

Minnesota Orchestra

Juraj Valčuha, conductor

Melody Moore, soprano | Kelley O'Connor, mezzo | Sean Panikkar, tenor
Mark S. Doss, bass | Minnesota Chorale, Kathy Saltzman Romey, artistic director

Thursday, November 18, 2021, 11 am	Orchestra Hall
Friday, November 19, 2021, 8 pm	Orchestra Hall
Saturday, November 20, 2021, 8 pm	Orchestra Hall

Coleridge-Taylor Perkinson	Sinfonietta No. 1 for Strings	ca. 16'
	Sonata allegro	
	Song: Largo	
	Rondo: Allegro furioso	

I N T E R M I S S I O N

ca. 20'

Ludwig van Beethoven	Symphony No. 9 in D minor, Opus 125, <i>Choral</i>	ca. 68'
	Allegro ma non troppo, un poco maestoso	
	Molto vivace	
	Adagio molto e cantabile	
	Presto - Allegro assai - Allegro assai vivace	
	<i>Melody Moore, soprano Kelly O'Connor, mezzo</i>	
	<i>Sean Panikkar, tenor Mark S. Doss, bass</i> <i>Minnesota Chorale</i>	

An English translation of sung text from the final movement of Beethoven's Ninth Symphony will be projected as surtitles.

pre-concert

Concert Preview with Phillip Gainsley
Thursday, November 18, 10:15 am, Auditorium
Friday, November 19, time and location to be announced
Saturday, November 20, time and location to be announced
Visit [minnesotaorchestra.org](https://www.minnesotaorchestra.org) for event times and locations.

Minnesota Orchestra concerts are broadcast live on Friday evenings on stations of [YourClassical Minnesota Public Radio](#), including KSJN 99.5 FM in the Twin Cities.





Juraj Valčuha, conductor

Juraj Valčuha was recently appointed music director designate of the Houston Symphony, where he will begin his tenure in the 2022-23 season. He is currently the music director of the Teatro di San Carlo in Naples and the first guest conductor of the Konzerthausorchester Berlin. He was chief conductor of the Orchestra Sinfonica Nazionale della RAI from 2009 to 2016. Valčuha studied composition and conducting in Bratislava, St. Petersburg, with Ilya Musin and in Paris where he made his debut with the Orchestre National de France in 2005. He has since led ensembles around the world including U.S. orchestras such as the New York Philharmonic, Los Angeles Philharmonic, the National Symphony Orchestra, and the symphony orchestras of Boston, Cincinnati, Cleveland, Montreal, Pittsburgh and San Francisco. He is the recipient of the 2018 Premio Abbiati award in the category of Best Conductor. More: jurajvalcuha.com.



Melody Moore, soprano

Soprano Melody Moore's 2021-22 season will include her return to Los Angeles Opera to repeat her tremendous success in the role of Amneris in Verdi's *Aida*. She also returns to the recording studio, putting finishing touches on her renditions of Cio-Cio San in Puccini's *Madama Butterfly* and the title role in Puccini's *Tosca*, both of which will be released on the Pentatone label. She will also mark the 100th anniversary of the birth of legendary soprano Renata Tebaldi with a recording featuring selections from the Italian repertoire for which she was most famous, to be released in 2022. Despite a number of postponements and cancelled productions due to COVID closures, the 2020-21 season offered her an opportunity to focus on recording projects, resulting in releases of Mascagni's *Cavalleria Rusticana* and Puccini's *La Fanciulla del West*, both released on the Pentatone label. More: melodymooresoprano.com.



Kelley O'Connor, mezzo

Kelley O'Connor is internationally acclaimed in the pillars of the classical music canon and in new works of modern masters. In the 2021-22 season she returns to the Royal Concertgebouw Orchestra, Dallas Symphony Orchestra, Seattle Symphony, Indianapolis Symphony Orchestra and Kansas City Symphony, among many other ensembles. Her vivid recital career

includes various collaborations with Thomas Adès, pianist Louis Langrée and pianist Donald Runnicles, and numerous programs under the auspices of Collaborative Arts Institute of Chicago. Her discography includes a Grammy-winning album of Golijov's *Ainadamar* with the Atlanta Symphony, Mahler's Third Symphony with the Dallas Symphony Orchestra, Lieberon's *Neruda Songs* and Michael Kurth's *Everything Lasts Forever* with the Atlanta Symphony, Adams' *The Gospel According to the Other Mary* with the Los Angeles Philharmonic, and Beethoven's Ninth Symphony with the Cleveland Orchestra. More: kelleyoconnor.com, etudearts.com.



