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408 Snelling Avenue South, Saint Paul
from the editor

Music and memory have long been intertwined. Before the adoption of standard musical notation, traditional songs and melodies were passed from the memories of one generation to the next. Today, virtuoso soloists are expected to play even the most complex concertos from memory. We also marvel at conductors who can lead performances without the aid of a score, like the late Minnesota Orchestra Music Director Stanislaw Skrowaczewski with his beloved Bruckner symphonies. And as listeners, when we hear a piece of music, we may recall treasured times when we’ve heard it before.

There are, of course, limits to the mind. When our individual and collective cultural memories reach capacity, some composers and works will inevitably fall by the wayside. Movie fans saw this illustrated in the recent animated film Coco, in which the spirit of a deceased songwriter may vanish if he is forgotten in the world of the living. This month the spirits of a few lesser-known composers glow more brightly with the Orchestra’s first-ever renditions of a symphony by Haydn contemporary Henri-Joseph Rigel and a chamber piece by Holocaust victim Erwin Schulhoff.

Throughout the month we also hear works so seared into our memories that it’s hard to imagine anyone ever forgetting them, such as Bernstein’s score for West Side Story and Beethoven’s last Piano Concerto, the Emperor. And we celebrate news of a great memory in the making: an unprecedented Minnesota Orchestra tour to South Africa next August. We thank you for attending today’s concert and hope it’s a memorable one—and don’t forget to come back soon!

Carl Schroeder, Editor
editor@mnorch.org

about the cover
Principal Bass Kristen Bruya—who this month marks her third anniversary of joining the Minnesota Orchestra. Photo: Travis Anderson.

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MINNESOTA ORCHESTRA SHOWCASE
February 2018

VOLUME L, NO. 5

Editor Carl Schroeder

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profile Osmo Vänskä, music director

Finnish conductor Osmo Vänskä, the Minnesota Orchestra's tenth music director, is renowned internationally for his compelling interpretations of the standard, contemporary and Nordic repertoires. He has led the Orchestra on five major European tours and a historic Cuba tour that was the first by an American orchestra since the thaw in Cuban-American diplomatic relations, as well as numerous tours to communities across Minnesota. In August 2018 he will lead the Orchestra on its first-ever tour to South Africa, performing concerts in Cape Town, Soweto and other cities. Last month he and the Orchestra undertook a Midwest tour, performing on the Chicago Symphony Orchestra’s Symphony Center Presents series and stopping at universities and community venues in Illinois and Indiana for residencies and concerts.

Vänskä’s recording projects with the Minnesota Orchestra have met with great success, including a cycle of the complete Sibelius symphonies, the second album of which won the 2014 Grammy Award for Best Orchestral Performance. This past summer BIS released the first album in a new Mahler series, featuring the Fifth Symphony. It has received a 2018 Grammy nomination. Other recent releases include an album of in-concert recordings of Sibelius’ Kullervo and Finlandia and Kortekangas’ Migrations; two albums of Beethoven piano concertos featuring Yevgeny Sudbin; a two-CD Tchaikovsky set featuring pianist Stephen Hough; To Be Certain of the Dawn, composed by Stephen Paulus with libretto by Michael Dennis Browne; and a particularly widely-praised Beethoven symphonies cycle, of which individual discs were nominated for a Grammy and a Classic FM Gramophone award.

As a guest conductor, Vänskä has received extraordinary praise for his work with many of the world’s leading orchestras, including the Boston and Chicago symphony orchestras, the Philadelphia Orchestra, New York Philharmonic, London Philharmonic, Berlin Philharmonic, Leipzig Gewandhaus Orchestra, Royal Concertgebouw Orchestra, Vienna Symphony, Hong Kong Philharmonic and Yomiuri Nippon Symphony Orchestra. In 2014 he became the Iceland Symphony Orchestra’s principal guest conductor; since then he has been named the ensemble’s honorary conductor. He is also conductor laureate of the Lahti Symphony Orchestra, which, during two decades as music director, he transformed into one of Finland’s flagship orchestras, attracting worldwide attention for performances and for award-winning Sibelius recordings on the BIS label.

Vänskä began his music career as a clarinetist, holding major posts with the Helsinki Philharmonic and the Turku Philharmonic. Since taking up the instrument again for Sommerfest 2005 he has performed as clarinetist at Orchestra Hall, other Twin Cities venues, the Grand Teton Festival and the Mostly Mozart Festival. This season he plays clarinet in a VocalEssence “Finlandia Forever” program and in a program with the Philadelphia Chamber Music Society.

During the 2017-18 season he debuts with the National Symphony Orchestra in Taipei and the Berlin Radio Symphony Orchestra and makes return visits to the San Francisco Symphony, Pittsburgh Symphony, Iceland Symphony Orchestra, Orchestre de Paris, Orchestra National de Lyon, SWR Symphonieorchester Stuttgart, Radio Filharmonisch Orkest in Amsterdam, Helsinki Philharmonic, Seoul Philharmonic Orchestra, and Toronto Symphony Orchestra, among other ensembles. For more information, visit minnesotaorchestra.org.

Photo: Joel Larson

MINNESOTA ORCHESTRA          SHOWCASE

1/23/18 2:46 PM
The Minnesota Orchestra, led by Music Director Osmo Vänskä, ranks among America's top symphonic ensembles, with a distinguished history of acclaimed performances in its home state and around the world. Founded in 1903, it is known for award-winning recordings as well as for notable radio broadcasts and educational engagement programs, and a commitment to new orchestral repertoire.

decade spotlight: 1940s

- During World War II, Music Director Dimitri Mitropoulos worked long hours as a Red Cross volunteer, traveling regularly on "blood tours" to small towns around the region collecting blood for the war effort. He was often accompanied by Orchestra supporter Rosalynd Pflaum, who in 1949 led a group of women in founding the volunteer organization WAMSO (Women's Association of the Minneapolis Symphony Orchestra), today known as Friends of the Minnesota Orchestra.

- The Orchestra continued to reach global audiences through its prestigious recording contracts with Columbia Masterworks and RCA Victor. In a highlight, it recorded Tchaikovsky's First Piano Concerto in 1946 with renowned soloist Arthur Rubinstein.

- Notable tour performances of the decade included the Orchestra's first concert at the U.S. Military Academy at West Point in 1947, annual performances in Chicago, and three weeks of concerts at the 1949 Goethe Bicentennial Festival in Aspen, Colorado, where international press sent enthusiastic reports of the Orchestra—and by extension, Minneapolis—to their home countries.

- Prominent guest conductors and soloists debuting during the '40s included Leonard Bernstein, Arthur Fiedler, Isaac Stern and Igor Stravinsky.

- As the decade closed, the Orchestra greeted its fifth music director, Hungarian-born Antal Dorati, who succeeded Dimitri Mitropoulos upon his departure to the New York Philharmonic.
## Minnesota Orchestra Staff

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announcing a historic South Africa tour

Tours have been a vital part of the Minnesota Orchestra’s mission for more than a century, yielding unforgettable performances from New York and London to Cuba and the Middle East. In August 2018, Music Director Osmo Vänskä and the Orchestra will add to that legacy with the ensemble’s first ever visit to South Africa, where it will perform in five cities in connection with the centenary of the late Nobel Peace Prize-winning South African leader and human rights advocate Nelson Mandela.

The tour, spanning August 8 to 19, will draw together South African and American performers in a mixture of music from South Africa, America and Europe. The Orchestra will perform five large-scale concerts in colleges, city halls and churches, and will also engage in musical exchanges with student ensembles. The tour is not simply a Minnesota Orchestra first—it is the first visit by any major U.S. orchestra to South Africa.

Central to the tour is the world premiere of a new work by South African composer Bongani Ndodana-Breen, *Harmonia Ubuntu*, that incorporates text by Mandela sung by South African soprano Goitsemang Oniccah Lehobye. In another highlight, the Orchestra will perform Beethoven’s Ninth Symphony in Johannesburg and Soweto, where it will be joined by the Minnesota Chorale and South Africa’s Gauteng Choristers, along with four vocal soloists from South Africa. Additional cities hosting concerts are Cape Town, Durban and Pretoria.

