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Options shown. 1. Ratings achieved using the required premium unleaded gasoline with an octane rating of 91 or higher. If premium fuel is not used, performance will decrease. 2. 2018 LS vs. 2017/2018 competition. Information from manufacturers’ websites as of 8/4/2017. 3. Performance figures are for comparison only and were obtained with prototype vehicles by professional drivers using special safety equipment and procedures. Do not attempt. ©2018 Lexus
from the editor

More than 70 percent of earth’s surface is covered in water, most major cities are situated near a coast or freshwater body, and H2O is a necessity for life as we know it—so it’s no surprise that water has been a theme in music throughout the ages. The tradition of writing music about water extends back at least to Handel, and in more modern times has brought us earworms like Simon and Garfunkel’s Bridge Over Troubled Water, Prince’s Purple Rain and Eminem’s 2017 track Walk on Water.

Here at Orchestra Hall—in a concert season that has already brought us Tchaikovsky’s Swan Lake Suite, Dukas’ The Sorcerer’s Apprentice and Disney’s The Little Mermaid—the month of March begins with an entire program centered around water, featuring Debussy’s La Mer and aquatically-themed works by Lyadov and Respighi. The motif extends into this month’s Family Concert, which includes works by two American composers inspired by the Mississippi River. March also sees the return of the versatile Portland-based band named for a drink much stronger than water, Pink Martini. The liquid theme runs a bit dry for the rest of the month, but compelling music-making continues nonetheless as Concertmaster Erin Keefe delivers Kurt Weill’s uniquely-scored Violin Concerto, singer-actor Leslie Odom, Jr.—back in town after his memorable Super Bowl performance of America the Beautiful—makes his Minnesota Orchestra debut, and percussion ensemble TAO arrives with its electrifying Drum Heart show.

With the spring thaw soon arriving in Minnesota (that’s Dakota Sioux for “sky-tinted water”), we thank you for attending today’s performance and invite you to enjoy the music—and perhaps quench your thirst with a beverage in the lobby!

Carl Schroeder, Editor
editor@mnorch.org

about the cover
Concertmaster Erin Keefe—featured this month as soloist in Kurt Weill’s Concerto for Violin and Wind Orchestra. Photo: Travis Anderson.

March 2018

concerts

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MINNESOTA ORCHESTRA SHOWCASE

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Schubert Club

Steven Isserlis
cello

Richard Egarr
harpsichord

Tue, Apr 24, 7:30 PM
Wed, Apr 25, 10:30 AM
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schubert.org

photo: Marco Borggreve, Satoshi Aoyagi
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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. In January 2018, he and the Orchestra undertook a Midwestern U.S. tour, performing on the Chicago Symphony Orchestra’s Symphony Center Presents series and visiting 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 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, Orchestre 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.

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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: 1950s

- The Orchestra, under the leadership of its fifth music director, Antal Dorati, signed a prestigious recording contract with Mercury Records, with notable LPs released during the 1950s including the first-ever complete recordings of the Tchaikovsky ballets The Nutcracker, Swan Lake and Sleeping Beauty.

- Another Tchaikovsky recording, featuring the 1812 Overture and using a real military cannon and bell carillon, sold more than a million copies and became one of the most popular classical recordings of the era, earning the Orchestra a Gold Record.

- Under the sponsorship of the U.S. State Department, the Orchestra made a 34,000-mile tour of the Middle East, highlighted by a performance at the 1,800-year-old Herodes Atticus Theater in Athens. Among those attending tour concerts were the Shah of Iran and the President of Pakistan.

- In February 1957, famed violinist Yehudi Menuhin performed Bartók’s Second Violin Concerto with Dorati and the Orchestra at Carnegie Hall. Immediately afterward, they recorded it for Mercury Records in what may be the Orchestra’s latest-ever recording session—between midnight and 5 a.m.

- In 1956 the Women’s Association of the Minneapolis Symphony Orchestra (WAMSO, today known as FRIENDS of the Minnesota Orchestra) introduced the Symphony Ball gala fundraiser, which today is coordinated by the Orchestra itself and raises around a million dollars each year.
Minnesota Orchestra Staff

**Roster**

**ARTISTIC**

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<thead>
<tr>
<th>Name</th>
<th>Position</th>
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<tbody>
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<td>Beth Kellar-Long</td>
<td>Vice President of Orchestra Administration</td>
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<td>Kari Marshall</td>
<td>Director of Artistic Planning</td>
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<tr>
<td>Michael Abramson</td>
<td>Lighting Technician</td>
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<tr>
<td>Kris Arkis</td>
<td>Orchestra Personnel Manager</td>
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<tr>
<td>Casey Collins</td>
<td>Artistic Planning Coordinator</td>
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<tr>
<td>Maureen Conroy</td>
<td>Principal Librarian</td>
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<tr>
<td>Don Hughes</td>
<td>Stage Manager</td>
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<tr>
<td>Janelle Lanz</td>
<td>Assistant Orchestra Personnel Manager</td>
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<tr>
<td>Valerie Little</td>
<td>Assistant Principal Librarian</td>
</tr>
<tr>
<td>Grant Meachum</td>
<td>Director, Live at Orchestra Hall</td>
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<tr>
<td>Joel Mooney</td>
<td>Technical Director</td>
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**DEVELOPMENT**

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<tr>
<th>Name</th>
<th>Position</th>
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<tbody>
<tr>
<td>Dianne Brennan</td>
<td>Vice President of Advancement</td>
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<td>Michael Black</td>
<td>Manager of Development Operations</td>
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<td>Emily Boigenzahn</td>
<td>Director of Planned Giving and Campaign Management</td>
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<tr>
<td>Sarah Blain Chaplin</td>
<td>Director of Individual Giving</td>
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<tr>
<td>Chris Cunningham</td>
<td>Special Events Coordinator</td>
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<tr>
<td>John Dunkel</td>
<td>Manager of Corporate Relations</td>
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**DIGITAL SERVICES**

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<th>Name</th>
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<tr>
<td>Grant Henry</td>
<td>Director of Digital Services</td>
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**FACILITIES**

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<tr>
<th>Name</th>
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<tr>
<td>Dan Kuperf</td>
<td>Director of Facilities</td>
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<tr>
<td>Dustin Dinnick</td>
<td>Facility Engineer</td>
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<tr>
<td>Myron Gannon</td>
<td>Maintenance</td>
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<th>Name</th>
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<tr>
<td>Marcus Valerio</td>
<td>Vice President of Finance and Operations</td>
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**HUMAN RESOURCES**

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<th>Name</th>
<th>Position</th>
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<td>Kathleen Otto</td>
<td>Director of Human Resources</td>
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<tr>
<td>Angela Haughton</td>
<td>Mail Clerk/Stage Door Receptionist</td>
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**MARKETING, GUEST RELATIONS AND COMMUNICATIONS**

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<th>Name</th>
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<tbody>
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just announced: Joshua Bell and the Minnesota Orchestra

The word is out: one of classical music’s biggest stars will be returning to Orchestra Hall next month. Grammy Award–winning violinist Joshua Bell will perform a one-night-only concert with the Minnesota Orchestra on Monday, April 23. Music Director Osmo Vänskä will be on the conductor’s podium, leading Beethoven’s Seventh Symphony and Sibelius’ tone poem En Saga, plus two colorful works featuring Bell: Henri Wieniawski’s Violin Concerto No. 2 and Pablo de Sarasate’s Gypsy Airs.

Tickets are in high demand—but you can jump to the front of the line by being a renewing or new Minnesota Orchestra subscriber! An exclusive pre-sale for 2018–19 season subscribers begins on March 15. Visit minnesotaorchestra.org/subscribe to renew and subscribe early for the best chance to secure your seats. In addition, a select number of tickets will be available as benefits for patrons of the Orchestra’s 2018 Symphony Ball. Visit minnesotaorchestra.org/symphonyball for details.

There’s much more excitement on the horizon, too: details about the Orchestra’s 2018 Sommerfest will be announced on March 2, while the Orchestra’s 2018–19 season will be unveiled on March 15. Visit minnesotaorchestra.org for full details.

new album: Mahler’s Sixth Symphony

The Minnesota Orchestra and Osmo Vänskä’s series of Mahler symphony recordings got off to a blazing start last year with the release of the Fifth Symphony album—which promptly earned the Orchestra a 2018 Grammy nomination for Best Orchestral Performance. Now the second chapter of the series is arriving, as a brand-new disc of Mahler’s Sixth Symphony is due for release this month on the BIS Records label. It will be available for purchase at the Orchestra’s concerts on March 15, 16 and 17 featuring another Mahler symphony, the First. Not only can you be among the first to own the new Sixth Symphony recording—you can also get it signed by Music Director Osmo Vänskä in the Orchestra Hall lobby after the March 16 and 17 performances. More Mahler will be coming your way in future seasons: the Second Symphony was also recorded last year, while this season’s sessions will capture the First and Fourth Symphonies. Visit minnesotaorchestra.org this month to order the new album—plus any others missing from your collection!
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Symphony Ball: movies, messersmith and more

Lights, camera, action! Symphony Ball 2018, “Sounds of the Cinema,” is bringing Hollywood magic to Orchestra Hall on Saturday, May 12, for a gala evening of movie music, dining, auctions, dancing and good company, all for a great cause: your Minnesota Orchestra. Symphony Ball, the Orchestra’s most significant annual fundraising event, is chaired this year by Karen and Lloyd Kepple, while Dr. Stanley and Luella Goldberg serve as honorary chairs.