Sean Panikkar, tenor

Sean Panikkar made his Metropolitan Opera debut under the baton of James Levine in *Manon Lescaut* and his European operatic debut in Mozart's *Zaide* at the Aix-en-Provence Festival in a production directed by Peter Sellars and conducted by Louis Langrée. He created the roles of Adam in Giorgio Battistelli's *CO2*; Wendell Smith in Daniel Sonenberg and Mark Campbell's *The Summer King*; and Agent Henry Rathbone in David T. Little's *JFK*. He has been featured with the St. Louis Symphony, Los Angeles Philharmonic, Phoenix Symphony, San Francisco Symphony and Indianapolis Symphony. He is also a member of Forte, an operatic tenor group combining voices from different cultures that made its debut on *America's Got Talent*. Forte's self-titled debut recording on Columbia Records was released in 2013 and a follow-up recording, *The Future Classics*, was released in 2015. More: seanpanikkar.com, etudearts.com.



Mark S. Doss, bass

Grammy Award-winner Mark S. Doss has sung with the major orchestras of San Francisco, Philadelphia, Cleveland, Chicago and Toronto, while additionally performing 100 roles with more than 60 major opera companies around the world. He ended the 2019 season with performances of his 100th opera role, *Rigoletto* with Welsh National Opera. His upcoming engagements include concerts with Dallas Opera and the Houston Symphony, singing the roles of Créon and the Messenger in Stravinsky's *Oedipus Rex* with the Opera Company of Philadelphia, and returning to La Fenice in Venice to perform Balstrode in Britten's *Peter Grimes*. Doss has received the Entertainment Award from the Planet Africa organization, which recognizes his achievements as an artist and as a positive role model for youth in both Canada and the U.S. He also gives masterclasses, raises funds for opera companies and orchestras, and does church volunteer work. More: marksdoss.com.

Minnesota Chorale Kathy Saltzman Romey, artistic director

Barbara Brooks,
accompanist and artistic advisor
The Minnesota Chorale, principal chorus of the Minnesota Orchestra since 2004, has sung with the Orchestra for more than four decades. Founded in 1972 and led since 1995 by artistic director Kathy Saltzman Romey, the Chorale is Minnesota's preeminent symphonic chorus and ranks among the foremost professional choruses in the U.S., best known for its work with the two major orchestras of the Twin Cities. Among the Chorale's multi-generational initiatives are the acclaimed Bridges community engagement program, the Minneapolis Youth Chorus and Prelude Children's Choir, the Voices of Experience choir for older adults, Men in Music for high-school boys, InChoir open rehearsals, and an Emerging Conductor training program. More: mnchorale.org.

soprano

Erin Berg
Kristi Bergland*
Ivy S. Bernhardson
Penny Bonsell
Alyssa K. Breece*
Deborah Carbaugh*
Monica deCausmeaker*
Laurel E. Drevlow*
Tricia Hanson
Michelle Hayes*
Elizabeth Longhurst*
Wendy Lukaszewski
Shana Marchand
Pamela Marentette
Shannon McGuire*
Merilu Narum
Tess Nordstrom
Sara Payne*
Elizabeth Pemberton*
Shari M. Speer*
Jennifer Sylvester*
Cassie Utt
Karen R. Wasiluk
Kelly Webb*
Jena Wilhelmi
Heather Worthington
Jingqi Zhu

alto

Jaime Anthony
Jill H. Apple
Judy Arnstein
Sarah Backman
Mikayla M. Bergeron
Rachel Buchberger
Bridgette Cook-Jones
Susan Sacquitne Druck*
Marcia K. Evans*
Michelle Hackett
Mallory Harrington
Lindsey Hartjes
Kris Henderson
Heather A. Hood*
Laura Horner
Katy Husby

Minnesota Chorale roster

Cassie Noll Kopietz
Patty Kramer*
Maureen Long
Celia McCoy
Molly Palmer
Barbara S. Prince*
Joy E. Roellinger
Mary Schultz
Kristen Schweiloch
Hana Trump*
Suzanne Wiebusch
Natalie Wishcop

tenor

Matthew Abernathy
Samuel Baker*
Drew Brooks
Ryan Cogswell*
Patrick L. Coleman
Benjamin G. Cooper
Rich Maier
Scott D. McKenzie
David Mennicke*
Geoff Michael
Kevin Navis
David Nordli*
Mark Pladson
Anthony Rohr*
Patrick Romey*
Scott Sandberg
Daniel Schulz-Jackson
Erick Sood
Adam Tecken
Mark Trease
Adam Van der Sluis
Ty Wottrich

bass

David Afdahl*
Joe Allen
Mark Billy*
James Bowen
Scott Chamberlain
Daniel J. Cosio*
Mark J. Countryman
James J. D'Aurora

