

UPCOMING CIVIC ORCHESTRA OF MINNEAPOLIS CONCERTS

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

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*

Boulangier - *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.

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CIVIC ORCHESTRA 
of MINNEAPOLIS

“A Winter’s Caprice”

SUNDAY, DECEMBER 15, 2024, 3:00 pm

Timothy Lovelace, Guest Conductor

Maria Jette, Soprano

Lutheran Church of the Good Shepherd

CIVIC ORCHESTRA *of* MINNEAPOLIS

VIOLIN I

Carol Margolis, concertmaster
Carolyn Liptak
Sara Preus
Beth Sorensen
Lisa DeRemee
Jill Moore
Linda Bagley
Allen Reyes
Bill Scott, Jr.

VIOLIN II

Allison Barosko*
Joanna Imm
Elizabeth Glidden
Madison Bemis
Haley Dagenais
Lily Aydt
Niki Myers
Justin Kottke
Kathleen Walls
Joan Lentz

VIOLA

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

CELLO

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

BASS

Colton Baldus †
Carl Priest
Bryant Huang
Mary Leitschuh

PICCOLO

Dawn Witt Saxton

FLUTE

Trudi Anderson †
Cindy Farrell
Dawn Witt Saxton

OBOE

Angela Kennedy †
Cheri Hansen

ENGLISH HORN

Angela Kennedy

CLARINET

Julia Heinen*
Stacie Traill

BASS CLARINET

Colleen White

BASSOON

Ann Hagen*
Anna Johansson

HORN

Jim Barosko †
Karen Prescott
Tom Burnham
Karen Holmes

TROMBONE

Lara Dietrich*
Charles Watt
Josh Kubasta

TRUMPET

Dean Heller*
Eric Leska
Miriam Dennis
Carolyn Ritter

TUBA

Roger Gomoll

TIMPANI/PERCUSSION

John Litch*
Steve Boniface
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HARP

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*principal
† acting principal

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CIVIC ORCHESTRA of MINNEAPOLIS

“A Winter’s Caprice”

SUNDAY, DECEMBER 15, 2024 at 3:00 PM

Lutheran Church of the Good Shepherd

Timothy Lovelace, Guest Conductor

Maria Jette, soprano

PROGRAM

Engelbert Humperdinck (1854-1921)

Overture to Hänsel and Gretel

Leroy Anderson (1908-1975)

Sleigh Ride

*Sleigh Ride by Leroy Anderson © Woodbury Music Company LLC
(ASCAP) Used with Permission*

Jule Styne (1905-1994), arr. Charles Sayre

Let It Snow! Let It Snow!

orch. Timothy Lovelace (b. 1967)

Snow Suite

- I. *La Neige (Arthur De Greef)*
- II. *Snee-Dronningen (Niels Gade)*
- III. *Schneeglöckchen (Robert Schumann)*
- IV. *Sne (Sigurd Lie)*
- V. *Die Schneeköniginn (J.P.E. Hartmann)*

Maria Jette, soprano

INTERMISSION

arr. Calvin Custer (1939-1998)

Duke Ellington! (A Medley for Orchestra)

Amanda Harberg (b. 1973)

Solis

Nikolai Rimsky-Korsakov (1844-1908)

Capriccio Espagnol

- I. *Alborada*
- II. *Variations*
- III. *Alborada*
- IV. *Scena e canto gitano*
- V. *Fandango asturiano*



PROGRAM NOTES

“A Winter’s Caprice”

Humperdinck’s *Hänsel and Gretel* is often celebrated as a holiday opera. Its origins trace back to a Christmas puppet show created by Humperdinck’s sister, Adelheid Wette, who later adapted it into a libretto based on the Brothers Grimm fairy tale. With an overarching theme of good triumphing over evil, the overture distills this sentiment beautifully, weaving in the familiar “Evening Prayer” and capturing the mystery and magic of the Black Forest.

This concert program presents a snapshot of winter and summer solstices. Ironically, Anderson’s classic *Sleigh Ride* was composed in the sweltering New England summer of 1946, while a year earlier, lyricist Sammy Cahn and composer Jule Styne wrote *Let It Snow! Let It Snow!* in search of relief from a warm Hollywood summer.

Departing from the cozy charm of *Sleigh Ride* and *Let It Snow!*, the *Snow Suite* explores winter’s more mysterious side. Selected by Maria Jette and Tim Lovelace and orchestrated by the latter, the five songs delve into the darker hues of the season. In particular, Gade’s and Hartmann’s settings of a portion of Hans Christian Andersen’s *The Snow Queen* predate Disney’s *Frozen*, revealing an early fascination with this eerie fairy tale.

Calvin Custer’s medley, *Duke Ellington!*, effortlessly combines four of Ellington’s most beloved tunes: *Don’t Get Around Much Anymore*, *Do Nothin’ Till You Hear From Me*, *Sophisticated Lady*, and *It Don’t Mean a Thing*.

Composer Amanda Harberg reflects on her work, *Solis*: “It was July 1978. I was five years old, listening to the Philadelphia Orchestra perform Tchaikovsky’s *Pathétique* outdoors when a thunderstorm erupted. The orchestra, punctuated by thunder and lightning, felt like golden pillars of sound around me. That was when I knew music would be a defining part of my life.”

Rimsky-Korsakov’s *Capriccio Espagnol* is a vibrant tapestry of Spanish-inspired sounds. Initially written for orchestra with solo violin, it became a dynamic showcase for the entire orchestra. The piece unfolds in five movements, each drawing on folk melodies from Spain’s Asturian region. The work begins with an *Alborada*, a joyful morning dance celebrating the sun, shifts to a serene theme with variations, returns to another *Alborada*, and leads to a bold scene evoking a bullfight. The finale is a spirited *fandango*, complete with castanets, ending in a flourish of celebration.

