The St. Olaf Music Department Presents:

The St. Olaf Band
Russell Pesola ‘61
guest conductor

Saturday • April 19, 2008 • 7:30 pm
Skoglund Auditorium
The Ballet from “The Perfect Fool”

Dance of Spirits of Earth
Dance of Spirits of Water
Dance of Spirits of Fire

Gustav Holst
Transcribed by Russell Pesola
and Maj. Dale Harpham

Holst’s comic opera The Perfect Fool, written in 1918-22, begins with a ballet danced by Spirits of Earth, Water and Fire. A wizard, obviously related to “Uranus the Magician” in The Planets, summons the Earth Spirits with a trombone invocation that rises in energetic fury and descends with ponderous deliberation. From the lowest depths the husky basses conjure up an appropriate earthiness. When the clumsy, clod-hopping dance has reached its climax, the Earth Spirits scurry underground, leaving the solo horn to call up the Spirits of the Water, with the calm notes of a legato invocation. The cool woodwind chords and the dripping fifths of the harp and celesta lead to the second dance, with “the essence of love distilled from Aether.” With the abrupt arrival of the Spirits of Fire, the third dance crackles into a sudden spurt of conflagration. The blaze approaches inch by inch, the staccato notes sounding as brittle as burning stubble. The listener has no need for the visual help of stage lighting and gestures, for the vitality of the leaping flames can clearly be heard in the brilliant orchestration.

—Notes by Imogen Holst

Trumpet Concerto No. 2

Ballade, moderato
Ritmico

Jukka Linkola
Transcribed by Russell Pesola

Martin Hodel, trumpet

Composer, conductor and performer Jukka Linkola was born in Helsinki in 1955. As one of Finland’s most prominent contemporary composers, he has written an immense number of works, including operas, musicals, orchestral concertos, chamber music, choral works, jazz and scores for stage plays, television and film. Linkola has received several awards for his work, has published over 35 recordings, and is considered one of the most significant writers and performers of jazz in Finland today. He frequently conducts his own works with the Helsinki Radio Symphony Orchestra, The Helsinki Philharmonic and others.

As a composer, Linkola is known for expressiveness. His music is filled with moods and feelings, and employs a rich use of color and a versatile handling of structure. His Trumpet Concerto No. 2 for Trumpet and String Orchestra was written for a performance by Jouko Harjanne at the Lieksa Brass Week Music Festival in 1993.
Savannah River Holiday  

Born in Joliet, Illinois, in 1929, Ron Nelson began composing at the age of six. He went on to study at the Eastman School of Music, where he received three degrees in music. He also studied in France at the Ecole normale de Musique and the Paris Conservatory under a Fulbright grant. Nelson was chair of the Department of Music at Brown University from 1963-1973 and in 1991 was awarded the Acuff Chair of Excellence in the Creative Arts, becoming the first musician to hold the chair.

Originally composed as an orchestral overture, Savannah River Holiday received its premiere over NBC radio in 1953. Several years later it was recorded by Howard Hanson and the Eastman Rochester Symphony Orchestra. In the music, Dr. Nelson has written two contrasting moods alternating throughout the work. One, “gay and reckless (allegro vivace),” opens and closes the overture. The other, “quiet and reflective (adagio, andante sostenuto),” provides a lovely lyrical balance. The alternating power, sensitivity and technical demands make the Savannah River Holiday a tour de force for wind ensemble and band performance.

Elsa’s Procession to the Cathedral  

from “Lohengrin”  

Elsa’s Procession, with its medieval color and pageantry, prefaces her betrothal to Lohengrin, mystic knight of the Holy Grail, come to deliver the people of Antwerp from the Hungarian invaders. In the operatic presentation, a large double chorus (representing the people of Antwerp) adds its song of praise to that of the orchestra. It is in this music from the opera Lohengrin, first performed in 1848, that we find Wagner first striking out with those intense musical thoughts which were to culminate in Tristan and Isolde, The Ring and Parsifal. In this transcription, Lucien Cailliet has succeeded in building into the instrumental framework of the modern band a true representation of all that Wagner so eloquently describes with orchestra and chorus.

~ ~ Intermission ~ ~

Pathfinder of Panama  

The “Pathfinder” of Sousa’s title was not an individual but the Panama Canal itself. The march was composed in 1915 and was dedicated to the Panama Canal and the Panama-Pacific Exposition in San Francisco, where the Sousa Band played a nine-week engagement. The Panama Canal shortened the voyage between San Francisco and New York by 8,000 miles and revolutionized both commercial shipping and travel for pleasure.
Symphonic Songs for Band

Robert Russell Bennett

Serenade
Spiritual
Celebration

“Symphonic songs are as much a suite of dances or scenes as songs, deriving their name from the tendency of the principal parts to sing out a fairly diatonic tune against whatever rhythm develops in the middle instruments. The Serenade has the feeling of strumming, from which the title is obtained, otherwise it bears little resemblance to the serenades of Mozart. The Spiritual may possibly strike the listener as being unsophisticated enough to justify its title, but in performance this movement sounds far simpler than it really is. The Celebration recalls an old-time country fair; with cheering throngs (in the woodwinds), a circus act or two, and the inevitable mule race.”

notes by Robert Russell Bennett

Down a Country Lane

Aaron Copland

Transcribed for band by Merlin Patterson

Aaron Copland was born in 1900, in New York City. His collection of works ranged from ballet and orchestral music to concertos and movie scores. Through his large collection of musical works, Copland quickly became one of the most prolific American composers and was widely known as “the dean of American composers.” While his contemporaries included Bartok, Hindemith, Schoenberg and Stravinsky, Copland’s compositions, particularly after 1936, reflected a more simplistic folk style and during this time some of his most popular works were composed.

