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**BLOOMINGTON  
SYMPHONY  
ORCHESTRA**

2021-2022

*fifty-ninth*

SEASON

*The Storyteller and the Poet*

**Sunday, November 21, 2021, 3pm**

Gideon S. Ives Auditorium  
11411 Masonic Home Drive  
Bloomington

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*Manny Laureano*  
Music Director & Conductor

*Michael Sutton*  
Violin

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sponsored by  
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# The Program

# Program Notes

by Manny Laureano

## William Levi Dawson

### *Negro Folk Symphony*

- I. The Bond of Africa
- II. Hope in the Night
- III. O, Le' Me Shine, Shine Like a Morning Star

— INTERMISSION —

## Ludwig van Beethoven

### Violin Concerto in D Major, Op. 61

- I. Allegro molto e con brio
- II. Andantino cantabile
- III. Vivace giocoso

*Michael Sutton, violin*

For the safety of our audience and musicians, you are kindly asked to wear a mask over your nose and mouth for the duration of the concert.

Lights will be kept on during the concert to facilitate the reading of programs.

Out of consideration for the musicians and audience members, please turn off your cell phone and refrain from using flash photography.

*Negro Folk Symphony* by William Dawson presented under license from G. Schirmer Inc. and Associated Music Publishers, copyright owners.

### *Negro Folk Symphony*

## William Dawson

George Gershwin is an American composer who was born in Brooklyn, New York on September 26, 1898. Another American composer, William Levi Dawson, was born *exactly one year to the day later*, in Anniston, Alabama in 1899. While we are familiar with the lifework of Gershwin, the musical path taken by Dawson is one that has become increasingly noteworthy in recent years. Dawson's musical livelihood was greatly focused around vocal music. It was a month-long engagement in New York City that aroused interest in his work. In a month-long engagement that took his 100-voice choir from the Tuskegee Institute to help open a new performance venue called Radio City Music Hall, Dawson attracted the attention of musical luminary Leopold Stokowski, who was moved by Dawson's arrangements of Negro spirituals.

While this seems a long way to have reached for the son of a former slave, Dawson created his career one move at a time. First, he ran away from home and eventually found himself as a pre-college student at **Tuskegee Institute**, where Booker T. Washington was the school's president. He took up the study of music and eventually became a trombonist (he later learned many other instruments!), playing in the band and orchestra while cultivating a strong interest in religious choral music. All the while, he paid for his own education, in part by working long hours as a manual laborer. His other job as a librarian for the music program was a hands-on learning experience for the music student. He had at this point only graduated high school, after getting a late start.

Upon entering the program at Kansas City's **Horner Institute of Fine Arts**, he found an outlet for his wide talents studying theory, composition, counterpoint, and orchestration. Once again, he supported himself and paid his way through school by working as a music teacher in a variety of schools. His travels took him to Chicago for further study. He learned about personal pain when his wife, Cornelia, died. While he was able to remarry some years later, his experiences strengthened his faith and he poured himself into work,

# Program Notes

(continued)

enough so that he would be offered a teaching position at his alma mater, Tuskegee Institute, where he revamped the program and developed the chorus to the national recognition that spurred Stokowski's interest in his work and led to Dawson's *Negro Folk Symphony* being performed at the Academy of Music by the Philadelphia Orchestra. Days later, on November 20, 1934, it received its premiere in New York City in Carnegie Hall.

The music is stirring, as it recalls struggles, joys, pain, and childlike happiness. There is no specific story for this storyteller musician in this particular work. What is heard is felt in the heart. From its harkening to voices from the African continent, to its look for a future containing a better day purchased by pain, to an appeal to "Le'Me Shine (Like a Morning Star)," this singular work from Dawson's limited orchestral output beckons us to listen and grasp that music and its understanding, study, and enjoyment is for all of us.

## Violin Concerto in D Major, Op. 61

### Ludwig van Beethoven

To say that the year 1806 wouldn't have occurred without 1805 preceding it seems a fairly safe bet to take. When it comes to the Concerto in D major for Violin and Orchestra written by Ludwig Van Beethoven (1770-1827) it becomes a subject of discussion as to how much the influence of violinist Franz Clement (1780-1842) had on its development and ultimate creation. The younger Clement was a bit of a musical personality in his time and the two wound up on the same program in 1805, one where Beethoven was to conduct his *Eroica* symphony, composed a year earlier in 1804. On that program Clement premiered a concerto of his own, also in D major. Even though Clement was younger, his concerto harkened back to the flavor of what we now term the Classical period, rather than looking forward to the infant Romantic era. Clement was enthusiastic about the music of Beethoven and asked for a commission and Beethoven obliged him with... a concerto in D major.

