



Mozart's "Great" Mass

April 5, 2025 - 7:30pm

Program

Saturday, April 5, 2025 at 7:30pm
Mary W. Sommervold Hall, Washington Pavilion

South Dakota Symphony Orchestra
Delta David Gier, *conductor*
Dr. Timothy J. Campbell, *conductor*
South Dakota Symphony Orchestra Chorus

Hannah Celeste Lu, *soprano*
Clara Osowski, *alto*
David Walton, *tenor*
Andrew Kane, *bass*

**Johann
Sebastian Bach**
(1685 - 1750)

Cantata 159: Sehnet, wir gehn hinauf gen
Jerusalem

- I. Arioso e Recitativo
- II. Duetto
- III. Recitativo
- IV. Aria
- V. Choral

**Felix
Mendelssohn**
(1809 - 1847)

O Haupt voll Blut und Wunden

- I. Chor
- II. Aria
- III. Choral

INTERMISSION

**Wolfgang
Amadeus Mozart**
(1756 - 1791)

Mass in C minor, K. 427

I. Kyrie
II. Gloria

Gloria in excelsis Deo
Laudamus te
Gratias
Domine
Qui tollis
Jesu Christe
Cum Sancto Spiritu

III. Credo

Credo in unum Deum
Et incarnatus est

IV. Sanctus

Sanctus, Sanctus, Sanctus
Hosanna

V. Benedictus

Benedictus qui venit
Hosanna

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A photograph of an orchestra conductor in a black suit, seen from the side, leading a group of musicians. The musicians are seated at their instruments, and sheet music is visible on stands in the foreground.

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Program Notes

Sehet! wir gehn hinauf gen Jerusalem, Cantata BWV 159

Johann Sebastian Bach

Written by Anna Vorhes

Born

March, 31, 1685, Eisenach, Germany

Died

July 28, 1759, Leipzig, Germany

Duration

14 minutes

Composed

1728-29 using original melodies and also stanzas from Paul Gerhardt's "O Haupt voll Blut und Wunden" (*'Oh Sacred Head Now Wounded'*) and Paul Stockmann's "Jesu Leiden, Pein und Tod" (*'The Suffering, Pain and Death of Jesus'*).

World Premiere

Probably February 27, 1729, Estomihi Sunday (the last Sunday before lent). During lent, instrumental music was banned from the church until Easter, except for the Good Friday passions. This cantata was written the same year as the *St. Matthew Passion*.

Instrumentation

oboe, bassoon, strings with continuo, solo alto, tenor and bass voices, chorus

Something to listen for

This cantata uses the soloists to tell the story of Jesus informing His disciples that they will be going to Jerusalem to set in motion the events that will lead to His crucifixion and death. While the subject seems sad, it also is uplifting in order to reflect the promise to save humanity. Bach uses a technique called word painting, where he suits the music to the words. As the bass sings of going to Jerusalem, the accompaniment takes on the air of steps. When the words speak of calm, the music is slow and softer as something calm would be. In the fourth movement, the words speak of hastening, and the accompanying music offers fast runs to support the statement. Throughout this cantata, you can listen for places the music illustrates what the words depict. This is a technique used well by late Baroque composers.



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Bach worked in the Lutheran church in Leipzig at the time this cantata was written. It was composed for a specific Sunday in the church year in order to enhance worship. It would have been performed during a Sunday service which would be well over today's prescribed hour length. This cantata was for Estomihi, the last Sunday before Lent. That Sunday is called Quinquagesima in other traditions, signifying forty days before the observation of Holy Week culminates in Easter Sunday. The significance of a special composition for that Sunday is that choral music and the alleluia of the liturgy would not be regularly performed during the forty days.

To make the music the most meaningful to the congregation, Bach used several techniques. He chose the compositional material to connect with the scripture reading of the day, in this case, including a passage from the book of Luke in the New Testament, chapter 18, verses 31 and 34 where Jesus explains to the disciples that the final part of His mission on earth is beginning with their journey to Jerusalem. There are other Biblical references as well.

Bach also used hymns created by earlier composers to draw in his listeners. These would have been familiar to worshippers. The hymns are a demonstration of how the techniques of congregational singing could be enhanced by well trained choristers. In this setting, Bach also uses word painting as noted above.

