ST. OLAF PHILHARMONIA
Martin Hodel, conductor

FALL CONCERT
Skoglund Auditorium — Sunday, November 23, 2014
St. Olaf Philharmonia

Program
Sunday, November 23, 2014 • 7:30 p.m.  Skoglund Auditorium • St. Olaf College

Overture to a Thanksgiving Holiday  
Arthur Campbell (b.1922)

Symphony No. 100 in G Major, “Military”  
Joseph Haydn (1732-1809)

I. Adagio-Allegro
II. Allegretto
III. Menuetto-Moderato
IV. Finale-Presto

Intermission

“Minnesota Turkey Whoop” from Skewed Visions  
Arthur Campbell

Billy the Kid  
Aaron Copland (1900-90)

Prairie Night
Celebration Dance

Ballet Music from Faust  
Charles Gounod (1818-93)

I. Allegretto (Temp di Valse)
II. Adagio
III. Allegretto
IV. Moderato maestoso
V. Moderato con moto
VI. Allegretto
VII. Allegro vivo
Notes

Arthur Campbell is a native of Missouri and a World War II veteran who served in Europe. The GI Bill provided support for his music study at the Eastman School of Music and at Yale University, where his composition teachers were Quincy Porter and Paul Hindemith. He joined the music faculty at St. Olaf in 1952, teaching piano, music theory, and music composition for 40 years. The composition program he founded remains an active and vital part of the music department.

Campbell composed **Overture to a Thanksgiving Holiday** in 1961 for Donald Berglund and the St. Olaf Orchestra. We are performing a revised version finished in 1971. The Overture begins with an energetic triplet figure in the strings based on the St. Olaf fight song “Um Yah Yah,” that soon finds its way around the entire orchestra. Layered entrances of the theme combine to create a strong climax that is followed by a lyrical and mournful woodwind melody interspersed with cello and violin *pizzicato* figures. The string choir takes over the long-winded melody until a new, syncopated theme seen in varied guises leads to a horn statement taken from “Fram, Fram, Kristmenn Krossmenn” (the St. Olaf school song) at the words “Founded in faith to render light.” After a short interruption by the “Um Yah Yah” theme, two huge chords and a pause, the brass play phrases of “Old Hundredth” (the Doxology) between fast scales. Once the verse of “Old Hundredth” is finished, the piece finishes with a final statement of the slow theme and “Um Yah Yah,” a fitting beginning to our concert and to the week before Thanksgiving.

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Joseph Haydn, who arguably made the most important contributions to the development of the historical genres of string quartet and symphony, wrote **Symphony No. 100 in G Major, “Military”** in 1793 or 1794 on a commission from the English impresario, Johann Peter Salomon. The death of his patron and primary employer, Prince Nikolaus Esterházy, freed Haydn up to travel to London. His music was already the rage when he arrived in England on New Years Day in 1791, but his participation in performances of newly-composed works on that visit and another he made there in 1794-95 sealed his reputation as the most celebrated composer in Europe at that time. **Symphony No. 100** is the eighth of his 12 “London Symphonies,” works that show uncommon inventiveness, vigor and formal development. The work has been dubbed “The Military” because of its use of a characteristic bugle call and Turkish military percussion, represented by triangle, cymbals, and bass drum, in the second movement.

After a brief and sunny introductory *Adagio* in the first movement, the piece follows a standard *sonata-allegro* form, except that Haydn repeats the first theme in the dominant subject area, a somewhat common practice for him. He also makes notable use of dynamic extremes and a brief excursion to the far away key of Eb major in the recapitulation, and shows his skill in creating a musical conversation piece, providing happy dialogue between the strings and winds.

The second movement is scored more richly than the others, with percussion, clarinets and divided violas. Its three-part form is minor in the middle, when the Turkish percussion plays. A certain elegance is imparted with balanced and arching four-measure phrases throughout the movement.

In the third movement, Haydn departs from his current practice of composing fast symphonic minuets, and instead marks the piece to be performed at a more comfortable, moderate tempo. The middle section (trio) has a contagious dotted rhythm that is used for a forceful outburst in minor.

The final movement is an energetic tour de force in 6/8 meter, complete with unexpected pauses, irregular phrase lengths, and surprising dynamic extremes. The piece is set in a form that Haydn shaped, the *sonata rondo*, in which a repeating section, alternating with contrasting material, is developed to a high degree. The Turkish percussion rejoins the orchestra at the end of movement to bring the symphony to a raucoous and satisfying close.