To be sure, there are similarities in structure and key but they really end there. What is important to note is the musical language Beethoven uses. His thematic material is based on simplicity and eloquence. Upon first hearing, the less discerning ear will only hear scales and arpeggios that almost seem written for an accomplished student. A fine ear will notice that these scale-like passages are in an upper register that require the control of a tightrope artist. You'll note that the challenge Beethoven issues his soloist is to play these passages in the upper register of the violin, requiring delicate precision to make the sweetness of the line sing. The cadenza in the first movement which startlingly includes the use of the timpani. Beethoven, ever the innovator, includes the use of the two timpani during the cadenza to make clear that this movement revolves around four notes that are stated at the outset. Just as he would later create musical history with the opening four notes of his fifth symphony, Beethoven requires his timpanist and eventually the entire orchestra to pound these notes out sweetly and ferociously throughout the first movement of this concerto.

The second movement has the quality of a conversation between soloist and orchestra that is unique among concertos. Typically, the orchestra will state a melody and, at the first full cadence, one expects the soloist to enter repeating what has already been played. Not so in this concerto! When the soloist enters, it is to begin a set of ornamentations and variations. Unbelievably, the solo violin voice never plays the initial second movement theme and yet, the audience is fulfilled by the soloist/orchestral exchanges. The third movement is a dance, of sorts, that takes us back to the simplicity of the first movement. This time, it is the promised arpeggiated notes in the D major chord that takes us to the thrilling end of the work.

# Featured Performers



photo by Dawn Anderson

Manny Laureano  
Music Director & Conductor

The Bloomington Symphony appointed **Manny Laureano** the Artistic Director and Conductor in April 2013. Laureano has worked with a variety of ensembles, ranging in roles from the Music Director of the Calhoun-Isles Community Band in Minneapolis, and Music Director of the Metropolitan Symphony Orchestra, to several appearances in Young People's Concerts with the Minnesota Orchestra. He has been in demand as a clinician for youth orchestras and bands throughout the state of Minnesota.

In 2002, Manny and his wife Claudette were invited to guest conduct the National Suzuki Youth Orchestra Festival Orchestra and were invited to serve again in 2004. Manny has served as Co-Artistic Director of the Minnesota Youth Symphonies (MYS) since 1988. He is the conductor of the MYS Symphony Orchestra, and is the brass and woodwind coach for the MYS Repertory Orchestra, conducted by Co-Artistic Director Claudette Laureano.

Laureano served as Assistant Conductor of the Minnesota Orchestra during the 2005-06 season and served as conductor of the 2008-09 Minnesota All-State orchestra.

In recent years he has appeared regularly as guest conductor at Indiana University, as well as the Eastern Music Festival, St. Olaf College, and Bethel University. Manny was the conductor for concerts given by Musicians of the Minnesota Orchestra at Lake Harriet and various Twin Cities high schools, as well as for a Young Person's Concert for inner city youth in North Minneapolis under the auspices of the ACME/El Sistema program. He is also in demand as a guest conductor of community orchestras and clinician for school ensembles all over the Twin Cities metropolitan area.

Manny and his wife Claudette Laureano, live in Plymouth, Minnesota with their son and daughter, Max and Kiko.

**Michael Sutton** was appointed Concertmaster of the Bloomington Symphony Orchestra in May 2014. Sutton has been a proud member of the Minnesota Orchestra since 1997. Sutton grew up in Minneapolis, studying at MacPhail Center for Music. He left for Manhattan School of Music where he earned two degrees.

Next, Michael went to Miami Beach to join the New World Symphony. After living abroad for two summers each in Japan and Europe playing in music festivals—and getting New York and paradise out of his system, it was great to come full circle...back to the Twin Cities.

Sutton is a regular coach for the Greater Twin Cities Youth Symphonies, and teaches part-time at MacPhail Center for Music. Michael is married to the ever-vivacious Beatrice Blanc, a Suzuki teacher, also at MacPhail.



Michael Sutton  
Violin

# Personnel

## *Violin I*

Jenni Volby  
acting concertmaster  
Kelly Carter  
Deonne Gray  
John Holm  
Jenna Kaczke  
Erik Lange  
Lori Pommer  
Jon West  
Theresa Wise  
Heidi Wojahn

## *Violin II*

Anna Andrews  
principal  
*George Chlebeczek Memorial  
Chair*  
Amy Oriani  
associate principal  
*Stephanie Coltvet Erdmann  
Memorial Chair*  
Corrie Bascom  
Karen Bottge+  
Jenna Carr  
Katherine Kluesner+  
Ing-Mari Gahr Ryan  
Barbara Whiteman-Brown

## *Viola*

Chris Chelgren  
principal  
Sarah Oxendale  
associate principal  
*William Bartruff & Co. Chair*  
Jon Poupore  
assistant principal  
Will Bartruff  
Ariel Buehler  
Chuck Clay  
Hilary Sackett Crosbie  
Thomas Plante  
Julia Wells

