

The St. Olaf College Department of Music presents

THE ST. OLAF PHILHARMONIA

MARTIN HODEL, *CONDUCTOR*



FALL CONCERT

ANDREA EEN, *VIOLIN*

JOHN FERGUSON, *ORGAN*

Sunday, November 13
7:30 p.m.

Boe Memorial Chapel
St. Olaf College

St. Olaf Philharmonia

Martin Hodel, conductor

Program

Slavonic Dances, Op. 46

Antonin Dvořák (1841-1904)

No. 1 *Presto* (revised and arranged by George Szell)

No. 3 *Poco allegro*

No. 4 *Tempo di Menuetto*

Violin Concerto No. 1 in G Minor

Max Bruch (1838-1920)

II. *Adagio*

Andrea Een, *violin*

Toccata in D Minor, Op. 59

Max Reger (1873-1916)

John Ferguson, *organ*

Intermission

Symphony No. 3 in C Minor, Op. 78
("Organ Symphony")

Camille Saint-Saëns (1835-1921)

I. *Adagio; Allegro moderato; Poco adagio*

II. *Allegro moderato; Allegro moderato; Maestoso; Allegro*

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Notes

Slavonic Dances, Op. 46 • Antonin Dvořák

Czech Antonin Dvořák composed two sets of Slavonic Dances — 16 in all — Op. 46 in 1878 and Op. 72 in 1886. They were inspired by Brahms's *Hungarian Dances*, and originally scored for piano four hands. Dvořák imbued each dance with the characteristic rhythms and melodic shapes of Bohemian folk tunes, and they are regarded among his most beloved works. *Dance No. 1*, in C major, is set in the energetic and fiery form known as a *furiant*. In the main theme of what otherwise sounds like a waltz, the cymbals and bass drum play a rhythm that cause the listener to feel as if the dance is in 2/4 time, an effect known as *hemiola*. *Dance No. 3* is a polka in A-flat major, though beginning in a moderate tempo. Dvořák's fresh and surprising key area choices in this dance complement themes with a smooth and immediate appeal. *Dance No. 4* is a *Sousedská*, a type of Czech minuet. The piece is in a large three-part form, with a bouncy and impertinent middle section. Grace notes dot the texture here, and distant key areas take us far afield from the original F major. The piece ends with a quick flourish in a coda based on the middle part. Garrison Keillor uses this dance as theme music for his radio program, "The Writer's Almanac."

Violin Concerto No. 1 in G Minor • Max Bruch

II. *Adagio*

Max Bruch was a German late Romantic composer whose musical conservatism positions him in the traditionalist camp most famously represented by Johannes Brahms. Though he was prolific, only three pieces for solo string instruments with orchestra have remained in the repertoire: *Kol Nidrei*, for cello; the *Scottish Fantasy*, for violin; and the *Violin Concerto No. 1 in G Minor*. The first performance of the *Concerto* was given in 1866, but the version we are performing today was revised heavily by the composer in 1887 with the help of preeminent Romantic violinist Joseph Joachim, who performed the premiere of the revision (as well as premiering Brahms' Violin Concerto). The *Adagio* movement from this work, composed squarely in the key of E-flat major, emanates tenderness, and grounds the preceding and following movements. The orchestration employs sparse winds, brass and timpani, mainly reserved for coloration and emphasizing the climaxes. Melodies are traded off fluidly between soloist and orchestra throughout. Bruch builds intensity in the solo violin part by providing fast, high-register passages towards the middle of the piece, which by the end, wind down to a transformed statement of the original theme played an octave higher than its first presentation. Many critics regard this work as the pinnacle of Romantic string concerti.

Toccata in D Minor, Op. 59 • Max Reger

Max Reger was a German composer who was an ardent believer in “absolute music,” that music finds inherent meaning without directly alluding to extra-musical associations. Though he died at age 43, his output for 25 years was remarkable, including works in virtually every genre but opera and symphony. He is perhaps best known for his organ music, much of which employs fugues, which he is said to have “lived inside.” A *toccata* (in Italian, “to touch”) is generally a virtuoso piece for keyboard with many short sections, featuring alternations between fast-moving and slow passages. Organ toccatas, like the ones written by J. S. Bach, often contain fanciful, improvisatory-like sections, and quite frequently, fugues. Reger’s *Toccata in D Minor* certainly represents that school of organ composition, though it shows an influence from the French Romantic organ school, providing almost bewildering harmony changes, and quick texture changes, from single line melodies to huge chords. Much of the drama in this piece is generated by the preponderance of minor chords and dissonances designed to move the piece to new keys, but which instead, often take it somewhere entirely unexpected. Like the Saint-Saëns “Organ Symphony,” this Toccata begins in minor mode, but finishes with a heroic flourish in major.