In this red carpet musical extravaganza, Music Director Osmo Vänskä will conduct the Orchestra in a medley of film music that underscored some of the most memorable scenes in movie history across a range of genres. The Orchestra will be joined for the first time ever by Minnesota-based indie pop singer-songwriter jeremy messersmith, who will collaborate with the Orchestra in a special performance of his music. The evening’s additional performers include DJ Ander Other, the Bryan Nichols Trio and Synergy.

The Orchestra extends an invitation to one and all—including those considering attending for the first time. “This is a special and inclusive party to celebrate and support our world-renowned Orchestra and the wonderful community which we serve,” said Karen and Lloyd Kepple. “This event is your event—open to all music lovers. Members of the community can support and join the celebration at multiple price points.” Visit minnesotaorchestra.org/symphonyball for more information and to purchase tickets.
longtime Friends

It’s been almost 70 years since a group of women led by Orchestra supporter Rosalynd Plaum founded FRIENDS of the Minnesota Orchestra—originally known as WAMSO—in 1949. Across seven decades, the organization has created numerous treasured programs. Among them is Kinder Konzerts, which give many young people their first experience at Orchestra Hall, while also fostering new music by commissioning composers to write “story pieces” connected with children’s books. Another program, the Young Artist Competition, gives early career boosts to top prize-winners, including Grammy-winning violinist James Ehnes, winner of the 1992 Competition. FRIENDS also initiated the Orchestra’s premier annual fundraiser, Symphony Ball, which is now presented by the Orchestra itself. Since its inception, FRIENDS has donated more than $10 million to the Orchestra. Today, hundreds of its volunteers contribute more than 10,000 hours each year to supporting its wide range of programs and events furthering community engagement with the Orchestra.

Want to get involved? Join FRIENDS for its primary fundraiser, “It’s In The Bag,” on Friday, April 6, beginning at 11 a.m. in Orchestra Hall’s Target Atrium. The luncheon and program supports FRIENDS and its efforts to address the critical need for music education for Minnesota children. Singer Ben Utecht will be the featured performer, and Orchestra President and CEO Kevin Smith will share remarks. An array of stylish bags and purses, as well as vacation packages, will be up for bidding; tickets for the event are $75. Visit friendsofminnesotaorchestra.org for more information—we hope to see you there!
Do you come from a musical family?
I was born and raised in San José, Costa Rica, and both my parents are jazz musicians. My dad is a drummer and my mom a singer. For many years they had a group called Jazz Garbo.

Tell us about your orchestral journey so far.
My first orchestra job was in Norfolk, where I played principal clarinet with the Virginia Symphony. I wasn’t there for long before I moved to Kansas City, where I played both bass clarinet and was eventually associate principal clarinet. The rest is history—here I am in Minnesota!

Do you have advice for aspiring musicians?
Practice, practice, practice, but also listen to as much music as you can. Listen to live music, support your Minnesota Orchestra, the Saint Paul Chamber Orchestra, the Minnesota Opera and any other music organization that you think might interest you!

How about advice for audience members?
For those who are new to Orchestra Hall, come talk to us! Musicians love to greet audience members in the lobby. It’s an absolute pleasure for us to walk you through a piece that perhaps you don’t quite understand. Don’t be shy!

What piece on this season are you most excited to perform?
I’m really looking forward to playing and recording Mahler’s Fourth Symphony in June. This piece is a sort of pillar in my musical formation, and I have some very deep memories from when I was growing up, musically speaking!

If you weren’t a musician, what would you do?
I come from a family of doctors and I thought I might want to do that when I was younger. Who knows, maybe I’ll still switch careers and one day become a doctor!

Which solo in the clarinet’s repertoire do you love?
There are a couple of incredible clarinet solos in the slow movement of Beethoven’s Fourth Symphony that are usually heard in auditions—they are a lot easier to play with an actual orchestra!

What do you love to do when you aren’t performing?
I’m a huge soccer fan and can’t wait to visit the Minnesota United’s new stadium. Also, I’m constantly on the lookout for the best Old Fashioned cocktail in the Twin Cities—all recommendations are welcome!

Read an extended version of this interview at minnesotaorchestra.org/showcase.
earning raves, connecting with students on tour

The Minnesota Orchestra ended January with a memorable Midwest tour to Chicago’s Symphony Center and the campuses of Indiana University and the University of Illinois at Urbana-Champaign—winning rave reviews and forging connections with students through side-by-side rehearsals, master classes and other activities.

Winter weather added drama to the tour’s start, as a blizzard grounded many Orchestra musicians’ flights from Minnesota to Indiana. The remainder of the tour operated smoothly, as students and community members from Indiana and Illinois flocked to campus concert halls to hear the Orchestra, while critics and audiences welcomed the Orchestra to Symphony Center for the first time in a half-century. At all three venues, Music Director Osmo Vänskä led music by Sibelius, Beethoven and Tchaikovsky, with soloist Inon Barnatan featured in Tchaikovsky’s Piano Concerto No. 1.

Residency activities at the two campuses included master classes for every instrument in the orchestra, student ensemble rehearsals guest conducted by Vänskä, side-by-side rehearsals in which the Orchestra’s musicians worked alongside their counterparts in the Indiana University Philharmonic and University of Illinois Symphony, and panel discussions about the Orchestra’s community engagement activities. Activities weren’t limited to the university campuses, as musicians ventured further into the community for a string quartet performance at an elementary school, while Assistant Conductor Akiko Fujimoto interacted with high school music students.

The tour concluded with a performance at Chicago’s Symphony Center, home of the Chicago Symphony Orchestra. The concert was the Orchestra’s first at the venue since a 1966 performance under then-Music Director Stanislaw Skrowaczewski. In a modern twist, the Orchestra shared tour updates live via social media, including an Instagram story by Orchestra violinist—and Chicago native—Natsuki Kumagai that took viewers backstage at her hometown concert hall. Turn to page 18 for a sampling of tour reviews.

Principal Trombone R. Douglas Wright with a student counterpart at Indiana University.

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Members of YPSCA—the Young People's Symphony Concert Association—are used to reading superlatives like these in the heartfelt notes children write after participating in our Musical Mentor program. This year is no exception—as thank-you letters flow in from the 2,500-plus students the program has brought to a full-orchestra Young People's Concert, providing tickets, busing and in-school presentations by professional musicians who prepared the children for their Orchestra Hall experience. We are deeply grateful to the individuals and organizations who underwrite this program. Visit ypsca.org to learn more about joining YPSCA and becoming a Musical Mentor yourself, and know that you’ll be giving young people the priceless gift of great music.

“spectacular”...“awesome”...“the best day of my life!”

Richfield students at an in-school session presented by the OboeBass! duo, bassist Rolf Erdahl and oboist Carrie Vecchione, as part of the Musical Mentor program.

critics’ corner: Midwest tour reviews

“Every conductor promises the “right” sound for each composer, but here the orchestra actually delivered it...”
—Alan Artner, Chicago Tribune

“...bracing readings of repertory cornerstones in a showing well worth the wait.”
—Tim Sawyer, Chicago Classical Review

“Minnesota Orchestra was perfect...”
—John Frayne, News-Gazette (Illinois)

“The tonal whole Maestro Vänskä drew from his musicians was nothing short of beautiful.”
—Peter Jacobi, Herald Times (Indiana)
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critics’ corner: Midwest tour reviews

Generations of Minnesotans have precious memories of attending Minnesota Orchestra Young People’s Concerts—and now individuals around the world can watch one online, via the Orchestra’s second-ever educational webcast. A 50-minute broadcast of the “Stories in Music” concert, led by Assistant Conductor Akiko Fujimoto, is 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 live, orchestral music in multiple ways.”

Assistant Conductor Akiko Fujimoto.
When I got word that I had won the audition for principal flute in the Minnesota Orchestra, I felt like I’d won the lottery. Things seemed pretty straightforward: all I had to do from then on was play beautiful music with one of the best orchestras in the U.S. But I’m happy to find that it’s become more complex than that.

One of the most rewarding aspects of playing in this orchestra is getting to know members of the audience. I enjoy strolling around the Orchestra Hall lobby before a performance, welcoming concertgoers to the orchestra’s home. It’s inspiring to hear how profoundly our patrons revere the orchestra. Many of them speak about what we musicians add to their lives, and our conversations often center around accounts of earliest memories of attending concerts.

