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from the editor

Minnesotans were treated to an encore performance of winter last month when a record-setting snowstorm hit the state on April 14 and 15, and a planned Minnesota Orchestra concert was among the slew of local activities canceled. The view from Orchestra Hall may have felt a bit Antarctic, but in fact that continent is one of the world’s few corners untouched by the Orchestra during our 2017-18 season.

A rundown of recent Showcase covers tells some of the story: Europe was represented by Finland’s Osmo Vänskä at the season’s start; Central America by Costa Rican-born Gabriel Campos Zamora in November; U.S.-born Anthony Ross, Kristen Bruya and Erin Keefe in January through March; China native Fei Xie in April; and Tokyo-born, Honolulu-raised Sarah Hicks this month. Although not shown on the cover, the Orchestra’s first associate concertmaster, Australian-born Susie Park, is at center stage this month playing Barber’s Violin Concerto.

Missing its recognition thus far is the world’s second-largest continent, Africa—but that will change this summer as the Orchestra pays tribute to Nelson Mandela during Sommerfest, then travels to his homeland of South Africa in August for the first-ever tour to the country by a major American orchestra, where it seems unlikely that any major blizzards will affect our five concerts there. As in the following two months of this column, we’ll give the final word to Mandela, who said: “Music is a great blessing. It has the power to elevate and liberate us. It sets people free to dream. It can unite us to sing with one voice. Such is the value of music.”

Carl Schroeder, Editor
editor@mnorch.org

about the cover

Sarah Hicks, the Minnesota Orchestra’s principal conductor of Live at Orchestra Hall, who has led programs on all of the Orchestra’s concert series since starting out as assistant conductor in 2006. Photo: Travis Anderson.

May 2018

concerts

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Susie Park, page 19
Photo: Joel Larson
a place to remember

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MINNESOTA ORCHESTRA SHOWCASE May 2018

VOLUME L, NO. 8

Editor Carl Schroeder
Writer Emma Plehal

Address correspondence and inquiries to the Minnesota Orchestral Association 1111 Nicollet Mall Minneapolis, MN 55403

This activity is made possible by the voters of Minnesota through a Minnesota State Arts Board Operating Support grant, thanks to a legislative appropriation from the arts and cultural heritage fund.

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**MINNESOTA ORCHESTRA SHOWCASE**

---

**Minnesota Orchestra**

**Roster**

- **Osmo Vänskä**
  - Music Director
  - Douglas and Louise Leatherdale Music Director Chair

- **Sarah Hicks**
  - Principal Conductor, Live at Orchestra Hall

- **Roderick Cox**
  - Associate Conductor

- **Akiko Fujimoto**
  - Assistant Conductor

- **Doc Severinsen**
  - Pops Conductor Laureate

- **Dominick Argento**
  - Composer Laureate

- **Minnesota Chorale**
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  - Kathy Saltzman Romey
  - Choral Advisor

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  - Leatherdale Chair
  - Douglas and Louise Leatherdale

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  - Assistant Principal
  - Reine H. Myers Chair
  - Mr. and Mrs. Edward E.

- Sarah Grimes
  - Assistant Principal
  - George H. Dixon Chair
  - Marjorie F. and Co-Principal
  - Norman B. Mears Chair

- Helen Chang Haertzen
  - Assistant Principal
  - Co-Principal
  - Robert Machray Ward Chair

- Catherine Schubilske
  - Assistant Principal
  - Principal
  - Star Tribune Chair