Minnesota audiences will be the first to experience this “Music for Mandela” project as part of the Orchestra’s 2018 Sommerfest, which will feature an International Day of Music and will explore musical expressions of peace, freedom and reconciliation in ten concerts at Orchestra Hall from July 13 through August 1. Full Sommerfest details will be announced in early March.

“This is our chance to musically honor a great leader and to share music and goodwill across international borders and right here in Minnesota,” said Minnesota Orchestra President and CEO Kevin Smith. “This is a unique opportunity to bring cultures together through music, and we are honored to play a role in the Nelson Mandela centenary celebration.”

Mandela’s centenary will be celebrated across South Africa and around the globe in 2018. The Johannesburg-based Nelson Mandela Foundation, which works to preserve and perpetuate Mandela’s vision of freedom and equality for all, is planning nearly 50 projects during the centennial year that are designed to commemorate the Mandela legacy.

The South Africa tour is funded by generous contributions from an anonymous couple. Additional funding for the “Music for Mandela” project is provided by a consortium of corporations based in Minnesota that includes Ecolab, 3M, Land O’Lakes, Medtronic, Pentair, Target, TCF and U.S. Bank. The tour is presented in partnership with Classical Movements, the international concert tour management company, which has worked extensively in South Africa since 1994.

The Gauteng Choristers, which will perform with the Orchestra in Soweto and Johannesburg.
watch a Young People’s Concert online

Next month the Minnesota Orchestra will present its second-ever educational webcast, featuring a 50-minute broadcast of the Young People’s Concert “Stories in Music.” The concert, led by Assistant Conductor Akiko Fujimoto, will be available to view for free at minnesotaorchestra.org/YPlive from March 16 through April 29.

The Stories in Music program spotlights composers who told narratives through their music by painting musical pictures of the people, places and things in their lives. Highlights of the program include Rimsky-Korsakov’s beloved Flight of the Bumblebee and musical representations of the Mississippi River by Michael Daugherty and William Grant Still. Students will also discover how composers can create a new story to go with familiar music— as P.D.Q. Bach did by adding sportscasters as narrators for the first movement of Beethoven’s Fifth Symphony. The unlikely pairing of tuba and piccolo is also featured as Principal Tuba Steven Campbell and piccolo player Roma Duncan team up in Henri Kling’s The Elephant and the Fly.

“Young People’s Concerts are part of the DNA of the Minnesota Orchestra. They have been offered since 1911, and every year tens of thousands of students visit Orchestra Hall to hear these performances,” said Director of Education and Community Engagement Jessica Leibfried. “Webcasting technology means that we can now throw the doors of Orchestra Hall open to an even wider group of young people and families regardless of where they live or what school they attend, and this is an important part of our mission—to serve the community by providing access to orchestral music in multiple ways.”
emotional sweet spot. For baseball-loving Lloyd, it’s *Field of Dreams*. For Karen, it’s *West Side Story*, *Dances with Wolves*, *The Sound of Music*, and the classic song and dance movies of Fred Astaire and Ginger Rogers. We also love Dave Grusin’s score from *On Golden Pond*, which was released about the time we were married. We watch it together every few years—seeing it through a different lens each time as our marriage and life experiences evolve and mature.

**What have been your connections to the Orchestra over the years?**

When Lloyd was a young boy, his mother took him (by the ear) to hear the Orchestra in 1960, Stanislaw Skrowaczewski’s first year as music director. Karen’s parents also took their family to the Orchestra and insisted on each kid choosing at least one instrument to learn to play. Our shared love of music led us to attend many Orchestra concerts over the years. Then in 2009, Lloyd joined the Orchestra’s Board of Directors. As our involvement has grown, we’ve come to appreciate the fine musicians and the broader team that make the Orchestra a robust jewel of our community. An especially wonderful moment came two years ago when we, along with Lloyd’s mother, joined the Orchestra onstage for a rehearsal with Skrowaczewski conducting. As this year’s Ball Chairs, we’re honored to have the opportunity to give back to the broader community by leading our wonderful committee (including many musicians) in planning the Orchestra’s primary fundraising event.

**Are newcomers welcome at Symphony Ball?**

Of course! This is a special and inclusive party to celebrate and support our world-renowned Orchestra and the wonderful community which we serve. This event is your event—open to all music lovers. Members of the community can support and join the celebration at multiple price points. Orchestra Hall is the place to be on May 12, 2018!

Visit minnesotaorchestra.org/symphonyball for more information and to purchase tickets.
The love of film music started with the Disney film scores. Tell us about a few of your favorite movies of our distant youth. More recently, “Sounds of the Cinema”?

We're planning a red carpet experience, literally and figuratively! From walking on the red carpet to a sumptuous meal in a special and magical evening. We'll also add a beloved Minnesota Orchestra, it will be a exciting movie scores performed by our orchestra.

Lights, camera, action! Symphony Ball—the Orchestra’s largest annual fundraising event. Are newcomers welcome at our wonderful committee (including many orchestra musicians) in planning the Orchestra’s primary fundraising event. Of course! This is a special and inclusive party which we serve. This event is your event—onstage for a rehearsal with Skrowaczewski conducting. As this year’s Ball Chairs, we’re honored to have the opportunity to give back to our community. An especially wonderful team that make the Orchestra a robust jewel.

Karen grew up with music in her life, she and her husband Lloyd have been Symphony Ball Chairs for almost two decades. Lloyd joined the Orchestra over the years, and Karen also. When Lloyd was a young boy, his mother took him (by the ear) to hear the Orchestra when he was young. Karen’s parents took each kid choosing at least one instrument as music director. Karen’s parents also took her to hear the Orchestra over the years.

Field of Dreams was released in 1989. For women who are baseball-loving films, any film with baseball will spark an emotional sweet spot. For baseball-loving films, any film with baseball will spark an emotional sweet spot. For baseball-loving women, all baseball films will spark an emotional sweet spot. For baseball-loving women, all baseball films will spark an emotional sweet spot.

Movies like Field of Dreams, for Karen, it’s the same emotions are moved us. When we later hear the scores from those movies, the same emotions are sparked. Is it the score or is it the movie. All sorts of fantastic ideas flowed which we serve. This event is your event—of course! This is a special and inclusive party to a sumptuous meal in a special and magical evening. We'll also add a beloved Minnesota Orchestra, it will be a exciting movie scores performed by our orchestra.

The love of film music started with the Disney film scores. Tell us about a few of your favorite movies of our distant youth. More recently, “Sounds of the Cinema”?

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the adventures continue

When Minnesota Orchestra violist Sam Bergman hosts Symphonic Adventures concerts—a series of one-hour performances the Orchestra offers at metro-area high schools—he puts himself in the students’ shoes. “I try to think back to when I was their age, and I focus on elements that grabbed me as a teenager,” he says. “The key to connecting to a roomful of kids is to treat them like intelligent people.”

Symphonic Adventures was created by Orchestra musicians in 2013 to give high school students the chance to hear great symphonic music played at the highest level in their own school’s auditorium. It has since become a companion program to Young People’s Concerts, which serve mainly elementary students. This season, like the past two, the Orchestra is visiting three high schools. Music Director Osmo Vänskä led Stravinsky’s Firebird Suite at East Ridge High School in Woodbury last September, while this month Assistant Conductor Akiko Fujimoto conducts Beethoven’s Seventh Symphony at Robbinsdale Armstrong High School in Plymouth. Associate Conductor Roderick Cox caps the season in April at Coon Rapids High School with Tchaikovsky’s Sixth Symphony. Symphonic Adventures concerts each conclude with a Q&A session and time for students to meet Orchestra musicians, and are partially funded by musicians through The Bellwether Fund.

Orchestra horn players Ellen Dinwiddie Smith and Brian Jensen posing with students from Champlin Park High School after an April 2016 Symphonic Adventures concert.
Late-comers will be seated at pauses as determined by the conductor.

Children ages 6 and over are welcome at all concerts when accompanied by an adult. Family events are open to all ages.

Cough drops are available; ask an usher. Water bottles are allowed in the Auditorium.

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Musical Direction by Denise Prosek
Choreography by Brian Sostek

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on the Proscenium Stage

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Featuring Christina Baldwin and Bradley Greenwald

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Something funny has happened. People assume I know a lot about music.