I joined the orchestra in 1990, a decade and a half after Orchestra Hall was built. I’ve spoken with many who began their relationship with the orchestra long before that, back when Northrop Auditorium was its home and Antal Dorati was music director in the late ’50s. Every conversation I have with an audience member adds to the rich mosaic of my experience with the orchestra. My favorite comment came from a longtime subscriber who was delighted to tell me in person how much she has enjoyed my playing since I joined the orchestra. And it only took us a quarter-century to meet face to face!

Often when I introduce myself, I’m met with surprise that an orchestra musician is taking time to greet patrons. And there are several of us. My colleague and fellow audience engagement enthusiast Brian Mount and I encourage and challenge one another to show up before concerts and welcome folks. It’s evolved into a friendly competition, in fact, complete with the associated boasting and teasing.

A silver lining resulting from the orchestra’s 16-month lockout was that my colleagues and I realized we depended upon the audience far more than we’d previously been aware. We would like everyone who comes to the Hall to feel that they are an honored guest, without whom the orchestra would be irrelevant.

I’m especially gratified to see newcomers (and relative newcomers) at our concerts. Occasionally someone will apologetically explain to me that they don’t really know or understand enough about “classical music.” My response is: “That’s okay! I didn’t know anything about music either when I started going to concerts.” In fact, after having been in the profession for 33 years, I think a listener without much technical knowledge is at an advantage in being able to receive the most visceral and emotional impact of the music.

Conversations sometimes aren’t about music or the orchestra. I recently spoke with a civil engineer at a Thursday morning concert and asked him about his impressions of the lobby. He pointed out the structural techniques utilized to maximize open space in a multi-level area. While everyone has their own perspective, I think the design achieves at least one important goal: to provide a spacious and welcoming area where people can meet and relax before a performance.

Even the auditorium itself does double duty—primarily as our performance space, but also as a place to gather socially after our usual “Symphony in 60” concerts. Following these one-hour performances, my colleagues and I invite the audience onstage to meet and mingle. Bassist Kathryn Nettleman shared with me that she’s happiest playing concerts when she has a chance to meet and talk with listeners before or afterward. She said it reminds her of what’s most important about what we do.

The history of the Minnesota Orchestra can be read as a list of accomplishments; a succession of music directors, musicians, board members and administrators; a legacy of tours and recordings. But that’s only part of the story. The history that lives are the moments when audience and orchestra together experience the music that we cherish. Learning your personal stories and offering my sincere gratitude for your participation is valuable and enriching. Aside from playing the flute, it’s my favorite part of the job.

Principal Flute Adam Kuenzel joined the Minnesota Orchestra in 1990 and is regularly featured as a soloist, including in world premieres of music by Stanislaw Skrowaczewski and Manuel Sosa. He recently premiered Laura Schwendinger’s Aurora for flute and piano, which was commissioned by the National Flute Association for its convention in Minneapolis. Visit minnesotaorchestra.org/musicians for a complete profile.
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Juraj Valčuha, conductor
Kirill Gerstein, piano

Thursday, March 1, 2018, 11 am     Orchestra Hall
Friday, March 2, 2018, 8 pm     Orchestra Hall
Saturday, March 3, 2018, 8 pm     Orchestra Hall

Anatol Lyadov
The Enchanted Lake, Opus 62
ca. 7'

Sergei Rachmaninoff
Concerto No. 3 in D minor for Piano and Orchestra, Opus 30
Allegro ma non tanto
Intermezzo: Adagio
Finale: Alla breve
[There is no pause before the final movement.]
Kirill Gerstein, piano
c. 44'

INTERMISSION
c. 20'

Ottorino Respighi
The Fountains of Rome
ca. 15'
The Fountain of Valle Giulia at Dawn
The Triton Fountain in the Morning
The Fountain of Trevi at Mid-day
The Villa Medici Fountain at Sunset

Claude Debussy
La Mer
ca. 23'
From Dawn to Noon on the Sea
Play of the Waves
Dialogues of Wind and Sea

Concert Preview with Phillip Gainsley
Thursday, March 1, 10:15 am, Auditorium
Friday, March 2, 7:15 pm, Target Atrium
Saturday, March 3, 7:15 pm, Target Atrium

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.
Kirill Gerstein, piano

Berlin-based American pianist Kirill Gerstein debuted with the Minnesota Orchestra in November 2014, performing concertos by both Shostakovich and Prokofiev on the same program. Highlights of his 2017-18 season in North America include debuts with the Pittsburgh and National symphonies, and returns to the major orchestras of Boston, Chicago, San Francisco, Indianapolis, Houston, Colorado and Oregon. Internationally, he performs with the Leipzig Gewandhaus Orchestra in Leipzig and on tour in Paris and Vienna, in addition to many other orchestras across Europe. Gerstein has been the recipient of numerous awards including the Gilmore Artist Award, an Avery Fisher Career Grant and First Prize in the Arthur Rubinstein Competition. He can be heard on two 2017 recordings with the Oslo Philharmonic, playing Scriabin’s Piano Concerto and Prometheus: The Poem of Fire, and in 2018 he releases a new recording of Gershwin’s Piano Concerto in F and Rhapsody in Blue with the St. Louis Symphony. More: cmartists.com, kirillgerstein.com.

Juraj Valčuha, conductor

Juraj Valčuha, now appearing with the Minnesota Orchestra for the third consecutive season, was appointed music director of the Teatro di San Carlo in Naples, Italy, in 2016, and is first guest conductor of the Konzerthaus Orchester Berlin. From 2009 to 2016 he was the chief conductor of the RAI National Symphony Orchestra in Turin, Italy, with which he toured to music centers including the Vienna Musikverein and Berlin’s Philharmonie. He has conducted the Berlin Philharmonic, Leipzig Gewandhaus Orchestra, Dresden Staatskapelle, Vienna Symphony, Munich Philharmonic, Amsterdam Concertgebouw Orchestra, Orchestre National de France, Orchestre de Paris and Philharmonia of London, as well as major American orchestras from coast to coast. Last season, he led the Chicago Symphony and Cleveland Orchestra and made return appearances with the New York Philharmonic and the San Francisco, Pittsburgh and Montreal symphonies. This season he will also conduct in Munich, London, Berlin, San Francisco and Cincinnati. More: jurajvalcuha.com.

one-minute notes

Lyadov: The Enchanted Lake
Lyadov loved writing about “the realm of the non-existing”—here, a magical lake, misty, moonlit and shimmering.

Rachmaninoff: Piano Concerto No. 3
This concerto balances moments of song-like simplicity and thunderous virtuosity. The opening Allegro is subtle and soulful, while the latter movements offer catchy themes, ingenious variations and a feather-light waltz.

Respighi: The Fountains of Rome
Respighi desired to make the fountains of Rome sing in his four-movement symphonic poem that ranges from plaintive and gentle to triumphant and bold. Each movement celebrates a particular fountain and its own unique environment, and each at a different moment of day from dawn to dusk.

Debussy: La Mer
Debussy’s classic oceanic portrait recreates the feeling of a visit to the sea. Two slower movements surround a scherzo as a kaleidoscopic stream of musical fragments eventually builds to a stormy, dissonant close.
October 1906 Rachmaninoff moved from Moscow to Dresden with his wife and their daughter, Irina, aiming to take himself out of circulation. He was a busy pianist and conductor—he had just concluded two years as principal conductor at the Bolshoi Opera—and he longed for time just to write. But as offers to play and conduct kept coming in, he decided to accept an invitation to visit the United States. It was for this tour that he wrote his Third Piano Concerto, and on November 28, 1909, he introduced it with Walter Damrosch and the New York Symphony. Soon after he played it again, and to his much greater satisfaction, with the New York Philharmonic under Gustav Mahler, another conductor struggling to find time to compose.

In about 1905, Rimsky-Korsakov, trying to get Lyadov to produce something worthy of his talents, suggested that he write an opera on folk legends. Lyadov liked the idea and made some sketches. And though he abandoned the project, those sketches turned into two brief orchestral pieces that have become his most popular works: both *The Enchanted Lake* and *Kikimora* spring from that “realm of the non-existing” where Lyadov was happiest.

*The Enchanted Lake*, first performed in 1909, is a mood-piece, muted and evocative rather than crowded with incident or drama—and one can understand why Diaghilev thought Lyadov might have been right for *The Firebird*. The shimmering sounds of the opening set exactly the right mood for Lyadov’s portrait of the magical lake, and throughout this brief piece he shifts colors deftly, so that his lake is by turns misty, moonlit and murmuring as the music makes its way to the subdued close.