- James Garlick *
  - Assistant Principal
  - Opus Chair

- Michael Sutton
  - Assistant Principal
  - John Gilman Ordway Chair

- James Marker De Vere
  - Assistant Principal
  - Jay Phillips Chair

- Taichi Chen
  - Assistant Principal
  - Britt Chair

- David Brubaker
  - Assistant Principal
  - Britt Chair

**SECOND VIOLINS**

- Peter McGuire
  - Assistant Principal
  - Minnesota Chorale

- Sumner T. McKnight Chair

- Jonathan Magness
  - Assistant Principal
  - Minnesota Chorale

- Pamela Arndt
  - Assistant Principal
  - Minnesota Chorale

- Cecilia Belcher
  - Assistant Principal
  - Minnesota Chorale

- Taichi Chen
  - Assistant Principal
  - Minnesota Chorale

- Jean Marker De Vere
  - Assistant Principal
  - Minnesota Chorale

- Aaron Janse
  - Assistant Principal
  - Minnesota Chorale

- Natsuki Kumagai
  - Assistant Principal
  - Minnesota Chorale

- Michael Gast
  - Assistant Principal
  - Minnesota Chorale

- Anna Waters
  - Assistant Principal
  - Minnesota Chorale

- Roger Frisch
  - Assistant Principal
  - Minnesota Chorale

- David Brubaker
  - Assistant Principal
  - Minnesota Chorale

- Pam Arnstein
  - Assistant Principal
  - Minnesota Chorale

- Roger Frisch
  - Assistant Principal
  - Minnesota Chorale

- David Auerbach *
  - Assistant Principal
  - Minnesota Chorale

**BASSES**

- Michael Adams *
  - Principal
  - Minnesota Chorale

- Sam Bergman
  - Principal
  - Minnesota Chorale

- Sifei Cheng
  - Principal
  - Minnesota Chorale

- Kenneth Freed
  - Principal
  - Minnesota Chorale

- Megan Tam
  - Principal
  - Minnesota Chorale

- Thomas Turner
  - Principal
  - Minnesota Chorale

- Garetz Zehngut
  - Principal
  - Minnesota Chorale

- David Auerbach *
  - Principal
  - Minnesota Chorale

- Jennifer Strom *
  - Principal
  - Minnesota Chorale

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- Anthony Ross
  - Principal
  - Minnesota Chorale

- John and Elizabeth Bates Cowles Chair

- Silver Alonimie
  - Assistant Principal
  - Minnesota Chorale

- John and Barbara Sibley Boatwright Chair

- Beth Rapier
  - Assistant Principal
  - Minnesota Chorale

- Marion E. Cross Chair

- Katja Linfield
  - Assistant Principal
  - Minnesota Chorale

- Marcia Peck
  - Assistant Principal
  - Minnesota Chorale

- Pitnarry Shinn
  - Assistant Principal
  - Minnesota Chorale

- Arek Tassarczyk
  - Assistant Principal
  - Minnesota Chorale

- Roger and Cynthia Britt Chair

- Natsuki Kumagai
  - Assistant Principal
  - Minnesota Chorale

- Taichi Chen
  - Assistant Principal
  - Minnesota Chorale

**FLUTES**

- Adam Kuenzel
  - Principal
  - Minnesota Chorale

- Eileen Bigelow Chair

- Patricia Frischman
  - Assistant Principal
  - Minnesota Chorale

- Brian Liddle
  - Assistant Principal
  - Minnesota Chorale

- Matthew Frischman
  - Assistant Principal
  - Minnesota Chorale

- Mark Kelley
  - Assistant Principal
  - Minnesota Chorale

- Linda Linn
  - Assistant Principal
  - Minnesota Chorale

- John Gilman Ordway Chair

- Nikita Airam
  - Assistant Principal
  - Minnesota Chorale

**OBEOES**

- John Snow
  - Principal
  - Minnesota Chorale

- Grace B. Dayton Chair

- Kathryn Greenbank *
  - Acting Associate Principal

- Julie Gramolini Williams
  - Associate Principal
  - Minnesota Chorale

- Marni J. Hougham
  - Second Associate Principal
  - Minnesota Chorale

**TIMPANI**

- Jason Arkis
  - Principal
  - Minnesota Chorale

- Jason Tanksley
  - Principal
  - Minnesota Chorale

- Steven Campbell
  - Principal
  - Minnesota Chorale

**ENGLISH HORN**

- Marni J. Hougham
  - John Gilman Ordway Chair

**BASSOON**

- Fei Xie
  - Principal
  - Minnesota Chorale

- Norman B. Mears Chair

- Mark Kelley
  - Co-Principal
  - Minnesota Chorale

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- Beryl Rauenhorst Chair
  - Principal
  - Minnesota Chorale