Maybe I shouldn’t be surprised. After all, I’ve been regularly writing about the Minnesota Orchestra for the online version of Showcase, recapping concerts, interviewing musicians and even observing a rehearsal. Understandably, people might think I have expertise in this field—but really, I don’t.

It’s not that I’m completely ignorant. I went to an arts high school as a music student, managed to play flute in the top-level orchestra of Minnesota Youth Symphonies, and studied with some amazing teachers. But I was a bit of a laggard, only getting serious about my studies in my later years of high school. That was a long time ago, and it’s pretty much where my music education ended.

Fast-forward to the present. I’d been blogging for years, covering topics of interest to various communities, but never on a consistent theme. Feeling nostalgic one day, I wrote about my MYS days playing under Manny Laureano, the Minnesota Orchestra’s principal trumpet. I pitched it to the Orchestra’s editor and was invited to write more.

Repeatedly writing about a specific subject—particularly an art form and an ensemble I revered—was intimidating, and it was something I had never done before. But I decided to embrace my good luck, get over my nerves and give it my all.

I started telling people about my blogs. About our Orchestra. About our musicians. And then the questions started coming. What did I know about the Orchestra’s history, or the music’s structural elements, or critiques of past performances? I had no idea about these things, no good answers.

So, if I’m not a music expert, then what exactly am I doing? Just this: I write about how the music feels, and I write for the people who, like me, are head over heels in love with music.

My time at Orchestra Hall has connected me with people who can’t read a single note of music or tell you a thing about the composer. (Even though some have been coming for enough decades to remember when the Orchestra played at Northrop at the University of Minnesota.) We come to the Hall and mingle in the lobby, an assorted throng of the casual and the sophisticated, and take our seats in the auditorium.

We may start side by side as strangers, but as we hold our breath together, we become silent comrades as the music washes away our daily trials. We listen to notes that sound like a thousand butterflies—uncontainable and magnificent in their abundance—then give way to something mysterious, lush and rounded and dark. We experience moments when the music is so sweet and pure and fleet, we want to weep for its existence.

Sometimes, when I can’t make it to Orchestra Hall, I sit alone in the dark and listen to the Orchestra on Minnesota Public Radio. Without the grandeur of the Hall’s space and my high heels, the broadcast feels like an intimate conversation with an old friend.

These are the things I write about.

I like to think it’s universal and why music exists. To know what beauty is. And now when people ask me about my expertise in music, I finally have a good answer, one I say with heartfelt enthusiasm every time.

I’m not a music expert. I’m a music lover.

Twin Cities-based Mandy Meisner considers being a guest blogger for the Minnesota Orchestra a dream gig—followed closely by blogging about really great food. A graduate of the Perpich Center for Arts Education, she has been writing for the Orchestra since 2016. She is also a regular blogger on Fridley Patch and is published by several national syndicates. Above all, she believes in the power of stories and that we all have important ones to tell.
Debussy’s La Mer
Thu Mar 1 11am
Fri Mar 2 & Sat Mar 3 8pm
Juraj Valčuha, conductor / Kirill Gerstein, piano
Juraj Valčuha returns to conduct Rachmaninoff’s powerful Third Piano Concerto and Debussy’s shape-shifting picture of the sea, *La mer*.

Pink Martini
featuring singer China Forbes
with the Minnesota Orchestra
Fri Mar 9 8pm & Sat Mar 10 8pm
Sarah Hicks, conductor
Pink Martini mixes a fabulous cocktail of swoon-worthy music and multilingual flourishes for a performance that will be the talk of the town.

Vänskä Conducts Mahler’s
Titan Symphony
Thu Mar 15 11am
Fri Mar 16 & Sat Mar 17 8pm
Osmo Vänskä, conductor / Erin Keefe, violin
No first symphony has ever rocked the world like Mahler’s stunning *Titan*—joyous and bold, and Erin Keefe takes center stage in Kurt Weill’s Violin Concerto.

Leslie Odom, Jr.
with the Minnesota Orchestra
Fri Mar 23 8pm *Just added!*
Sat Mar 24 8pm *SOLD OUT*
Sarah Hicks, conductor
Hear celebrated screen actor, musician and winner of a 2016 Best Actor Tony Award for his role as Aaron Burr in *Hamilton*.

TAO: Drum Heart
Sat Mar 31 8pm
Enthralling legions of audiences in sold-out halls throughout the world, TAO: Drum Heart brings a fusion of explosive Japanese Taiko drumming, contemporary costumes and eye-popping choreography to Orchestra Hall.
Please note: The Minnesota Orchestra does not perform on this program.

All artists, programs, dates and prices subject to change. Leslie Odom, Jr. photo © Christopher Boudewyns. Additional photo credits available online.

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play it like Hermès
Minnesota Orchestra

Bernard Labadie, conductor
Hélène Guilmette, soprano | Philippe Sly, bass-baritone
Minnesota Chorale, Kathy Saltzman Romey, artistic director

Friday, February 9, 2018, 8 pm
Saturday, February 10, 2018, 8 pm

Henri-Joseph Rigel

Symphony No. 4 in C minor, Opus 12, No. 4
Allegro assai
Largo
Allegro spiritoso
cia. 12’

Wolfgang Amadè Mozart

Symphony No. 31 in D major, K. 300a, Paris
Allegro assai
Andantino
Allegro
cia. 18’

INTERMISSION

Gabriel Fauré

Pavane in F-sharp minor, Opus 50
Minnesota Chorale
cia. 6’

Gabriel Fauré

Requiem, Opus 48, concert version of 1900
Introit and Kyrie
Offertorium
Sanctus
Pie Jesu
Agnus Dei
Libera me
In Paradisium
Hélène Guilmette, soprano | Philippe Sly, bass-baritone
Minnesota Chorale

ca. 38’

Texts and translations for Fauré’s Pavane and Requiem appear on pages 25 and 26. Translations will also be projected as surtitles.

Minnesota Orchestra concerts are broadcast live on Friday evenings on stations of Classical Minnesota Public Radio, including KSJN 99.5 FM in the Twin Cities.
Artists

Bernard Labadie, conductor

Bernard Labadie has established himself worldwide as one of the preeminent conductors of the Baroque and Classical repertoire, a reputation closely tied to his work with Les Violons du Roy, with which he served as music director from its inception until 2016, and with La Chapelle de Québec. With those ensembles he has toured Canada, the U.S. and Europe at major venues and festivals such as Carnegie Hall, Avery Fisher Hall, Walt Disney Concert Hall, the Kennedy Center, the Barbican, the Concertgebouw and the Salzburg Festival, among others. He begins a four-year term as principal conductor of the Orchestra of St. Luke’s in the 2018-19 season. His North American engagements during the 2017-18 season include concerts with the Baltimore Symphony Orchestra, Cleveland Orchestra, St. Louis Symphony, Toronto Symphony Orchestra and National Arts Centre Orchestra; overseas this season he conducts the Frankfurt Radio Symphony Orchestra, l'Orchestre Philharmonique de Radio France, Orchestre National de Lyon and Finnish Radio Orchestra, among other ensembles. More: dispeker.com.

Hélène Guilmette, soprano

French-Canadian soprano Hélène Guilmette, now making her Minnesota Orchestra debut, has led a distinguished international career since winning second prize at the prestigious Queen Elisabeth Competition of Belgium in 2004. Her 2017-18 season includes performances across the world with major companies such as the Bayerische Staatsoper in Munich, the Teatro Comunale di Bologna and Opéra Comique in Paris, and with major orchestras in Quebec City and Montreal. She has been heard in operatic roles at venues such as the Dutch National Opera in Amsterdam, the Royal Opera House at London’s Covent Garden and Maggio Musicale Fiorentino, singing Eurydice, Pamina and Susanna, among many other roles. She has also performed as a soloist at major venues including the Concertgebouw in Amsterdam, Teatro Colón in Buenos Aires, Théâtre des Champs-Élysées in Paris, London’s Barbican Centre, Sydney’s City Recital Hall and New York’s Carnegie Hall, among many others. More: intermezzo-management.com; heleneguilmette.com.