---

**Sergei Rachmaninoff**

**Born:** April 1, 1873, Semyonovo, district of Starorusky, Russia  
**Died:** March 28, 1943, Beverly Hills, California

**Concerto No. 3 in D minor for Piano and Orchestra, Opus 30**  
**Premiered:** November 28, 1909

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**Anatol Lyadov**

**Born:** May 11, 1855, St. Petersburg, Russia  
**Died:** August 28, 1914, Novgorod, Russia

**The Enchanted Lake, Opus 62**  
**Premiered:** February 21, 1909

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**Program note by Eric Bromberger.**
singing.” What he found invites, for precision and delicacy, comparison with the workmanship in Mozart’s concertos. The accompaniment does indeed let the singing through, but even while exquisitely tacit in its recessiveness, it is absolutely specific—a real and characterful invention, the fragmentary utterances of the violins now anticipating, now echoing the pianist’s song, the woodwinds sometimes and with utmost gentleness reinforcing the bass or joining the piano in a few notes of its melody. The further progress of the movement abounds in felicities and ingenuities, sharply imagined and elegantly executed.

**intermezzo: adagio.** “Intermezzo” is a curiously shy designation for a movement as expansive as this, though we shall discover that it is in fact all upbeat to a still more expansive Finale. It is a series of variations, broken up by a feather-light waltz. The clarinet-and-bassoon melody of the waltz is close cousin to the concerto’s principal theme, and the piano’s dizzying figuration, too, is made of diminutions of the same material.

**finale: alla breve.** When the *Intermezzo* yields to the explosive start of the *Finale*, we again find ourselves caught up in a torrent of virtuosity and invention. Rachmaninoff gives us the surprise of a series of variations, broken up by a feather-light waltz. The clarinet-and-bassoon melody of the waltz is close cousin to the concerto’s principal theme, and the piano’s dizzying figuration, too, is made of diminutions of the same material.

Rachmaninoff was anxious to put his best foot forward in America. His Second Concerto had already been played in New York, and Rachmaninoff wanted his new work to convey a clear sense of his growing powers as composer and pianist. It does have features in common with the Second: the sparkling, dense, yet always lucid piano style, a certain melancholy to the song, an extroverted rhetorical stance, the apotheosized ending, even the final YUM-pa-ta-TUM cadential formula that is as good as a signature. But the differences are even more important, and they are essentially matters of ambition and scope. The procedures that hold this work together are far beyond the capabilities of the composer of the Second Concerto eight years earlier.

Also, much more is asked of the pianist. The Third Concerto makes immense demands on stamina, the orchestral passages that frame the *Intermezzo* being the soloist’s only moments of respite. Rachmaninoff sees the soloist not merely as someone who can sing soulfully and thunder imposingly, but as an alert, flexible, responsive musician who knows how to listen, blend and accompany. And even in this non-prima-donna role the challenge is greater here than in the Second Concerto.

**Instrumentation:** solo piano with orchestra comprising 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, snare drum, bass drum, cymbals, suspended cymbal and strings

*Program note excerpted from the late Michael Steinberg’s The Concerto: A Listener’s Guide (Oxford University Press, 1998), used with permission.*

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**Ottorino Respighi**

**Born:** July 9, 1879, Bologna, Italy  
**Died:** April 18, 1936, Rome, Italy

**The Fountains of Rome**  
**Premiered:** March 11, 1917

Ottorino Respighi’s three sets of Roman tone poems—*The Fountains of Rome* (1916), *The Pines of Rome* (1924) and *Roman Festivals* (1928)—are among the most popular of all orchestral works, but their early success was precarious, and the discouraged composer almost abandoned the concept. In 1916 Respighi, then a professor of composition at the Conservatory of St. Cecilia in Rome, composed a suite for orchestra inspired by four of Rome’s striking fountains. The composer had high hopes for this music, but with an apparently indifferent performance, it fell flat at its premiere in March 1917.

When Arturo Toscanini saw the score he asked to perform it at a concert in Rome to benefit Italian artists wounded in World War I. Respighi was too demoralized to attend, and predictably, Toscanini’s performance in February 1918 was so incandescent that it swept the audience away. The firm of Ricordi published the score, and *The Fountains of Rome* quickly established an international reputation for its surprised composer.

**expressing “sentiments and visions”**

The influences on the Roman trilogy have often been noted. Respighi’s studies with Rimsky-Korsakov show up in the sumptuous sound of the orchestra, while Richard Strauss’ tone poems provide the model for this sort of orchestral pictorialism. Yet Respighi transcends those influences: he writes for a larger, more varied orchestra than Rimsky-Korsakov ever used, and his musical aims are different from those of Strauss. While Strauss used the orchestra to tell a story, Respighi is not so much interested in musical narrative as he is in creating atmosphere.
And Respighi was a master at evoking atmosphere. He made his intentions clear in a preface to the score: “In this symphonic poem the composer has endeavored to give expression to the sentiments and visions suggested to him by four of Rome's fountains, contemplated at the hour in which their character is most in harmony with the surrounding landscape, or in which their beauty appears most impressive to the observer.”

**synopses from the composer**

In the score, Respighi also provided brief synopses of the four movements of *The Fountains of Rome*, which are played without pause.

**the Fountain of Valle Giulia at dawn.** The first part of the poem, inspired by the Fountain of Valle Giulia, depicts a pastoral landscape; droves of cattle pass and disappear in the fresh, damp mists of a Roman dawn.

**the Triton Fountain in the morning.** A sudden loud and insistent blast of horns above the trills of the whole orchestra introduces the second part, the Triton Fountain. It is like a joyous call, summoning troops of naiads and tritons, who come running up, pursuing each other and mingling in a frenzied dance between the jets of water.

**the Fountain of Trevi at mid-day.** Next there appears a solemn theme, borne on the undulations of the orchestra. It is the Fountain of Trevi at mid-day. The solemn theme, passing from the woodwinds to the brass instruments, assumes a triumphal character. Trumpets peal; across the radiant surface of the water there passes Neptune's chariot, drawn by seahorses and followed by a train of sirens and tritons. The procession then vanishes, while faint trumpet blasts resound in the distance.

**the Villa Medici Fountain at sunset.** The fourth part, the Villa Medici Fountain, is announced by a sad theme, which rises above a subdued warbling. It is the nostalgic hour of sunset. The air is full of the sound of tolling bells, birds twittering, leaves rustling. Then all dies peacefully into the silence of the night.

**Instrumentation:** 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, cymbals, suspended cymbal, triangle, glockenspiel, chimes, 2 harps, piano, celesta, organ and strings.

*Program note by Eric Bromberger.*

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**Claude Debussy**

**Born:** August 22, 1862, Saint-Germain-en-Laye, France

**Died:** March 25, 1918, Paris, France

**La Mer**

**Premiered:** October 15, 1905

In the summer of 1903, the 41-year-old Debussy took a cottage in the French wine country, where he set to work on a new orchestral piece inspired by his feelings about the sea. To André Messager he wrote, “I expect you will say that the hills of Burgundy aren't washed by the sea and that what I'm doing is like painting a landscape in a studio, but my memories are endless and are in my opinion worth more than the real thing, which tends to pull down one's ideas too much.”

**the sea as a concept**

Had Richard Strauss written this work, he would have made us hear the thump of waves along the shoreline, the cries of wheeling sea-birds, the hiss of foam across the sand. Debussy’s aims were far different: he wanted this music to give us the feeling of being in the ocean's presence, to feel the *idea*, particularly his own idea,

Japanese painter Hokusai’s *The Great Wave off Kanagawa*, a version of which appeared on the original score cover of Debussy's *La Mer*. 
Thus La Mer sets out not to make us see whitecaps—but to awaken in us a sense of the sea’s elemental power and beauty.

La Mer consists of two moderately paced movements surrounding a scherzo, created from seeming fragments of musical materials. We discover hints of themes, rhythmic shapes and flashes of color that reappear throughout the work, like kaleidoscopic bits in an evolving mosaic of color and rhythm.

The work begins with a murmur, quiet yet strong. Out of darkness, glints of color and motion emerge, and solo trumpet and English horn share a fragmentary tune that will also return in the final movement. As the morning brightens, the music becomes more animated, and a wealth of ideas follows: swirling rhythms, a noble horn chorale, a dancing figure for the cello section. At the movement’s close, the horn chorale builds to an unexpectedly powerful climax. Out of this splendid sound, a solitary brass chord winds the music into silence.

Opening with shimmering swirls of color, the second movement is brilliant, dancing and surging throughout—it has a sense of fun and play, as a scherzo should. One moment it can be sparkling and light, the next it will surge up darkly. In the delicate close, solo instruments seem to evaporate into the shining mist.

doing the waves. Opening with shimmering swirls of color, the second movement is brilliant, dancing and surging throughout—it has a sense of fun and play, as a scherzo should. One moment it can be sparkling and light, the next it will surge up darkly. In the delicate close, solo instruments seem to evaporate into the shining mist.

dialogue of wind and sea. The mood changes sharply at the beginning of the final movement, which Debussy specifies should sound “animated and tumultuous.” The ominous growl of lower strings prefaches a restatement of the trumpet tune from the very beginning, and soon the horn chorale returns as well. Woodwinds sing gently and wistfully before the music builds to a huge explosion. Moments later their tune returns in a touch of pure instrumental magic: against rippling harps and the violins’ high harmonics, solo flute brings back this melody with the greatest delicacy. The effect is extraordinary—suddenly we feel a sense of enormous space and calm. Yet within seconds this same shape roars out with all the power of the full orchestra. Earlier themes are recalled and whipped into the vortex as the music hurtles to a tremendous climax, with dissonant brass shrieking out the final chord.