The completed cantata is both meaningful and interesting. Bach was refining his *St. Matthew Passion* for performance on the Good Friday service that ends Lent at the same time he was working on this cantata. Astute ears familiar with the *St. Matthew Passion* will recognize the points of similarity. The passion would be performed on April 15, 1729. Picander, a librettist who set many of the lectionary verses (Bible verses prescribed for the church year) in forms more suitable for singing than the prose of the Lutheran Bible, offered the majority of the text for both the cantata and the passion.

The cantata features five movements. The first presents Jesus as a bass, singing of going on to Jerusalem to fulfill the final part of His mission on earth. An alto offers the voice of His followers, unhappy with the prospect of the coming suffering and death of the beloved leader. Christ's words are an arioso, accompanied by continuo. The disciple's voice is presented by an alto soloist accompanied by strings. Christ's actual statement is interrupted three times before we hear they are going up to Jerusalem. This is the only movement in a minor key.



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The second movement set the words of the disciples ready to follow Christ into the final part of His earthly sacrifice. The singers pledge to stay with Christ through the trials to follow. Bach uses a melody from Paul Gerhardt's setting of Oh Sacred Head Now Wounded, written in 1653.

The third movement is an accompanied recitative by a disciple. It begins with grieving the necessity of the sacrifice to come, but ends up recognizing that the final result will be the soul of the disciple reuniting with Christ after earthly death.

The fourth movement begins with a lovely and plaintive oboe solo. The bass enters singing "It is finished", the last of Christ's words from the cross. Here, what is finished is the ministry on earth that brought Christ the disciples that would carry on the earthly part of His work. The next part of His life will be incredibly harder, and He is looking back in satisfaction and nostalgia at what has come before. Midway through the movement He is done with His reminiscing, and decides to hasten to Jerusalem to get to the next part of His earthly stay. Listen as the musicians "hasten" through the middle part of the movement. Bach concludes with music that sounds like the beginning of the movement, changing the words to "Goodnight, world". The oboe ends the movement.

The final movement is a chorale setting of Paul Stockmann's hymn "Jesu Leiden, Pein und Tod" (*The Suffering, Pain and Death of Jesus*). The melody was original to Melchior Vulpus, a composer in the late sixteenth and early seventeenth century. Stockmann's hymn was written in 1733, and set a poetic text of the final chapter of Christ's life. Bach set his own words and harmony using the familiar melody.

The cantata is the earliest of tonight's compositions. Both Mozart and Mendelssohn studied the old master who had fallen out of fashion among the concert goers of their times. It's hard to imagine a world where this music was considered dusty and out of date, especially to those who share Bach's interest in religious expression or complex polyphony and harmony.

O Haupt voll Blut und Wunden

Felix Mendelssohn

Written by Anna Vorhes

Born

February 3, 1809, Hamburg, now Germany

Died

November 4, 1847, Leipzig, Germany

Duration
14 minutes

Composed
Finished September 30, 1830

World Premiere

There is no indication if this was performed in Mendelssohn's time. It was not published during the composer's lifetime.

Instrumentation

two flutes, two oboes, two clarinets, two bassoons, two horns, strings, bass vocal soloist, SATB choir

Something to listen for

Throughout this cantata the cantus firmus is in the soprano voice, even in the second movement when the bass soloist has the more interesting part. If you are familiar with Christian hymns used at Good Friday, you'll recognize it as O Sacred Head Now Wounded. If you listen carefully, you'll also realize that Mendelssohn split the viola section into two separate parts. He did the same with the cellos. In the first movement this is quite clear as the higher violins take some time to enter.

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It is interesting to consider the connection between esteemed Jewish philosopher Moses Mendelssohn and his grandson Felix. Abraham, Moses' son and Felix's father made the decision to not follow the Jewish traditions of raising children. Felix and his siblings (there were four including Felix) were raised without any religion until the boy was 7 years old and baptized into the Reformed Church. It was Mendelssohn's mother who encouraged the family to add the surname of Bartholdy. Mendelssohn did not use it regularly.

Mendelssohn's years in the bosom of his family produced a resilient, kind young adult. He was recognized as a prodigy at an early age. His family was interested in fostering education among their children, and secured mentors in music for the young composer. Carl Friederich Zelter tutored Felix and his sister Fanny in counterpoint, including studies of scores by J.S. Bach and his sons. The Mendelssohn family were strong supporters of the Berliner Singakademie, a local concert group. Young Felix would attend rehearsals for fun and was delighted when his voice and skills were strong enough to join the treble choir. In addition to musical training, Mendelssohn also took great delight in sketching and painting.