Symphony No. 3, Op. 78, (“Organ Symphony”) • Camille Saint-Saëns

Camille Saint-Saëns, whose creative output bridged the period from Robert Schumann to Igor Stravinsky (whose music he despised), became an ardent proponent of French music in the mid and late 19th century. He was a virtuoso organist, whose improvisations were so remarkable that musicians like Franz Liszt, Clara Schumann, and Pablo de Sarasate came to hear them. Saint-Saëns composed the *Symphony No. 3 in C Minor* 125 years ago for the London Philharmonic Society, which gave the premiere on May 19, 1886, directed by the composer. It employs a novel form in that it is cast into two large-scale movements, though taken together, the larger movements contain all the elements of traditional Romantic-period four-movement symphonic structure. The amount of thematic material the composer uses is strikingly small, and most of it can be found in one guise or another in the slow introduction to the first movement. But though the themes are few in number, Saint-Saëns skillfully transforms each one, and uses several themes in both movements, creating a “cyclical” structure first used by Berlioz and championed by Saint-Saëns’ good friend, Franz Liszt, to whom he dedicated the piece. Though the work is known as the “Organ Symphony,” the organ doesn’t come in until the slow part of the first movement and then doesn’t play again until the gigantic chords near the end of the second movement. Its role is prominent enough however, to merit its inclusion in the title. Excerpts of the symphony were used for the films *Babe* and *Babe: Pig in the City*.

Biographies

Martin Hodel is Associate Professor of Music at St. Olaf College, where he has been teaching since 1997. He has performed as a soloist, chamber musician and orchestral player in the United States and around the world. Currently an extra and substitute player, he played full time during the 2005-2006 season in the trumpet section of the Minnesota Orchestra. As Principal and Solo Trumpet with the Eastman Wind Ensemble, Hodel toured the United States and Japan, and he has toured coast to coast in America with the Dallas Brass. He has also shared the stage with jazz artists Joe Henderson, Maria Schneider, Slide Hampton, Claudio Roditi, David Murray, and Jimmy Heath, and has toured Germany with organist Bradley Lehman as part of the Hodel-Lehman Duo. A CD by the Duo, *In Thee is Gladness*, recorded in Emden, Germany has been released on Larips Records. Hodel appears as a soloist on eight other compact discs, has performed live on the nationally-broadcast radio program, A Prairie Home Companion, on Minnesota Public Radio, on public television, and on national broadcasts of the radio programs Sing for Joy and PipeDreams. Hodel holds a doctorate in trumpet performance and a Performer's Certificate from the Eastman School of Music, a master of music in trumpet and conducting from the University of North Carolina at Chapel Hill, and a bachelor's degree in music education from Goshen College. He studied orchestral conducting with Lon Sherer, Tonu Kalam, Mark Gibson and Donald Hunsberger. His trumpet teachers have included Charles Geyer, Barbara Butler, Allen Vizzutti, James Ketch, Raymond Mase, Craig Heitger, David Hickman and Anthony Plog.

Dr. Hodel has conducted a number of groups, including several string and regional high school festivals. Before coming to St. Olaf, he taught at Goshen College where he conducted the Goshen College Orchestra and taught trumpet. Recently Hodel studied Baroque (natural, valveless) trumpet and 18th century trumpet literature in Europe with Dr. Edward H. Tarr, the leading expert on early trumpets and trumpet literature.

The St. Olaf Philharmonia, formerly the St. Olaf Chamber Orchestra, was founded in 1975 as a 12-member string ensemble and led for the first two years by the late Professor Emerita, Beatrix Lien. Associate Professor Dr. Andrea Een served as conductor from 1977-1994. During this period the size of the string ensemble grew, and eventually, winds and percussion were added to the ensemble. In 1996, the name was changed from Chamber Orchestra to Philharmonia when it became a full-sized symphony orchestra. Dr. Jo Ann Polley assumed the leadership of the Philharmonia in fall 1994 and retired in spring of the 2005-2006 academic year.