Debussy may be popularly identified as the composer of “impressionistic” moods, full of muted color and subtle understatement. The conclusion of La Mer, however, is anything but the music of water lilies: it is driven by a force beyond human imagination. The normally understated Debussy makes us feel that wild strength in the most violent ending he ever wrote.

Instrumentation: 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, 3 bassoons, contrabassoon, 4 horns, 3 trumpets, 2 cornets, 3 trombones, tuba, timpani, bass drum, cymbals, tam-tam, triangle, glockenspiel, 2 harps and strings

Program note by Eric Bromberger.

The Minnesota Orchestra first performed Lyadov’s The Enchanted Lake on January 14, 1912, in the Minneapolis Auditorium, with the Orchestra’s founding Music Director Emil Oberhoffer conducting. This performance came less than three years after the work’s premiere in Russia, and less than two years after the premiere of Stravinsky’s revolutionary ballet score The Firebird—a commission which had originally been offered to Lyadov.

Minnesota Orchestra audiences first heard Rachmaninoff’s Third Piano Concerto on March 10, 1933, at Northrop Memorial Auditorium, with Eugene Ormandy conducting and Vladimir Horowitz as soloist. Other pianists who have performed the work with the Orchestra include Van Cliburn, Garrick Ohlsson, Lang Lang and, in this decade, Jon Kimura Parker, Natasha Paremski and Simon Trpčeski.

The Orchestra added Respighi’s The Fountains of Rome to its repertoire on October 14, 1921, at the Minneapolis Auditorium under the baton of Emil Oberhoffer. This was the first concert in the last season of Oberhoffer’s 19-year tenure as music director.

The Orchestra gave its initial performance of Debussy’s La Mer on December 16, 1921, again at the Minneapolis Auditorium with Oberhoffer conducting. By coincidence, this performance occurred on the same day as the death of Debussy’s fellow French composer and frequent rival, Camille Saint-Saëns.
Rigoletto
A Fool’s Revenge

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Minnesota Orchestra

Akiko Fujimoto, conductor
Roma Duncan, piccolo | Steven Campbell, tuba | Lynne Warfel, narrator
Stephen Yoakam, narrator | H. Adam Harris, actor | Katie Condon, host

Family Concert

Sunday, March 4, 2018, 2 pm | Orchestra Hall

Nikolai Rimsky-Korsakov
Flight of the Bumblebee
ca. 1’

Benjamin Britten
Selection from The Young Person’s Guide to the Orchestra
ca. 2’

Ludwig van Beethoven
Allegro con brio, from Symphony No. 5
ca. 6’

Michael Daugherty
Steamboat, from Reflections on the Mississippi for Tuba and Orchestra
Steven Campbell, tuba
ca. 5’

William Grant Still
Song of the Rivermen, from The American Scene
ca. 7’

Henri Kling
The Elephant and the Fly
Roma Duncan, piccolo
Steven Campbell, tuba
ca. 5’

P.D.Q. Bach/
Ludwig van Beethoven
New Horizons in Music Appreciation: A Sportscast of Beethoven’s Symphony No. 5
Lynne Warfel, narrator
Stephen Yoakam, narrator
H. Adam Harris, actor
ca. 10’

Today’s concert is presented without an intermission. Join us at 12:45 pm for free Learning in the Lobby activities sponsored by Friends of the Minnesota Orchestra.
Akiko Fujimoto, conductor

Akiko Fujimoto became the Minnesota Orchestra's assistant conductor in September 2017. In this role, she leads Young People's Concerts, Symphonic Adventures concerts for high school students, family programs and outdoor community concerts, while also serving as cover conductor for classical subscription and Live at Orchestra Hall performances. Additionally, she serves as a link to the community, participating in engagement activities, school visits, and collaborations with other Minnesota arts and cultural institutions. She previously served for five full seasons as the associate conductor of the San Antonio Symphony, where she conducted classical, pops, education and baroque concerts, as well as ballets. More: minnesotaorchestra.org.

Steven Campbell, tuba

Steven Campbell has been featured as soloist several times since joining the Minnesota Orchestra as principal tuba in 2005. He and his colleagues in the low brass section will be featured in Minnesota Orchestra concerts in June 2018 in the world premiere of James Stephenson’s Low Brass Concerto. More: minnesotaorchestra.org.

Lynne Warfel, narrator

Lynne Warfel is a national host and producer on Classical 24, and she is heard locally on Classical Minnesota Public Radio each Saturday morning. She is the host of American Public Media’s Flicks in Five and Saturday Cinema, and as an actor and singer, has performed in movies and TV shows. More: mpr.org.

Roma Duncan, piccolo

Roma Duncan, a Minnesota Orchestra member since 2003, has twice soloed in Vivaldi’s Piccolo Concerto in C major, at Sommerfest 2005 and again in 2007. In 2011 she narrated Kleinsinger’s Tubby the Tuba at Young People’s and Family Concerts. She has also been a soloist with several orchestras in her native Canada. More: minnesotaorchestra.org.

Stephen Yoakam, narrator

Stephen Yoakam is a longtime member of the Twin Cities acting community, most recently appearing in the Guthrie Theater’s production of King Lear and in The Nether at the Jungle Theater. He is a founding member of the Mixed Blood Theater.
Coming in July: A Sensory-Friendly Family Concert

Thank you for attending today’s Minnesota Orchestra Family Concert! We invite you to mark your calendars and help spread the word about an exciting Family Concert on Saturday, July 14, 2018, at 2 pm: the Orchestra’s first-ever Sensory-Friendly Family Concert. Titled “Courage and Triumph,” the performance will be led by Assistant Conductor Akiko Fujimoto and hosted by local music therapist Lyndie Walker, featuring audience favorites like Bernstein’s Overture to West Side Story, the finale from Stravinsky’s Firebird and music by John Williams from Harry Potter and the Sorcerer’s Stone. In addition, young cellist Nygel Witherspoon makes a guest appearance playing Fauré’s Elégie.

If you’re wondering who Sensory-Friendly Concerts are for, the answer is: they’re for everyone! Sensory-Friendly Concerts are designed for all audiences, including individuals on the autism spectrum and those with sensory sensitivities. The musical experience onstage at the July 14 concert follows the typical Family Concert format, but in a relaxed environment where audience members are welcome to be who they are and enjoy music with family and friends. It serves as the grand finale of a four-concert Sensory-Friendly series during the 2017-18 season that also includes small-ensemble performances in Orchestra Hall’s Target Atrium, the next one occurring on Saturday, April 14.

Come early on July 14 for pre-concert activities, including opportunities to try orchestral instruments, engage in creative movement, participate in collaborative art-making, learn more about the concert program, and meet Minnesota Orchestra musicians. Accessibility features for this concert include ASL interpretation, assisted listening devices, open captioning, and large print and Braille programs. Wheelchair seating is available for all concerts. For ticket information, social stories, tip sheets, accessibility information and other details about Sensory-Friendly Concerts, please visit minnesotaorchestra.org/sensoryfriendly.

H. Adam Harris, actor

H. Adam Harris moved to Minnesota from Detroit, Michigan, to study in the University of Minnesota Guthrie Theatre Actor Training Program. This spring he will play the title role in the world premiere of Dr. Seuss’ The Lorax at Children’s Theatre Company.

Katie Condon, host

Katie Condon has been on faculty at MacPhail Center for Music since 2004, teaching piano, general music, composition in the classroom and musicianship, while also directing MacPhail’s School Partnership department. She is the narrator for the Friends of the Minnesota Orchestra Kinder Konzerts series and is the education specialist for Classical Minnesota Public Radio.
Pink Martini
with the Minnesota Orchestra
Sarah Hicks, conductor
Thomas M. Lauderdale, piano | China Forbes, vocals
Gavin Bondy, trumpet | Achilles Andreou, trombone | Nicholas Crosa, violin
Phil Baker, upright bass | Bill Marsh, guitar | Timothy Nishimoto, vocals and percussion
Brian Davis, congas and percussion | Miguel Bernal, congas and percussion
Manavihare Fiaindratovo, drums and percussion

Live at Orchestra Hall
Friday, March 9, 2018, 8 pm | Orchestra Hall
Saturday, March 10, 2018, 8 pm | Orchestra Hall

The program for tonight’s concert will be announced from the stage. There will be one intermission.