In his mid-teens, Mendelssohn's grandmother Bella Salomon gave her grandson a study score of Bach's St. Matthew



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Passion. She and her sister Sara Levy had massed a large collection of Bach scores and were strong proponents of the importance of his music. Felix was intrigued with the St. Matthew Passion, and in 1829 arranged for a performance of the work with the help of the Berliner Singakademie. It was a great success, and is believed to have been the first performance of the work outside of Leipzig.

Following this triumph, Mendelssohn set out on a grand tour of Europe. He met Queen Victoria of England and became close to her family. He spent time in Scotland and in Italy, and in 1830, toward the beginning of the tour, he wrote tonight's cantata.

Many Christians recognize the core melody of this cantata. Bach used it in his St. Matthew Passion as well as writing other works using the melody. The melody is older. It first appeared in print in 1601 in Hans Leo Haßler's *Lustgarten Neuer Teutscher Geäng*. In that book the piece is titled *Mein G'müt ist mir verwirret* (*My confusion is my mind*), a clearly secular idea. There are indications the melody actually dates from the 13th century, with the secular words. Bach and Mendelssohn both used the 1599 text by Christoph Knoll in the songbook *Harmoniae sacrae*. By Mendelssohn's time the hymn was firmly attached to the melody. The current belief is that Arnulf of Leuven (1200-1250) actually was the first to write the melody. The cantata includes three movements. The choir presents the first and last verses, using the hymn tune in the sopranos but not without original material intertwined. The middle verse is a bass solo with the sopranos keeping the melody in our minds by offering an obligato.

The harmonic sense of this cantata is quite interesting. The melody is not strongly connected to the tonic. There is no clear sense of major or minor. Indeed, Mendelssohn wrote to his sister Rebecka that, "no one will be able to discern whether it will be in C-minor or E-flat." Plagal cadences are used in the work as well. A plagal cadence is the chords IV-I, often called the "amen" chord progressions, since many hymns use that format at the ends of phrases and the end of the hymn. We actually hear the "amen" at the end of this work.

While many symphony audiences know Mendelssohn's large works including the Italian Symphony, The Hebrides, The Scottish Symphony and other larger pieces, singers are glad to have the repertoire he wrote for choirs with soloists. Hermann Kretzchmar wrote in 1895, "With his many compositions of sacred vocal music, Felix Mendelssohn left a legacy of his most important creative efforts."

Great Mass in C minor, K. 427

Wolfgang Amadeus Mozart

Born

January 27, 1756, Salzburg, Austria

Died

December 5, 1791, Vienna, Austria

Duration

approximately 72 minutes

Composed

begun in July, 1782

World Premiere

October 26, 1783, at St. Peter's Church, Salzburg

Instrumentation

two solo sopranos, solo tenor, solo bass, mixed chorus, flute, two oboes, two bassoons, two horns, two trumpets, three trombones, timpani, organ and strings

Something to listen for

Mozart wrote this mass for a number of reasons. One of the strongest and best documented was his intention to fulfill a promise to his new bride, Constanze, to write a mass for her.

She was a trained soprano, and there is ample evidence that the soprano solos were written to suit her voice. Listen for the soprano solos and imagine Constanze's desire to impress her new in-laws. The first place the soprano soloist takes stage is the *Christe eleison* section of the Kyrie. Also listen for the trombones as they support the male singers. The historic form of trombone, called a sackbut, was developed for use in the medieval church to support singers. Mozart used the trombone of his day to support the male singers in this composition.

Program Notes

Masses are a traditional genre of music and perhaps the oldest regular genre preserved in writing. The nature of medieval religious houses allowed the energy, materials and manpower to write down the music of worship before it was common to make a written record of music so it could be performed again.

Over the centuries, most important (and many lesser) composers have tried their hands at writing masses of various types. Mozart grew up in Catholic Salzburg and his father was employed by the Archbishop Colloredo. Early in his career, at the request of the Archbishop, Mozart wrote fifteen masses for regular liturgical use. These were practical compositions,



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based on the scripture readings of the day, not too long and nothing unusual in instrumentation. The mass we hear tonight falls into another category. It is a votive mass, intended to celebrate and honor his marriage. Votive masses are independent of the lectionary readings of the church year and are intended for specific purposes.

