

THE SAINT PAUL  
**CHAMBER**  
ORCHESTRA

# Living Traditions

**October 21–23, 2022**

Ordway Concert Hall,  
Saint Andrew's Lutheran Church

## About the Program

Experience the living traditions of many cultures through music and art. Composers featured in this program draw heavily on their own traditions, backgrounds and experiences to create music. In *Serenade for Winds*, Antonín Dvořák celebrates his Czech homeland in a suite of lively marches and dances. Coleridge–Taylor Perkinson's *Sinfonietta No. 1* and Gabriela Ortiz's *La Calaca* blend traditional song-forms and rhythms in works for string orchestra. Louis W. Ballard's *Incident at Wounded Knee* musically depicts both the events of the Wounded Knee Massacre in 1890 and the protests in 1973 led by Lakota activists and the American Indian Movement.

Friday and Saturday evenings' performances will be accompanied by a pre-concert recital by Bryan Akipa, and an exhibit curated by All My Relations Arts and Two Rivers Gallery – Minneapolis American Indian Center will be open for audiences at the Ordway Concert Hall.

**LEARN MORE**

For easy access to our digital program book, simply scan the QR code or visit

**[THESPCO.ORG/PROGRAM.](https://thespco.org/program)**



**Antonín Dvořák** 1841-1904

### **Serenade in D Minor for Winds**

Moderato quasi marcia

Minuetto: Tempo di minuetto

Andante con moto

Finale: Allegro molto

## **Program Note**

Czech composer Antonín Dvořák's Serenade for Winds has remained popular since its 1878 premiere, which was conducted by the composer himself in Prague. Dvořák dedicated the piece to Louis Ehlert, a music critic whose praise for Dvořák's earlier works had made the composer famous throughout Germany. Like many of Dvořák's compositions, the Serenade blends sonic elements of classical music with Eastern European folk traditions.

The Serenade opens with a movement that hearkens back to the soundscapes of long-ago court performances from the Rococo period; the sounds of the aristocracy are merged with a song of the common people. This opening theme is particularly important, because it will return near the end of the final movement, thereby making the Serenade a cyclical work. The second movement begins with a wistful, charming minuet. This is followed by a lively trio with syncopated Czech dance rhythms.

Long, sensuous melodies in the slower third movement convey a sense of melancholic nostalgia. The expressive oboe and clarinet are accompanied by subtle syncopation in the horn section and an active bass line. The Serenade ends with a driving, witty Finale reminiscent of the village band. High-level performance on wind instruments was a centuries-long Bohemian tradition, and Dvořák's Serenade pays tribute to that rich heritage.

The year after the Serenade's premiere, Johannes Brahms sent a letter to Joseph Joachim praising the work. Brahms wrote: "A more lovely, refreshing impression of real, rich and charming creative talent you can't easily have...I think it must be a pleasure for the wind players!"

— © 2022 PAULA MAUST

**Coleridge-Taylor Perkinson** 1932-2004

### **Sinfonietta No. 1**

Sonata Allegro

Song Form: Largo

Rondo: Allegro furioso

## **Program Note**

American composer Coleridge-Taylor Perkinson earned B.M. and M.M. degrees in composition from the Manhattan School of Music in the 1950s, a time of great division in American classical music. Proponents of extreme experimentalism dismissed the tastes of the general public and endeavored to keep classical music composition strictly within the academy. Provocative essays such as Milton Babbitt's "Who cares if you listen?" circulated at the same time that traditional works by composers such as Ludwig van Beethoven were becoming further cemented into a classical music canon aimed at pleasing the public.

Named after the influential Black British composer Samuel Coleridge-Taylor (1875–1912), Perkinson enjoyed a multi-faceted musical career that expanded far beyond these conflicting viewpoints about the function of classical music. When asked to define Black music in an interview for the 1978 book *The Black Composer Speaks*, for example, Perkinson said: “I cannot define Black music. I could say that it is a music that has its genesis in the Black psyche or the Black social life, but it is very difficult to say what Black music really is. There are kinds of Black music, just as there are kinds of other musics.” Indeed, his rich musical career encompassed a vast array of classical, jazz, dance, pop, film, and television music.

In 1954, when he was just twenty-two years old, Perkinson composed *Sinfonietta No. 1*. Premiered in 1966, the work is a unique fusion of influences from baroque counterpoint, classical forms, American romantic harmonies, blues, and spirituals. The opening Sonata Allegro movement mixes elements of sonata form, the most common first-movement form in the Classical and Romantic periods. The movement also contains imitative counterpoint in the style of Johann Sebastian Bach.

