

ST. OLAF COLLEGE DEPARTMENT OF MUSIC PRESENTS

# **ST. OLAF PHILHARMONIA**

Martin Hodel, *conductor*

## **FALL CONCERT**

Boe Memorial Chapel — Sunday, November 18th

# St. Olaf Philharmonia

Martin Hodel, conductor

## Program

Concerto for Trumpet and Orchestra in E-flat Major

Franz Joseph Haydn  
(1732-1809)

- I. *Allegro*
- II. *Andante*
- III. *Allegro*

Martin Hodel, *trumpet*  
John Ondich-Batson '13, *conductor*

Divertissement for Wind Instruments

Émile Bernard  
(1843-1902)

- I. *Andante sostenuto-Allegro moderato*

Winter Bells

Polina Nazaykinskaya  
(b. 1987)

## Intermission

Symphony No. 9 in E Minor, Op. 95  
("New World")

Antonín Dvořák  
(1841-1904)

- I. *Adagio-Allegro molto*
- II. *Largo*
- III. *Scherzo-Molto vivace*
- IV. *Allegro con fuoco*

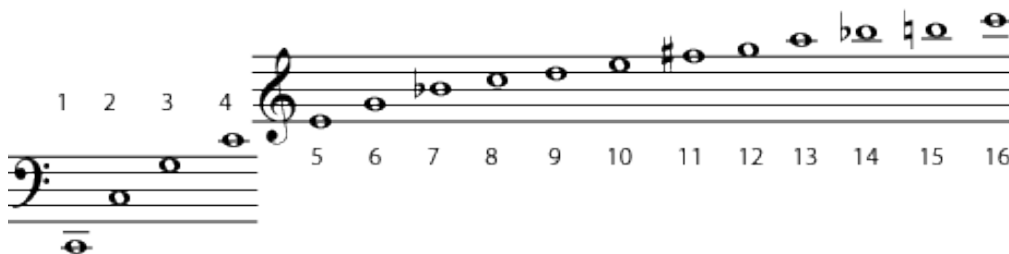
# Notes

## Concerto for Trumpet and Orchestra in E-flat Major • Franz Joseph Haydn

The *Concerto for Trumpet and Orchestra in E-flat Major* composed in 1796 by Franz Joseph Haydn is far and away the most important solo piece in the trumpet repertoire, having been performed thousands of times and recorded by hundreds of players. The *Concerto* occupies a unique spot in the history of solo trumpet music, being the first successful piece written for a chromatic trumpet. In fact, the genesis of the Haydn *Trumpet Concerto* is integrally linked to an important development in trumpet design, one that ultimately did not catch on, but that had an important influence on later attempts at making chromatic trumpets. In 1793, Viennese theater trumpeter (later to become court trumpeter) and friend of Haydn, Anton Weidinger, began work perfecting a trumpet that could play chromatically throughout its range. Although some players attempted to accomplish this feat before Weidinger, it was he who brought the achievement to fruition, designing and building a fully chromatic instrument with holes and keys on it (not at all like the valves on modern instruments) which looked similar to this keyed trumpet in the Bad Säckingen Trumpet Museum.



Before Weidinger's keyed trumpet, there were no practical chromatic trumpets, and trumpeters — who played “natural trumpets” with no holes, keys, or valves — were limited essentially to the tones in the natural harmonic series.



Haydn was so impressed with Weidinger's keyed trumpet that he wrote the *Trumpet Concerto* specifically to take full advantage of Weidinger's innovations, maximizing the chromatic notes, and writing fast, virtuoso passages in the 3<sup>rd</sup> movement that are impossible to play on a natural trumpet. Weidinger performed Haydn's *Concerto* on several occasions, perhaps most famously for the Emperor in early 1813. Contemporary trumpeters use modern, valved trumpets in E-flat or B-flat to perform the *Concerto*. Johann Nepomuk Hummel also wrote his *Concerto for Trumpet* for Herr Weidinger, in 1803.

