebody he is trav'ling wrong;
Then my living shall not be in vain;

If I can do my duty as a Christian ought;
If I can bring back beauty to a world up wrought;
If I can spread Love's message that the master taught;
Then my living shall not be in vain;

If I can help somebody as I pass along;
Then my living shall not be in vain!

— *Alma Bazel Andorozzo*

*Boosey & Hawkes, © 1944 Lafleuer Music, Ltd.,
renewed 2020. Used with permission.*

SELECTIONS FROM THE FOLLOWING

JAMAICAN MARKET PLACE

Larry Farrow (b. 1950)
(Gentry Publications)

Market woman, taking all her goods to Kingston Market.
Market woman, whoa!
Market woman, on her way to the market, yeah.

Here comes a woman dressed in white on her way
to market,
Taking all her goods to sell, people come from
miles around.

Market woman, taking all her goods to Kingston market.
Market woman, on her way to the market.

Another woman with fish to eat on her way to market.
Baskets full so take your pick, you can bargain for
your best price.

Market woman, selling all her fish at Kingston market.
Market woman, on her way to the market.

Some curry, goat, beans, and sugarcane,
yes, you can buy at market.
The Rastaman brings his goods to sell,
you can buy ev'ryday.
Doom, goat, beans, and sugarcane, sugar,
yes, buy at market.

Market woman, singing all way home from Kingston
market.

Market woman, on her way from the market.
There goes the woman dressed in white on her way
from market.

Singing joyf'ly all way home, she has sold all her
goods today.

Market woman, singing all way home from
Kingston market.

Market woman, on her way from the market.

— *Larry Farrow*

HALELUYA! PELO TSA RONA

("Hallelujah! We Sing Your Praises")

ed. Anders Nyberg (b. 1955)

(Walton Music)

SUNG IN SESOTHO AND ENGLISH

Haleluya!

Hallelujah!

Pelo tsa rona,

We sing your praises,

di thabile kaofela.

all our hearts are filled with gladness.

Christ the Lord said to us,

I am wine, I am bread,

I am wine, I am bread,

Give to all who thirst and hunger.

Now he sends us all out

Strong in faith and free of doubt.

Strong in faith and free of doubt.

Tell to all the joyful Gospel.

— *Traditional South African*

English lyrics by Anders Nyberg

English Lyrics © 1984 Peace of Music

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AMAZING GRACE

W. Walker, *Southern Harmony*, 1835

arr. Keith McCutchen

(earthsongs)

Amazing grace, how sweet the sound

That saved a wretch like me!

I once was lost, but now I'm found;

Was blind, but now I see.

Through many dangers, toils and snares,

I have already come;

'Twas grace that brought me safe thus far,

And grace will lead me on.

When we've been there ten thousand years,

Bright shining as the sun,

We've no less days to sing God's praise

Than when we first begun.

— *John Newton*

I SING BECAUSE I'M HAPPY

Charles H. Gabriel (1856–1932)

arr. Kenneth Paden (b. 1953)

adapt. Rollo Dilworth (b. 1970)

(Hal Leonard)

I sing because I'm happy.

I sing because I'm free.

His eye is on the sparrow,

and I know He watches me.

I'm so happy, yes I am!

For His eye is on the sparrow,

and I know He watches me.

— *Civilla D. Martin*

WALK TOGETHER, CHILDREN

African American spiritual

arr. Moses G. Hogan Jr. (1957–2003)

(Hal Leonard)

There's a great camp meetin' in the promised lan'.

Oh, walk together, children, don't you get weary.

Walk on, my children, don't you get-a weary.

Just-a walk together, children, don't you get weary.

There's a great camp meetin' in the promised lan'.

Gonna walk an' never tire,

There's a great camp meetin' in the promised lan'.

Gonna sing an' never tire,

There's a great camp meetin' in the promised lan'.

Gonna shout an' never tire,

There's a great camp meetin' in the promised lan'.

Oh, walk together, children, don't you get weary.

Sing on, my children, don't you get weary.

Just-a shout together, children, don't you get weary.

There's a great camp meetin' in the promised lan'.