The effects of a number of developments in Mozart's life are evident in this work. The first is the choice to write a mass of this nature. His inspiration was his new wife, Constanze Weber, a soprano. She wanted Mozart to practice his Catholic religion more faithfully, and there is evidence that he attended church more often in the early years of his marriage than he had previously. She also admired the music of Bach and Handel and other Baroque composers. These older composers were considered outdated, and their output dusty old music, but she convinced her new husband to consider their style and techniques.

In addition to his wife enjoying the older style, one of Mozart's Viennese patrons, Baron von Swieten, provided the opportunity for Mozart to study Bach especially, including the score of Bach's Mass in B minor, one of the crowning glories of that composers' output. Mozart was intrigued by the techniques and started experimenting with some of them as he constructed this mass. Can you imagine only having a score to use to "hear" music of the past? This was not an unusual skill in Mozart's time, and trained musicians today can do so without the assistance of recordings. But to study the scores of Bach's complex polyphony which were no longer performed regularly required a special skill in Mozart's time.

Mozart started his mass on a grand scale. He asks for a double choir. He wrote large scale movements, though he did not complete them. He uses the polyphony of the fugue to present several ideas. He begins with the expected movements of the ordinary of the mass: *Kyrie*, *Gloria*, *Sanctus*, *Credo*, *Agnus Dei*, and *Benedictus*. Unfortunately, for reasons unknown to us, he never completed work on the mass. Perhaps he believed he had learned what he needed from the exercise. Perhaps he ran out of time to finish before the visit to Salzburg was scheduled. For whatever reason, we have many fragments that have been assembled in different versions of this mass.

The *Kyrie* and *Gloria* were completed by Mozart, and he would use themes from them later as part of his cantata *David Penitente*. These movements are as the composer wrote them.

The *Kyrie* is in three parts, as would be expected. Two *Kyrie Eleison* sections bracket the *Christe Eleison* section that offers the soprano the first time to stand out. A *Credo* is made up of



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various parts that form the statement of beliefs of the church. Some of the sections of Mozart's *Credo* are finished, and others aren't complete. One of the most beautiful sections is an aria for soprano *Et incarnatus est* (*and was incarnate by the Holy Spirit of the Virgin Mary*) that Constanza sang at the Salzburg performance. *Gloria* offers a double fugue for the *Osana*, dividing the choir into two choirs. Orchestration is missing in the *Sanctus*, though the vocal parts are complete. Given how the strings work with the vocal parts, many people have given credible attempts to finish the *Credo*. There is no existing sketch or incomplete movement for the *Agnus Dei*. *Benedictus* adds the *Osana* from the incomplete *Sanctus* to the end of the work.

Due to the number of scholars who have set out to complete this incredible work, program annotator Lindsay Kemp notes, "You'll hardly hear this masterpiece done the same way twice." For tonight's performance, music director Delta David Gier has chosen the completion by Ulrich Leisinger, who has been the editor of *New Mozart Edition* since 2005 and edits the Digital Mozart Edition published by the Mozarteum Foundation.

The premier took place on the occasion of Mozart and his new wife traveling to Salzburg to meet his family, including a first meeting with a disapproving Leopold who had not given permission for the marriage. The father wasn't sure his talented son should allow himself to be distracted by the joys of marriage, and he didn't trust Constanze's family. While the mass is unfinished, enough was complete to allow a performance in October 1783 including the *Kyrie*, *Gloria*, *Sanctus* and *Benedictus*. The work was not a complete success, with Leopold and sister Nannerl showing no signs of being impressed with Constanze's voice. The trip to Salzburg was cut short and the young couple went back to Vienna.

Had he finished the work in the style he had written thus far, the entire work would have taken more than an hour and a half, far longer than usual liturgical use would allow. While it might have helped Mozart's career to complete the mass, it wasn't a strong enough incentive to make him put aside the operas and other works that came after work on the mass. The first publication of the mass didn't happen until 1825.

Soloists



Hannah Celeste Lu

Soprano

Hannah Celeste Lu's "pliable, floating, voice," as proclaimed by Opera News Magazine, has allowed her to enjoy a variety of singing engagements as a versatile coloratura soprano. A Metropolitan Opera Audition District Winner, she has performed many leading opera roles such as Gretel and The Dew Fairy in *Hansel and Gretel*, Calisto in *Calisto*, Pamina in *The Magic Flute*, Barbarina in *Le Nozze Di Figaro*, the Jester in *Many Moons*, Lucy in *The Telephone*, and the role of Anicia Eritea in the US premiere of Cavalli's *Eliogabalo*, with the Aspen Opera Theater Center under the baton of the acclaimed British conductor, Jane Glover.