On June 29, 1962, Life Magazine commissioned Aaron Copland’s Down a Country Lane for solo piano and featured it along with an article titled “Our Bumper Crop of Beginning Piano Players” in hopes of making quality piano music available to the average person. Copland created an orchestral version in 1965. Patterson’s band version was taken directly from this orchestration.

March from “Symphonic Metamorphosis of themes by Carl Maria von Weber”

Paul Hindemith

Transcribed by Keith Wilson

Respected as one of the most distinguished viola players of his time, Hindemith devoted the early part of his career to performance. He performed first as a violinist and then as violist in the Amar-Hindemith Quartet, while developing his powers as a composer and his distinctive theories about harmony and the role of composer in society. His name is particularly associated with the concepts about Gebrauchsmusik and the composer as craftsman. He was prolific in composition and wrote music in a variety of forms. Attacked by the National Socialists, he left his native Germany in 1935 and took leave from the Berlin Musikhochschule, where he had served as professor of composition for some eight years. In 1940, he settled in the United States as a professor at Yale University, a position he combined, after the war, with a similar position at the University of Zurich. He died in his native city of Frankfurt in 1963.

Hindemith wrote this work in 1943 at the Yale School of Music. He felt strongly that the Metamorphosis should be available in a band version and asked his colleague to do the transcription. The March, which is the fourth and final movement of the work, reveals Hindemith’s knowledge of wind combinations and timbral contrasts.
Biographies

**Dr. Russell Pesola**, Concordia emeritus professor of music, led the Concordia College Band to national prominence during his 29-year career at the college. In addition to conducting the Concordia College Band, he was trumpet instructor and was professor of methods and music education classes. Pesola has an extensive background as guest clinician and conductor working with high school students and music educators at summer music camps and clinics. He began his college teaching career at Concordia in 1975 after twelve years in the public school systems of Wabasso and Northfield, Minnesota.

Pesola, born in Littlefork, Minnesota, is a graduate of St. Olaf College and he received his MFA and DMA degrees in trumpet performance from the University of Minnesota. He continues his active performance on trumpet with the Fargo-Moorhead Symphony, Prairie Wind Brass and the Ameriikan Poijat Finnish Brass Septet which has toured extensively throughout Finland and the U.S. In addition to performance, he continues to arrange and perform numerous pieces for band and various ensembles. Pesola is an elected member of the American Bandmasters Association, and a member of the College Band Directors National Association, the World Association of Symphonic Bands and Ensembles, the Minnesota Music Educators Association and MENC and founding member and president of the Minnesota Band Directors Association. He and his wife, Denise, who is a middle school band director in Moorhead, live near Rollag, Minnesota.
Martin Hodel has performed as a soloist, chamber musician and orchestral player in the US and around the world. He played full time in the trumpet section of the Minnesota Orchestra for the 2005-06 season. As Principal and Solo Trumpet with the Eastman Wind Ensemble, Hodel toured the U.S. and Japan, and he has toured coast to coast 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 recently released on Larips Records. Hodel appears as a soloist on seven other compact discs, has performed live with the St. Olaf Choir on Garrison Keillor’s radio program, A Prairie Home Companion, performed on live MPR Classical 99.5, and on national broadcasts of the 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 from the University of North Carolina at Chapel Hill, and a bachelor’s degree in music education from Goshen College. His teachers have included Charles Geyer, Barbara Butler, Allen Vizzutti, Donald Hunsberger, James Ketch, Raymond Mase, Craig Heitger, David Hickman and Anthony Plog. This past year, Hodel studied Baroque (natural, valveless) trumpet and 18th century trumpet literature in Germany while on sabbatical from St. Olaf with Edward Tarr, the leading expert on early trumpets and trumpet literature.

Acknowledgement

The St.Olaf Band wishes to acknowledge the fine work performed by Mr. Dennis Malmberg in preparing the band for the arrival of Dr. Pesola, as well as express its appreciation for a job well done during those initial weeks of rehearsal.
The St. Olaf Band 2007-08
RUSSELL PESOLA ’61, GUEST CONDUCTOR – RICHARD ERICKSON, MANAGER

Piccolo
Corinne Mona, Severna Park, Md.