Pink Martini—whose singular style is influenced by music from all over the world, crossing genres of classical, jazz and old-fashioned pop—was founded in 1994 by pianist Thomas Lauderdale. The group’s dozen musicians perform multilingual repertoire on concert stages and with symphony orchestras worldwide, from Europe and Asia to the Middle East, Northern Africa, Australia, New Zealand, South America and North America. Pink Martini made its European debut at the Cannes Film Festival in 1997 and made its orchestral debut with the Oregon Symphony in 1998. It has since performed with more than 50 orchestras, including the Los Angeles Philharmonic, Boston Pops, National Symphony, San Francisco Symphony, Cleveland Orchestra and BBC Concert Orchestra. Other highlights of its history include performing at the grand opening of the Los Angeles Philharmonic’s Frank Gehry-designed Walt Disney Concert Hall as well as four sold-out concerts at Carnegie Hall. It has also performed at fundraisers for causes such as civil rights, affordable housing, the environment, libraries, public broadcasting, education and parks. Pink Martini has been inducted into both the Hollywood Bowl Hall of Fame and the Oregon Music Hall of Fame, and has released nine albums on its own label Heinz Records. More: pinkmartini.com.
When pianist **Thomas M. Lauderdale** founded Pink Martini in 1994, he viewed the band as an extension of his long-time interest in political causes. Active in Oregon politics since he was student body president at Grant High School, he served under Portland Mayor Bud Clark and Oregon Governor Neil Goldschmidt. In 1991, he worked under Portland City Commissioner Gretchen Kafoury on the drafting and passage of the city's civil rights ordinance. He graduated with honors from Harvard with a degree in History and Literature in 1992. Instead of running for political office, he founded Pink Martini with the initial aim of playing at political fundraisers for progressive causes. In 2016, Lauderdale created the score and three featured songs for the Belgian film *Souvenir*, starring the legendary French actress Isabelle Huppert. In addition, he has appeared as piano soloist with numerous ensembles including the Oregon Symphony, the Seattle Symphony, Portland Youth Philharmonic, Chamber Music Northwest and Oregon Ballet, where, in 2017, he and his partner Hunter Noack created and performed a dazzling, rhapsodic two-piano arrangement of George Gershwin's *Rhapsody in Blue* with choreographer Nicolo Fonte. Lauderdale currently serves on the boards of the Oregon Symphony, Pioneer Courthouse Square, the Oregon Historical Society, Confluence Project with Maya Lin and the Derek Rieth Foundation.

**Vocalist China Forbes** began singing with Pink Martini in 1995 and has since co-written many of the ensemble's most beloved songs with Thomas Lauderdale. Her original song *Hey Eugene* is the title track of Pink Martini's third album; many of her songs can also be heard on television and film. Her original song *The Northern Line* is heard at the conclusion of her sister Maya Forbes' directorial debut *Infinitely Polar Bear*, released in June of 2015 by Sony Pictures Classics. After China Forbes released her first solo album *Love Handle* in 1995, she was chosen to sing *Ordinary Girl*, the theme song to the TV show *Clueless*. In 2008 she released her second solo album, *'78*, which is a collection of autobiographical folk-rock songs. She has performed music in over 20 languages and has sung duets with Michael Feinstein, Jimmy Scott, Georges Moustaki, Henri Salvador, Saori Yuki, Faith Prince, Carol Channing, and Rufus Wainwright, among others. With Pink Martini, she has appeared on *The Late Show with David Letterman*, *Late Night with Conan O'Brien*, *The Tonight Show with Jay Leno* and *Later with Jools Holland*. She was born and raised in Cambridge, Massachusetts, where she graduated cum laude from Harvard and was awarded the Jonathan Levy Prize for acting.

**Sarah Hicks**, the Minnesota Orchestra’s principal conductor of Live at Orchestra Hall, has led a broad range of programs since joining the Orchestra as assistant conductor in 2006. During the 2017-18 season, she conducts Orchestra performances with Leslie Odom, Jr., Cloud Cult and Cirque de la Symphonie, film music concerts including *Harry Potter and the Chamber of Secrets* and *La La Land*, and an Inside the Classics program. In December she led a brand-new “Home for the Holidays” program conceived and directed by Peter Rothstein and written by Kevin Kling. She debuts this season with the Calgary Symphony and the Danish National Symphony Orchestra. She has recently conducted the San Francisco Symphony, Cincinnati Pops Orchestra and San Diego Symphony, and debuted with the major orchestras in Melbourne, Brisbane, Montreal, Toronto and Lisbon. More: minnesotaorchestra.org.
Minnesota Orchestra

Osmo Vänskä, conductor
Erin Keefe, violin

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

This performance is funded in part by the Kurt Weill Foundation for Music, Inc., New York, NY. Turn to page 46 for a message from the Foundation.

Kurt Weill
Concerto for Violin and Wind Orchestra, Opus 12
Andante con moto
Notturno – Cadenza – Serenata
Allegro molto, un poco agitato
Erin Keefe, violin

INTERMISSION
ca. 20’

Gustav Mahler
Symphony No. 1 in D major, Titan
Langsam, schleppend (Slow, dragging)
Kräftig bewegt (With powerful movement)
Feierlich und gemessen, ohne zu schleppen (Solemn, measured, without dragging)
Stürmisch bewegt (With violent movement)

CD Signing with Osmo Vänskä
Please join us in the lobby following the March 16 and 17 concerts as Music Director Osmo Vänskä signs CDs, including the Minnesota Orchestra’s new album of Mahler’s Sixth Symphony.

Concert Preview with Ryan Webber
Thursday, March 15, 10:15 am, Auditorium
Friday, March 16, 7:15 pm, N. Bud Grossman Mezzanine
Saturday, March 17, 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.
Artists

Erin Keefe, violin

Erin Keefe, the Minnesota Orchestra’s concertmaster since 2011, is a highly-regarded soloist, chamber musician and festival artist. She was featured here as soloist most recently in performances of Mozart’s Sinfonia concertante with violist Matthew Lipman in May 2017. Her other solo performances with the Orchestra have included Bach’s Brandenburg Concerto No. 2, Vaughan Williams’ The Lark Ascending, and the Beethoven, Mendelssohn and Brahms Violin Concertos. She has appeared as soloist with orchestras such as the New York City Ballet Orchestra, New Mexico Symphony, Korean Symphony Orchestra, Amadeus Chamber Orchestra, Sendai Philharmonic and Göttingen Symphony Orchestra, among other ensembles. She has been awarded many major distinctions, including the Avery Fisher Career Grant. She has also won the Pro Musicis International Award and the Grand Prize in the Vallesia Musica International Violin Competition, Torun International Violin Competition, Schadt Competition and Corpus Christi International String Competition. An active chamber musician, she is an Artist with the Chamber Music Society of Lincoln Center and performs with the Accordo ensemble in Minneapolis. More: minnesotachamberorchestra.org.

Osmo Vänskä, conductor

Profile appears on page 8.

one-minute notes

Weill: Violin Concerto

Weill reimagines the concerto as a dialogue between violin and wind band, incorporating Baroque and contemporary influences for a cool 1920s edge. The solo violin is alternately singer and master of fireworks.

Mahler: Symphony No. 1, Titan

Mahler’s First Symphony opens with evocations of birdsong and nature, then gives way to rhythms of a rustic dance, both vigorous and graceful. Darker themes rise, but so do exquisite melodies (and a wonderful minor-key nod to Frère Jacques), as energy builds toward the thrilling conclusion.
Kurt Weill
Born: March 2, 1900,
Dessau, Germany
Died: April 3, 1950,
New York City

Concerto for Violin and Wind Orchestra, Opus 12
Premiered: June 11, 1925

Weill's mind in this direction. That predominant wind sonority is “1920s cool,” and the solo violin, when it is not engaged in super-athleticism, contributes a sound—and with that sound a feeling—that raises the temperature, the intensity, a certain immediacy with each entrance. The harmony is sturdily tonal at the skeleton level, but on the surface Weill is not shy about using all 12 notes of the chromatic scale. The athletic soloist, whether negotiating the Bach-like jungle gyms of broken chords or whizzing up and down scales with dazzling bravura, will be particularly aware of that.

The concerto was premiered on June 11, 1925, in Paris by Marcel Darrieux and the Orchestre des Concerts Walther Straram, with Straram conducting. There are three movements, though I found it interesting, in a way even clarifying, when I read a review of the premiere, in which the writer, the eminent Henri Prunières, described the concerto as a two-movement work with a long intermezzo (actually longer than the two “real” movements).

the concerto in brief
Weill begins with a sweeterly melancholic duet for clarinets, a few winds and snare drums softly marking the beat beneath. (If you know The Seven Deadly Sins you will recognize the sound.) At the surface level the music becomes faster and faster, finally to subside into the opening clarinet music again, now heard and felt as an epilogue. The violinist alternates in the roles of master of fireworks and of singer. The English writer David Drew, who knows more about Weill than Weill himself did, hears strains of the Gregorian Dies irae in this movement: I myself can barely detect this, but gladly yield to his greater knowledge.

What Prunières heard as an intermezzo is a miniature threemovement suite: Notturno, Cadenza, Serenata. (In making a chain of three more or less standard movement types, is Weill wittily in debt to the tango-waltz-ragtime sequence in Stravinsky's Soldier's Tale?) The Notturno, far from a Chopinesque or Debussyan nightscape, approaches the moods of The Threepenny Opera. The trumpet has much to do in the accompanied or at least much punctuated cadenza. The Serenata is rhythmically playful. The blurred borders between the ghostly and the humorous suggest that the spirit of Mahler is not far away. The finale is crisp, brilliant, dancy.