**COROBASS**

- Norbert Nielubowski
  - Principal
  - Minnesota Chorale

**MUSICAL DIRECTOR**

- Osmo Vänskä
  - Music Director
  - Minnesota Orchestra

- Sarah Hicks
  - Principal Conductor, Live at Orchestra Hall

- Roderick Cox
  - Associate Conductor

- Akiko Fujimoto
  - Assistant Conductor

- Doc Severinsen
  - Pops Conductor Laureate

- Kevin Puts
  - Director, Composer Institute

**MUSIC DIRECTOR**

- Osmo Vänskä
  - Minnesota Orchestra

**Percussion**

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  - Minnesota Orchestra

**Conductor**

- Kevin Watkins
  - Acting Associate Principal
  - Minnesota Orchestra

**Clarinet**

- Roderick Cox
  - Principal
  - Minnesota Orchestra

**Horns**

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  - Minnesota Orchestra

- John Sargent Pillsbury Chair

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  - Associate Principal
  - Minnesota Orchestra

- Gordon C. and Harriet D. Paske Chair

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  - Principal
  - Minnesota Orchestra

**Bass Clarinet**

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  - Principal
  - Minnesota Orchestra

**Trombones**

- R. Douglas Wright
  - Principal
  - Minnesota Orchestra

**Brass**

- Andrew Chappell
  - Principal
  - Minnesota Orchestra

**Harp**

- Marni J. Hougham
  - Principal
  - Minnesota Orchestra

**English Horn**

- Julie Gramolini Williams
  - Principal
  - Minnesota Orchestra

**Oboe**

- John Snow
  - Principal
  - Minnesota Orchestra

**Clarinet**

- Michael Adams *
  - Principal
  - Minnesota Orchestra

**Piccolo**

- Aline M. Grossman Chair

**Bassoon**

- Fei Xie
  - Principal
  - Minnesota Orchestra

**Oboes**

- Norman B. Mears Chair

**E-flat Clarinet**

- Gregory T. Williams
  - Principal
  - Minnesota Orchestra

**Timpani**

- Timothy Zavadil
  - Principal
  - Minnesota Orchestra

**Mallet Percussion**

- Andrew Chappell
  - Principal
  - Minnesota Orchestra

**Baritone Horn**

- Robert Machray Ward Chair
  - Minnesota Orchestra

**Horn**

- Jay Perlman
  - Principal
  - Minnesota Orchestra

**Trumpet**

- Michael Gast
  - Principal
  - Minnesota Orchestra

**Tuba**

- Jay Perlman
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**French Horn**

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*Leave of Absence

*Replacement

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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 and the Orchestra will visit London for a concert at the BBC Proms, and then undertake the ensemble’s first-ever tour to South Africa, where it will perform in Cape Town, Soweto and other cities. In January 2018, he and the Orchestra performed at Chicago’s Symphony Center and visited 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 Sibelius symphonies cycle, the second album of which won the 2014 Grammy Award for Best Orchestral Performance. In March 2018 BIS released the Orchestra’s newest album, featuring Mahler’s Sixth Symphony—part of a Mahler series that began with a Grammy-nominated Fifth Symphony recording. 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; 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.
he 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: 1970s

In October 1974 the Minnesota Orchestra inaugurated Orchestra Hall after 45 years of performing at the University of Minnesota's Northrop Auditorium. The construction of the Orchestra's own concert hall was a top priority of Music Director Stanislaw Skrowaczewski, whose arrangement of Bach's D-minor Toccata and Fugue was the first work on the opening night program.

In 1971 the Orchestra initiated a partnership with Minnesota Public Radio, starting a series of Friday night live classical concert broadcasts that continues today.

Among the first works recorded at Orchestra Hall in 1974 was Ravel's *Pavane pour une infante défunte* — a recording which found new life in 2012 through its use in the blockbuster film *The Dark Knight Rises*.

Composer-conductor Aaron Copland led the Orchestra in a special patriotic concert on July 4, 1976—America's 200th birthday.

Henry Charles Smith, the Orchestra's associate conductor from 1973 to 1988, introduced tens of thousands to orchestral music through his innovative leadership of Young People's Concerts.

