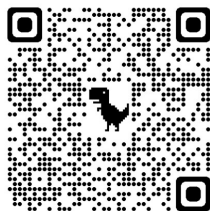


New to orchestral concerts? A couple of notes about concert etiquette:

- 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 the applause until all movements are complete.
- For a full guide to the concert going experience, scan the QR code below.



Thank you for joining us through this momentous season as we seek our next permanent Music Director! The search committee and Board of Directors will be moving quickly and with care to assess all our stakeholders' feedback, with the hope of announcing our new Music Director by mid-June.

We then look forward to working with our future Music Director to finalize plans for the 2025-26 concert season, so watch your inbox and/or mailbox for more details later this summer.

Your input is a critical part of our selection process. Please scan the QR code below to fill out a short survey so your feedback can be considered.



CIVIC ORCHESTRA 
of MINNEAPOLIS

“Metamorphosis”

SUNDAY, May 18, 2025

3:00 pm

Lutheran Church of the Good Shepherd
Minneapolis, Minnesota

Matthew George, Conductor

CIVIC ORCHESTRA *of* MINNEAPOLIS

VIOLIN I

Carol Margolis, concertmaster
Carolyn Liptak
Jill Moore
Beth Sorensen
Kathleen Walls
Elizabeth Glidden
Nanette Scott Goldman
Joanna Imm
Allen Reyes
Sara Preus
Candy Ahern

VIOLIN II

Allison Barosko*
Linda Bagley
Haley Dagenais
Lisa DeRemee
Niki Myers
Sarah Muellerleile
Joan Lentz
Madison Bemis
Kale Bahne

VIOLA

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

CELLO

Elaine Boda*
Jenna Anderson
Elliott Gehl
Pat Norton
Rick Berge
Shirley Polly
Aimon Dwan
Celia Hemmerich
Patricia Lyall
Bill Goldman

BASS

Benjamin Anderson †
Mary Leitschuh
Carl Priest
Bryant Huang

PICCOLO

Dawn Witt Saxton*
Trudi Anderson

FLUTE

Rachel Hest*
Trudi Anderson
Dawn Witt Saxton

OBOE

Lorelei Giddings*
Angela Kennedy

ENGLISH HORN

Jessica Tritsch

CLARINET

Julia Heinen*
Stacie Traill

BASS CLARINET

Colleen White

BASSOON

Ann Hagen*
Anna Johansson
Alex Legeros

CONTRABASSOON

Alex Legeros

HORN

Anthony Stanley*
Jim Barosko
Tom Burnham
Karen Prescott

TRUMPET

Dean Heller*
Eric Leska
Miriam Dennis

TROMBONE

Lara Dietrich*
Charles Watt

BASS TROMBONE

Joshua Kubasta

TUBA

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**In Memory of Eric Bauer*

CIVIC ORCHESTRA of MINNEAPOLIS

“METAMORPHOSIS”

SUNDAY, MAY 18, 2025

3:00 PM

Lutheran Church of the Good Shepherd, Minneapolis, MN
Matthew George, Conductor

PROGRAM

Carl Maria von Weber (1786-1826)
Ouverture und Marsch

Lili Boulanger (1893-1918)
D'un matin de printemps

Paul Hindemith (1895-1963)
Symphonic Metamorphosis
Of Themes by Carl Maria von Weber
I. Allegro
II. Turandot, Scherzo
III. Andantino
IV. Marsh

INTERMISSION

Nubia Jaime-Donjuan (b. 1984)
Maso Ye'eme
(Danzón)

Aaron Copland (1900-1990)
Four Dance Episodes from Rodeo
1. Buckaroo Holiday
2. Corral Nocturne
3. Saturday Night Waltz
4. Hoe-Down



PROGRAM NOTES

We start with Carl Maria von Weber's *Ouvertüre und Marsch* from *Turandot*. While this musical material was originally titled "Overtura Chinesa" and was to preface the play *Turandot*, (produced by Goethe) the overture was scrapped. However, Weber reworked this music, utilizing the exoticism of the pentatonic scale to represent the oriental nature of the play. It was subsequently performed in 1809 as incidental music for a play held at the court of King Frederick in Stuttgart. While not terribly well-known for several decades, the *Overture and March* found a renaissance when composer Paul Hindemith decided to use Weber's material in his monumental *Symphonic Metamorphosis*.

From Germany to France is where we find the very delightful, French Impressionistic writing of Lili Boulanger and her *D'un Matin de Printemps* from 1918. Boulanger, sister of the better-known composer and teacher Nadia Boulanger, wrote this piece during the last two months of her very short life (she died at 24). With Nadia by her bedside, they encountered the German bombardment of nearby Paris while completing the score. Lily had made a name for herself by being the first woman ever to win the prestigious Prix de Rome and was considered an elite voice among her fellow Impressionists.

The direct relationship of Paul Hindemith's *Symphonic Metamorphosis* to Weber's composition is clear. Hindemith used Weber's material from *Turandot* as a foundation of the second movement, *Scherzo*. Here is where we find metamorphosis. Weber's familiar melody is used throughout the movement but changes in substance and form. Like Weber, Hindemith originally intended for material of the *Symphonic Metamorphosis* to be used several years earlier for a ballet to be produced by the Ballet Russe de Monte Carlo, but also like Weber, this idea was scrapped, and Hindemith decided to use this material in the form of a symphony. Premiered in 1944 by the New York Philharmonic Orchestra, the work received critical acclaim and has become one of Hindemith's best-known works.

While Boulanger was the first woman to win the Prix de Rome prize for composition, so was Nubia Jaime-Donjuan the first woman to win the Arturo Marquez prize in Mexico, with her piece *Maso Ye'eme*. Written in 2021, *Maso Ye'eme* combines traditional Yaqui Indian folk dance with the popular Mexican "Danzon."

As one of the most famous students of Nadia Boulanger, Aaron Copland wrote *Four Dance Episodes* as an adaptation from his ballet music, *Rodeo*. *Rodeo* was commissioned by the Ballet Russe de Monte Carlo (remember Hindemith?), and like his *Billy the Kid*, it is set with a backdrop of the American West. One year before Hindemith's premiere, Copland's work was premiered by the same New York Philharmonic in 1943.

—Matthew George



BIOGRAPHY

Matthew J. George holds the title of the John Ireland Distinguished Professor of Music and is the Director of Orchestras and Bands at the University of St. Thomas in St. Paul, Minnesota. He also is the artistic director of Grand Symphonic Winds. Dr. George has commissioned and led world premiere performances of over 100 new works by composers from around the world.

Many of these works can be heard on seven professional recordings distributed by Naxos. George is also active as a conductor and clinician/lecturer, taking him to 27 countries and 6 continents. He regularly works on stage and in the recording studio with professional and honor ensembles such as the Royal Liverpool Philharmonic (UK), Orquesta Ouro Preto (Brazil), Orquesta Sinfónica de Guanajuato (Mexico), the National Symphony Orchestra of Paraguay, the National Youth Wind Orchestra of Great Britain, Queensland Conservatorium Wind Symphony, the Brazilian Wind Orchestra, the Banda de Madrid, the Banda de Bilbao Musika (Spain), and the Band of the People's Liberation Army (China).

George regularly leads his ensembles in performances at major music conferences including The International Midwest Clinic in Chicago. He has served on international adjudication panels including the Shanghai International Music Festival, the National Concert Band Festival of Great Britain, Chinese National Music Festival, the St. Patrick's Festival in Dublin, Ireland, and the Certamen de Valencia in Spain. George currently serves on the boards for several national and international professional organizations.