Lu loves opera but feels most at home singing baroque music, church music, and concert work. She has been soprano soloist multiple times with the South Dakota Symphony Orchestra performing Vivaldi's *Gloria*, Handel's *Psalm 112*, Mahler's Symphony No. 4, Handel's *Messiah*, Bach's *St. John Passion*, Gorecki's *Symphony of Sorrowful Songs*, Pergolesi's *Stabat Mater*, Bach's *Cantata 51*, Beethoven's *Mass in C*, and Bach's *B minor Mass*, and Bach's *St. Matthew Passion*.

She solos frequently with the baroque ensemble Mercury Houston, The Houston Chamber Choir, the Aspen Music Festival, The masterworks Festival, Houston's Masterworks Chorus, da Camera of Houston, and Cantare Houston, and for the first time with the Houston Choral Society in April of 2022 in Mozart's Requiem. Lu was the soprano in Houston Grand Opera's educational outreach program, "Opera to Go," for four seasons, a member of the HGO Chorus for nine seasons, and a member of the Grammy nominated ensemble, the Houston Chamber Choir for four seasons. In addition to performing, she teaches Pre-K-12th grade music at Second Baptist School University Model, part-time homeschools her own children's, and teaches 1st grade choir at Tallowood Baptist Church in Houston, Texas where she lives with her husband, Michael, and their two children, Isaac and Lydia.

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Clara Osowski

Alto

Mezzo-soprano Clara Osowski, who sings "from inside the music with unaffected purity and sincerity" (UK Telegraph), is an active soloist and chamber musician hailed for her "rich and radiant voice" (UrbanDial Milwaukee). She was a Metropolitan Opera National Council Upper-Midwest Regional Finalist, the winner of several competitions including Bel Canto Chorus Regional Artists Competition of Milwaukee, the Houston Saengerbund Competition, several time runner-up in The Schubert Club Bruce P. Carlson Scholarship Competition, and third place in the Madison Handel Aria Competition. Recognized for her excellence in Minnesota, Osowski was a recipient of the prestigious 2018-2019 McKnight Artist Fellowships for Musicians administered by MacPhail Center for Music.

In international competition with pianist Tyler Wottrich, in March of 2017, Osowski became the first ever American prize winner when she placed second at Thomas Quasthoff's International Das Lied Competition in Heidelberg, Germany. Later that year, the duo was also one of four to reach the finals in the very prestigious Wigmore Hall/Kohn Foundation Song Competition in London, and she was awarded the Richard Tauber Prize for the best interpretation of Schubert Lieder. She recently won the Radio-Canada People's Choice Award and third place in the song division at the 2018 Concours Musical International de Montréal.

Recent performance highlights include her debut with Minnesota Opera as Mrs. Herring in Britten's *Albert Herring*, and active as a recitalist, she stepped in for Susanna Philips in The Schubert Club International Artist Series Recital with Eric Ownes. She has also been a feature recitalist at the Enlightenment Festival of Seraphic Fire, the Pablo Center of Eau Claire, Wisconsin, The Dame Myra Hess Memorial Concerts, and several universities. She has collaborated with many chamber musicians, including pianist Wu Han, The Lydian String Quartet, VocalEssence, Ensemble Singers, the Minneapolis Guitar Quartet, Accordo, and Dark Horse Consort.

A classical oil painting portrait of Wolfgang Amadeus Mozart, shown from the chest up, wearing a red coat with gold embroidery and a white cravat. He has a powdered wig and is looking slightly to the right.

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Osowski's passion for contemporary music is exhibited in the song-cycles and chamber music she has premiered or commissioned by numerous composers including James Kallembach, Libby Larsen, David Evan Thomas, Linda Kachelmeier, Reinaldo Moya, Carol Barnett, and Juliana Hall.

Orchestral performance highlights include her soloist debuts of Bach's *St. Matthew Passion* with the Bel Canto Chorus of Milwaukee, *B Minor Mass* with the Back Bay Chorale of Boston, *Christmas Oratorio* with Bach Society of Minnesota, Mozart's *Requiem* with Milwaukee Symphony Orchestra, Mahler's *Symphony No. 2* with Tulsa Signature Symphony, Bernstein's *Jeremiah* with Mid-Columbia Symphony, and Dominick Argento's orchestra song cycles *Casa Guidi* and *A few words about Chekhov* with the Metropolitan Symphony Orchestra of Minneapolis.