The orchestra performs music from all periods including repertoire for string orchestra, chamber orchestra, and symphony orchestra. Rehearsing twice weekly, membership consists of first year through senior year students. Members of this musical organization pursue virtually every academic major offered on campus. The Philharmonia complements the 90-member St. Olaf Orchestra, directed by Professor Steven Amundson. In 1998, the ensemble accepted an invitation to perform at the Minnesota Music Educator's Association Mid-Winter Clinic. The concert season of the Philharmonia consists of a Family Weekend concert, a fall concert, a chapel service, and a spring concert with a weekend concert tour.

John Ferguson is the Elliot and Klara Stockdal Johnson Professor of Organ and Church Music and Cantor to the Student Congregation at St. Olaf College, Northfield, Minnesota. His responsibilities include directing the church music-organ program, teaching organ and conducting the St. Olaf Cantorei. Ferguson came to St. Olaf in 1983 from Minneapolis where he served Central Lutheran Church as Music Director and Organist, an appointment accepted in 1978 after a 15-year tenure on the music faculty at Kent State University. While at Kent State he also served as Organist-Choirmaster of the United Church of Christ, Kent, Ohio during which time he served as music editor for the United Church of Christ *Hymnal*, 1974. He has spent summers as visiting professor at the University of Notre Dame and was invited to spend sabbatical leave time as visiting professor at the Yale Institute of Sacred Music.

A native of Cleveland, Ferguson's degrees are from Oberlin College, Kent State and the Eastman School of Music where his doctoral study in organ was with Russell Saunders. He is respected as a fine teacher and performer, and his skill as improviser and leader of congregational song has received national acclaim. Each year he prepares and leads many festivals across the country both for local congregations and professional gatherings. A Ferguson hymn festival is much more than an inspiring organ recital, according to Emily Brink, Past President of the Hymn Society, "He involves everyone present in a glorious community of sound. Everyone gets to *perform*."

Dr. Ferguson is the author of numerous books and articles on church music and organ building. His choral and organ music is published by Augsburg, Concordia, Galaxy, G.I.A., Hope, Kjos, Morning Star, Selah and Stainer and Bell. In 2005 his composition, "Who Is This" for choir and viola was awarded the prestigious Raabe Prize for excellence in sacred composition.

Since joining the St. Olaf faculty, Ferguson's skills as choral conductor and creative arranger have become more widely known. He brings a special combination of experience as choral singer (Oberlin College Choir under Robert Fountain), church musician (both part-time and full-time) and participant in the St. Olaf choral tradition to his workshops in conducting and repertoire for church choirs which are considered highlights at conventions of professional organizations. He has been invited to design and present hymn festivals for national and regional conventions of both The American Guild of Organists and The American Choral Directors Association as well as many national gatherings of church musicians. He has presented such events abroad as well both in Asia (Seoul, Korea) and Europe (in the National Cathedral of Norway, Nidaros Dom, Trondheim, as a part of the celebration of the millennium of the birth of St. Olaf).

Ferguson is married to Ruth Hofstad, an organist herself, and their son, Christopher, teaches history at Auburn University. In his spare time, John enjoys his Corvette, his dirt bike and driving and caring for his collection of antique military vehicles.

Andrea Een joined the St. Olaf College music faculty in 1977 after teaching at Southwest Missouri State University, the University of Tampa, Eckerd College and playing for three years in the first violin section of the Florida Symphony Orchestra. At St. Olaf College she conducted the St. Olaf Chamber Orchestra (now Philharmonia) for 17 years, created the aural study of Hardanger fiddle and its folk performing ensemble, the Lars Skjervheim Spelemannslag, and taught violin, viola, chamber music and ethnomusicology. She holds the Doctor of Musical Arts degree in Violin Performance and Literature from the University of Illinois (1977). Her primary violin teachers include Paul Rolland, Dorothy Delay and Paul Kantor and chamber music study with the Hungarian String Quartet and Walden Quartet.