Instrumentation: solo violin with orchestra comprising 2 flutes (2nd doubling piccolo), oboe, 2 clarinets, 2 bassoons, 2 horns, trumpet, timpani, snare drum, bass drum, cymbals, triangle, xylophone and double basses

Program note by the late Michael Steinberg, used with permission.
lonely journey: “I went this morning through the fields, dew still
Wayfarer
fourth—when Mahler earlier used this same theme in his
announce the true first theme, which begins with the drop of a
the symphony, giving shape to many of its themes. Cellos
military barracks. The call of the cuckoo is outlined by the
we hear twittering birds and morning fanfares from distant
we are suddenly inside some vast, softly-humming machine. Soon
with a near-silent A six octaves deep. The effect is magical, as if
summer morning, and he captures that hazy, shimmering stillness
quite different hints about the “meaning” of this music. At one
the next. As Mahler revised the symphony, he began to let slip
his music, denouncing them one moment and releasing new ones
or any other extra-musical
it to four movements, greatly expanded the orchestration, and
But when he finally published this symphony in 1899, he had cut
of the movements that made up “Days of Youth” and two more for what he called the “Human Comedy.”
Mahler had a love-hate relationship with verbal explanations of
his music, denouncing them one moment and releasing new ones
the next. As Mahler revised the symphony, he began to let slip
quite different hints about the “meaning” of this music. At one
point he called it the Titan, borrowing the title of Jean Paul
Richter’s novel about a wild young hero who feels lost in this
world. He also inserted several themes from his just-completed
Songs of a Wayfarer, which are about his recovery from an
ill-fated love affair.

But when he finally published this symphony in 1899, he had cut
it to four movements, greatly expanded the orchestration, and
suppressed all mention of the Titan or any other extra-musical
associations. Now it was simply his Symphony No. 1.

the music: an epic journey
langsam, schleppend (slow, dragging). The very beginning—Mahler
asks that it be “like a nature-sound”—is intended to evoke a quiet
summer morning, and he captures that hazy, softly-humming machine. Soon
we hear twittering birds and morning fanfares from distant
military barracks. The call of the cuckoo is outlined by the
interval of a falling fourth, and that figure will recur throughout
the symphony, giving shape to many of its themes. Cellos
announce the true first theme, which begins with the drop of a
fourth—when Mahler earlier used this same theme in his
Wayfarer cycle, it set the disappointed lover’s embarking on his
lonely journey: “I went this morning through the fields, dew still
hung upon the grass.” A noble chorus of horns, ringing out from a
forest full of busy cuckoos, forms the second subject, and the
brief development leads to a mighty restatement of the Wayfarer
theme and an exciting close.

kräftig bewegt (with powerful movement). The second movement is
based on the ländler, the rustic Austrian waltz. Winds and then
violins stamp out the opening dance, full of hard edges and
stomping accents, and this drives to a powerful cadence. Out of
the silence, the sound of a solo horn rivets our attention—and
nicely changes the mood. The central section is another ländler,
but this one sings beautifully, its flowing melodies made all the
more sensual by graceful slides from the violins. The movement
concludes with a return of the opening material.

feierlich und gemessen, ohne zu schleppen (solemn, measured,
without dragging). In Mahler’s original Symphonic Poem, this
movement opened the second part of the symphony. Deliberately
grotesque, this music was inspired by a woodcut picturing the
funeral of a hunter, whose body is borne through the woods by
forest animals—deer, foxes, rabbits, shrews, birds—celebrating
his death with mock pageantry. Over the timpani’s quiet tread,
solo bass violin plays a lugubrious little tune that is treated as a
round, a minor-key variation of the children’s song Frère Jacques.

The first episode lurches along sleazily over an oom-pah rhythm;
Mahler indicates that he wants this played “with parody,” and the
music echoes the klezmer street bands of Eastern Europe. But a
further episode brings soft relief: muted violins offer another
quotation from the Wayfarer songs, this time a theme that had set
the words “By the wayside stands a linden tree, and there at last
I’ve found some peace.” In the song cycle, these words marked
the disappointed lover’s escape from his pain and his return to
life. The march returns, and the timpani taps this movement to its
nearly silent close.

stürmisch bewegt (with violent movement). Mahler said of this
violent music: “the [last] movement then springs suddenly, like
lightning from a dark cloud. It is simply the cry of a deeply
wounded heart, preceded by the ghastly brooding oppressiveness
of the funeral march.” Mahler’s original title for this movement
was “From Inferno to Paradise,” and this description does reflect
the progress of the finale, which moves from the seething tumult
of its beginning to the triumph of the close.

Longest by far of the movements, the finale is based on two main
themes: a fierce, striving figure in the winds near the beginning
and a gorgeous, long-lined melody for violins shortly afterwards.
The development pitches between extremes of mood as it drives
to what seems a climax but is in fact a false conclusion. The
music seems lost, directionless, and now Mahler makes a
wonderful decision: back comes the dreamy, slow music from the symphony’s very beginning. Slowly this gathers energy, and what had been gentle at the beginning now returns in glory, shouted out by seven horns as the symphony smashes home triumphantly in D major, racing to the two whip-cracks that bring it to a thrilling conclusion.

conflicting signals
What are we to make of Mahler’s many conflicting signals as to what this symphony is “about”? Is it about youth and the “human comedy”? Is it autobiographical, the tale of his recovery from an unhappy love affair?

Late in his brief life, when he conducted this work with the New York Philharmonic in 1909, Mahler suggested yet another reading. He wrote to his disciple Bruno Walter that he was “quite satisfied with this youthful sketch….What a world this is that casts up such reflections of sounds and figures! Things like the Funeral March and the bursting of the storm which follows it seem to me a flaming indictment of the Creator.”

In the end, we must throw up our hands in the face of so much contradictory information. Perhaps it is best just to settle back and listen to Mahler’s First Symphony for itself—and the mighty symphonic journey that it is.

Instrumentation: 4 flutes (3 doubling piccolo), 4 oboes (1 doubling English horn), 4 clarinets (1 doubling bass clarinet and E-flat clarinet, 1 doubling E-flat clarinet), 3 bassoons (1 doubling contrabassoon), 7 horns, 5 trumpets, 4 trombones, tuba, 2 timpani, bass drum, cymbals, tam-tam, triangle, harp and strings.

Program note by Eric Bromberger.

Program Notes

The Minnesota Orchestra first performed Weill’s Violin Concerto on July 20, 2000, at Orchestra Hall, with Marc-André Dalbavie conducting and Dmitry Sitkovetsky as soloist. Until this week, the Orchestra’s only other performances of the work came in May 2007, when former Minnesota Orchestra Concertmaster Jorja Fleezanis played it under the baton of Edo de Waart, the former Music Director who appointed her to the concertmaster position in 1989.

The Orchestra gave its initial performance of Mahler’s First Symphony on January 28, 1938, at Northrop Memorial Auditorium, with Dimitri Mitropoulos on the conductor’s podium. This symphony is sometimes performed with an additional movement titled Blumine (Flower-Piece), inserted after the first movement. Blumine was performed here most recently in April 2008, with Osmo Vänskä conducting.

new album: Mahler’s Sixth Symphony

This month the Minnesota Orchestra is releasing the second album in its Grammy-nominated Mahler symphonies series, featuring the Sixth Symphony. Pick up your copy starting March 12 at the Orchestra Hall box office—and join Music Director Osmo Vänskä in the lobby following the March 16 and 17 concerts as he signs copies of the new album. Discs will also be available at minnesotaorchestra.org.

Program note by Eric Bromberger.
Tony and Grammy Award-winning performer Leslie Odom, Jr. has taken the entertainment world by storm across a variety of media—spanning Broadway, television, film and music. This month, he adds the title of “author” to his resume with the release of his book *Failing Up: How to Take Risks, Aim Higher, and Never Stop Learning*. Best known for his breakout role as Aaron Burr in the smash hit Broadway musical *Hamilton*, he received a 2015 Drama Desk Award nomination and won the Tony Award for Best Actor in a Musical for his performance. He also won a Grammy Award as a principal soloist on the original cast recording. In December 2017, he returned to the New York City stage in a solo concert at Jazz at Lincoln Center. That show was filmed for broadcast as an hour-long PBS special as part of the series *Live from Lincoln Center*, and will premiere on April 24, 2018.

Odom, Jr.'s self-titled debut album was partially funded by a Kickstarter campaign and was released in 2014 by Borderlight Entertainment, Inc. In 2016, the album was re-released with additional material and hit #1 on the Billboard Jazz chart. In 2017, he re-released his holiday album *Simply Christmas* as a deluxe edition featuring new arrangements and new songs. It hit #1 on iTunes and Billboard Jazz Charts.