— *African American spiritual*

BEAUTIFUL SAVIOR

Silesian folk tune

arr. F. Melius Christiansen (1871–1955)

(Augsburg Fortress)

About the St. Olaf Choir

The renowned St. Olaf Choir has brought its message of hope and faith to audiences around the world for more than a century.

F. MELIUS CHRISTIANSEN founded the St. Olaf Choir in 1912. He worked to establish the ensemble's standard of excellence and its tradition of bringing music to audiences beyond campus. Christiansen chose spiritually profound music and pushed students to perfect a disciplined, controlled tone that was free of excessive vibrato. That sound — securely in tune, controlled in pitch, smooth in delivery — became the choir's hallmark. Olaf Christiansen '25 succeeded his father as the choir's sole conductor in 1943 and remained deeply committed to retaining the ensemble's purity of tone while exploring new genres and interpretations of music. He added contemporary compositions, more Renaissance music, and American folk hymns to the repertoire of traditional church chorales. In 1953, Kenneth Jennings '50, an alumnus of the choir, joined the music faculty and later became the third conductor of the choir in 1968. Until then, the choir had largely performed a smaller, art-song-like repertoire of motets and anthems. Jennings programmed larger choral works, including oratorios, masses, and passions, as well as more 20th-century pieces, focusing on historically-informed

The St. Olaf Choir performs at Benaroya Hall in Seattle on their 2023 tour to the West Coast of the United States.



renditions. He retained much of the choir's a cappella repertoire while introducing pieces with instrumental accompaniment, which opened the door for full orchestral collaborations. Jennings also changed the "shape" of the choir by turning students toward the audience and using wider and deeper risers. One reviewer noted that the choir now had "a more vibrant, warm tone — a resonant, lively, brilliant sound that rings with vitality and conviction."

The choir expanded its global reach with a tour of Asia in celebration of its 75th anniversary in 1986. In 1988,

ANTON ARMSTRONG is in his 34th year as conductor of the St. Olaf Choir. Kenneth Jennings '50 led the choir for 22 years, from 1968 to 1990. Prior to Jennings, the renowned ensemble had only two other conductors: F. Melius Christiansen (1912–43) and Olaf Christiansen '25 (1941–68).

Each conductor has built upon the choir's foundational ideals of sharing choral music that stirs the souls of listeners. They've worked tirelessly to expand the ensemble's outreach and sound, both globally and culturally, striving to open new doors while respecting the choir's legacy.

Today, the St. Olaf Choir, which celebrated its centennial in 2012, is a leader in the United States and the international music community. The ensemble tours extensively throughout the U.S. and worldwide. They collaborate with numerous professional ensembles, and continue to set the pace in choral repertoire and pedagogy.

it was one of only five choirs in the world — and the only non-professional one — invited to participate in the Olympic Arts Festival in Seoul, South Korea.

When Anton Armstrong '78 took the helm in 1990, his vast knowledge of music and his ability to articulate a vision to singers and audiences alike took the St. Olaf Choir to the next level, adding more flavor to its signature sound and further expanding its repertoire to include music of the Pacific Rim, Africa, and Latin America.

“The choir’s palate is broader and more colorful, retaining its characteristic sound while adding a lot of spice,” says Armstrong, who notes that members will occasionally sway back and forth during certain pieces, bringing a sense of movement to the ensemble.

The St. Olaf Choir has toured 15 times internationally, engaging capacity audiences in major concert halls worldwide. In 2019, the choir embarked on its eighth tour of Norway, having first visited the country in 1913. In solo concerts and joint performances with the St. Olaf Orchestra — the first of which was attended by King Harald V — the choir sang new pieces by Norwegian composers, as well as African American spirituals and beloved choral works from masters such as Bach, Mendelssohn, and Grieg. The St. Olaf Choir also recently traveled to Asia in 2017. The choir traveled throughout Japan and South

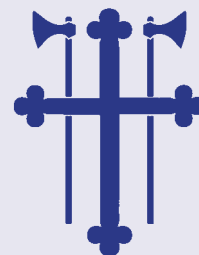
Korea, presenting an eclectic program of regional folksongs, American music, and traditional pieces by Bach and Brahms. The St. Olaf Choir tours South Africa in 2024, marking the first time a musical ensemble from St. Olaf College has performed on the continent of Africa. The St. Olaf Choir’s many honors include being chosen as American Public Media’s sole American representative at the prestigious European Broadcasting Union’s Choral Competition, at which it was named one of four finalists. The choir’s 2013 PBS Christmas special, filmed in Norway, won two Upper Midwest Regional Emmy® Awards. In 2017, the St. Olaf Choir was among six St. Olaf ensembles invited to perform the St. Olaf Christmas Festival program at the National Conference of the American Choral Directors Association, held at Orchestra Hall in Minneapolis.

