

New to orchestral concerts? A couple of notes about concert etiquette:

- As a courtesy to the musicians and your fellow concertgoers, please silence cell phones and other electronic devices during the concert, and refrain from unnecessary conversation while music is being played.
- On pieces listing more than one section or movement, such as a symphony or a suite, it is customary to hold applause until all movements are complete.
- For a full guide to the concert going experience, scan the QR code below.



Thank you for being part of the Civic community and for joining us for our 72nd season which features programs especially curated by the five guest conductors who represent the finalists in our search for a new music director.

Your input is a critical part of our selection process. Please scan the QR code below to complete our short post-concert survey, or go to tinyurl.com/25t8jc3n



Thank you again for your continued support of the oldest community orchestra in Minneapolis!



CIVIC ORCHESTRA 
of MINNEAPOLIS

“Inspiring Counterpoint”

SUNDAY, February 23, 2025

3:00 pm

Lutheran Church of the Good Shepherd
Minneapolis, Minnesota

Kenneth Freed, Conductor
Fei Xie, Bassoon

CIVIC ORCHESTRA *of* MINNEAPOLIS

VIOLIN I

Carol Margolis, Concertmaster
Bill Scott Jr.
Nanette Scott Goldman
Elizabeth Glidden
Jill Moore
Beth Sorensen
Sara Preus
Madison Bemis
Carolyn Liptak

VIOLIN II

Allison Barosko*
Linda Bagley
Kathline Walls
Joan Lentz
Niki Myers
Sarah Muellerleile
Allen Reyes
Kale Bahne

VIOLA

Mac Johnson*
Emma Ritter Gordon
Nancy Newman
Jessie Moravek
Mary Miklethun
Sylvia Wilson
Eric Seltzer
Jenna Reynard
Kathryn Ruda
Siobhan Strom

CELLO

Elaine Boda*
Laurel Ogren
Celia Hemmerich
Elliott Gehl
Jenna Anderson
Kelsey Chidley
David Bade
Pat Norton
Shirley Polly
Rick Berge
Aimon Dwan
Patricia Lyal
Bill Goldman

BASS

Carl Priest †
Mary Leitschuh
Colton Baldus
Bob Jennings
Bryant Huang
Max Schoolderman

FLUTE

Trudi Anderson †
Dawn Witt Saxton

OBOE

Lorelei Giddings*
Cheri Hansen

CLARINET

Julia Heinen †
Stacie Traill

BASSOON

Ann Hagen*
Anna Johansson

CONTRABASSOON

Alex Legeros

HORN

Anthony Stanley*
Jim Barosko
Tom Burnham
Rachel Miller

TRUMPET

Dean Heller*
Eric Leska

TROMBONE

Lara Dietrich*
Charles Watt

BASS TROMBONE

Joshua Kubasta

TIMPANI

John Litch*

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* Principal

† Acting principal

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<http://civicorchestrampis.org>



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(Donations from 02/01/24 through 02/11/25)

The Civic Orchestra of Minneapolis extends a heartfelt THANK YOU to our donors listed below for their generous contributions. They are helping the orchestra fulfill its vision of building community through the arts. The orchestra gives performances of the best of the classics, as well as new and commissioned works by living composers. We thank our donors for sharing our vision, and we are grateful for their partnership.

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CIVIC ORCHESTRA of MINNEAPOLIS

“INSPIRING COUNTERPOINT”

SUNDAY, FEBRUARY 23, 2025

3:00 PM

Lutheran Church of the Good Shepherd, Minneapolis, MN
Kenneth Freed, Conductor
Fei Xie, Bassoon

PROGRAM

Coleridge Taylor Perkinson (1934-2002)

"Generations" from Sinfonietta No.2 (1996)

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Wolfgang Amadeus Mozart (1756-1791)

Bassoon Concerto in Bb Major, K. 191 (1774)

I. Allegro
II. Andante ma Adagio
III. Rondo

Fei Xie, Bassoon

INTERMISSION

Johannes Brahms (1833-1897)

Symphony No. 1 in C Minor, Op. 68 (1876)

I. Un poco sostenuto--Allegro
II. Andante sostenuto
III. Un poco allegretto e grazioso
IV. Adagio--Allegro non troppo, ma con brio



PROGRAM NOTES

What is counterpoint, you may well ask!

Counterpoint is a musical composition technique that uses multiple melodic lines or voices that are independent but complement each other. Some salient characteristics of counterpoint are that each voice has equal importance, there is a dialogue between voices, and finally the lines have a meaningful or harmonious relationship, while preserving each line's individuality.

Why did I title this concert **Inspiring Counterpoint**?