Stefan Gingerich
David Goudzwaard-Vaught*
John R. Henrich
Thomas Hollenhorst
Steve Hughes
Joe Kastner*
Evan Clay Kelly
Jon C. Lahann*
Bob Magil
Paul L. Nevin
Jon Nordstrom*
Robert Oganovic
Nathan Oppedahl
Bob Peskin*
Steve Pratt
Peter Scholtz
Bob Simon
William B. Smale
Michael R. Tomlinson*
Russ Vander Wiel
Rick Wagner*

* section leader





Coleridge-Taylor Perkinson

Born: June 14, 1932,
Manhattan, New York
Died: March 9, 2004,
Chicago, Illinois

Sinfonietta No. 1 for Strings

Premiered: 1966

As composers advance into their twilight years, some choose to revisit forms they explored in their youth, finding they have something more—or something very different—to say. Such is the case with American composer Coleridge-Taylor Perkinson’s two sinfoniettas for string orchestra, which are near-bookends of his career, and offer snapshots of his life’s musical journey that began mainly in the European classical and American Romantic traditions and later broadened to include the world of jazz, in which he composed, arranged and performed.

a tale of two sinfoniettas

Perkinson penned his Sinfonietta No. 1 at age 21 in 1953, around the time he earned bachelor’s and master’s degrees in composition at his home city’s Manhattan School of Music. The Sinfonietta No. 2, subtitled *Generations*, came in 1996, near the end of his long career in composition, performance, conducting and education. The Minnesota Orchestra has explored both works this year; one movement of the Sinfonietta No. 1 was played last February, while two movements of *Generations* were performed over the summer.

The three-movement Sinfonietta No. 1 shows the young Perkinson writing in traditional classical forms—an opening sonata, a slow middle movement and a closing rondo—in a voice that, though confidently his own, was influenced by classical composers of his

studies and his time, from Johann Sebastian Bach to fellow 20th-century Americans Samuel Barber and Aaron Copland. Although the Second Sinfonietta also includes references to Bach, it bears harmonic hallmarks of Perkinson’s career as a jazz pianist and his stated philosophy that composition is “written improvisation.” *Generations* is also deeply personal in its programmatic conception of movements dedicated to members of the composer’s family, incorporating fragments of songs that were meaningful in those relationships.

The performance history of each sinfonietta is also illustrative of Perkinson’s career. Like many younger composers, he found fewer opportunities for performances of his music, and his First Sinfonietta wasn’t premiered until 1966, 13 years after it was authored. By contrast, *Generations* had its first performance soon after Perkinson wrote it in 1996, when he was an established and well-respected figure in both the jazz and classical fields.

what’s in a name?

The story behind Perkinson’s first name is an interesting one: he was named after another highly-regarded composer, Britain’s Samuel Coleridge-Taylor, who died in 1912, two decades before Perkinson was born. Coleridge-Taylor enjoyed popularity in the U.S., fueled in part by his three extended tours to America in the early 1900s, to such an extent that several American choral societies were named for him. Perkinson’s mother, a piano teacher and church organist, was among Coleridge-Taylor’s admirers, and named her son after the British composer, helping set Perkinson on his life’s path.

The young Perkinson demonstrated near-prodigious talent on the piano, but music was not his sole interest; he also pursued studies in dance and first set out to become a public school teacher. His focus turned exclusively to music as he studied at New York University and the Manhattan School of Music—where he explored both classical music and jazz—and in Europe during summers. Although he enjoyed some early success in Europe, his attempts to make a living in his home country’s classical field

one-minute notes

Perkinson: Sinfonietta No. 1 for Strings

This string sinfonietta comes from early in Coleridge-Taylor Perkinson’s career, prior to his serious ventures into the jazz world. The first movement is full of rhythmic shifts and Baroque influences, the second is a slow song built on melodies that proceed stepwise, and the action-packed rondo finale revisits the opening movement’s materials.