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Minnesota Turkey Whoop is the fifth and final movement of Skewed Visions, written for string orchestra in the 1950s. It blends two American folk tunes, “Turkey in the Straw” and “McLeod's Reel” (also used by Aaron Copland in Hoedown) into a labyrinth of virtuosic fiddling and rhythmic complexity. Campbell uses a two note-one rest figure taken from the middle part of the “Turkey” theme as fodder for creating a sense of four equal notes in 3/4 time. It is this energetic conceit along with masterful use of counterpoint and frequent string plucks that give the piece its energy and charm.

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Aaron Copland, who perhaps more than any other composer captured the musical essence of the American West in his orchestral music, wrote the music for the ballet Billy the Kid in 1938. Along with Rodeo and Appalachian Spring, it became one his best loved and most-performed pieces. “Prairie Night” portrays the iconic young outlaw, Billy, playing cards with his companions at night in the desert. Throughout most of the piece strings play a muted bed of repetitive chords in Ab major. One can almost hear the night sounds of insects, light breezes and the rustling of horses in the background. A serene and slow-moving solo trumpet depicts Billy’s loneliness.

“Celebration Dance” celebrates Billy’s capture, although during the celebration, Billy kills his guards and escapes from jail. The even tempo and repeated rhythms provide a march-like mood. An angular melody is stated first in the winds, and then repeated by varying combinations of instruments. Copland takes this theme, fractures it, turns it upside down and gives it dissonant harmonies. Ultimately the whole orchestra plays the theme near the end, before being repeatedly interrupted by two loud chords, until the chords win out and the movement ends with a bang.

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Charles Gounod was born in Paris to a musical family and educated at the Paris Conservatory. Best known for the five-act opera, Faust, and his version of Ave Maria, he composed 12 operas and more than 30 masses.

The Faust story, of a misled man’s brush with Satan, has been retold countless ways over the centuries. Gounod’s Faust is based on Carré’s play, Faust et Marguerite, with additional influences from the well-known masterpiece, Faust, part 1, by the German romantic poet Goethe. Premiering in 1859, the opera secured Gounod’s fame. In fact, it was so popular at the Metropolitan Opera in the 1890s that one critic called the theater “Faustspielhaus.” Faust remains popular in the world's opera houses.

Traditionally, from the time of Louis XIV up until the late 19th century, French operas included a ballet. The ballet in Faust takes place in the fifth act during the Walpurgisnacht (Witches’ Night). In German folklore Walpurgisnacht is the eve of May Day (April 30), when the souls of the dead are released to wander at will. In this act, Faust is transported by witches to a cave where Mephistopheles promises to provide him with love from the most beautiful women in the history of the world. A scene of revelry and madness ensues.

Gounod’s ballet music leads us through Faust’s encounter with witches, Cleopatra, Helen of Troy, Phryne, and others over the course of seven movements. The music begins with a brass pronouncement as the women enter the stage. Beginning with a light and innocent sounding string-led waltz in the Allegretto, Gounod then leads into the beautiful theme of the richer and darker Adagio. The music builds, as do Faust’s adventures in a playful and devilish dance in the third movement that is introduced by the woodwinds and expands throughout the rest of the orchestra. After guiding us through varyingly playful, lyrical tunes in the following three movements, the piece comes to an exciting and dramatic finale in the full-orchestral, grandiose Allegro Vivo.

— Notes by Natalie Kopp ’16
Biographies

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. Andrea Een served as conductor from 1977-1994. During this period the size of the ensemble grew, and eventually, winds and percussion were added. In 1996, the name was changed from Chamber Orchestra to Philharmonia when it became a full-sized symphony orchestra. Jo Ann Polley assumed leadership of the Philharmonia from 1994-2006 and Steve Amundson led from 2006 until Martin Hodel took over in 2009.

The orchestra performs music from all periods including repertoire for string orchestra, chamber orchestra, and symphony orchestra. 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.

Dr. Martin Hodel is Associate Professor of Music at St. Olaf College, where he has been teaching since 1997. He has performed as a trumpet 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 toured coast to coast in the US with the Dallas Brass. He appears as a soloist on eight commercial recordings, 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. He can be heard frequently performing with Vocal Essence, the Minnesota Opera and on Broadway shows in the Twin Cities.