Philippe Sly, bass-baritone

French-Canadian bass-baritone Philippe Sly was the first prize winner of the prestigious Concours Musical International de Montréal and a grand prize winner of the Metropolitan Opera National Council Auditions. He was also recently awarded Concert of the Year in Romantic, Post-Romantic and Impressionist Music at the 16th annual ceremony of the Prix Opus in Québec. This season, he returns to the Paris Opera as Guglielmo in Così fan tutte and as Zebul in Claus Guth’s new production of Jephtha, conducted by William Christie. In concert, he debuts with the Yomiuri Nippon Symphony Orchestra as Frère Léon in Messiaen’s Saint François d’Assise. His engagements also include concerts with the Tucson Guitar Society, the Montreal Symphony, and the Opéra de Lyon in a new production of Don Giovanni. He has performed with the Canadian Chamber Players in Ottawa and in recital in Montreal, Paris, London and The Hague. More: columbia-artists.com; philippesly.com.
Minnesota Chorale
Kathy Saltzman Romey,
artistic director
Barbara Brooks,
accompanist and artistic advisor

The Minnesota Chorale, the Minnesota Orchestra’s principal chorus since 2004, is now in its 23rd season under the leadership of Kathy Saltzman Romey. Founded in 1972, the Chorale is the state’s preeminent symphonic chorus, performing regularly with both this Orchestra and the Saint Paul Chamber Orchestra. Among the Chorale’s initiatives are the acclaimed Bridges program, the Minneapolis Youth Chorus, Men in Music for high-school boys and InChoir for adults. More: mnchorale.org

soprano
Penny Bonsell
Alyssa K. Breeze*
Claire Campbell
Deborah Carbaugh*
Cathy Crosby-Schmidt*
Charlotte Currier
Monica deCausmeaker*
Laura DuSchane
Angie Eckel*
Kristin Elliot
Alyssa Ellison
Heather A. Hood*
Juliann Kunkel
Cheryl F. LeBlanc
Vienna Lewin
Anna Maher
Mary Mann
Pamela Marentette
Sommel McInerney
Krin McMillen
Jessica Mehlhoff
Linda Neuman
Elizabeth Pauly*
Sara Payne*
Elizabeth Pemberton*
Adriana C. Pohl
Becky Shaheen
Shari M. Speer*
Maya Tester
Karen R. Wasiluk

alto
Jaime Anthony
Judy Armstrong
Sara Boss
Krista Costin*
Carol Diethelm*
Timothy F Faatz*
Gloria Fredlove
Michelle Hackert
Tricia Hanson
Katherine Scholl
Holisky
Suzanne L. Hotzel
Maureen Long
Ginger Mateer
Mary Bangert Monson*
Katherine Muller
Molly Palmer
Erica Perl*
Laura Potratz
Susan Hodges Ramlet*
Mary Schultz
Krisen Schweiloch
Patricia Seidl
Paige Silva
Elizabeth Sullivan*
Megumi Takeno
Joanna Zawislak

tenor
Eric Alman
Claude Cassagne*
Patrick L. Coleman
Chris Crosby-Schmidt
Dana M. Dostert
Kenneth D. Duvo
Peter Frenz*
Rich Maier
Josh McCallister
Scott D. McKenzie
David Mennicke*
Geoff Mennicke*
Karen M. Nelson*
Kevin G. Navis
Jerry D. Nelson*
David Nordli*
William E. Parker
William Pederson*
Michael A. Pettman*
Mark Pladson
Paul Riedesel
David W. Schwarz
Mark L. Tease
Alex Webb
Ty Wottrich

bass
David Afdahl*
John Bassett
Scott Chamberlain
Mark Countryman
David Goudwaard-Taught*
John R. Heinrich
Steven Hodulik*
Thomas Hollehorst
Adam Irving
Steven W. Landby*
Anthony Manfredi
Andrew McIntyre
Jon Nordstrom*
Robert Oganesian
Nathan Oppedahl
Bob Peskin*
Anthony Rohr
Seth Russell
Peter Scholtz
Eric Seifert
Michael R. Tomlinson*
Russ Vander Wiel
Rick Wagner*
Karl Wahoske

* Section leader

Rigel: Symphony No. 4
This brief symphony comes from a composer who was well-respected in the musical circles of 18th-century France; yet much of Rigel’s work was hidden in the shadow of Haydn and is little-known today. The outer movements drive ahead with intensity, while the central Andantino offers a simple, elegant arc.

Mozart: Symphony No. 31, Paris
To please the Parisian audiences that were known to love bold and dramatic new music, Mozart used all of the resources available to him when scoring his Paris Symphony for the largest orchestra he had yet used—with added personnel in the strings and a full contingent of wind instruments.

Fauré: Pavane
Graceful in melody and airy of texture, this music is distinguished by the restraint of its emotional display and its gentle solo woodwinds. Today’s performance features the rarely-heard version with chorus.

Fauré: Requiem
Fauré’s Requiem is the gentlest of all settings of the Mass for the Dead, casting aside the darkness of the Dies Irae emphasized by other composers in favor of a vision that assumes salvation, ultimate redemption and rest. Instrumental colors are generally from the darker lower spectrum, as in the opening of the Agnus Dei, where violas play one of the most graceful melodies ever written for the instrument. In the finale, the soprano section takes the part of the angels who draw us into paradise.
or someone in the business of musical archeology (if that’s indeed a thing), the experience of unearthing a forgotten, yet first-rate composer must be the find of a lifetime; even a career-making thing. After all these years, can there possibly be excellent composers still left to discover from the days of Haydn and Mozart? Apparently, there’s at least one: consider the case of Henri-Joseph Rigel, who spent most of his career in Paris. Those involved in the rediscovery of the German-born Rigel deserve our thanks, because his music is full of imagination and individuality. Personally, I was astonished to learn about him. During my 30 years in the Minnesota Orchestra’s viola section, not once has his name come up, even in passing. In fact, these concerts mark Rigel’s first appearance on any program in the Orchestra’s 115-year history, so you’ll be forgiven for wondering, mid-performance, how Rigel has escaped detection all these years. Perhaps that is where we should begin.

**a time of tectonic shifts**

Paris at the time of Monsieur Rigel’s residency—about 1760 through the century’s end—was a terribly confusing place to live for a composer, or for any citizen, for that matter. It was a time of tectonic shifts in French politics (a euphemism for the very bloody French Revolution), and the highly-respected Rigel had the misfortune to die at 58, right in the middle of the chaotic collapse of the Republic. As a result, his posthumous reputation was probably doomed, as his music was neglected for many years.

But there is another layer to this story. Tectonic shifts were simultaneously happening in the musical tastes of the Parisian public, and Rigel happened to align with the losing side of musical history. The flavor of the day had become the Austrian Franz Joseph Haydn, whose sophisticated, poised symphonies had become immensely popular in Paris in relatively short order.

One historian posits that the success of Haydn in Paris “nearly dealt a death blow” to French symphonists. Indeed, Rigel actually quit writing symphonies after completing 20, bowing to the forces of changing tastes and Haydn’s success.

But Rigel’s output remained high: he also wrote 14 operas, dozens of harpsichord pieces and at least six string quartets, among other works. In fact, he was a well-loved and highly respected composer during his time—he was a founder of the Paris Conservatoire—and his conducting talents led him to become head of the resident orchestra there and teacher of young César Franck. In summary, Rigel was, at one time, a really big deal.

**music of drama, intensity and beauty**

Rigel’s music is especially notable for its “Sturm und Drang” style (literally “Storm and Stress”), a movement popular with Parisian audiences who favored bigger orchestras and more dramatic music. That is audible from the first bars of his Fourth Symphony, which jumps off the page with crackling intensity. Rigel was a naturally gifted melodist; witness the slow movement, as beautiful, simple and tuneful as anything Schubert would write. The three-movement affair closes with a finale of effervescent energy driven forward by the irrepressible strings.

**for further fun…**

At home, consider putting on a recording of some Rigel for friends—especially those who think they know a lot about classical music. This is a “guess-the-composer” quiz they are doomed to fail! (Some honorable mention answers: Schubert, C.P.E. Bach and Johann Baptist Vanhal—or for bonus points, František Benda.)