Flute
Mary Elizabeth Detweiler, Appleton, Wis.
Megan Ehresmann, St. Cloud, Minn.
Rebecca Lambrecht, Neenah, Wis.
Anna Lehn, Rosemount, Minn.
† Δ Willa Lengyl, Eureka, Calif.
Vanamali Medina, Clarkdale, Ariz.
Corinne Mona, Severna Park, Md.
Clifton Nesseth, Cameron, Wis.
Kendra Passow, Maple Plain, Minn.
Brooke Reaser, Reno, Nev.
Elizabeth Stafford, Montpelier, Vt.
Christopher Windle, Clarksville, Md.
Maia Witte, Pacifica, Calif.

Oboe
Megan Dvorak, Hayward, Wis.
Danielle Lovaas, Davenport, Iowa
† • Keesley MacNeill, Spearfish, S.D.

E-flat Clarinet
Linnæa Stole, Eden Prairie, Minn.

Clarinet
Ingrid Bakke, Burnsville, Minn.
James Checco, Edina, Minn.
Lauren Cook, Lincoln, Neb.
Erin Cusner, Gig Harbor, Wash.
Mara Fink, St. Louis Park, Minn.
Sarah Frank, Lincoln, Neb.
Δ Alyssa Frazee, Eagan, Minn.
Aaron Harcus, Minneapolis, Minn.
Clara Hemstetter, Hammond, La.
Jaimee Hoefert, La Crosse, Wis.
+ Melanie Hornbeck, Jonesboro, Ark.
Rebecca Kilfoil, Kaslof, Alaska
+ Δ Whitney Noble, Williamstown, Mass.
Meggie Ranheim, Eagan, Minn.
Rebecca Ross, Osage, Iowa
Joseph Sfera, Toledo, Ohio
Christopher Sherwood-Gabrielson, Scandia, Minn.

Bass Clarinet
Leanne Barck, Northfield, Minn.
† Δ Alicia Reuter, Seattle, Wash.
Kirsten Young, Coon Rapids, Minn.

Contralto Clarinet
Daniel Pirtle, Racine, Wis.

Contrabass Clarinet
Ben Binder, Roseville, Minn.

Bassoon
Δ Molly Boes, St. Paul, Minn.
Esther Terpenning, Boulder, Colo.

Alto Saxophone
Melanie Brooks, Waseca, Minn.
† Kaitlin Ericson, Maple Plain, Minn.
Christopher Roberts, Iowa City, Iowa
Emily Tremblay, Oostburg, Wis.
Natalie Warren, Miami, Fla.

Tenor Saxophone
Andy Petran, Palatine, Ill.

Baritone Saxophone
Zachariah Easty, Oak Park, Ill.

Cornet/Trumpet
Δ Brieanna Lise Carlson, Stillwater, Minn.
Conor Cook, Yarmouth, Maine
Δ Δ Nathan Coulter, Bloomington, Minn.
Δ Δ Jacob Dalager, Austin, Minn.
Jonathan Davick, West Des Moines, Iowa
Jeff Fuhrer, Boxborough, Mass.
Hannah Grieser, Barrington, Ill.
Garrett Klein, Port Orchard, Wash.
Jaclyn Melander, Mounds View, Minn.
Eric Sayre, Minneapolis, Minn.
Greg Sylvestre, Savage, Minn.

Horn
Tim Dwight, Brooklyn Park, Minn.
Amy Glasow, Shoreview, Minn.
Stephanie Larson, Plano, Texas
Melanie Paulsen, Center Junction, Iowa
Aleksandr Paffa, Sterling, Alaska
+ Chloe Refling, Bozeman, Mont.
† Δ John Schwegel, Valparaiso, Ind.
Andrew Watt, St. Paul, Minn.

Trombone
Christoph Dundas, Wells, Minn.
Sean Johnston, Minnetonka, Minn.
Tim O’Neill, Burnsville, Minn.
Δ Δ Steve Peterman, Lino Lakes, Minn.
Michael Smeltzer, Fairbury, Ill.
+ Δ Jonathan Thornton, Armstrong, Mo.
Katie Truax, Waunakee, Wis.

Euphonium
† Δ Jonathan Bartz, Beloit, Wis.
Brandon Fritz, Lakeville, Minn.
Christopher Leslie, Cincinnati, Ohio
+ Δ Katherine Virkler, Columbia, Mo.

Tuba
Robert Eisinger, Wheaton, Ill.
† Δ Zachary Hathway, Janesville, Wis.
Wes Olson, Minnetonka, Minn.

String Bass
Eric Graualum, Fargo, N.D.

Keyboards
Eri Isomura, Lauderdale, Minn.
Meggie Ranheim, Eagan, Minn.

Harp
Erin Bonawitz, Myrtle Beach, S.C.

Percussion
Erin Bonawitz, Myrtle Beach, S.C.
Mitchell Ebert, Bloomington, Minn.
D.J. Erickson, Bloomington, Minn.
Kelsey Finks, Bloomington, Minn.
Eri Isomura, Lauderdale, Minn.
Joshua Napravnik, Arlington Heights, Ill.
Δ Michelle Pease, Sioux City, Iowa
† Δ Amanda Thorstad, Sun Prairie, Wis.

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Δ Section Leader
† Officer
+ Librarian
Δ Miles Johnson Endowment Scholarship Recipient

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