



CIVIC ORCHESTRA 
of MINNEAPOLIS

“Unforgiving Fate”

SUNDAY, OCTOBER 27, 2024, 3:00 pm

Kornel Thomas, Guest Conductor

Lutheran Church of the Good Shepherd



Give to the Max Day is coming on November 21, 2024, and early giving begins on November 1! As you consider your giving this year, we hope you will include a tax-deductible contribution to the Civic Orchestra of Minneapolis. We rely substantially on individual donations to maintain our tradition of providing free performances of quality music for the Twin Cities community. Thank you for your support!

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CIVIC ORCHESTRA *of* MINNEAPOLIS

VIOLIN I

Sara Preus, acting concertmaster
Carolyn Liptak
Allen Reyes
Bill Scott, Jr.
Candy Ahern
Elizabeth Glidden
Jill Moore
Nanette Scott Goldman

VIOLIN II

Allison Barosko*
Joanna Imm
Linda Bagley
Kathleen Walls
Niki Myers
Lily Aytz
Madison Bemis
Justin Kottke

VIOLA

Mac Johnson*
Emma Ritter Gordon
Mary Miklethun
Nancy Newman
Sylvia Wilson
Eric Selzer
Siobhan Strom
Kathryn Ruda
Erica Wallman
Jenna Reynard
Jenny Okerstrom

CELLO

Elaine Boda*
Aimon Dwan
Valerie Kahler
Kelsey Chidley
Rick Berge
Pat Norton
Shirley Polly
Celia Hemmerich
Jenna Anderson
Laurel Ogren
Patricia Lyall
Bill Goldman

BASS

Mary Leitschuh †
Colton Baldus
Bryant Huang
Carl Priest

PICCOLO

Dawn Witt Saxton

FLUTE

Trudi Anderson †
Cindy Farrell
Dawn Witt Saxton

OBOE

Lorelei Giddings*
Cheri Hansen

ENGLISH HORN

Cheri Hansen

CLARINET

Julia Heinen*
Stacie Traill

BASSOON

Ann Hagen*
Anna Johansson

HORN

Anthony Stanley*
Jim Barosko
Tom Burnham
Melissa Medina Palomo

TRUMPET

Dean Heller*
Eric Leska

TROMBONE

Lara Dietrich*
Charles Watt

BASS TROMBONE

Joshua Kubasta

TUBA

Michael Rounds

TIMPANI/PERCUSSION

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**principal*
† acting principal

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<http://civicorchestramppls.org>

CIVIC ORCHESTRA OF MINNEAPOLIS



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(Donations from 10/01/23–10/01/2024)

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

“Unforgiving Fate”

SUNDAY, OCTOBER 27, 2024

3:00 PM

Lutheran Church of the Good Shepherd
Kornel Thomas, Guest Conductor

PROGRAM

Samuel Coleridge-Taylor (1875-1912)

Othello Suite (1909)

- I. Dance
- II. Children's Intermezzo
- III. Funeral March
- IV. The Willow Song
- V. Military March

TJ Cole (b. 1993)

Death of the Poet (2014)

INTERMISSION

Peter Ilyich Tchaikovsky (1840-1893)

Symphony No. 5 in E Minor, Opus 64 (1888)

- I. Andante – Allegro con anima
- II. Andante cantabile, con alcuna licenza
- III. Valse. Allegro moderato
- IV. Finale: Andante maestoso—Allegro vivace

PROGRAM NOTES

“Unforgiving Fate”

Do misfortune and art always go hand in hand? Consider the artist who finds success during their lifetime, only to be forgotten later. Or the one who suffers harsh criticisms, only to become celebrated posthumously. Today's program takes us on a journey of artists' fates throughout history.

Othello Suite (1909)

Fate can be particularly cruel when your father doesn't even know you were born. This was the case for Samuel Coleridge-Taylor (1875-1912), whose father moved back to Sierra Leone seven months before Samuel's birth.

Coleridge-Taylor's talent led to his admission into the prestigious Royal College of Music. His compositions were well received, earning encouragement from Edward Elgar and a tour of the United States. Inspired by African American artists, Coleridge-Taylor explored the connection with the African side of his heritage in his works. Despite these successes, Coleridge-Taylor faced financial struggles and died at 37. While his works enjoyed brief recognition after his death, they have since mostly fallen forgotten.

Manipulation and jealousy drive the tragic events in Othello, leading to the cruel fate of Othello killing his wife, then himself, upon learning the truth. The suite's first and last movements are operatic and grand. The Children's Intermezzo and Willow Song are more intimate and lyrical, and the Funeral March evokes somber Elgarian characters.