**Instrumentation:** 2 oboes, bassoon, 2 horns and strings

*Program note by Michael Adams.*

---

**Henri-Joseph Rigel**

**Born:** February 9, 1741, Wertheim am Main, Germany  
**Died:** May 2, 1799, Paris, France

**Symphony No. 4 in C minor, Opus 12, No. 4**  
**Composed:** ca. 1775-1780

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**Wolfgang Amadè Mozart**

**Born:** January 27, 1756, Salzburg, Austria  
**Died:** December 5, 1791, Vienna, Austria

**Symphony No. 31 in D major, K. 300a [K. 297], Paris**  
**Premiered:** June 12, 1778

Between 1774 and 1778, his eighteenth to twenty-second years, Mozart did not write a single symphony. He composed nearly 100 other works during this period, but not until his visit to Paris in the spring of 1778 did he have occasion to write another symphony—inevitably, of course, given the moniker *Paris.* Mozart took care to write a work tailored to the prevailing Parisian taste. One feature of the Symphony No. 31 that sets it...
apart from most others in his catalog, including all 30 that preceded it, is the size of the orchestra. It requires a full wind complement of pairs of flutes, oboes, clarinets (used for the very first time in a Mozart symphony) and bassoons, plus horns, trumpets and timpani. In addition, the string section Mozart had at his disposal in Paris was far larger than what he was used to in Salzburg: reportedly 40 members strong at the symphony's premiere on June 12, 1778.

**a symphony catered to French tastes**

In structuring the symphony, Mozart omitted the minuet movement, which was not yet accepted in Parisian symphonies, and kept the harmonic scheme simple throughout.

*allegro assai.* A notable feature of the first movement is the *premier coup d'archet* (first stroke of the bow), which in French style meant a loud, big chord from the full string section. Mozart obliged the French by including all the winds as well.

*andantino.* The central movement has been the subject of considerable debate, for Mozart wrote two entirely different movements to go with this symphony. The man behind the commission, Joseph (also known as Jean) Le Gros, was dissatisfied with the movement played at the symphony's premiere, so the composer humored the man's questionable judgment and wrote another shortly thereafter. However, due to confusion regarding tempo markings and autograph versus published scores, we are not certain today which was really the “original” movement. The only means of identifying them unequivocally is by meter: 6/8 or 3/4. Many orchestras today play the movement in 6/8; that version is heard at tonight's performance.

*allegro.* Atypically for a Mozart symphony, the final movement begins softly, and the composer gauged its effect correctly. The audience at the first performance was still chattering away following the conclusion of the slow movement (audience behavior is markedly different today!), so when the music was perceived through the din, there were cries of “Hush! Hush!” Just about the point where everyone was “hushed,” the full orchestra came crashing in with overflowing joy and exuberance. The audience immediately broke out in applause at being caught off guard like this—another departure from modern concert decorum.

*Instrumentation:* 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings

**Program note by Robert Markow.**
the spirit of the past

Many French composers of Fauré’s time recreated the spirit of the past, especially in fragile, evocative pieces that recalled the elegance and artifice of the rococo, or Late Baroque—the early-18th century artistic movement that reacted against the strict restrictions of the Baroque, instead emphasizing a more graceful approach. Fauré’s Pavane dates from 1887 (characteristically composed during summertime), when he was called upon to contribute music for an entertainment at the Opéra-Comique that was conceived in the pastoral spirit of a painting by the rococo artist Jean-Antoine Watteau.

Graceful in melody and airy of texture, this work is also distinguished by the restraint of its emotional display. Fauré’s use of solo woodwind is as gentle and refined as the pastel colorations of rococo art. The title itself suggests a nostalgia for the past, one far preceding the rococo: the pavane was a slow, dignified court dance of the 16th century thought to have originated in Spain.

with or without voices?

Two versions of Fauré’s Pavane premiered in quick succession in November 1888: one for orchestra alone, and the other with a chorus added on top of the same instrumentals. The choral lyrics were written by Robert de Montesquiou, a French poet, art collector and intellectual of Fauré’s time. Although the Pavane is nowadays seldom performed with voices, these concerts feature the version with chorus included. (The text and translation appears on the following page.)

Instrumentation: four-part mixed chorus with orchestra comprising 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns and strings

program note by Mary Ann Feldman.

Gabriel Fauré
Requiem, Opus 48

Premiered: February 16, 1888 (first version); July 12, 1900 (final version)

Setting the Requiem Mass for the Dead to music is a challenge which makes certain composers reveal their deepest nature, and when we hear their Requiem settings, we peer deep into their souls. From the self-conscious pageantry of the Berlioz Requiem to the lyric drama of Verdi, from the independence of Brahms (who chose his own texts to make it a distinctly German Requiem) to the anguish of Britten’s War Requiem, a setting of the Requiem text can become a spectacularly different thing in each composer’s hands.

the gentlest of settings

What most distinguishes the Requiem of Gabriel Fauré is its calm, for sure this sparse and understated music is the gentlest of all settings. Where Berlioz storms the heavens with a huge orchestra and chorus, Fauré rarely raises his voice above quiet supplication. Verdi employs four brilliant soloists in an almost operatic setting, but Fauré keeps his drama quietly unobtrusive. While Brahms shouts out the triumph of resurrection over the grave, Fauré calmly fixes his eyes on paradise. Britten is outraged by warfare, but Fauré remains at peace throughout.

Much of the serenity of Fauré’s Requiem results from his alteration of the text, for he omits the Dies Irae (Day of Wrath) of the traditional text. Berlioz and Verdi evoke the shrieking horror of damnation, but Fauré ignores it—his vision of death foresees not damnation, but only salvation. While he reinserts a line from the Dies Irae in the Libera me, the effect remains one of quiet confidence in redemption. Fauré underlines this by concluding with an additional section, In Paradisum—that title reminds us of the emphasis of the entire work, and Fauré brings his music to a quiet resolution on the almost inaudible final word “requiem” (rest).

the Requiem’s evolution

The Fauré Requiem has become one of the best-loved of all liturgical works, but it took shape very slowly. The mid-1880s found Fauré struggling as a composer. He had achieved modest early success with a violin sonata and piano quartet, but now, in his 40s, he remained virtually unknown as a composer. For more than 25 years he supported himself by serving as choirmaster and organist at the Madeleine, and it was during these years—particularly following the death of his father in 1885—that Fauré began to plan his Requiem setting. He was just completing the score when his mother died on January 31, 1887. The first performance took place at the Madeleine two weeks later, on February 16.

But the music performed on that occasion was very different from the version we know today. It was scored for a chamber ensemble and was in only five movements rather than seven. Over the next decade, Fauré returned to the score several times and changed it significantly. The orchestration began to grow, and he added two movements: the Offertorium in 1889 and the Libera me in 1892. The “final” version dates from about 1900.

the music: “from a twilight world”

The Fauré Requiem seems to come from a twilight world. There are no fast movements here (Fauré’s favorite tempo markings, which recur throughout, are Andante moderato and Molto adagio), dynamics are for the most part subdued, and
instrumental colors are generally from the darker lower spectrum. Violin sections were added only in the final version, and even here they remain silent in three of the seven movements. In the *Introit* and *Kyrie*, the chorus almost whispers its first entrance on the words “Requiem aeternam,” and while the movement soon begins to flow, this prayer for mercy comes to a *pianissimo* conclusion.

At this point in a Requiem Mass should come the *Dies Irae*, with its description of the horrors of damnation, the admission of man’s unworthiness, and an abject prayer for mercy. Fauré skips this movement altogether and goes directly to the *Offertorium* with its baritone solo at “Hostias.” This movement, which Fauré composed and added to the Requiem the year after its original premiere, comes to one of the most beautiful conclusions in all the choral literature as the long final Amen seems to float weightlessly outside time and space. Fauré does finally deploy his brass instruments in the *Sanctus*, but even this movement comes to a shimmering, near-silent close.

The *Pie Jesu* brings a complete change. In his *German Requiem*, Brahms used a soprano soloist in only one of the seven movements, and Fauré does the same thing here. The effect—almost magical—is the same in both works: Above the dark sound of those two settings, the soprano’s voice sounds silvery and pure as she sings a message of consolation.

At the start of the *Agnus Dei* the violas play one of the most graceful melodies ever written for that instrument, a long, flowing strand of song that threads its way through much of the movement. Tenors introduce the text of this movement, which rises to a sonorous climax, and at the point Fauré brings back the *Requiem aeternam* from the very beginning; the violas return to draw the movement to its close.