Haydn's use of form is fairly traditional in each of three movements. The opening *Allegro* movement's rising, three-note first theme is mirrored in a lyrical descending second theme. The theme that follows in the dominant key is a simple, ornamented line using the first five notes of the scale. A short development section culminates in a high concert D-flat in the solo line, after which a recapitulation of the opening material — this time varied and kept in the home key of E-flat — is followed by a cadenza in the trumpet part. Haydn's sense of humor was legendary, and it is in that spirit that the cadenza on tonight's performance was composed.

The easy-going, almost pastoral, quality of the second movement in A-flat major is reminiscent of a lullaby, with brushy strings and gentle woodwind interjections. Here Haydn makes the most of the chromatic notes of the keyed trumpet, roaming momentarily to the distant key of C-flat major before returning to the opening theme in the home key.

In the 3<sup>rd</sup> movement, Haydn provides an energetic rondo, with a catchy, rising main theme centered around the last four notes of the scale that completes the scale heard in the first movement. Here the aspect of Weidinger's trumpet that Haydn exploits is its acrobatic potential, giving the soloist passages that would have been much more familiar to contemporary listeners on the clarinet or oboe. At the same time, Haydn lets the listener know that the solo instrument is a *trumpet*, by allowing the instrument to play characteristic fanfares. Haydn's sense of musical humor and drama is in full view here, including a surprise *forte* chord, coming one measure sooner than we expect it.

## **Divertissement for Wind Instruments • Émile Bernard**

Frenchman Émile Bernard (1843-1902) studied organ and composition at the Paris Conservatoire. He was a church organist, who worked at Notre Dame des Champs church from 1885-1895. His best known works include a violin concerto, *Suite for Violin and Piano*, *Rondo for Cello and Orchestra*, and the *Divertissement* for double woodwind quintet, the first movement of which we are performing this evening. In French "*divertissement*" means "diversion" or "amusement," and musically speaking, like the Italian *divertimento*, it is usually a light-hearted work composed for a small group of players. Bernard's begins with an *andante* introduction that lays out the themes to be heard later, but in slow motion. The piece draws a balance between solo instrumental entrances, pairings of like instruments, and a homophonic texture. Syncopation plays a structural role in both the rising principal, and the jagged second themes of the movement, and is generally used to propel the piece forward. Almost constant sixteenth-note counterpoint serves as motor that stabilizes the piece and creates welcome contrast to the predominantly quarter and eighth-note rhythm of the two main themes. In a developmental middle section Bernard alters the themes by putting them into minor keys and canons, compressing them, recombining them in surprising ways and then cleverly setting up an abbreviated final statement of the themes in their home key of F major.

## **Winter Bells • Polina Nazaykinskaya**

Polina Nazaykinskaya (born in Togliatti, Russia on January 20, 1987) has been studying music since the age of 4. After graduating with honors from the Music Academic Gymnasium (with concentrations in the violin and flute), she pursued a Bachelor of Arts degree from the Tchaikovsky Conservatory in Russia with concentrations in violin and composition. In 2010 she earned her master of music degree in theory and composition with honors from the Yale School of Music. She did her doctorate in composition at the University of Texas, Austin, studying with Yevgeniy Sharlat and Russell Pinkston, and is presently back at Yale doing post-graduate work with Christopher Theofanidis. Nazaykinskaya is also an active violinist and conductor, and is currently working a violin concerto that will receive its premiere in Minnesota in March.

She composed *Winter Bells* — her first work for full orchestra — in 2009, and it was performed by Osmo Vänskä and the Minnesota Orchestra in October, 2011. In September, the Russian National Symphony performed it. Nazaykinskaya had this to say about *Winter Bells*:

In the summer of 2009, after finishing my first year of graduate school, I was preparing to write a symphonic poem, but I did not have the material or an idea with which I could work. In search of it, I went back to Russia. In the course of a month, I made trips to several old Russian villages situated in depths of the Volga region, my native land, and collected and recorded songs and folk melodies from elderly villagers, where the oral tradition has been prevalent for centuries. I used this material as a source of inspiration, yet at the time I felt that something important was missing. I found the missing link after visiting a series of sacred places in the wilderness in the Volga Valley in the same month: three mountain peaks that, when seen from an aerial perspective, appeared to be forming a giant goblet. I was all alone, with vastness of space and rocks stretching in all directions when it came to me. It was a choral, religious motif, and I knew that I had found a key to the symphonic piece. I continued to work on the piece after I returned to the United States, refining it and make it conform to my inner vision. I was able to complete the piece in November 2009.