When the Civic Orchestra of Minneapolis kindly asked me to curate a concert for you, I thought of three composers who listened and studied the music of the past and then created something new, fresh and exciting. The composers I chose are in a creative dialogue with and between each other but retain the unique quality of their individual voices. They are each inspired contrapuntists in their own right. A historical counterpoint of voices and styles, if you will. I imagine today's three composers meeting in the great beyond and instantly recognizing the genius and individuality within and between themselves. Further, I imagine each artist would recognize the unique craft and expression that pushed the boundaries of emotional empathy. What it is to be human.

Perkinson takes a baroque dance form and infuses it with exciting time twists and jazz harmonies. Mozart takes a neglected harmonic support instrument and writes a dramatic opera for the solo bassoon. And finally, Brahms who woke up every morning and wrote counterpoint exercises to limber up, studied renaissance polyphony and infused classical form, notably Beethoven's Fifth Symphony with new lush romantic harmonies and orchestration.

Coleridge Taylor Perkinson was an African American composer who spanned the musical worlds of commercial, film, ballet and concert music. He wrote arrangements for Marvin Gaye and Harry Belafonte, worked with Max Roach, and wrote stunning classical works for orchestra which he himself conducted. He wrote several film scores and was music director of the Alvin Ailey Dance Company for a time. His classical writing fuses jazz with classical form.

Wolfgang Amadeus Mozart wrote in virtually every classical genre of his time. His genius lay not just in is counterpoint but in the lyrical and harmonic imagination he displayed in uncovering the joys and sorrows of the human heart. The orchestra in Mozart operas serves as a sort of Greek chorus that comments and reflects the subconscious musical world unfolding on the stage. Mozart's ability to pluck the bassoon out of its obscure harmonic support role and turn it into an operatic character is pure genius.

Johannes Brahms was a reluctant symphonic writer. He was off to a quick start as the new kid on the block with no less a cheering section than Robert and Clara Schumann. But when it was recommended that he take his expressive voice and apply it to the serious business of writing a symphony, suddenly he looked back and found the oppressive weight of Beethoven's nine symphonies almost more than he could bare. Ever the perfectionist it took him almost 15 years to write his first Symphony. Much of his chamber music, concerti and vocal music can be heard upon close listening. True confession, I love Brahms for his inspired viola lines.

—Ken Freed

BIOGRAPHIES

An accomplished violinist and violist, **Kenneth Freed's** career focus has revolved around orchestral music. He has performed with the Minnesota Orchestra viola section since 1998, and before that, played second violin in the internationally acclaimed Manhattan String Quartet.

Freed's conducting training includes the National Symphony Orchestra's Conductor's Institute under Leonard Slatkin, and for the 2005-06 season, he served as the Minnesota Orchestra's assistant conductor under music director Osmo Vänskä. For 12 seasons, Freed was Music Director of the Mankato Symphony Orchestra, where he raised the orchestra's artistic level and collaborated with staff and board to enhance community engagement.



UPCOMING CONCERTS

Lutheran Church of the Good Shepherd
4801 France Avenue South, Minneapolis, MN 55410

Sunday, April 6, 2025 3:00 PM

Concerto for Orchestra

William Schrickel, Conductor

Ludwig van Beethoven – *Coriolan Overture, op. 62*

Polina Nazaykinskaya – *Winter Bells*

Béla Bartók – *Concerto for Orchestra*

Sunday, May 18, 2025 3:00 PM

Metamorphosis

Matthew George, Conductor

Carl Maria von Weber –

Overture and March from Turandot

Lili Boulanger – *D'un Matin de Printemps*

Paul Hindemith – *Symphonic Metamorphosis on*

Themes of Carl Maria von Weber

Nubia Jaime-Donjuan – *Maso Ye'eme*

Aaron Copland – *Rodeo*

**Our concerts are always free and open to the public.
Donations are gladly accepted.**

Fei Xie was named principal bassoon of the Minnesota Orchestra in 2017. He served as principal of the Baltimore Symphony Orchestra from 2012-2017, having joined the orchestra as second bassoon in 2008. Previously, he was a member of the Houston Grand Opera Orchestra and the Mansfield Symphony. He has performed as guest principal with the Houston Symphony and the Baltimore Chamber Orchestra, St. Paul Chamber Orchestra, and has performed at several festivals including Festival Moziac, Cabrillo Music Festival, Sun Valley Summer Symphony, Tanglewood, National Repertory Orchestra, Music Academy of the West, and Compos do Jordão in Brazil.

Fei has appeared as soloist with Orchestras such as Minnesota Orchestra, Baltimore Symphony Orchestra, St Paul Chamber Orchestra, Festival Moziac, and SiChuan Conservatory Symphony Orchestra. An avid educator, Fei is an adjunct professor with University of Minnesota, prior to that with University of Maryland. He has taught at summer festivals including, NYO-USA, NYO-China. A Chinese native, Fei is the son of renowned Peking Opera musicians. He holds degrees from the Oberlin Conservatory and Rice University.