As a chamber musician, she is a founding violinist of two piano trios: the Camerata Trio and the St. Olaf Trio with performances in Puerto Rico, Costa Rica and throughout the United States. She gives yearly solo violin and viola recitals and collaborates with her colleagues at St. Olaf College in chamber music. She performed on both violin and viola for the 2008 through 2011 Bridge Chamber Music Festivals. Since 1985 she has played with the Minnesota Opera Orchestra at the Ordway in St. Paul, becoming a Core (tenured) member of the first violin section in 1992. In August, 2008, the Minnesota Opera's world premiere recording of Ricky Ian Gordon's "Grapes of Wrath" was released to wide acclaim. High Definition live performance recordings of "Wuthering Heights" (Bernard Hermann) and "Silent Night" (Kevin Puts) are being released this year by the Minnesota Opera.

Een received the St. Olav Medal, given by King Harald V of Norway, in May 2002 for her promotion of greater knowledge of Norwegian culture abroad. In 1987 she was presented with the second Ole Bull Award from the Ole Bull Folk Academy in Voss, Norway for her transmission of the Hardanger fiddle tradition in the United States. A founding member of the Hardanger Fiddle Association of America, Een has taught at many of their annual fiddle workshops. In 1998, Andrea Een was named a Master Folk Artist by the Minnesota State Arts Board. Een has presented over 200 recitals on the Hardanger fiddle in the Upper Midwest and been a featured performer on Norwegian national television, most notably in the acclaimed series, "De Som Dro Vest," (Those Who Left) about Norwegian-American cultural retentions in the Upper Midwest.

This fall, her Hardanger fiddle career was in the spotlight when asked to lead the King and Queen of Norway into the Ballroom at the Hilton Hotel in Minneapolis on October 16th. Een composed a "Royal March for Their Majesties, King Harald V and Queen Sonja of Norway" and played it for the 1100 guests at the dinner sponsored by the Royal Norwegian Consulate. The Private Secretary to the King, Knut Brakstad, who was present, was Een's first Hardanger fiddle student at St. Olaf College in 1978 when he spent a year as an exchange student from Norway. Eight of her Hardanger fiddle students, the Lars Skjervheim Spelemannslag, performed for Their Majesties on October 14th, when they played Een's "Fredsmarsj" (Peace March) as the royal couple entered the St. Olaf King's Room for the luncheon.

In 1999, Andrea Een began to compose fiddle tunes and bridal marches for the Hardanger fiddle as a gift for her mentor, Lars Skjervheim of Vossestrand, Norway with whom she had studied since 1980. Six of those original works were featured on her solo CD, "From the Valley" (2004). A leading Norwegian fiddler and writer on Hardanger fiddle traditions, Vidar Lande, wrote in a review, "Andrea Een plays her music accurately and convincingly. Her powerful and controlled bowing is especially clear in the listening tune, "Tre Budeiene paa Vikafjell" (Spelemannsbladet, 2005). Een's second CD, "Winter Dreams" will be released in 2012 and will premiere eight new tunes.

ST. OLAF PHILHARMONIA

MARTIN HODEL, CONDUCTOR

VIOLIN I

Alex Auden, *Appleton, Wis.*
Sophia Butler, *Burnsville, Minn.*
Δ Eden Ehm, *Decorah, Iowa*
Sally Gildehaus, *Red Lodge, Mont.*
Alyssa Hare, *St. Paul, Minn.*
Anne Hassen, *Berkeley Heights, N.J.*
Josie Haxton, *Lombard, Ill.*
Gillian Koch, *Valrico, Fla.*
Maren Magill, *Winnetka, Ill.*
Hanieh Nejadriahi, *Northbrook, Ill.*
Catherine Oliver, *Omaha, Neb.*
Ben Peterson, *Grand Forks, N.D.*
Δ Emily Reeves, *Rapid City, S.D.*
Hope Sexton, *Loretto, Minn.*
Stephen Sweeney, *Duluth, Minn.*
Britta Stjern, *Roseville, Minn.*
Ian Tsang, *Causeway Bay, Hong Kong*