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 conducting with Doyle Preheim, Lon Sherer, Tonu Kalam, Susan Klebanow, Mark Gibson and Donald Hunsberger.

Before coming to St. Olaf, Hodel taught at Goshen College in Indiana, where he conducted the Goshen College Orchestra and taught trumpet and music history. Additionally, 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.
ST. OLAF PHILHARMONIA
MARTIN HODEL, CONDUCTOR

VIOLIN I
Jennelle Allen, San Diego, Calif.
• Tim Apolloni, Shoreview, Minn.
§ Courtney Breyer, Appleton, Wis.
Δ Becca Fenton, Longmont, Colo.
Katie Pan Harrington, Kenilworth, Ill.
Rachel Jackman, Englewood, Colo.
Nina Lautz, Milwaukee, Wis.
Emily Maruyama, Golden, Colo.
Caroline Priore, Kenyon, Minn.
Zachary Rivera, San Diego, Calif.
Kelsey Sims, Columbus, Ohio
Greta Snow, Lake Elmo, Minn.
Eric Spradling, Renton, Wash.
Elise Steichen, Broomfield, Colo.

VIOLIN II
~ Soren Bjornstad, Valparaiso, Ind.
Sarah De Vries, Apple Valley, Minn.
Brynn Freitag, Ridgefield, Wash.
Natalie Kopp, Westerville, Ohio
~ Anna Mattson, Idaho Falls, Idaho
Torsten Nelson, South Deerfield, Mass.
Olivia Schurke, Maplewood, Minn.
Jessica Scott, Madison, Wis.
Sophia Skoglund, Anoka, Minn.

VIOLA
Thea Bucherbeam, Seattle, Wash.
Erika Espe-Sundt, Minneapolis, Minn.
~ Chloe Elzey, Menasha, Wis.
~ Sage Fulco, Wayzata, Minn.
Jessica Hanson, Fitchburg, Wis.
Juliana Hynek, Mequon, Wis.
Anna Praefcke, Fargo, N.D.

CELLO
Oliver Chiu, Minneapolis, Minn.
~ Ingrid Elzey, Menasha, Wis.
Maria Fulton, Billings, Mont.
Ross Nevin, Whitefish Bay, Wis.
Joseph Peterson, Grand Forks, N.D.
Zachary Rolfs, Arden Hills, Minn.

STRING BASS
Anna Edwards, Woodinville, Wash.
^ Eric Loukas, Woodbury, Minn.
Tiller Martin, St. Paul, Minn.
Colin Schweikart, Minneapolis, Minn.

FLUTE/PICCOLO
Kristin Benus, River Falls, Wis.
Andrea Jorissen, Vadnais Heights, Minn.

OBOE
Caroline Loc, Apple Valley, Minn.
Nora Serres, Duxbury, Mass.

ENGLISH HORN
Will Hardy, Northfield, Minn.

CLARINET
Hannah Bangs, Austin, Texas
Sarah DeVries, Pella, Iowa

BASS CLARINET
Simon Plum, St. Paul, Minn.

BASSOON/CONTRABASSOON
Bryan Ames, Baker City, Ore.
Siyan Xie, Shenzhen, China

HORN
I. Kayla Espindola, Eden Prairie, Minn.
II. Grace Wilson, Falcon Heights, Minn.
III. Irene Henry, St. Louis, Mo.
IV. Gabriel Coleman, Randolph, Minn.

TRUMPET
Drew Larson, Wadena, Minn.
Matthew Tylutki, Austin, Minn.

TROMBONE
Kent Deardorff, Gilbert, Ariz.
Abigail Senuty, Bellingham, Wash.

BASS TROMBONE
Jonas Widness, North Mankato, Minn.

TUBA
Peter Micholic, Apple Valley, Minn.

HARP
Jennelle Allen, San Diego, Calif.
Grace Clark, Lawrence, Kan.

PIANO
Andrew Hess, Ann Arbor, Mich.

PERCUSSION
Natalie Anderson, Chanhassen, Minn.
William Arnold, St. Paul, Minn.
Andrew Hess, Ann Arbor, Mich.
Henry Huber, Minneapolis, Minn.
Sarah Youngner, Apple Valley, Minn.

Δ Concertmaster
~ Officer
§ Manager
• Librarian
^ Section Leader

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