While Armstrong embraces the choir’s rich legacy and tradition, his eyes are firmly fixed on the future. As technology advances and audiences connect with choral music in new ways, he’s confident that the St. Olaf Choir will remain at the forefront of choral singing. “We seek to be a transforming force in society through choral performance, bringing understanding, mercy, justice, peace, and hope to a world that desperately cries out for these things.”

SYMBOL OF A LIVING TRADITION

Many of the St. Olaf Choir’s traditional purple robes, new in 2015–16 with a purple Norwegian cross insignia, are sponsored by friends of the college in celebration of the ensemble’s legacy. The sponsorships represent a powerful connection across generations of singers.

Robe sponsorships are available for \$3,000 per robe, and sponsors can choose whom they’d like to honor or memorialize. Each gift is recognized with a personalized embroidered label sewn into the robe, and donors and honorees are listed on the choir’s site at stolaf.edu/stolaf-choir.



F. MELIUS CHRISTIANSEN
1912–1943



OLAF CHRISTIANSEN '25
1943–1968



KENNETH JENNINGS '50
1968–1990



ANTON ARMSTRONG '78
1990–PRESENT



About the Conductor

ANTON ARMSTRONG '78

The 2023–24 season is Anton Armstrong’s 34th year with the St. Olaf Choir, making him the longest-tenured conductor in the ensemble’s storied history. Armstrong, who is the Tosdal Professor of Music and conductor of the St. Olaf Choir, has led the ensemble since 1990. Under his leadership and vision, the choir has remained a pacesetter in performing a varied program that remains committed to music of the sacred realm while welcoming new and multicultural perspectives from composers around the world.

“We present a program that is transformational to the listener,” Armstrong says. “We achieve a very distinctive presentation of musical literature that goes beyond entertainment to challenge the listener in body, mind, spirit, and voice.” He views music as a bridge between people, regardless of language. “Music creates community for people — we have much more in common than divides us,” he says.

Armstrong sees his conducting as a way to live the values of St. Olaf College, particularly those of excellence, inclusion, and global citizenship. “The past 34 years wouldn’t have been possible without the strong support we’ve received from St. Olaf for our artistic vision,” he says. He also credits the choir’s continuity of leadership — having had only four conductors in its 112-year history — with laying the groundwork that has allowed him to “blow the door open” on the ensemble’s repertoire by incorporating more music from Africa, Latin America, Asia, and the Pacific Rim. In addition to conducting the St. Olaf Choir and the Collegiate Chorale, Armstrong teaches conducting, choral pedagogy, and vocal performance courses. He is the artistic director of the St. Olaf Christmas Festival, an event featuring more than 500 student musicians.

Armstrong previously taught at Calvin University and is a graduate of the American Boychoir School, St. Olaf College, the University of Illinois, and Michigan State University. His honors include the 2006 Robert Frost Cherry Award for Great Teaching from Baylor University, and a Distinguished Alumni Award from Michigan State. In June 2013, Armstrong received the Saltzman Award from the Oregon Bach Festival. As the festival’s highest honor, this award is bestowed upon individuals who have provided exceptional levels of leadership to the organization. In 2014, the St. Olaf Choir and Armstrong received a regional Emmy® Award for the 2013 PBS television program *Christmas in Norway with the St. Olaf Choir*. Anton Armstrong was named an Honorary Life Member of the National Collegiate Choral Organization in the fall of 2021. Honorary Life Members are recognized as members of the choral profession who have devoted their life to the enhancement and artistic growth of the choral art. The award recognizes those leaders in the profession who have mentored young conductors, inspired singers, supported music educators in the arts, and shared their talents and gifts in the United States and abroad.