The Largo “Song Form” is the second of three movements and features carefully controlled dissonances and soaring lyrical melodies. Ambiguous meters, a disrupted rhythmic flow, and a driving pulse are the defining characteristics of the third movement. This movement is written in the Classical rondo form, in which the opening section of music is consistently repeated between contrasting themes.

— © 2022 PAULA MAUST

## INTERMISSION

**Louis W. Ballard** 1931–2007

### ***Incident at Wounded Knee* (SPCO commission)**

Procession  
Prayer  
Blood and War  
Ritual

Chia-Hsuan Lin, conductor

## Program Note

Louis W. Ballard, or Honganózhe (Stands With Eagles), was one of the most prominent Native American composers of classical music in the twentieth century. His compositions, which have been performed in major concert halls around the world, span genres ranging from small chamber works to symphonies. A dedicated educator and scholar, Ballard was the Director of Music Curriculum Programs for the Bureau of Indian Affairs at the U.S. Department of the Interior. Additionally, he authored *Native American Indian Songs* (2004) and numerous articles.

Raised in Oklahoma, Ballard’s compositional style was significantly influenced by his Quapaw and Cherokee heritage. He was leading traditional Quapaw tribal dances and songs by age twelve, and his compositions blend Native American musics with elements of European and North American classical music. In Ballard’s own words: “It is not enough to acknowledge that Native American Indian music is merely different from other music. What is needed in America is an awakening and reorienting of our total spiritual and cultural perspectives to embrace, understand, and learn from the Aboriginal American what motivates his musical and artistic impulses.”

*Incident at Wounded Knee* was commissioned by The Saint Paul Chamber Orchestra in 1973. Under the direction of Dennis Russell Davies, the ensemble premiered the work in Warsaw, Poland in 1974. The piece is a musical dramatization of the 1890 Wounded Knee Massacre, where more than 300 Oglala Sioux were brutally murdered by the United States military. Ballard was compelled to write the piece after reading daily newspaper reports covering the FBI's controversial occupation of the Sioux Reservation in Pine Ridge, South Dakota, in 1973.

When describing the piece, Ballard wrote: "A series of musical episodes depict the emotional procession toward the town, the state of the souls in torment, and the violent conflict. The work culminates in musical and dance forms affirming the essential spirituality of Native American people."

— © 2022 PAULA MAUST

**Gabriela Ortiz** b. 1964

**La Calaca for String Orchestra**

## Program Note

Recognized for her creative works that seamlessly merge the arts with issues of social justice, mass migration, and multiculturalism, Mexican composer Gabriela Ortiz's music is performed by prestigious ensembles around the world. She writes: "I fell in love with music once I understood that sounds have souls, and it is through them that one may speak of oneself."

Today's program features "La Calaca," the fourth part of *Altar de Muertos*, which was written in 1997 for the Kronos Quartet and dedicated to the memory of those close to them. The work was inspired by the variety of traditions that shape the Mexican Day of the Dead festival. In particular, the musical ideas in *Altar de Muertos* portray elements of both reality and magic.

A calaca is a figurine of a human skeleton wearing colorful clothing, which is often decorated with marigold flowers. The first known origins of the calacas can be traced back to Mayan imagery. In most visual depictions, the calacas are shown dancing and playing musical instruments to celebrate a joyous afterlife.

"La Calaca" is full of exuberant, driving rhythmic vitality and haunting melodies. At the end of the movement, Ortiz quotes a spirited melody of Huichol origin from the State of Nayarit, Mexico. This melody was sung by the De La Cruz family, who preserve traditional Huichol music and culture. The second violin plays the first statement of the animated tune, and it is then passed on to the other instruments, culminating in a spirited ending to the piece.

— © 2022 PAULA MAUST

### Post-Concert Discussion (Saturday Concert Only)

Maureen Nelson, moderator

Bryan Akipa, panelist

Richard LaFortune, panelist

Gwen Westerman, panelist

Ask the panel a question at [THESPCO.ORG/ASK](https://thespc.org/ask)

# Artist Profiles

**Louis W. Ballard**, composer

## Biography

Louis Ballard, in full Louis Wayne Ballard, Quapaw name Honganózhe (“Grand Eagle” or “Stands With Eagles”), (born July 8, 1931, near Quapaw, Oklahoma, U.S. — died February 9, 2007, Santa Fe, New Mexico), American composer and music educator best known for compositions that synthesize elements of Native American and Western classical music.