In 1979 Stanislaw Skrowaczewski completed his 19-season tenure as music director, matching that of founding Music Director Emil Oberhoffer. English conductor Neville Marriner, famous for his prolific recording output with the Academy of St. Martin in the Field, succeeded him by becoming the Orchestra's seventh music director.
# Minnesota Orchestra Staff

## Roster

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<th>Position</th>
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<td>Vice President of Orchestra Administration</td>
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<td>Director of Artistic Planning</td>
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<td>Casey Collins</td>
<td>Artistic Planning Coordinator</td>
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<td>Maureen Conroy</td>
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<td>Janelle Lanz</td>
<td>Assistant Orchestra Personnel Manager</td>
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<td>Valerie Little</td>
<td>Assistant Principal Librarian</td>
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<td>Grant Moachum</td>
<td>Director, Live at Orchestra Hall</td>
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<td>Joel Mooney</td>
<td>Technical Director</td>
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<td>Vice President of Advancement Operations</td>
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<td>Michael Black</td>
<td>Manager of Development Operations</td>
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<td>Director of Planned Giving and Campaign</td>
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<td>Senior Staff Accountant</td>
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<td>Mail Clerk/Stage Door Receptionist</td>
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<td>Leslie Schroeder</td>
<td>Senior Benefits/Human Resources Administrator</td>
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<td>Director of Marketing</td>
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<td>Front of House Manager</td>
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<td>Art Director</td>
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<td>Digital Content Coordinator</td>
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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.

Restrooms are located on all levels. Family/gender neutral bathroom is on east side, Balcony B.

Coat check is not available. Private lockers are offered just outside the rear doors of the Auditorium.

Lost and Found
Contact the Stage Door at 612-371-5626.

ATM
Located on the Main Floor Lobby next to the Marquette Ave. entrance.

Cameras and Recording Equipment
Prohibited during the concert. Please turn off all electronic devices.

Beverages
Beverages without ice are allowed in the Auditorium, except coffee, hot chocolate and red wine. Intermission beverages may be pre-ordered before the concert at all bar locations.

Accessibility and Hearing Enhancement System
Let us know if you have a special need and we will be happy to accommodate. Visit the Audience Services Office near the Marquette Ave. entrance for a hearing enhancement system, large print programs and accessible seating options, or to let us know of any other special needs or requests.

First Aid and Security
Emergency and/or security personnel are present at every Orchestra Hall event. Please ask any usher for assistance. Our trained staff have procedures in place for emergency situations. A safe and secure venue is our top priority at Orchestra Hall.
meet a musician: Maureen Conroy

Minnesota Orchestra
musician since: 2017
Position: Principal Librarian
Hometown: Valencia, California
Education: University of California, Santa Barbara; University of Michigan, Ann Arbor

How did you decide to become a music librarian?
When I went to school at Michigan, majoring in horn performance, I was able to be a part of the work-study program. I chose to work in the Ensembles Library, which introduced me to the behind-the-scenes world of the music library. I enjoyed working there so much that I got in touch with the librarians in the Detroit Symphony Orchestra library to seek out a weekend internship. The internship turned into a 32-hour-a-week job, and I filled the other hours with practicing, teaching and taking whatever gig came my way. I also took every horn audition I could. Then I took my first library audition in 2009 for the New York Philharmonic. I did better at that audition than I ever did at any horn audition and I was happier off-stage than on, so for me, the answer was clear.

Tell us about your proudest career moment.
There are many proud moments—getting tenure with the Utah Symphony and winning the job here in Minnesota top the list.

What has been especially exciting or challenging in your time here?
I have never been on an international tour with an orchestra, so I am really looking forward to heading to South Africa in August. The new challenge for me is being in charge of all the music that gets performed. This Orchestra goes through a lot of repertoire. Keeping it straight and moving through the library can be overwhelming. Luckily, I have a great team in the library in Associate Principal Eric Sjostrom and Assistant Principal Valerie Little, and we have each other’s backs.

What is one thing the music librarians do in their job that would surprise most people?
We transfer all the bow markings from the principal string part to the entire section by hand. No photocopies, just pencil to paper.

What advice would you give to someone interested in pursuing a career as an orchestra librarian?
Explore the field by experiencing it firsthand! Seek out internships and guidance from people already doing those jobs. A strong musical background is a must; orchestral librarians are musicians first.

What are you doing when you are not in the music library?
Spending time with my husband and 2-year-old daughter, hopefully outside! This summer, I am hoping to spend some time around Lake Superior.