Armstrong is committed to sharing the experience of making truly beautiful choral art with others, and his work has influenced thousands of singers. He leads choral workshops and festivals throughout the world and is a frequent guest conductor of choirs with singers ranging from young children to senior-aged choristers. He is the founding music director of the Oregon Bach Festival’s Stangeland Family Youth Choral Academy. He is editor of the Anton Armstrong Multicultural Series of Earthsong Publications and co-editor of the St. Olaf Choral Series, two endeavors that bring new music to choirs worldwide.

In June 2022, he assumed the position of chair of the National Board of Chorus America and in 2023, he returned to the National Board of the Choristers Guild. In September 2022, Dr. Armstrong received the Distinguished Legacy Award from the College of Fine and Applied Arts at the University of Illinois at Urbana-Champaign and the 2022 50 Over 50 Honoree in the Arts Award from AARP-Minnesota and the Pollen Midwest.

During the 2023–24 season, Anton Armstrong will lead choral festivals at Carnegie Hall (New York, New York) and Schermerhorn Symphony Center (Nashville, Tennessee). He will also serve as a guest lecturer and clinician at the University of Illinois, Duke University, and Baylor University. In October 2023, he returned as President of the Jury of the Busan International Choral Festival in Busan, South Korea. Additional guest conducting appearances will take place in Charlotte, North Carolina, Santa Fe, New Mexico, and Manassas, Virginia.

Armstrong's influence extends well beyond the United

States. He has shared his choral knowledge and conducting prowess in locations from New Zealand to Israel and South America to Scandinavia and at such events as the World Symposium on Choral Music. Armstrong was the guest conductor of the Republic of Korea's 2018 Jeju Island International Choir Festival and Symposium and a member of the Choral Jury for the first Tokyo International Choir Competition in Japan. Most recently, he conducted the Indonesia Youth Choir and was a member of the Choral Jury for the 8th Bali International Choir Festival in Bali, Indonesia.

These international experiences greatly shape the repertoire performed by the St. Olaf Choir, further expanding a world of music for the singers. "We are constantly examining repertoire from a global perspective, but the core of our being is still a proclamation of the Christian Gospel — a message of faith, love, and truth," Armstrong says. "I want the power of music — that Spirit — to transform those who perform and those who will hear the message. For me, that is a very powerful reason for doing what we do."



ST. OLAF COLLEGE



St. Olaf College's beautiful 300-acre campus is located in Northfield, Minnesota, approximately 40 miles south of the Twin Cities of Minneapolis and St. Paul. St. Olaf is home to 3,000 students from nearly every state and more than 80 countries and offers 85-plus majors, concentrations, and academic programs. Students participate in large numbers in the nation's leading study abroad program, engage in more than 200 student organizations, and network with alumni to create internship, service, and research opportunities.

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ST. OLAF CHOIR SOUTH AFRICA TOUR 2024

SOUTH AFRICA TOUR ITINERARY

MAY 30, 2024 · 7 P.M.

Musaion Theatre, University of Pretoria
Pretoria, South Africa
With TUKS Camerata

MAY 31, 2024 · 7 P.M.

Linder Auditorium, Wits University
Johannesburg, South Africa
With Quava Vocal Group

JUNE 2, 2024 · 3 P.M.

Holy Cross Anglican Church
Soweto, South Africa

JUNE 5, 2024 · 3:30 P.M.

Ken Mackenzie Auditorium,
Drakensberg Boys Choir School
Drakensberg, South Africa
Featured guests of the Drakensberg Boys Choir

JUNE 12, 2024 · 7 P.M.

Endler Hall, Stellenbosch University
Stellenbosch, South Africa
With Amici de Lumine

JUNE 13, 2024 · 7 P.M.

Baxter Theatre, University of Cape Town
Cape Town, South Africa
With the University of Cape Town Choir

JUNE 14, 2024 · 7 P.M.

Hugo Lambrechts Auditorium
Cape Town, South Africa
With the South African Youth Choir

LISTEN TO THE ST. OLAF CHOIR

Can't get enough of the St. Olaf Choir? Add them to your next playlist! More than 50 albums featuring music by the St. Olaf Choir are now available on Spotify, Apple Music, Amazon Music, Tidal, and more. Whether you're in the mood for uplifting hymns, traditional choral standards, rousing spirituals, or additions to your annual Christmas playlist, you'll be sure to find a recording for every occasion.



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