Ballard experienced — and indeed oscillated between — Native American and Western (or Euro-American) musical worlds from an early age. His Quapaw mother and Cherokee father divorced when he was a young boy, after which Ballard lived alternately with his grandmother on Quapaw tribal territory in northeastern Oklahoma and with his mother and non-Native stepfather in southeastern Michigan. While staying with his grandmother, he was an active member of the War Dance Society of the Quapaw and participated in powwows and other events in the Native American community. Meanwhile, his grandmother obtained a piano for him by leasing mineral rights on her Oklahoma property, and she supported his piano and voice lessons in the Western tradition.

Ballard continued to play the piano while a student in the high-school division of Bacone College in Muskogee, Oklahoma. By his sophomore year he had mastered some challenging classical repertoire and had begun to perform in public. After graduating from high school in 1949, he briefly attended the University of Oklahoma (1949–50) and Northeastern Oklahoma A&M College (1950–51) before enrolling in the music program at the University of Tulsa. Ballard sang with the campus Radio Choir throughout his undergraduate studies at Tulsa, and in 1954 he graduated with two bachelor’s degrees — one in music and the other, more specifically, in music education. He then worked as a music director at churches and schools in Tulsa, Osage and Pawhuska, Oklahoma. In 1959 Ballard returned to the University of Tulsa for graduate study in music composition and received a master’s degree in the discipline in 1962. Following his graduate work, he studied privately with composers Darius Milhaud, Mario Castelnuovo-Tedesco, Carlos Surinach and Felix Labunski.

When the Institute of American Indian Arts (IAIA) opened in 1962, Ballard joined the staff and directed the organization’s music and performing arts programs through the remainder of the decade. During his time at the IAIA, he composed prolifically and debuted a number of works that were based on Native American themes. Notable among these were the ballets *Koshare* (c. 1965), which made use of a Hopi creation story, and *The Four Moons* (1967), which was intended to revive the spirits of four tribes that had come back to Earth.

From his position at the IAIA, Ballard went on to become a curriculum specialist for the Bureau of Indian Affairs (1969–79). Compositions from this period include *Ritmo Indio* (1969), a woodwind quintet featuring a Native American flute; the highly regarded *Desert Trilogy* (1971), an octet for woodwinds, strings, and percussion; and *Incident at Wounded Knee* (1974), a four-movement work for chamber orchestra commemorating the 1890 massacre of the Oglala Sioux at Wounded Knee, South Dakota, and the symbolic occupation of the town by members of the American Indian Movement in 1973. Aside from his music compositions, Ballard published *American Indian Music for the Classroom* (1973), a boxed set of instructional materials that included recordings of Native American music, music scores and a teacher’s guide.

Ballard ultimately developed a national presence, primarily through concert premieres across the United States. He also achieved international recognition, most notably through performances of his work at the Beethovenhalle in Bonn, West Germany (1989), and the Salzburg Mozarteum in Austria (2000). Ballard received numerous awards during the course of his career, not only for his compositions but also for his accomplishments as an educator. In addition, he was honoured for his contributions to the Native American community and to society as a whole; in 2002 he was awarded a Cherokee Medal of Honor for his service in that capacity.

— © JOHN-CARLOS PEREA, *BRITANNICA*

**Chia Hsuan-Lin**, conductor

## Biography

Hailed by the *Virginia Gazette* as “a rock solid” and “animated” conductor, Chia-Hsuan Lin delights audiences throughout the world with her trademark energy and command. Formerly the Assistant Conductor of the Fort Wayne Philharmonic, she is in her fifth year as Associate Conductor of the Richmond Symphony Orchestra and was recently named the Interim Music Director of the Contemporary Youth Orchestra of Cleveland. Lin enjoys frequent guest appearances around the world. She made her Minnesota Orchestra debut in 2020, and has also led the Saint Paul Chamber Orchestra, Virginia Symphony, Fort Wayne Philharmonic, Williamsburg Symphony, Richmond Ballet, and Peninsula Music Festival Orchestra. In praise of her Johannes Brahms Fourth Symphony with RSO, Clarke Bustard wrote, “I’ve never heard a more compelling live performance than this one.” (Letter V) With a streak for innovation stemming from her work as a former member of the Taipei Percussion Group, Lin has premiered new works by Stephen Prutsman and Laura Schwendinger, and has also been a featured guest with Classical Revolution RVA, bringing classical music to unconventional settings. Lin is a trained percussionist and holds a Doctorate in Orchestral Conducting from Northwestern University.