## **Symphony No. 9 in E Minor (“New World”) • Antonín Dvořák**

The circumstances surrounding the composition of Antonín Dvořák’s best-known and loved work represent an interesting confluence of events. In 1892, the composer accepted an invitation from Jeannette M. Thurber, the wife of a wealthy New York wholesale grocer, to lead the National Conservatory of Music, which she had founded seven years earlier. Dvořák began work on the *New World Symphony* late that year and had finished drafts of the first three movements by January 1893. Rather than returning to Bohemia for a spring vacation as he had planned, Dvořák instead visited the small village of Spillville, Iowa (barely a two-hour drive from St. Olaf) where he felt completely at home and where he worked on the Symphony, completing it on May 24<sup>th</sup>. The work was premiered in Carnegie Hall on December 16, 1893. Dvořák commented at length on the Symphony in an article that appeared the day before the premiere in the *New York Herald*:

Since I have been in this country I have been deeply interested in the music of the Negroes and the Indians. The character, the very nature of a race is contained in its national music. For that reason my attention was at once turned in the direction of these native melodies.

It is this spirit which I have tried to reproduce in my new Symphony. I have not actually used any of the melodies. I have simply written original themes embodying the peculiarities of the music, and, using these themes as subjects, have developed them with all the resources of modern rhythms, harmony, counterpoint and orchestral color.

The Symphony is in E Minor. It is written upon the classical models and is in four movements. It opens with a short introduction, an *Adagio* of about thirty bars in length. This leads directly into the *Allegro*, which embodies the principles which I have already worked out in my *Slavonic Dances*; that is, to

preserve, to translate into music, the spirit of a race as distinct in its national melodies or folk songs.

The second movement is a *Largo*. But it is different from the classic works in the form. It is in reality a sketch for a longer work, either a cantata or an opera which I propose writing, and which will be based on Longfellow's 'Hiawatha'.

The *Scherzo* of the Symphony was suggested by the wedding feast in 'Hiawatha' where Indians dance, and is also an essay which I made in the direction of imparting the local color of Indian character to the music.

The last movement is an *Allegro con fuoco*. All the previous themes reappear and are treated in a variety of ways.

Dvořák never wrote a longer work based on 'Hiawatha', but the *New World Symphony* quickly became — and has remained — one of the most popular symphonies ever written.

## 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. Additionally, Hodel studied Baroque (natural, valveless) trumpet and 18<sup>th</sup> century trumpet literature in Europe with Dr. Edward H. Tarr, the leading expert on early trumpets and trumpet literature.

**John Ondich-Batson** of Duluth, Minnesota, is a senior B.A. music major at St. Olaf. His primary instrument is the viola, which he started at age 10. Throughout his high school career, he has been given opportunities to conduct works such as “Jupiter” from Gustav Holst’s “The Planets” as well as guest conducting for the Duluth Superior Youth Symphony. Other than conducting, he enjoys performing chamber music, playing tennis, and religious ethics. After graduation, he plans to pursue graduate studies in orchestral conducting.

**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.

# ST. OLAF PHILHARMONIA

MARTIN HODEL, *CONDUCTOR*

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## VIOLIN I

Joseph Ahn, *Madison, Wis.*  
Elsa Block, *Eau Claire, Wis.*  
Kira Braun, *Robbinsdale, Minn.*  
Kassandra DiPietro, *Appleton, Wis.*  
Alyssa Hare, *St. Paul, Minn.*  
Laura Holdrege, *Chicago, Ill.*  
Rachel Jackman, *Englewood, Colo.*  
Δ Taylor Lipo Zovic, *Shorewood, Wis.*  
Maren Magill, *Winnetka, Ill.*  
Anna Mattson, *Idaho Falls, Idaho*  
Stephen Sweeney, *Duluth, Minn.*