Beethoven: Symphony No. 9, Choral

Ludwig van Beethoven’s Ninth, perhaps the most famous symphony ever written, journeys from darkness to light and culminates in the timeless Ode to Joy, a call to universal brotherhood. Premiered when its creator was completely deaf, this was the first symphony to employ the human voice, with four soloists and a choir in the final movement.

were slowed by racism. A friend later reported the composer's comments that "The fact was that I did not or could not make headway in the United States and when opportunities did come my way, and they discovered that I was Black, these opportunities were withdrawn or modified."

Undeterred, Perkinson created his own opportunities, co-founding the Symphony of the New World in New York in 1965 and later becoming its music director. He also stepped into the jazz sphere, working as a pianist for drummer Max Roach, his former classmate at the Manhattan School of Music, and arranging music for Marvin Gaye and Harry Belafonte, among other luminaries. As his career blossomed, Perkinson showed great versatility as a composer for the concert hall, ballet, television, film and other avenues. Late in his life he pivoted to academia, taking a teaching position at Indiana University and serving as performance activities coordinator at Columbia College Chicago's Center for Black Music Research.

not quite a symphony

A sinfonietta is typically a multi-movement work that the composer deems to be not quite a symphony—usually because it is smaller in scale in its length or instrumentation. Many sinfoniettas are written while composers are early in their career and still mastering large-scale forms; Benjamin Britten's *Sinfonietta*, for instance, is his Opus 1, completed when the composer was 18 years old. Perkinson's *Sinfonietta No. 1* is scored for strings alone and is presented in three movements, one fewer than a typical full-scale symphony.

sonata allegro. The opening *Sonata allegro* contains elements of a sonata's introduction-development-recapitulation form, though the demarcation between sections is less evident than in a typical sonata, and the focus is more on counterpoint—the overlapping and interplay of melodic lines. Counterpoint was a key element of much music from the Baroque era, spanning approximately 1600 to 1750, and composers from this period were clearly important to Perkinson (one theme of his Second *Sinfonietta* is the spelling of Bach's name using pitches that correspond to the letters B, A, C and H).

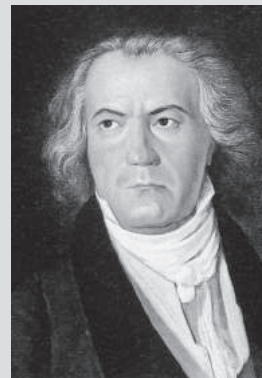
Here Perkinson seems to use as a melodic basis a common Baroque figuration that begins with four repeated pitches before descending, versions of which are heard in the fugue from Bach's *Violin Sonata No. 1* and in a well-known Hornpipe movement from George Frideric Handel's *Water Music*, among other works. The opening movement's style of imitative counterpoint comes from Bach's era, but the harmonies are more modern and sometimes dissonant. Perkinson keeps the listener off-guard with frequent changes in meter, rarely staying in any particular time signature for more than a few measures, and finally we catch our breath with two sumptuously-scored final chords.

song: largo. The tempo slows dramatically in the middle movement—to a mere 40 beats per minute—in a poignant song which bears the influence of Samuel Barber's famous *Adagio for Strings* that has haunted audiences and composers since its 1936 premiere. Like the *Adagio*, Perkinson's *Largo* starts softly and is built on melodies that proceed primarily stepwise—up and down a scale with no large leaps—but the *Largo* has a more restrained emotional scope than Barber's *Adagio*. The final note is provided by a plucked pizzicato bass.

rondo: allegro furioso. The concluding *Rondo* is exciting, action-packed music with a near-constant drive of 16th notes. The music at first seems unrelated to the first two movements, but two minutes in, Perkinson springs a surprise: a contrasting legato theme which is a variant of the melodic fragment that pervades the first movement. The tussle between this fragment and the opening rondo theme propels the remainder of the movement, with frequently-shifting meters and unexpected touches such as a single pizzicato note for the whole ensemble.

Instrumentation: string orchestra

Program note by **Carl Schroeder**.



Ludwig van Beethoven

Born: December 16, 1770,
Bonn, Germany
(now Czechia)
Died: March 26, 1827,
Vienna, Austria

Symphony No. 9 in D minor, Opus 125, Choral

Premiered: May 7, 1824

Ludwig van Beethoven composed his visionary Ninth Symphony when he was in his 50s, deaf, and only three years from death. The first symphony to include the human voice, it offers a romantic vision of the shared humanity of all people, and for sheer grandeur of expression, no other symphony has ever matched it.