Death of the Poet (2014)

TJ Cole (they/them, b. 1993) is a composer, producer, and performer. Death of the Poet was driven by Cole's strong reaction to a painting that depicted the last moments of the poet Walter Rheiner, who during World War I turned to drugs in a desperate attempt to avoid enlistment into the German army. He was sent to the front lines, only to be decommissioned upon failing rehab. The poet died from a morphine overdose at 31. "The painting was enormous, with a contorted figure suspended in the air, but the colors were what struck me the most," said Cole of the work by Conrad Felixmüller. "The artist used vibrant and deep blues, purples, reds and greens to portray this night scene. I've always connected strongly to colors, so my reaction to the painting was an emotional one," inspiring him to compose in the style of an elegy, Cole said.

Cole's work often bridges the visual and tactile worlds with the emotional and auditory ones. Drawing from both traditional and experimental elements, TJ finds joy in blending contrasting elements to explore fresh ways of experiencing music.



UPCOMING CIVIC ORCHESTRA OF MINNEAPOLIS CONCERTS

**All concerts are at the Lutheran Church of the Good Shepherd
4801 France Avenue, Minneapolis, MN 55410**

DECEMBER 15, 2024, 3:00 pm

Timothy Lovelace, Guest Conductor

Beethoven - *Fidelio* Overture

Amanda Harberg - *Solis*

Duke Ellington! (A Medley for Orchestra), arr. Calvin Custer:

Snow Suite

Anderson - *Sleigh Ride*

Let it Snow - arr. Sayer

Traditional Songs - arr. Lovelace, with Maria Jette, vocal solo

Rimsky-Korsakov - *Capriccio Espagnol*

FEBRUARY 23, 2025, 3:00 pm

Kenneth Freed, Guest Conductor

Coleridge-Taylor Perkinson - *Sinfonietta No.2, Generations*

Mozart - Concerto for Bassoon,

Fei Xie, Bassoon

Brahms - *Symphony No. 1*

APRIL 6, 2025, 3:00 pm

William Schrickel, Guest Conductor

Beethoven - *Coriolan* Overture, op. 62

Polina Nazaykinskaya - *Winter Bells*

Bartok: Concerto for Orchestra

MAY 18, 2025, 3:00 pm

Matthew George, Guest Conductor

Weber - Overture and March from *Turandot*

Boulanger - *D'un Matin de Printemps*

Hindemith - *Symphonic Metamorphosis*

Nubia Jaime-Donjuan - *Maso Ye'eme*

Copland - *Rodeo*

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

PROGRAM NOTES *(continued)*

Symphony No. 5 (1888)

Despite our deep admiration for the soaring melodies of Tchaikovsky (1840 -1893) today, he was criticized in his time for lacking Russian nationalism. In the 20th century, critics dismissed his works as vulgar, sentimental, or even pathological. With the release of his uncensored letters, scholars have gained a more nuanced understanding, and now recognize that Tchaikovsky conformed to the societal norms of his time, and there is no substantial evidence his music contained hidden messages or phobias, however juicy the speculation has been.

Just before starting his work on the Fifth symphony, Tchaikovsky wrote: "Introduction. Complete resignation before Fate, or, which is the same, before the inscrutable predestination of Providence. Allegro (I) Murmurs of doubt, complaints, reproaches against XXX." The identity of "XXX" remains a mystery. What we do know is that the concept of fate intensely interested Tchaikovsky.

The Fifth Symphony focuses on humankind's futile struggle with fate. Immediately announced in the first movement by both clarinets, this recurring fate motif courses through the entire symphony, reemerging in the final movement, this time as a powerful testament to the resilience of the human soul.

Kornel Thomas, Guest Conductor

is an award-winning conductor and composer. As a composer, he won the 4th Lawson-May Award for composition at the Solent Music Festival, the 2024 International Clarinet Association New Music Composition Competition Solo Category award, 2nd Prize in composition at the 2023 5th Zodiac International Music Competition, 2nd Prize at the 2022 Bartok World Competition in Composition and two prizes at the 2020 MUPA Composers Competition. His works have been premiered at venues such as Palace of the Arts Budapest, Franz Liszt Academy of Music, Budapest Music Center, and Ithaca College.

As a conductor, Thomas was awarded 2nd Prize and two special prizes at the 2018 Opera Nice Conducting Competition and 3rd Prize at the 2016 Atlantic Coast Conductors Competition. In 2021, he made his debut with the Hungarian State Opera and Ballet by conducting Heggie's Dead Man Walking and has since become a recurring guest conductor. Thomas was assistant conductor of Savaria Symphony Orchestra from 2017 to 2020 and staff conductor with the Hungarian National Philharmonic Orchestra from 2019 to 2020. He has guest conducted numerous renowned professional ensembles, including the Dohnányi Orchestra Budapest, Győr Philharmonic Orchestra, MAV Symphony Orchestra, Nice Philharmonic Orchestra, Argovia Philharmonic, Fort Wayne Philharmonic, Vienna Chamber Orchestra, Scottish Chamber Orchestra, and ORF Vienna Radio Symphony Orchestra, among others.

Thomas studied conducting at the University of Music and Performing Arts Vienna and composition at the Saint Stephen King Conservatory Budapest.

Thank you for being a part of the Civic community
and joining us for our 72nd season which features programs specially 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.
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our short post-concert survey.



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