**Gabriela Ortiz**, composer

## Biography

Latin Grammy-nominated Gabriela Ortiz is one of the foremost composers in Mexico today and one of the most vibrant musicians emerging on the international scene. Her musical language achieves an extraordinary and expressive synthesis of tradition and the avant-garde by combining high art, folk music and jazz in novel, frequently refined and always personal ways. Her compositions are credited for being both entertaining and immediate as well as profound and sophisticated; she achieves a balance between highly organized structure and improvisatory spontaneity.

Gustavo Dudamel, the conductor of the Los Angeles Philharmonic, called her recent work *Téenek* “one of the most brilliant I have ever directed. Its color, its texture, the harmony and the rhythm that it contains are all something unique. Gabriela possesses a particular capacity to showcase our Latin identity.”

Ortiz has written music for dance, theater and cinema, and has actively collaborated with poets, playwrights, and historians. Indeed, her creative process focuses on the connections between gender issues, social justice, environmental concerns and the burden of racism, as well as the phenomenon of multiculturalism caused by globalization, technological development, and mass migrations. She has composed three operas, in all of which interdisciplinary collaboration has been a vital experience. Notably, these operas are framed by political contexts of great complexity, such as the drug war in *Only the Truth*, illegal migration between Mexico and the United States in *Ana and her Shadow*, and the violation of university autonomy during the student movement of 1968 in *Firefly*.

Based in Mexico, Ortiz's music has been commissioned and performed all over the world by prestigious ensembles, soloists and orchestras, such as: the Los Angeles Philharmonic Orchestra, Gustavo Dudamel and Esa-Pekka Salonen, Zoltan Kocsis, Carlos Miguel Prieto, the Kroumata and Amadinda Percussion Ensembles, the Kronos Quartet, Dawn Upshaw, Sarah Leonard, the Cuarteto Latinoamericano, Pierre Amoyal, Southwest Chamber Music, the Tambuco Percussion Quartet, the Hungarian Philharmonic Orchestra, the Malmö Symphony Orchestra, the Orquesta Simón Bolívar, the Royal Scottish National Orchestra, the BBC Scottish Symphony Orchestra, and the Royal Liverpool Philharmonic Orchestra, among others. Recent premieres include: *Yanga* and *Téenek*, both pieces commissioned by the Los Angeles Philharmonic and Gustavo Dudamel, *Luciérnaga* (*Firefly*, her third opera) commissioned and produced by the Universidad Nacional Autónoma de México, *Únicamente la Verdad* (*Only the Truth*, her first opera) with Long Beach Opera and Opera de Bellas Artes in Mexico.

Ortiz has been honored with the National Prize for Arts and Literature, the most prestigious award for writers and artists granted by the government of Mexico, and has been inducted into the Mexican Academy of the Arts. Other honors include: the Bellagio Center Residency Program, Civitella Ranieri Artistic Residency; a John Simon Guggenheim Memorial Foundation Fellowship; a Fulbright Fellowship; first prize in the Silvestre Revueltas National Chamber Music Competition; first prize in the Alicia Urreta Composition Competition; a Banff Center for the Arts Residency; the Inroads Commission (a program of Arts International with funds from the Ford Foundation); a grant from the Rockefeller Foundation; and the Mozart Medal Award.

Born in Mexico City, her parents were musicians in the renowned folk music ensemble Los Folkloristas, founded in 1966 to preserve and record the traditional music of Mexico and Latin America. She trained with the eminent composer Mario Lavista at the Conservatorio Nacional de Música and Federico Ibarra at the Universidad Nacional Autónoma de México. In 1990 she was awarded the British Council Fellowship to study in London with Robert Saxton at The Guildhall School of Music and Drama. In 1992 she received a scholarship from the UNAM to complete her Ph.D. studies in electroacoustic music composition with Simon Emmerson at The City University in London.

Ortiz currently teaches composition at the Universidad Nacional Autónoma de México in Mexico City and as a Visiting Professor at Indiana University. Her music is currently published by Schott, Ediciones Mexicanas de Música, Saxiana Presto and Tre Fontane.

## Love the music? Make a gift.

SPCO concerts are made possible by audience contributions. Your gift allows us to offer the most affordable ticket prices of any professional orchestra in the United States and free access to our online Concert Library.

Thank you.

Make a gift at [THESPCO.ORG/CONTRIBUTE](https://thespc.org/contribute).