The final two movements set texts from the Burial Service rather than from the Mass for the Dead. The *Libera me* was composed in its earliest form in 1877, and Fauré adapted it for the Requiem in 1892. Over pulsing, insistent pizzicatos, the baritone soloist sings an urgent prayer for deliverance. The choir responds in fear, and the music rises to its most dramatic moment on horn calls and the sole appearance in the entire work of a line from the *Dies Irae*. But the specter of damnation passes quickly, and the movement concludes with one last plea for salvation.

That comes in the final movement. Concluding with *In Paradisum* points at the special character of the Fauré Requiem: It *assumes* salvation, and if Fauré believed that death was “a happiness beyond the grave,” he shows us that in his concluding movement. There is a surprising parallel between the conclusions of the Fauré Requiem and the Mahler Fourth Symphony, composed in 1900: Both finales feel consciously light after what has gone before, both offer a vision of paradise, and in both cases it is the sound of the soprano voice that leads us into that world of innocence and peace. Mahler’s soprano soloist presents a child’s unaffected vision of heaven, while Fauré has the soprano section take the part of the angels who draw us into paradise. Fauré “wanted to do something different” with his Requiem, and he achieves that in a finale that quietly arrives at “eternal happiness.”

Fauré’s Requiem has been called pagan rather than Christian, no doubt by those who miss the imminence of judgment. But it is hard to see this gentle invocation of Christ and the mercy of God—and confidence in paradise—as pagan. Rather, it remains a quiet statement of faith in ultimate redemption and rest, one so disarmingly beautiful as to appeal to believer and non-believer alike.

**Instrumentation:** four-part mixed chorus with soprano and baritone vocal soloists, plus orchestra comprising 2 flutes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, harp, organ and strings

**Program note by Eric Bromberger.** (Turn page for Requiem text.)

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**Gabriel Fauré: Pavane**

C’est Lindor, c’est Tircis, c’est tous nos vainqueurs!

C’est Myrtil, c’est Lydé, les reines de nos coeurs!

Comme ils sont provocants! Comme ils sont fiers toujours!

Comme on ose régner sur nos sorts et nos jours!

Faites attention! Observez la mesure!

Oh la mortelle injure! La cadence est moins lente!

Et la chute plus sûre!

Nous rabattrons bien leur caquets!

Nous serons bientôt leurs laquais!

Qu’ils sont laids! Chers minois!

Qu’ils sont fols! Airs coquets!

Et c’est toujours de même, et c’est ainsi toujours!

On s’adore! On se hait! On maudit ses amours!

Adieu Myrtil, Églé, Chloé, démons moqueurs!

Adieu donc et bons jours aux tyrans de nos coeurs!

Et bons jours!

— *Robert de Montesquiou*

**Translation**

It’s Lindor, it’s Tircis, and all our conquerors!

It’s Myrtil, it’s Lyde, the queens of our hearts!

How provocative they are! And how proud always!

How they dare to rule our fate and our lives!

Pay attention! Follow the measure!

Oh mortal insult! The pace is slower!

And the fall is more certain!

We shall not fail to humble their minions!

We’ll soon be their lackey!

How ugly their dear little faces are!

How foolish their coquettish airs!

And it is always the same, and always will be!

We love! We hate! We curse our loves!

Farewell Myrtil, Églé, Chloé, mocking demons!

Farewell, then, and welcome tyrants of our hearts!

And a good day!
Gabriel Fauré: Requiem

I. INTROIT AND KYRIE
Tenors and Chorus
Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

Sopranos
Te decet hymnus, Deus in Sion, et tibi reddetur votum in Jerusalem.

Chorus
Exaudi orationem meam; ad te omnis caro veniet. Kyrie eleison. Christe eleison.

II. OFFERTORIUM
Altos and Tenors
O Domine Jesu Christe, Rex gloriae, libera animas defunctorum de poenis inferni, et de profundo lacu. Libera eas de ore leonis, ne absorbeat eus Tartarus, ne cadant in obscurum.

Baritone
Hostias et preces tibi, Domine, laudis offerimus. Hostias et preces tibi, Domine, laudis offerimus.

III. SANCTUS
Sopranos, Altos and Tenors
Sanctus, sanctus, sanctus Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Hosanna in excelsis!

IV. PIE JESU
Soprano
Pie Jesu, Domine, Dona eis requiem; Dona eis requiem, Sempiternam requiem

V. AGNUS DEI
Tenors and Chorus
Agnus Dei, qui tollis peccata mundi, dona eis requiem.

Sopranos
To Thee is due a song of praise, O Lord, and to Thee a vow shall be paid in Jerusalem.

Chorus
Hear my prayer; to Thee all flesh shall come. Lord, have mercy on us. Christ, have mercy on us.

VI. LIBERA ME
Baritone
Liberam me, Domine, de morte aeterna in die illa tremenda; quando coeli movendi sunt et terra; dum veneris judicare saeculum per ignem.

Chorus

Baritone
Sacrifices and prayers to Thee, O Lord, and praise we offer. Receive them for those souls, whose memory on this day we keep; Grant them, O Lord, to pass from death to that life which of old you promised to Abraham and to his seed.

VII. IN PARADISUM
Soprano

Chorus
Eternally may you have rest.

– Translation by A. Hadley
Chamber Music with Members of the Minnesota Orchestra

Sunday, February 11, 2018, 4:30 pm  |  Target Atrium, Orchestra Hall

With this concert we gratefully recognize Dr. Jennine and John Speier for their generous contribution to the Minnesota Orchestra’s Investing in Inspiration campaign.

Bernard Andrès  
*Chants d’arrière-saison*  
ca. 17’

- Andantino
- Allegro
- Larghetto
- Adagietto
- Andante
- Allegretto
- Moderato

_J. Christopher Marshall, bassoon | Kathy Kienzle, harp_

Erwin Schulhoff  
Five Pieces for String Quartet  
ca. 15’

- Viennese Waltz
- Serenade
- Czech Folk Music
- Tango
- Tarantella

_Rui Du, violin | Rebecca Corruccini, violin_
_Kenneth Freed, viola | Beth Rapier, cello_

INTERMISSION  
ca. 20’

Gabriel Fauré  
Quartet No. 1 in C minor for Piano and Strings, Opus 15  
ca. 31’

- Allegro molto moderato
- Scherzo: Allegro vivo
- Adagio
- Allegro molto

_Joanne Opgenorth, violin | Gareth Zehngut, viola_
_Arek Tesarczyk, viola | Ivan Konev, piano_

Profiles of today’s performers are provided in an insert.
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book by ARTHUR LAURENTS
music by LEONARD BERNSTEIN
lyrics by STEPHEN SONDHEIM
directed by JOSEPH HAJ

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Tue-Wed, Feb 27-28, 7:30 pm

**Romeo and Juliet**

by Jean-Christophe Maillot

University of Minnesota
West Side Story
Film with the Minnesota Orchestra

David Newman, conductor

Thursday, February 15, 2018, 11 am       Orchestra Hall
Friday, February 16, 2018, 8 pm          Orchestra Hall
Saturday, February 17, 2018, 8 pm       Orchestra Hall

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Choreography by JEROME ROBBINS
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Lyrics by STEPHEN SONDHEIM

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Book by ARTHUR LAURENTS

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MGM

Film screening of West Side Story courtesy of Metro-Goldwyn-Mayer Studios Inc.
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West Side Story is available on Blu-ray DVD and all digital platforms.