VIOLIN II

Isaac Behrens, *Cedar Rapids, Iowa*
Courtney Breyer, *Appleton, Wis.*
Kristian Cardell, *Lund, Sweden*
§ Heidi Crees, *Orono, Minn.*
Kassandra DiPietro, *Appleton, Wis.*
§ Christian Graefe, *Bemidji, Minn.*
Jonathan Halquist, *Duluth, Minn.*
* Laura Holdrege, *Chicago, Ill.*
Emma Larson, *Coon Rapids, Minn.*
* Taylor Lipo Zovic, *Shorewood, Wis.*
Erika Meierding, *Mankato, Minn.*
Amelia Schoeneman, *Rock Island, Ill.*
Ellen Squires, *Andover, Minn.*
Derek Waller, *Wyoming, Minn.*
Robert Wankel, *New Hope, Minn.*

VIOLA

Marit Aaseng, *Alexandria, Minn.*
Moira Bixby, *Madison, Wis.*
* Stephen Chen, *Hutchinson, Minn.*
Lauren Culver, *Salem, Ore.*
Linnea Eiben, *Marquette, Mich.*
Robyn Ferg, *Chippewa Falls, Wis.*
Jessica Hanson, *Fitchburg, Wis.*
Daniel Hoiland, *Park Ridge, Ill.*
Kelsey Johnson, *Alexandria, Va.*
Louisa Mitchell, *Lisle, Ill.*
John Ondich-Batson, *Duluth, Minn.*
Katherine Pflaum, *Bellevue, Neb.*
* Emma Ritter, *Omaha, Neb.*
Caroline Wood, *River Forest, Ill.*

CELLO

* Annabel Bavage, *Coon Rapids, Minn.*
Becca Bevans, *Waverly, Neb.*
* Jonathan Een Newton, *Northfield, Minn.*
Eric Emmons, *Northfield, Minn.*
Riley Palmer, *Eagan, Minn.*
Mira Sen, *Batavia, Ill.*
Katie Simpson, *Glendale, Wis.*
Seth Spawn, *Stillwater, Minn.*

BASS

* Zach Engel, *Owatonna, Minn.*
Eric Loukas, *Woodbury, Minn.*
Kelsey Peterson, *Grand Forks, N.D.*
* Adam Wolinsky, *St. Albans, Vt.*

FLUTE/PICCOLO

Chappy Gibb, *Oak Park Heights, Minn.*
Jung-Yoon Kim, *Chicago, Ill.*
Cecilia Noecker, *St. Paul, Minn.*
Joshua Weinberg, *St. Peter, Minn.*

OBOE/ENGLISH HORN

Jennifer Arnspong, *Northbrook, Ill.*
Mariah Johnston, *Minnetonka, Minn.*
Elizabeth Townsend, *Cedar Rapids, Iowa*

CLARINET/BASS CLARINET

Kayla Kaml, *Bemidji, Minn.*
Erinn Komschlies, *Appleton, Wis.*
* Jonathan Sanchez, *Columbia, S.C.*

BASSOON/CONTRABASSOON

Ethan Boote, *Columbia, Mo.*
Christopher Boussein, *Evanston, Ill.*
❖ Michael Paradis, *Eden Prairie, Minn.*

HORN

Heather Bouma-Johnston, *Grayslake, Ill.*
Elizabeth Crittenden, *Dekalb, Ill.*
Tyler Johnston, *Long Lake, Minn.*
Ben Paro, *Duluth, Minn.*

TRUMPET

Rebecca Cooper, *Florence, Mass.*
Annie Grapentine, *Oak Park, Ill.*
Chris Wellems, *Lincolnshire, Ill.*
Will Wertjes, *Olympia, Wash.*

TROMBONE

Micah Buuck, *Edina, Minn.*
Paul Davis, *St. Louis, Mo.*
Ramsey Walker, *Vashon, Wash.*

BASS TROMBONE

Mitchell Evett, *Wexford, Pa.*

TUBA

Paul Davis, *St. Louis, Mo.*

HARP

Joy Gunderson, *Phoenix, Ariz.*

KEYBOARD

Robert Kelly, *Mendota Heights, Minn.*
Andrew Bourgoïn, *Conway, Ark.*

PERCUSSION

Ben Harvey, *Duluth, Minn.*
Andrew Hess, *Ann Arbor, Mich.*
Robert Lehmann, *Rapid City, S.D.*
Jonathan Sanchez, *Columbia, S.C.*

Δ Co-Concertmaster
* Principal/Co-principal
~ Assistant Principal
§ Co-Manager
* Bass Clarinet
❖ Contrabassoon

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