Active also as an educator, Osowski has enjoyed giving masterclasses and convocations at several universities, including Syracuse University, Muhlenberg College, Seattle University, Concordia College (Moorhead), and North Dakota State University. She was also the guest artist in residence at Indiana State University's 50th Contemporary Music Festival celebrating the music of Libby Larsen. She also served on the faculty at the Aspen Music Festival's Professional Choral Institute in partnership with Seraphic Fire, and has been a panelist for SongFest and the Lakes Area Music Festival.

In addition to performing, Osowski serves as the Artistic Director of Source Song Festival, a week-long art song festival in Minneapolis, Minnesota. This festival strives to create and perform new art song, and cultivate an educational environment for students of song, including composers, vocalists, and collaborative pianists. In addition to her solo work, she participates in a number of ensembles, including Lumina Women's Ensemble, Lorelei Ensemble, and Seraphic Fire.



David Walton

Tenor



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Praised for his "clean, clear voice," David Walton dazzles stages across the country to critical acclaim as a versatile lyric tenor to watch. He recently sang Frederic in *The Pirates of Penzance* with "charismatic presence and a sweet pleasing tenor" (Cincinnati Business Courier) and Dorvil in Rossini's *La scala di seta* with a "ringing high register" (concerto.net).

As a favorite tenor of bel canto, Walton has frequented such roles as Ernesto in Donizetti's *Don Pasquale*, Tonio in *La fille du réigment*, Ramiro in Rossini's *La Cenerentola* and Almaviva in *Il Barbiere di Siviglia*. He has been described as "this production's breakthrough performance" (*Pioneer Press*) and "the sweetest singing of the evening...a lyric tenor with strong Italianate stylings" (*Star Tribune*), "a 21st century Rossini tenor" (*Opera War Horses*), and "smooth, lyrical, and capable of scaling the heights" (*Virginian Pilot*). Company appearances include Cincinnati Opera, Virginia Opera, Minnesota Opera, Opera Delaware, Syracuse Opera, Annapolis Opera, and the Glimmerglass Festival in a new production by Francesca Zambello where *Opera News* labeled him "genuinely funny." Other operas include Rossini's *L'occasione fal il ladro* and *La scala di seta*, Mozart's *Die Zauberflöte* and *Die Entführung aus dem Serail*, and Handel's *Acis and Galatea*.

Walton has sung multiple new works and world premieres throughout the country as a flexible and collaborative artist for opera and chamber music. Contemporary repertoire includes Tom in the world premiere of *Companionship* by Rachel Peters with Fort Worth Opera, Younger Thompson in Tom Cipullo's *Glory Denied* with Union Avenue Opera, and multiple productions as part of the New Works Initiative with Minnesota Opera such as *The Shining* by Paul Moravec and Mark Campbell, and *Dinner at Eight* by William Bolcom and Mark Campbell. Recent roles cancelled due to Covid-19 include Dan White in Stuart Wallace and Michael Korie's *Harvey Milk* with Opera Parallèle. Other projects include premieres by Libby Larsen, Missy Mazzoli, Jocelyn Hagen, Kevin Puts, and Nico Muhly. Ensemble and chamber appearances include Minnesota Bach Ensemble, The Schubert Club, Dallas Museum of Art, Vocal Essence, The First Readings Project, and Cantus Vocal Ensemble, with whom he performed for three full seasons, touring all over the world at locations like NPR, Kennedy Center, A Prairie Home Companion, and the Royal Opera House of Muscat, Oman.

Equally at home on the concert stage, Walton has appeared as the tenor solo in Handel's *Messiah* with the Indianapolis Chamber Orchestra, South Dakota Symphony Orchestra and Rogue Valley Symphony, in addition to Rossini's *tabat Mater*, Mozart's *Requiem*, Mendelssohn's *Lobgesang*, Orff's *Carmina*

Burana, and Beethoven's *Mass in C*. He also performs the many works of J. S. Bach including *Magnificat*, *St. Matthew Passion*, and numerous Cantatas, of which his solo in *BWV 80* with the Atlanta Symphony Orchestra under the baton of Robert Spano was claimed as a "vocal standout" and "right down the traditional line of a fine Bach tenor" by *ARTS ATL*.