Today’s performance runs approximately 2 hours and 55 minutes, including a 20-minute intermission.
The program is a presentation of the complete film West Side Story with a live performance of the film’s entire score. It also includes the underscoring played by the Orchestra during the Saul Bass-designed End Credits. Out of respect for the music, the musicians and your fellow audience members, please remain in your seats until the End Credits are completed.
West Side Story

David Newman, conductor

David Newman is one of today's most accomplished creators of music for film, having scored more than 110 films, ranging from *War of the Roses*, *Matilda*, *Bowfinger* and *Heathers* to the more recent *Five Flights Up* and *Serenity*. His music has brought to life the critically-acclaimed dramas *Brokedown Palace* and *Hoffa*; top grossing comedies *Galaxy Quest* and *Throw Mama from the Train*; and the award-winning animated films *Ice Age*, *The Brave Little Toaster* and *Anastasia*, the last of which earned him an Academy Award nomination. He is also a highly sought-after conductor, appearing with leading orchestras throughout the world including the New York Philharmonic, Los Angeles Philharmonic, Royal Philharmonic Orchestra, Deutsches Symphonie-Orchester Berlin, Schleswig-Holstein Festival Orchestra, San Diego Symphony, Boston Symphony Orchestra, Philadelphia Orchestra and Cleveland Orchestra. In 2017, he conducted the world premiere of John Williams' epic film series, *Star Wars* - Episodes IV, V, VI and VII, with the New York Philharmonic. The son of nine-time Oscar-winning composer Alfred Newman and an active composer for the concert hall, Newman has composed works that have been performed by the Los Angeles Philharmonic, Indianapolis Symphony, and Long Beach Symphony, as well as at the Ravinia Festival, SpoletoFestival USA, and Chicago's Grant Park Music Festival. More: imgartists.com.

Leonard Bernstein, composer

Leonard Bernstein was the music director of the New York Philharmonic from 1958 to 1969 and conducted the world's major orchestras, recording hundreds of performances. His books and televised Young People's Concerts with the New York Philharmonic established him as a leading educator. His Broadway musicals include *On the Town*, *Wonderful Town*, *Candide* and *West Side Story*, and his additional compositions include *Jeremiah*, *Mass*, *Chichester Psalms*, *Slava!*, and the ballets *Fancy Free*, *Facsimile* and *Dybbuk*. His honors included the Antoinette Perry Tony Award for Distinguished Achievement in the Theater, 11 Emmy Awards, the Lifetime Achievement Grammy Award and the Kennedy Center Honors.

Concert Preview with host Phillip Gainsley and conductor David Newman

Thursday, February 15, 10:05 am, Auditorium
Friday, February 16, 6:55 pm, Auditorium
Saturday, February 17, 6:55 pm, Auditorium
In 1947, choreographer/director Jerome Robbins approached Leonard Bernstein with what the composer called in his diary “a noble idea: a modern version of Romeo and Juliet set in slums at the coincidence of Easter-Passover celebrations. Feelings run high between Jews and Catholics… Street brawls, double death – it all fits.” The idea lay dormant until 1955, when a Los Angeles newspaper headline about Latino gang problems inspired an exciting new path. With the hiring of 25-year-old composer Stephen Sondheim, who reluctantly signed on to provide lyrics only, the final pieces fell into place.

After two years of rewriting and struggles to raise financing, West Side Story’s 1957 Broadway opening elicited reactions that ranged from passionate raves to stunned walk-outs. The latter were sparked by the musical’s depiction of gang warfare and prejudice, and its near unprecedented body count for a musical on the Great White Way. The show was largely snubbed at the Tony Awards in favor of a more accessible rival, The Music Man.

Nevertheless, audiences in New York and London (where the show was an instant smash) quickly caught up with the innovations of Robbins’ explosive, character-driven choreography, Arthur Laurents’ ingenious transposition of Shakespeare, and the thrilling Bernstein score, with lyrics by Sondheim, that included “Tonight” and “Maria.” When Jerome Robbins and Robert Wise joined forces to co-direct the 1961 screen version for United Artists, starring box office favorite Natalie Wood and Richard Beymer (The Diary of Anne Frank), the result was one of the decade’s greatest commercial and critical triumphs.

The film’s co-stars, George Chakiris (Bernardo) and Rita Moreno (Anita), took home Academy Awards for Best Supporting Actor and Actress. In all, the film won 10 Academy Awards: for Best Art Direction–Set Decoration, Color; Best Cinematography, Color; Best Costume Design, Color (the winner, Irene Sharaff, also worked on the Broadway original); Best Film Editing; Best Music, Scoring of a Musical Picture; Best Sound; Best Director (for both Robbins and Wise, the first time this award was shared); and Best Picture. Jerome Robbins also received an honorary Academy Award “for his brilliant achievements in the art of choreography on film.”

**a state-of-the-art live performance**

Fifty-seven years after its original release, the motion picture West Side Story will be presented today in a format that brings its own innovations. MGM has created a restored, high-definition print of the film that reveals details unseen since 1961. A new sound technology developed by Paris-based Audionamix and utilized by Chace Audio by Deluxe, one of the film industry’s top restoration companies, has isolated vocal tracks from the feature, using new source-separation technology that separates elements within a monophonic soundtrack.

In the case of West Side Story, Audionamix “taught” its technology to recognize and then remove orchestral elements on the sound-track while retaining vocals, dialogue, and effects. This allows the Minnesota Orchestra and today’s conductor, David Newman, to accompany the vocals. Newman and the Los Angeles Philharmonic gave the first-ever live performance of this production in 2011.

Although the original musical materials for the movie arrangements were lost, 14 months of research by Eleonor M. Sandresky of The Leonard Bernstein Office brought to light a trove of important finds in private collections and library archives around the country. From materials discovered in the papers of orchestrator Sid Ramin, as well as in the archives of conductor/music supervisor Johnny Green, director Robert Wise and producer Walter Mirisch, she was able to assemble a mock-up short score of the complete film. Garth Edwin Sunderland, Senior Music Editor for the Bernstein Office, restored and adapted the orchestration for live performance. At the same time, Sunderland oversaw the creation of a brand new engraving of the entire film score, right down to last-minute modifications made on the scoring stage in 1961.

The final result is a presentation of West Side Story unlike any in the history of this screen musical.

Program note by Steven Smith, an Emmy-nominated documentary producer, journalist, and author of the biography A Heart at Fire’s Center: The Life and Music of Bernard Herrmann.
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Minnesota Orchestra

John Storgårds, conductor
André Watts, piano

Friday, February 23, 2018, 8 pm | Orchestra Hall
Saturday, February 24, 2018, 8 pm | Orchestra Hall

Ludwig van Beethoven
Concerto No. 5 in E-flat major for Piano and Orchestra, Opus 73, Emperor
Allegro
Adagio un poco mosso
Rondo: Allegro

[There is no pause before final movement.]

André Watts, piano

Dmitri Shostakovich
Symphony No. 10 in E minor, Opus 93
Moderato
Allegro
Allegretto
Andante – Allegro

INTERRUPTION

ca. 20’

OH+ Concert Preview with Phillip Gainsley
Friday, February 23, 7:15 pm, N. Bud Grossman Mezzanine
Saturday, February 24, 7:15 pm, N. Bud Grossman Mezzanine

Minnesota Orchestra concerts are broadcast live on Friday evenings on stations of Classical Minnesota Public Radio, including KSJN 99.5 FM in the Twin Cities.
Beethoven: Piano Concerto No. 5, Emperor
Beethoven’s last and best-known piano concerto, the Fifth, is permeated with power, nobility and energy. After a grand first movement full of wide leaps and frequent cadenzas, a reflective Adagio and a dance-like Rondo cap this touchstone of the piano literature, composed in Vienna near the time of Napoleon’s siege of the city in 1809.

Shostakovich: Symphony No. 10
Shostakovich’s Tenth is a work of great extremes, requiring delicate strands of sound from a massive ensemble, framing tiny movements with huge ones, communicating darkly but rising to a high-spirited conclusion. Many assumed this enigmatic symphony was a protest against Stalin and his oppression, but the composer would acknowledge only that his wish was “to portray human emotions and passions.”
In the spring of 1809 Napoleon, intent upon consolidating his hold on Europe, went to war with Austria. He laid siege to Vienna in May, and after a brief bombardment the city surrendered to the French and was occupied through the remainder of the year. The royal family fled early in May and did not return until January 1810, but Beethoven remained behind throughout the shelling and occupation, and it was during this period that he completed his Fifth Piano Concerto.

**noble and powerful**

Some critics have been ready to take their cue from the French occupation and to understand the concerto as Beethoven's response to it. But Beethoven was not swept up in the fervor of the fighting: he found the occupation a source of stress and depression. During the shelling, he hid in the basement of his brother Caspar’s house, where he wrapped his head in pillows to protect his ears. “The course of events has affected my body and soul,” he wrote to his publishers. “Life around me is wild and disturbing, nothing but drums, cannons, soldiers, misery of every sort.”