Odom, Jr. made his Broadway debut in *Rent* and starred in the stage adaption of *Leap of Faith*. Off-Broadway he appeared in *Venice* and the original staging of *Hamilton*. He also starred opposite Lin-Manuel Miranda and Karen Olivo in a 2014 City Center Encores! revival of Jonathan Larson’s *Tick, Tick... Boom!*

He was most recently seen on the big screen starring in Kenneth Branagh’s *Murder on the Orient Express*. His previous film work includes the 2012 historical drama *Red Tails*. On the small screen, he starred in the cult-classic musical drama series *Smash*. He also has had recurring roles on NBC’s *Law & Order: Special Victims Unit* and CBS’ *Persons of Interest* and *CSI: Miami*, and made guest appearances on such shows as *The Good Wife*, *Gotham*, and Showtime's *House of Lies*. He currently resides in Los Angeles with his wife, fellow actress Nicolette Robinson, and newborn daughter. For more information, visit [leslieodomjr.com](http://leslieodomjr.com).

A profile of Sarah Hicks appears on page 34.
TAO: Drum Heart

Live at Orchestra Hall

Saturday, March 31, 2018, 8 pm | Orchestra Hall

The program for tonight’s concert will be announced from the stage. There will be one intermission.

TAO: Drum Heart is the newest production from TAO, the internationally-acclaimed percussion ensemble formed in 1993. TAO’s modern, high-energy performances showcase the ancient art of Japanese drumming and have transfixed audiences worldwide. The ensemble’s performers have earned wide praise for their energetic performances that combine highly physical, large-scale drumming with contemporary costumes, precise choreography and innovative visuals. After more than a decade touring Japan, in 2004 TAO came to international prominence by debuting at the Edinburgh Festival Fringe, becoming the festival’s top-grossing box office hit. After being invited to perform at the Vancouver Winter Olympics in 2010, TAO performed its first North American tour, selling out more than 50 concerts across 44 cities. The ensemble has since expanded worldwide, performing in 500 cities in more than 24 countries, drawing over seven million spectators. For this achievement, and for its hundreds of shows each year in Japan, TAO received the 6th Japan Tourism Agency Commissioner’s Awards from Japan Tourism Agency and Outstanding Cultural Contribution from Oita Prefecture. More: drum-tao.com.
The Minnesota Orchestra celebrates the Magic of Music in the Movies

Saturday, May 12, 2018
Orchestra Hall and the Hilton Hotel

SPECIAL GUEST ARTIST:
jeremy messersmith

Tickets and information:
www.minnesotaoorchestra.org/symphonyball
Thank you for your generous support!

The Minnesota Orchestra’s Guaranty Fund campaign raises funding for the Orchestra’s yearly operating budget. Your gifts support continued artistic excellence and important education and community engagement programs, allowing us to attract and keep the highest caliber musicians, to enrich Minnesota’s quality of life and to sustain one of America’s finest symphony orchestras.

We are grateful to the following individuals, who are members of the Maestro’s Circle and Concertmaster’s Circle, for their annual gifts to the Guaranty Fund.

For information on giving at these or other levels, please call Sarah Blain Chaplin at 612-371-5687 or visit the giving pages at www.minnesotaorchestra.org/giving.

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The Orchestra performing at Chicago's Symphony Center for the first time in a half-century. January 2018. Photo: Greg Helgeson
Four Great Ways to Give to the Minnesota Orchestra in a Tax-Advantaged Way

If you love the Minnesota Orchestra and want to ensure that the outstanding quality of the music and programs continue, and wouldn't mind lowering your taxable income in the process, here are four great ways to do so:

1 MAKE A GIFT OF STOCK.
With the capital gains tax rate still intact, the opportunity to give appreciated stock to the Orchestra is more beneficial than ever. For information on how to make a gift of stock, contact Sarah Blain Chaplin at 612-371-5687 or schaplin@mnorch.org, or visit minnesotaorchestra.org and click on Give.

2 MAKE AN IRA CHARITABLE ROLLOVER GIFT.
For patrons age 70 1/2 or older, an IRA rollover gift (also known as a Qualified Charitable Distribution) can help fulfill your required minimum distribution, and this charitable distribution is not considered taxable income.

3 CREATE A DONOR ADVISED FUND.
If you’re in a position to make a one-time larger charitable investment this year (bringing your total deduction over $12,000 for single filers and $24,000 for joint filers), you can make a significant one-time contribution of cash or stock to a Donor Advised Fund (DAF) and take the full tax deduction for the contribution this year. Then, you are able to make charitable gifts from your DAF in future years while still benefiting from the new, larger standard deduction. You are generally eligible for a tax deduction of up to 60% of your adjusted gross income for cash donations, and 30% for gifts of appreciated stock. To learn more about DAFs, please consult your financial advisor.

4 MAKE A ONE-TIME MULTI-YEAR GIFT.
If you are not interested in setting up a Donor Advised Fund, you can choose to make a one-time larger charitable gift directly to the Orchestra and request that it be spread over a specific number of fiscal years. This way, you can receive the maximum deduction for your gift this year, while ensuring your continued support of the Orchestra over several years.

To discuss these ways of giving to the Minnesota Orchestra, please contact Sarah Blain Chaplin, Director of Individual Giving, at 612-371-5687 or schaplin@mnorch.org, or Emily Boigenzahn, Director of Planned Giving, at 612-371-7138 or eboigenzahn@mnorch.org.
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Soloist Iron Barnat and the Orchestra reaching a dramatic moment in Tchaikovsky’s First Piano Concerto at Chicago’s Symphony Center, January 2018. Photo: Greg Helgeson

Principla Cello Anthony Ross taking center stage in Tchaikovsky’s Variations on a Rococo Theme, January 2018. Photo: Courtney Perry
A message from the Kurt Weill Foundation for Music, Inc.

The Kurt Weill Foundation for Music, Inc., of New York, NY, is pleased to support the Minnesota Orchestra’s program on March 15, 16 and 17, featuring Kurt Weill’s Violin Concerto with Music Director Osmo Vänskä conducting and Concertmaster Erin Keefe as soloist.

The Kurt Weill Foundation, Inc., promotes and perpetuates the legacies of Kurt Weill and Lotte Lenya by encouraging an appreciation of Weill’s music through support of performances, recordings and scholarship, and by fostering an understanding of Weill’s and Lenya’s lives and work within diverse cultural contexts. It administers the Weill-Lenya Research Center, a Grant and Collaborative Performance Initiative Program, the Lotte Lenya Competition, the Kurt Weill/Julius Rudel Conducting Fellowship, the Kurt Weill Prize for scholarship in music theater, and publishes the Kurt Weill Edition and the Kurt Weill Newsletter. Building upon the legacies of both Weill and Lenya, the Foundation nurtures talent, particularly in the creation, performance, and study of musical theater in its various manifestations and media. Since 2012, the Kurt Weill Foundation has administered the musical and literary estate of composer Marc Blitzstein.

www.kwf.org
Corporations, Foundations and Public Support

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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The Laureate Society recognizes those who have included the Minnesota Orchestra in their estate plans.

If you would like information about planned giving, please contact Emily Boigenzahn at 612-371-7138 or eboigenzahn@mornorch.org.
Leslie Odom, Jr.
with the Minnesota Orchestra
Fri Mar 23  8pm Added concert!
Sat Mar 24  8pm Sold out
Sarah Hicks, conductor / Leslie Odom, Jr, vocalist
Celebrated screen actor, musician and winner of a 2016 Best Actor Tony Award for his role as Aaron Burr in *Hamilton*, Leslie Odom, Jr. joins the Minnesota Orchestra for an exhilarating evening of jazz standards and Broadway hits.

Our Love is Here to Stay
Charles Lazarus and The Steeles with the Minnesota Orchestra
Fri Apr 6  8pm
Sarah Hicks, conductor
Charles Lazarus, trumpet / The Steeles, vocalists
Join Minnesota Orchestra trumpeter Charles Lazarus and Minneapolis family quintet The Steeles for an era-spanning journey through the New American Songbook from Gershwin and Ellington to Stevie Wonder and Prince.

Wagner, Liszt and Schumann
Fri Apr 13 & Sat Apr 14  8pm
Markus Stenz, conductor / Louis Lortie, piano
Wagner's beautiful chamber work *Siegfried Idyll*, Liszt's glittering Piano Concerto No. 1 and the soaring Symphony No. 2 by Schumann.

The King's Singers GOLD
Sun Apr 15  2pm
Recognized as royalty of the choral music world, The King's Singers bring their vocal virtuosity and British wit to a performance that celebrates 50 years of making gorgeous music.
Please note: The Minnesota Orchestra does not perform on this program.

Cameron Carpenter
Plays Rachmaninoff
Fri Apr 20 & Sat Apr 21  8pm
Klaus Mäkelä, conductor / Cameron Carpenter, organ
There are revolutionaries in music—and then there's Cameron Carpenter, who tours globally with an astonishing electric organ of his own design and amazes audiences with his jaw-dropping virtuosity.

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