Beethoven had planned to set Friedrich Schiller's poem *An die Freude* (Ode to Joy) to music as early as 1792, when he was 22, but that plan had to wait 30 years. The first performance of the Ninth Symphony took place in Vienna on May 7, 1824. Though he had been deaf for years, Beethoven sat on stage with the orchestra and tried to assist in the direction of the music. This occasion produced one of the classic Beethoven anecdotes. Unaware that

the piece had ended, Beethoven continued to beat time and had to be turned around to be shown the applause that he could not hear—the realization that the music they had just heard had been written by a deaf man overwhelmed the audience.

“more pleasing and more joyful”

allegro ma non troppo, un poco maestoso. The opening of the *Allegro ma non troppo*, quiet and harmonically uncertain, creates a sense of mystery and vast space. Bits of theme flit about in the murk, and out of these the main theme suddenly explodes to life and comes crashing downward. This has been universally compared to a streak of lightning, and surely that must have been Beethoven’s intention.

molto vivace. The second movement is a scherzo built on a five-part fugue. The displaced attacks in the first phrase, which delighted the audience at the premiere, still retain their capacity to surprise.

adagio molto e cantabile. The *Adagio molto e cantabile* is in theme-and-variation form, but in the course of its composition Beethoven came up with a second theme, announced by the second violins and violas. He liked it so much that he could not bring himself to leave it out. And so the movement became a set of double variations on these two themes.

presto-allegro assai-allegro assai vivace. After the serenity of the third movement, the finale erupts with a dissonant blast. Beethoven’s intention here was precise—he called this ugly opening noise a *Schrecken-fanfare* (“terror-fanfare”), and with it he wanted to shatter the mood of the *Adagio* and prepare his listeners for the weighty issues to follow.

Then begins one of the most remarkable passages in music: in a long recitative, cellos and basses consider a fragment of each of the three previous movements and reject them all. Next, still by themselves, they sing the theme that will serve as the basis of the final movement. Again comes the strident opening blast, and now the baritone soloist puts into words what the cellos and basses have suggested: “Oh, friends, not these sounds! Rather let us sing something more pleasing and more joyful.”

That will come in Schiller’s text, with its exaltation of the fellowship of mankind and of a universe presided over by a just god. *An die Freude* was originally a drinking ode, and if the text is full of the spirit of brotherhood, it is also replete with praise for the glories of good drink. Beethoven cut all references to drink and retained those that speak directly to a utopian vision of human brotherhood. Musically, the last movement is a series of variations on its main theme, the music of each stanza varied to fit its text.

In a world that sometimes belies the utopian message of the Ninth Symphony, the secret of the work’s continuing appeal may be that for the hour it takes us to hear it, the Ninth reminds us not of what we too often are, but of what—at our best—we might be.

Instrumentation: 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, timpani, bass drum, cymbals, triangle and strings, with soprano, mezzo, tenor and bass soloists and 4-part mixed chorus

Program note by **Eric Bromberger.**

The performance of Beethoven’s Ninth Symphony is sponsored by Jim and Jane Matson.



This week’s performances of **Coleridge-Taylor Perkinson’s Sinfonietta No. 1** mark the second time the Minnesota Orchestra has performed the work in full. The first occasion came on May 23, 1975, at Orchestra Hall, in a concert led by Paul Freeman. Reviewing the concert in the *Star Tribune*, critic Michael Anthony called Perkinson’s work a “broodingly attractive essay for strings.” The performance was the culmination of a week-long Black Composers Symposium co-presented by the Afro-American Opportunities Association and the Minnesota Orchestra. The other composers featured at that night’s performance were David Baker, Primous Fountain III, Adolphus C. Hailstork III, Howard Swanson and George Walker (whose Piano Concerto received its world premiere).

The Minnesota Orchestra, then known as the Minneapolis Symphony Orchestra, first performed **Ludwig van Beethoven’s Ninth Symphony** on March 13, 1908, in an all-Beethoven program at the Minneapolis Auditorium conducted by the Orchestra’s founding Music Director Emil Oberhoffer. In recent years the Orchestra has given several memorable performances of the work, including one at the BBC Proms in London in August 2010, and another at the Johannesburg City Hall during the Orchestra’s South Africa tour in August 2018, at which the Orchestra was joined by four South African vocal soloists, the Gauteng Choristers and the Minnesota Chorale. The same forces also performed the symphony’s fourth movement that month at the Regina Mundi Church in Soweto. In 2007 the Orchestra received its first Grammy nomination in the Best Orchestral Performance category for an album of the Ninth Symphony as part of its Beethoven Symphonies cycle on the BIS Records label.