## *Cello*

Laurie Maiser  
principal  
*Dorothy & Don Hodapp Chair*  
Daniel Ericksen  
associate principal  
*Sylvia Pickett Memorial Chair*  
Greg Marget  
assistant principal  
Jane Amundson  
Paul Benson  
Matthew Maxam  
Scott Zeltinger

## *Bass*

Charles Kreitzer  
principal  
John Bulger  
associate principal  
Gary Hede  
Conrad Hultquist

## *Flute*

Anne Cheney  
principal  
Milinda Nitti+

## *Piccolo*

Charlotte Bartholomew

## *Oboe*

Megan Dvorak  
principal  
Mariah Johnston  
Alexis Varghese+

## *English horn*

Mariah Johnston

## *Clarinet*

Laila Stainbrook  
acting principal  
Sam Rabang+

## *E♭ Clarinet*

Peregrine Hartmark+

## *Bass Clarinet*

Mary Albachten

## *Bassoon*

Ye Yu+  
acting principal  
Nancy Jacobson

## *Contrabassoon*

Ariel Detwiler+

## *Horn*

Becky Jyrkas  
principal  
Melanie Ditter  
Annie Ausen  
Karen Prescott+

## *Trumpet*

Brad Shermock  
principal  
*Allan & Debby Schneider Chair*  
Steven Garcia  
Chris Houser

## *Trombone*

John Metcalfe  
principal  
Jeffrey Funk+

## *Bass Trombone*

John Froelich+

## *Tuba*

Michael Werner  
principal

## *Timpani*

Casey Collins+

## *Percussion*

Paul Madore  
principal  
*Arthur Granum Chair*  
Nate Haar  
Greg Wood

## *Harp*

Brayana Jeannet+

+ substitute player

## *Music Director*

Manny Laureano  
*Dr. Leonard & Karen Nordstrom  
Chair*

## *General Manager*

Sara Kleinsasser Tan

## *Personnel Coordinator & Librarian*

Jon Poupore

## *Production Coordinator*

Rebecca Jyrkas

## *Stage Technician*

Chuck Clay

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*String section players are listed in alphabetical order. String section personnel, with the exception of titled players, rotate on a per-concert basis.*

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Conrad & Marilyn Nelson  
Amy Oriani  
Constance Oriani  
Barbara Osadcky

Patrice Pakiz  
Thomas Plante  
Jon Poupore  
Renee Rasmussen  
Patricia J. Reller  
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Heidi Wojahn  
Gary Zielinski

## Up to \$99

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Kay Talbot  
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Paul Vance

*# in-kind donation*

This listing is believed to  
correctly reflect donors between  
October 1, 2020 and November  
5, 2021.

Contact our office with any  
corrections.

# Acknowledgements

We gratefully acknowledge our  
concert sponsors, **Allan and  
Debby Schneider**, for their  
generous gift to the Bloomington  
Symphony. The Schneiders  
have been key supporters of the  
arts in the city of Bloomington,  
helping to include arts facilities  
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numerous arts events every year.  
We are fortunate to count the  
Schneiders among our most loyal  
friends.

The Bloomington Symphony  
would like to recognize the late  
**Mr. & Mrs. Bernard M. Granum**  
for the donation of the Adams  
timpani set, given in 2003. Their  
gift is an enduring legacy to the  
BSO.

Thank you to **Jane Bishop,  
Jane VeVea, Dan Lenort, Bjorn  
Gustafson, and the staff at  
Christ the King Lutheran Church**  
for hosting our weekly rehearsals.

# Upcoming Events

## *Travelers and Tales*

Sunday, February 27, 2022—3pm

Gideon S. Ives Auditorium at the Masonic Heritage Center  
11411 Masonic Home Drive, Bloomington

## *Benefit Recital*

Sunday, March 20, 2022

Black Box Theater at the Bloomington Center for the Arts  
1800 West Old Shakopee Road, Bloomington

## *Music in 3D #8*

Sunday, May 1, 2022—3pm

Gideon S. Ives Auditorium at the Masonic Heritage Center  
11411 Masonic Home Drive, Bloomington



The Bloomington Symphony Orchestra's mission is to enrich the lives of our audiences and musicians with outstanding performances of challenging, educational, and thoughtfully selected orchestral repertoire.

To purchase tickets in advance, or for more information, contact BSO at:

*address* 1800 West Old Shakopee Road  
Bloomington, MN 55431

*telephone* 952.563.8573

*e-mail* [info@bloomingtonsymphony.org](mailto:info@bloomingtonsymphony.org)

*website* [bloomingtonsymphony.org](http://bloomingtonsymphony.org)

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