What else should we know about you?
I briefly considered changing my major to art when I was in undergrad, where I worked as an illustrator for the school newspaper. I have had a children’s book idea hanging in the back of my mind for a long time. Maybe someday it will get out!

Visit minnesotaorchestra.org/showcase for an extended version of this interview.
a date at the Proms

On August 6, the Minnesota Orchestra and Osmo Vänskä will make a special one-night appearance in London at one of the world’s most celebrated music festivals, the BBC Proms—marking their first performance there since 2010. The concert of all-American repertoire will include Bernstein’s Overture to Candide, Gershwin’s Concerto in F with soloist Inon Barnatan, and Ives’ Second Symphony—the latter of which has been performed only once before in the Proms’ 124-year history. Minnesotans can tune in to a live broadcast of the concert on stations of Classical Minnesota Public Radio, and audiences worldwide can listen live via classicalmpr.org.

“This will be a special occasion for us,” says Vänskä. “It is a tremendous honor for the Minnesota Orchestra to perform at the Proms. The Orchestra plays so well, with such richness and warmth, and we’re happy to go to London to show how great the Orchestra is.”

The performance in London comes just prior to the Orchestra’s tour to South Africa, where it will mark the centenary of Nelson Mandela’s birth by performing concerts in Cape Town, Durban, Pretoria, Soweto and Johannesburg. The Orchestra is grateful for generous support of the Proms performance and the South Africa tour from an anonymous couple and Douglas and Louise Leatherdale.
special guests join Mandela celebration

Two special guests from South Africa have just been announced as participants in the Minnesota Orchestra’s “Celebrating Mandela at 100” concert on July 20 as part of Sommerfest 2018. Dr. Makaziwe (Maki) Mandela, the eldest daughter of Nelson Mandela, and Anant Singh, producer of the 2013 film *Mandela: Long Walk to Freedom*, will serve as guest speakers in the program designed to commemorate the late Nobel Peace Prize–winning South African leader and human rights advocate Nelson Mandela.

Led by Music Director Osmo Vänskä, the program will celebrate Nelson Mandela's life journey in words, video tributes and music. It will also feature South African choral music—performed by a cappella trio Insingizi, South African choral ensemble 29:11, the Minnesota Chorale and the Minnesota State Baptist Convention Choir, among other ensembles—and the Orchestra offering selections by Stravinsky and Dvořák. The concert, which will be held just two days after Mandela’s 100th birthday, is part of the Orchestra’s “Music for Mandela” Sommerfest celebration, running from July 13 to August 1. Entrance to the July 20 concert will be “pay what you are able,” and all audience members are encouraged to bring donations of books for Books for Africa.

Following Sommerfest, Vänskä will lead the Minnesota Orchestra on a five-city tour to South Africa. The tour is funded by generous contributions from an anonymous couple and Douglas and Louise Leatherdale. Additional funding for the Music for Mandela project is provided by a consortium of corporations based in Minnesota that includes Ecolab, Land O’Lakes, Medtronic, Pentair, 3M, Target, TCF, Thor Construction and U.S.

critics’ corner: recent concert reviews

“The shock of the new in Mahler’s First Symphony was strongly communicated during the Minnesota Orchestra’s performance… Osmo Vänskä balanced the layered textures of the opening paragraphs with crystal clarity. You could almost reach out and touch the pristine summer morning Mahler imagined when writing this music.”

—Terry Blain, *Star Tribune*, March 16, 2018

“Soloist Erin Keefe is the orchestra’s concertmaster, and [Weill’s Violin Concerto] felt in many ways like a concertmaster’s piece, for it’s less about stealing the spotlight than sharing it with other soloists around the ensemble, Keefe fleetly bowing beneath the mellifluous lines of others. It’s a very collaborative concerto that felt a triumph of small-scale teamwork.”

—Rob Hubbard, *Pioneer Press*, March 15, 2018
#MNorch: social media roundup

Audience members at a concert featuring Charles Lazarus and The Steeles in April 2018.

Audiences are continuing to share their memories of Minnesota Orchestra concerts on Facebook, Twitter, Instagram and other online outlets. You can join in the fun by using the hashtag #MNorch, and you may see your photos shared in an upcoming issue of Showcase!