Walton is a 2017 Sullivan Grant Winner with the William Matheus Sullivan Foundation. He won 2nd place and Italian Diction award in both the Marcello Giordani Foundation International Vocal Competition and Opera Birmingham Vocal Competition. Other competitions include a finalist in the 2021 concours de chant with Opera Clermont-Ferrand in France, District Winner in Minnesota for the Metropolitan Opera National Council Auditions and third place in the 2021 International Vocal Competition with the Rochester Oratorio Society.



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Andrew Kane

Bass

Andrew Kane is based in the Twin Cities and has been singing consort, choral and oratorio repertoire locally, nationally and internationally since 2007. His extensive chamber experience includes many local and regional ensembles, including Sioux Falls' own Transept, the Mirandola Ensemble, the Rose Ensemble, La Grande Bande, and the Minnesota Bach Society, as well as countless sacred music series throughout the Twin Cities. He has also appeared in orchestral settings with Oratorio Society of Minnesota, Lyra Baroque Orchestra, Rochester Symphony, the University of Minnesota, and the Oregon Bach Festival.

Kane holds a degree in voice performance from Augsburg College.

Chorus Director



Dr. Timothy J. Campbell

chorus director/conductor

Timothy J. Campbell took the post of Chorus Director for the SDSO's 2021-2022 Centennial Season, making him only the third director to serve during the nearly four decades of the SDSO Chorus. As a conductor, teacher, and professional ensemble singer, Dr. Campbell brings to the role a wealth of experience, most recently being named as the 2022 recipient of the SDACDA Encore Award for excellence and achievement in the field of choral music.

Dr. Campbell is Associate Professor of Music at the University of South Dakota, where he conducts the Symphonic Choir and Collegium Musicum. He is also the founder and artistic director of the vocal ensemble Transept, a 2021 winner of the American Prize in Choral Performance, praised for its "elegant, profound beauty." As a professional ensemble singer, he has performed with Grammy®-winning ensembles and toured across the United States and Europe.

During the SDSO's 2024-2025 season, Dr. Campbell will conduct Bach's Cantata 159 and Mendelssohn's *O Haupt voll Blut und Wunden*, and will prepare the Chorus for Handel's *Messiah*, Mozart's *Mass in C minor*, and Douglas Moore's opera *Giants in the Earth*, as well as the annual holiday program *Christmas with the Symphony: 'Tis the Season!* Since his appointment, he has also prepared Bach's *St. Matthew Passion*, Mozart's *Requiem*, Beethoven's *9th Symphony*, the world premiere of Malek Jandali's *A Candle*, Brahms' *A German Requiem*, and Mahler's *Symphony No. 3*.

A Sioux Falls native, Dr. Campbell is a passionate advocate for the development of vocal arts in South Dakota. This led him to found Transept in 2016. This dynamic vocal ensemble brings together some of the finest professional ensemble singers in the nation with select musicians in the region. Transept's innovative and imaginatively crafted programs interweave works for vocal consort, soloists, and chamber choir spanning ten centuries of music — from plainchant and Renaissance masterworks to contemporary choral repertoire. Transept has also developed education and outreach initiatives which have led to collaborations in concert and masterclass settings with

A classic oil painting portrait of Wolfgang Amadeus Mozart, showing him from the chest up, wearing a red coat with a gold-embroidered collar and a white cravat, looking slightly to the right.

Mozart's "Great" Mass

April 5, 2025 - 7:30pm

numerous high school, church, and collegiate ensembles in the state. *Live at the Cathedral*, Transept's first album, was mastered by the Grammy®-winning studio Soundmirror, Inc. and is available on all platforms.

Since the fall of 2014, Dr. Campbell has taught at the University of South Dakota. In addition to conducting the Symphonic Choir and Collegium Musicum, he teaches courses in choral literature, applied voice, and sight-singing. He also leads conducting practicums for undergraduate and graduate students. Dr. Campbell previously served on the faculty of West Virginia University, where he worked alongside the 2019 Grammy®-Award Music Educator of the Year, Dr. Jeffery Redding. He has also served as Associate Director for Men's Consort Houston and the CORO Vocal Artists, and as Director of the St. Luke's Early Music Ensemble (TX).