PROGRAM NOTES

Pianist and conductor **Timothy Lovelace** heads the Collaborative Piano program at the University of Minnesota and is an active recitalist, having been featured at Rio de Janeiro’s Sala Cecilia Meireles, Carnegie’s Weill Recital Hall, Washington’s Kennedy Center, New York’s Merkin Concert Hall, Chicago’s Dame Myra Hess Memorial Concerts, and on series sponsored by the symphony orchestras of Chicago, Cincinnati, Detroit, Minnesota, and the Saint Paul Chamber Orchestra. As a soloist, Lovelace has performed with the Minnesota Orchestra conducted by Osmo Vänskä.

Among the distinguished artists with whom Lovelace has appeared are Miriam Fried, Nobuko Imai, Robert Mann, Charles Neidich, Paquito D’Rivera, and Dawn Upshaw. For thirteen years, he was a staff pianist at the Ravinia Festival’s Steans Institute, where he played in the classes of Barbara Bonney, Christoph Eschenbach, Thomas Hampson, Christa Ludwig and Yo-Yo Ma, among others.

Lovelace has conducted the Saint Paul Chamber Orchestra, the Virginia Beach Symphony, and the symphony orchestras of the University of Cincinnati College-Conservatory and the University of Minnesota. A proponent of new music, he has performed the works of many living composers, including premieres of works by John Harbison, Osvaldo Golijov, and Libby Larsen, and is himself a published composer.

Maria Jette began her professional life performing a combination of often excruciatingly difficult yet sometimes beautiful contemporary music and generally beautiful but often difficult early music. She rapidly branched out into other eras and styles and, as she likes almost everything, has now sung it. She has performed with innumerable orchestras and chamber groups, in operas (portraying characters ranging from Handel’s *Cleopatra* and Mozart’s *Fiordiligi* through Britten’s *Fido*, the coloratura dog), and at music festivals throughout the country and abroad. In her home base of Minneapolis-St. Paul, organizations with which she has performance include The Civic Orchestra of Minneapolis, Minnesota Orchestra, Saint Paul Chamber Orchestra, Chamber Music Society of MN, Lyra Baroque, Ex Machina Baroque Opera, and *Vocalescence*. She made many appearances on Garrison Keillor’s *A Prairie Home Companion*. Recent activities include a musical time-travel to *Sing-Sing* with Dan Chouinard (exploring an all-convict performance of PG Wodehouse/Jerome Kern’s *Oh, Lady! Lady!*) for The Wodehouse Society’s 2024 convention; all-Fauré concerts for the Schubert Club and MetroNOME Brewery; and a zany Halloween show at The Dakota. Next week she’ll join a mini tour of Christmas shows with Garrison Keillor. Drop by if you’re in St. Paul, New York City, or Galveston.

Translations

La neige (Snow) translation

Poem by May De Rudder

Falling softly, white snow,
Falls on the sleeping earth,
Falls on every branch,
Also falls on my dead heart.

O sweet flower of silence,
Star of appeasement,
You silence the suffering,
You cover my torment with oblivion.

Fall, snow, o white snow,
Falls on the sleeping earth,
Falls on every branch,
Fall at last, fall on my dead heart!

Snee-Droningenn and Die Schneeköniginn (The Snow Queen) Translation

Poem by Hans Christian Andersen

English translation © Lotte Betts-Dean

Brightly shimmers the snow on the wide path,
Only a lonely light flickers in a little hut.
There, a girl waits for her beloved by the lamplight.

Silent is the mill, the grindstone stands still.
Quickly the young man smoothes his blonde hair;
And cheerfully skips, one, two, three,
Over ice and snow.

Happily he sings through the icy wind,
which burns his beautiful cheeks red.
The Snow Queen travels over the forest
upon the grey clouds.

'How beautiful you are by the snow's glow,
I choose you to be mine!
Come, follow me to my swimming cloud of snow,
Over the mountains and seas!'

Snee-Droningenn and Die Schneeköniginn (Continued)

The snowflakes fall so large and dense,
'My floral web will catch you; oh do not flee me!
My brides' bed awaits, shimmering and beautiful,
Come, oh betrothed, come,
And fall asleep beside me!'

The light in the little hut shines no more,
The flakes swirl white in thick rows.
A little bright star shoots from the clouds-
And is suddenly extinguished.

The Sun glows brightly over field and forest,
Asleep in the brides' bed so icy cold.
The girl grows anxious and goes to the mill,
Yet the grindstone stands still.

Schneeglöckchen (Snowdrop) translation

Poem by Friedrich Rückert, English translation © Richard Stokes

The snow that only yesterday fell in flakes from the sky,
Hangs now, frozen, as a little bell from a delicate stem.
A bell of snow rings in the silent wood,
What can it mean?

O come quickly! The wood is ringing springtime in.
Come quickly, leaves, blossom and flowers,
You who still dream, into spring's sanctuary!
Come without delay!

Sne (Snow) translation

Poem by Povl Hamburger

There is nothing in the world as quiet as snow,
when it gently descends through the air,
muffles your steps hushes, gently hushes
the voices that speak too loud.

There is nothing in the world of a purity like snow's,
swan's down from the white wings of Heaven,
On your hand a flake is like dew of tears,
White thoughts quietly tread in dance.

There is nothing in the world that can soothe like snow,
quietly you listen to the silent ringing.
Oh, so fine a sound, peals of silver bells,
rings within your innermost heart.