Visit our social media channels as well for exclusive content such as photos and video clips from select concerts, Principal Flute Adam Kuenzel’s insights on preparing for the Orchestra’s recording of Mahler’s First Symphony, reflections from audience members including David Steinmeyer and Mandy Meiner, an April Fool’s surprise and live tweets from select concerts. Our popular “Instagram Takeovers” show you perspectives of the Orchestra from musicians, guest artists and audience members, most recently spotlighting tuba player Jason Tanksley, the Orchestra’s Rosemary and David Good Fellow, and Student Ambassadors at a Campus Night. We’ll see you online!

An audience member posing with singer-actor Leslie Odom, Jr., at Orchestra Hall following Odom’s performance in March 2018.

EXTRA! EXTRA! Read all about it! Newsies is TERRIFIC!

—Pioneer Press

“Captivating…inspiring!”

—WCCO Radio

“The shock of the new in Mahler’s First Symphony was strongly communicated during the Minnesota Orchestra’s performance…”

—Rob Hubbard,

March 15, 2018

Star Tribune

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and the winner is...Emma Taggart!

Audiences at Orchestra Hall can generally count on hearing a dazzling performance—though not often one given by the hands of a 15-year-old. But that’s what happened on February 25, when pianist Emma Taggart, a high school sophomore, won YPSCA’s annual competition, the School Music Auditions.

Taggart, of Blaine, was one of 30 young musicians to take part in this year’s competition and one of just nine to advance to the Finals. Her breathtaking rendition of the brilliant opening movement of Grieg’s Piano Concerto brought her the top prize, which includes $1,500 from the Edwin and Edith Norberg Fund as well as the opportunity to perform as soloist on a set of Minnesota Orchestra Young People’s Concerts next season. She was also chosen to receive a monetary award and a performance opportunity from the Minnesota Music Teachers Forum.

YPSCA (Young People’s Symphony Concert Association), now 107 years strong, holds the competition annually for talented students in grades 7 through 12 who play orchestral instruments. The entire process is managed by a team of extraordinary YPSCA volunteers who vet applications, secure professional judges and do everything else required to conduct the preliminaries and finals with expert ease. You’re invited to join the energetic YPSCA members who support the Orchestra’s educational efforts with a variety of programs. Visit ypsca.org to get started, and watch for more news of Taggart, the YPSCA competition’s newest rising star.

last call for Symphony Ball

Time is running out to get your tickets for the Minnesota Orchestra’s 2018 Symphony Ball gala fundraiser, the film music-themed “Sounds of the Cinema,” which takes place on Saturday, May 12, at Orchestra Hall and the Hilton Hotel. The evening’s activities include dining, auctions, dancing and a performance by the Minnesota Orchestra under Music Director Osmo Vänskä, joined by indie pop singer-songwriter jeremy messersmith.

Complete details of the concert program are being kept as a surprise for unveiling at the Ball, but Orchestra flutist Wendy Williams, who chaired the Ball’s Music and Entertainment Committee, notes that selections cover the genres of “action, foreign films, love, mystery and epics, to name a few. I’m thrilled about the mix of music we are offering this year: Bryan Nichols playing movie music in the lobby for the Party, DJ Ander Other and Synergy for dancing, the Orchestra’s concert and jeremy messersmith!”

Visit minnesotaorchestra.org/symphonyball for details and ticket information. RSVPs for Patron tickets (for the entire evening’s events) are accepted through Friday, May 4, while Partier tickets (for all activities that follow the dinner and auction) are available through Tuesday, May 8.
The Minnesota Orchestra’s 2017–18 classical subscription season comes to an end next month, and it will go out with a few showstoppers. First, we welcome former Sommerfest Artistic Director Andrew Litton, who leads Bernstein’s Chichester Psalms and Walton’s Belshazzar’s Feast, the latter of which earned Litton a Grammy in 1997 for his recording with the Bournemouth Symphony Orchestra. The Minnesota Chorale joins the Orchestra for these concerts. Later in the month, conductor Jun Märkl and violinist Augustin Hadelich return for concerts that showcase Hadelich in Beethoven’s Violin Concerto and the full Orchestra in Berlioz’s dramatic Symphonie fantastique.