## VIOLIN II

§ \*Isaac Behrens, *Cedar Rapids, Iowa*  
Courtney Breyer, *Appleton, Wis.*  
Erika Espey-Sundt, *Minneapolis, Minn.*  
~ Margaret Gerty, *Lindstrom, Minn.*  
Natalie Kopp, *Westerville, Ohio*  
Emma Larson, *Coon Rapids, Minn.*  
Pedro Monque, *Puerto Ordaz, Venezuela*  
Jessica Scott, *Madison, Wis.*  
Derek Waller, *Wyoming, Minn.*  
Robert Wankel, *New Hope, Minn.*

## VIOLA

Marit Aaseng, *Alexandria, Minn.*  
Sarah Bell, *Manchester, Mo.*  
Caitlin Churchill, *Salem, Ore.*  
Linnea Eiben, *Marquette, Mich.*  
Chloe Elzey, *Menasha, Wis.*  
~ Robyn Ferg, *Chippewa Falls, Wis.*  
Jessica Hanson, *Fitchburg, Wis.*  
Juliana Hynek, *Mequon, Wis.*  
Rebekah Raines, *Eugene, Ore.*  
\* Magill Schumm, *Iowa City, Iowa*  
\* Mackenzie Toher, *Kirkland, Wash.*  
Caroline Wood, *River Forest, Ill.*

## CELLO

Becca Bevans, *Waverly, Neb.*  
Carl Graefe, *Bemidji, Minn.*  
\* Liam John, *Essex Junction, Vt.*  
James Lach, *Vadnais Heights, Minn.*  
Nick Lee, *Fox Point, Wis.*  
§ \* Riley Palmer, *Eagan, Minn.*  
Zachary Rolfs, *Arden Hills, Minn.*  
Mira Sen, *Batavia, Ill.*  
Kyle Shelton, *Urbandale, Iowa*  
Katie Simpson, *Glendale, Wis.*  
Seth Spawn, *Stillwater, Minn.*  
Alison Williams, *Moorhead, Minn.*

## STRING BASS

\* Kelsey Peterson, *Grand Forks, N.D.*  
Kirsten Vezina, *Stillwater, Minn.*  
Jacob Westerberg, *Maple Grove, Minn.*  
Ruth Whittington, *Powell, Ohio*

## FLUTE/PICCOLO

Emily Hill, *Independence, Minn.*  
Jung-Yoon Kim, *Chicago, Ill.*  
Joshua Weinberg, *St. Peter, Minn.*  
Ida Zalk, *Maplewood, Minn.*

## OBOE/ENGLISH HORN

Nora Serres, *Duxbury, Mass.*  
\* Luke Simonson, *Morristown, Minn.*

## CLARINET/BASS CLARINET

Rachel Berg, *Shorewood, Wis.*  
Annika Wayne, *Macomb, Ill.*  
\* Kate Fridley, *Apple Valley, Minn.*

## BASSOON/CONTRABASSOON

Ethan Boote, *Columbia, Mo.*  
Michael Paradis, *Eden Prairie, Minn.*  
❖ Siyan Xie, *Shenzhen, China*

## HORN

Philip Claussen, *Apple Valley, Minn.*  
B Crittenden, *Dekalb, Ill.*  
Claire Dennis, *Middleton, Wis.*  
Emily Een, *Minneapolis, Minn.*

## TRUMPET

Tristan Frank, *Mount Horeb, Wis.*  
Ryana Holt, *Colorado Springs, Colo.*  
Stephen Martin, *Mounds View, Minn.*

## TROMBONE

Phillip Meyer, *Woodstock, Ill.*  
~ Ramsey Walker, *Vashon, Wash.*

## BASS TROMBONE

~ Mitchell Evett, *Wexford, Pa.*

## TUBA

Peter Micholic, *Apple Valley, Minn.*

## HARP

Joy Gunderson, *Phoenix, Ariz.*

## PERCUSSION

Dan Frankenfeld, *Inver Grove Heights, Minn.*  
Ben Harvey, *Duluth, Minn.*  
Andrew Hess, *Ann Arbor, Mich.*  
Jordan Pesik, *Eagan, Minn.*

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Δ Concertmaster

\* Principal/Co-principal

~ Officer

§ Co-Manager

\* English Horn

❖ Bass Clarinet

❖ Contrabassoon

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Kent McWilliams, *vice chair*

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