As a tenor, Dr. Campbell has performed with numerous professional ensembles around the country, including the Grammy®-winning ensembles Conspirare and the Houston Chamber Choir; The Rose Ensemble, VocalEssence, The Singers, Tucson Chamber Artists, Cantare Houston, the South Dakota Chorale, and Kinnara. He toured Germany and Spain with the Rose Ensemble, an internationally acclaimed early music vocal ensemble of twelve who took first prize in the prestigious Tolosa International Choral Competition. He also performed in Carnegie and Avery Fisher Hall with Conspirare, and with the Houston Chamber Choir in a performance of Tallis' monumental 40-part *Spem in Alium* sung 1-part under the direction of Peter Phillips of the Tallis Scholars.

Dr. Campbell holds degrees from Bemidji State University (B.S.), the University of Minnesota (M.M.), and the University of Arizona (D.M.A.).

South Dakota Symphony Orchestra Chorus

South Dakota Symphony Orchestra Chorus

Collaborative Pianist

Natalie Campbell

Soprano

Ashlynn Anderson
Mallory Beckler
Katie Begic
Katie Brown



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Erin Burggraff
Haley Dahl
Ivory den Hoed
Nancy Durajczyk
Taylor Elmer
Heather Engberg
Michelle Friesen
Rachel Friez
Claire Gillaspey
Maddie Graves
Carmelita Guse
Haley Hobbie
Gretchen Hofstad Starnes
Becky Hollan
Katherine Howard
Angela Loftesness
Maggie Lynch
Shannon McCrary
Kelly Okerlund
Ana Olivier
Diane Rahn
Courtney Renner
Michelle Sawyer
Catherine Schlimgen
Susan Schrader
Anna Stemsrud
Jacklyn Talsma
Elizabeth Trygstad
Kasidy Tvedt

Alto

Kjerstin Aspaas
Molly Augspurger
Aubrey Baumann
Lonna Beshai
Christine Brandner
Meg DeBoer
Mary DeVany
Katie Eliason
Kate Friesen
Rachel Gross
Serena Gutnik
Dawn Gutnik
Elise Hasche
Sarah Heckmann
Araylla Hennigar
Kristen Herbst
Meredith Jenkins
Karen Jepperson
Sydney Jessen



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Mercedes Lodmell
Clara Meyer
Hannah Moravec
Rachel Pierson
Ally Quanbeck
Mary Reiter
Emma Smith
Rebecca Thompson
Lindsay Tjarks
Jennifer Tschetter
Coral Winter
Milaana Wollman

Tenor

Jon Callies
Jason Douma
Paul Gillaspey
Matthew Gustafson
Charles Kriech
Zander Larson
Mark Larson
Jace Larson
Alan Luense
Leslie Olive
Nicholas Petersen
Andrew Ridder
Rita Schwab-Parcel
Joel Tjarks
Eric Wicks

Bass

Joel Brejda
Ted DeLange
Jacob Fossing
Joel Gullickson
Chase Kramer
Frederick Matthews
James Moore
Shawn Stemsrud
Dan Stratton
Anders Svenningsen
Liam Swart
Peter Tuff
Collin Waltner
Ryan Wilkison
Tim Worthington
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A photograph of a modern kitchen featuring white cabinetry with glass-fronted upper cabinets and a herringbone tile backsplash. The text is overlaid on the bottom half of the image.

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A photograph of a retirement community interior with people sitting at tables. The Touchmark logo is in the top left. Text is overlaid on the bottom half of the image.

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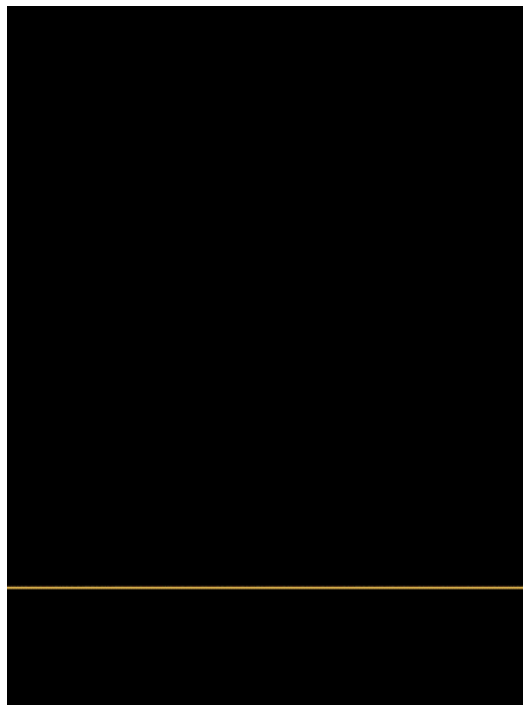
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