Thus the concerto Beethoven wrote during this period is noble and powerful despite the military occupation rather than because of it. In fact, Beethoven had done much of the work on the concerto before the French army entered Vienna: his earliest sketches date from February 1809, and he appears to have had the concerto largely complete by April, before the fighting began.

Beethoven’s hearing, which was deteriorating rapidly at the time he wrote this concerto, had become so weak that he knew he could not give the first performance of the work; thus it is the only piano concerto he wrote but did not premiere as soloist. That honor went instead to Archduke Rudolf, Beethoven’s patron and pupil, in a performance on January 13, 1811, at the Palace of Prince Joseph Lobkowitz in Vienna.

**the music: defying expectations**

**allegro.** Beethoven defies expectations from the opening instant of this music. The Allegro bursts to life with a resplendent E-flat major chord for the whole orchestra, but this is not the start of
the expected orchestral exposition. Instead, that chord opens the way for a cadenza by the solo piano, a cadenza that the orchestra punctuates twice more with powerful chords before sweeping into the movement's main theme and the true exposition.

This first movement is marked by a spaciousness and grandeur far removed from Beethoven's misery over the fighting that wracked Vienna. Here is music of shining sweep, built on two main ideas, both somewhat in the manner of marches: the strings' vigorous main subject and a poised second theme, sounded first by the strings, then repeated memorably as a duet for horns. After so vigorous an exposition, the entrance of the piano feels understated, as it ruminates on the two main themes, but soon the piano part, full of octaves, wide leaps and runs, becomes as difficult as it is brilliant. At a length of nearly 20 minutes, this is one of Beethoven's longest first movements, longer than the final two movements combined. Beethoven maintains strict control: he does not allow the soloist the freedom to create his own cadenza but instead writes out a brief cadential treatment of themes before the movement hurries to its powerful close.

**adagio un poco mosso.** The second movement transports us to a different world altogether. Gone is the energy of the first movement; now we seem in the midst of sylvan calm. Beethoven moves to the remote key of B major and mutes the strings, which sing the hymn-like main theme. There follow two extended variations on that rapt melody. The first, for piano over quiet accompaniment, might almost be labeled Chopinesque in its expressive freedom, while the second is for winds, embellished by the piano's steady strands of 16ths.

**rondo: allegro.** The second movement concludes on a low B, and then Beethoven drops everything a half-step to B-flat. Out of that unusual change, the piano begins, very gradually, to outline a melodic idea, which struggles to take shape and direction. And suddenly it does—as if these misty imaginings have been hit with an electric current that snaps them to vibrant life as the movement's main theme. Lyric episodes alternate with some of Beethoven's most rhythmically energized writing: this music seems to want to dance. Near the close comes one of its most striking moments, a duet for piano and timpani, which taps out the movement's fundamental rhythm. Then the piano leaps up to energize the full orchestra, which concludes with one final recall of the rondo theme.

**a note on the title**

Today we use the nickname Emperor almost reflexively—but it did not originate with the composer, and Beethoven's denunciation of Napoleon's self-coronation suggests that he would not have been sympathetic to it at all. It is almost certain that Beethoven never heard it applied to the concerto, and its source remains unknown.

**Instrumentation:** 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings

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**Dmitri Shostakovich**

**Born:** September 25, 1906, St. Petersburg, Russia

**Died:** August 9, 1975, Moscow, Russia

** Symphony No. 10 in E minor, Opus 93**

**Premiered:** December 17, 1953

S hostakovich and other Russian composers were pilloried at the infamous 1948 Congress of the Union of Soviet Composers, a showcase inquisition put on by a government intent on keeping its artists on a short leash. Shostakovich was dismissed from his teaching positions and forced to read a humiliating confession. Then, as he supported his family by writing film scores and patriotic music, he privately composed the music he wanted to write and kept it back, waiting for a more liberal atmosphere. Soon after Stalin's death on March 5, 1953, he set to work on his Tenth Symphony, which was completed that October and premiered by Yevgeny Mravinsky and the Leningrad Philharmonic that December 17.

**a matter of debate**

This imposing work, dark and somber, touched off a firestorm in Russia, where it was regarded as a challenge to Soviet control of Russian artists. A conference was called in Moscow in the spring of 1954 to try to come to terms with music that was so politically incorrect. After three days of debate, the conference came to a compromise approval of this music, declaring—with considerable mental gymnastics—that the Shostakovich Tenth represented “an optimistic tragedy.”

**the music: struggles, signatures and shifts**

**moderato.** The music begins quietly and ominously, with rising and falling patterns of three notes. More animated material follows: a wistful tune for solo clarinet and a dark waltz for solo flute. Simple figures explode violently across the span of this movement, which rises to a series of craggy climaxes. After so much mighty struggle, the movement vanishes on the most
delicate strands of sound: solo piccolo, barely audible timpani rolls and widely spaced pizzicato strokes.

allegro. The second movement, brief and brutal, rips to life with frenzied energy and does not stop until it vanishes on a whirlwind. Listeners will detect the rising pattern of three notes that opened the first movement, but here they are spit out like bursts of machine-gun fire. Some view this movement as a musical portrait of Stalin, but the composer's son Maxim has specifically denied this.

allegretto. After the fury of the second movement, the third begins almost whimsically. The violins' opening gesture repeats the three-note phrase that underpins so much of this symphony, and we move to what is distinctive about this movement: one of the earliest appearances of Shostakovich's musical signature in his works. High woodwinds toot out the four-note motto D/E-flat/C/B. In German notation, E-flat is S and B is H, and the resulting motto spells DSCH, the composer's initials in their German spelling: Dmitri SCHostakovich. This musical calling card would appear in many subsequent Shostakovich works, at times seeming to be an assertion of Shostakovich’s existence and his independence. Also notable is this movement's horn call, ringing out 12 times across its span. In this enigmatic movement, one senses a private drama being played out. The music slides into silence with lonely woodwinds chirping out the DSCH motto one final time.

andante – allegro. The finale opening returns to the mood of the very beginning, with somber low strings beneath lonely woodwind cries. When our sensibilities are thoroughly darkened, Shostakovich suddenly shifts gears. Solo clarinet offers a taut call to order, and the violins launch into an Allegro that pushes the symphony to an almost too conventional happy ending.

What are we to make of this conclusion, apparently shaped by the requisite high spirits of Socialist Realism? It has unsettled many listeners, who feel it a violation of the powerful music that preceded it. The source of the power of this work continues to elude our understanding, even as we are swept up in its somber strength.

**Instrumentation:** 2 flutes, piccolo (1 flute also doubling piccolo), 3 oboes (1 doubling English horn), 3 clarinets (1 doubling E-flat clarinet), 3 bassoons (1 doubling contrabassoon), 4 horns, 3 trumpets, 3 trombones, tuba, timpani, snare drum, bass drum, cymbals, tambourine, tam-tam, triangle, xylophone and strings

*Program notes by Eric Bromberger.*
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Assistant Conductor Akiko Fujimoto conducting her first Minnesota Orchestra Young People’s Concert program, “Stories in Music,” December 2017. Photo: Courtney Perry
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Bass trombonist Andrew Chappell alongside tuba player Jason Tanksley, the Orchestra’s Rosemary and David Good Fellow, December 2017. Photo: Courtney Perry
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If you have included the Minnesota Orchestra in your estate plans, please let us know so we can thank you and recognize you personally for your generosity. We will respect your wishes to remain anonymous if you so choose.

If you would like more information about planned giving, please contact Emily Boigenzahn at 612-371-7138 or eboigenzahn@mnorch.org.

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Members of the Atrium Jazz Ensemble performing in the Target Atrium, October 2017. Photo: Andrea Canter
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The Minnesota Orchestra Corporate Ensemble is a partnership of forward-thinking businesses that understand the role of the arts in creating a vibrant community. Hand in hand with generous contributions received from foundations and through public support, these gifts are vital to the well-being of the Orchestra, furthering our mission to “enrich, inspire and serve our community as a symphony orchestra internationally recognized for artistic excellence.” For information about partnering with the Orchestra as a member of the Corporate Ensemble, please contact John Dunkel, 612-371-5659 or jdunkel@mnorch.org. For information about foundation support, please contact Rob Nygaard, 612-371-7114 or rnygaard@mnorch.org.

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