In the Orchestra’s classical season finale, our stellar four-member low brass section moves to the front of the stage for the world premiere of James Stephenson’s Pillars, a concerto for low brass and orchestra. Then Vänskä and the Orchestra perform Mahler’s Symphony No. 4, featuring soprano Carolyn Sampson, who sings the peaceful sounds that tell of an innocent child’s perspective of heaven.

To conclude the Orchestra’s 2017–18 Chamber Music series, Orchestra musicians, including Concertmaster Erin Keefe, will perform music for strings by Mendelssohn and Dvořák in a rare chamber performance given inside the main auditorium.

Late in June, the Live at Orchestra Hall series wraps up as well, as The New Standards’ Chan Poling, John Munson and Steve Roehm return along with their own band to perform gems by Bacharach and Mancini, plus many other composers. For more details and tickets, visit minnesotaorchestra.org.

**coming up:**
**June at Orchestra Hall**

Andrew Litton
play it like Hermès
American Voices: Copland, Bernstein and Barber

Minnesota Orchestra

Osmo Vänskä, conductor
Sharon Bezaly, flute | Susie Park, violin

Thursday, May 3, 2018, 11 am | Orchestra Hall
Friday, May 4, 2018, 8 pm | Orchestra Hall
Saturday, May 5, 2018, 8 pm | Orchestra Hall

Aaron Copland

Suite from *Billy the Kid*
Introduction: The Open Prairie
Street in a Frontier Town
Mexican Dance and Finale
Prairie Night (Card Game at Night)
Gun Battle
Celebration (After Billy's Capture)
Billy's Death
The Open Prairie Again
c. 20'

Jeff Beal

Concerto for Flute and Orchestra *
[in three untitled movements]
Sharon Bezaly, flute
c. 23'

INTERMISSION
c. 20'

Samuel Barber

Concerto for Violin and Orchestra, Opus 14
Allegro
Andante
Presto in moto perpetuo
Susie Park, violin
c. 25'

Leonard Bernstein

Symphonic Suite from *On the Waterfront*
c. 22'

* World premiere

NightCap

NightCap: Eeyore Has a Birthday
Post-concert performance by Minnesota Orchestra musicians playing chamber music by David Evan Thomas and Jon Deak
Saturday, May 5, 10:30 pm, Target Atrium; separate ticket required

OH+

Concert Preview with Phillip Gainsley and Jeff Beal
Thursday, May 3, 10:15 am, Auditorium
Friday, May 4, 7:15 pm, Target Atrium
Saturday, May 5, 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.
two dozen works dedicated to her which she performs worldwide. She has collaborated with major orchestras in London, Leipzig, Salzburg, Stockholm, Stuttgart, Gothenburg, The Hague, Lahti, Seoul, Taiwan, Singapore, São Paulo and Cincinnati, among many others. Her collaboration with the BIS Records label has produced many award-winning recordings of new music as well as core repertoire by Mozart, Ibert and Nielsen. She was a top-prize-winning graduate of the Paris Conservatory, a BBC New Generation Artist and the first wind player to be artist in residence for The Hague Philharmonic Orchestra. She performs on a 24-carat gold flute that was made especially for her by Muramatsu. More: aormanagement.com, sharonbezaly.se.

Of the work she performs on this program, Park states: “The Barber Violin Concerto is special to me for a number of reasons. It was a joy and honor to study, since it has a direct musical lineage to me through my teacher at Curtis, Jaime Laredo. He worked on the piece with Barber himself, who also went to Curtis. It is special also in its beauty, warmth and generosity—and it’s refreshing and rejuvenating to embrace these qualities, especially when universal beauty is so important to celebrate.”

Copland: Suite from *Billy the Kid*
Designed as a one-act ballet, Copland’s suite follows the adventures of Billy the Kid as he travels across the Wild West. Tender string harmonies set the scene of wide open prairies, while clashing keys and cowboy tunes add excitement along the journey.

Beal: Flute Concerto
In Beal’s brand-new Flute Concerto, the virtuoso solo flute speaks above active but less demanding music from the orchestra. The opening movement’s focus is on the soloist’s dexterity and swift musical gestures, while the Rubato middle movement is gently beautiful and lyrical. The electric bass is prominent in the rapid-fire, jazz-laced finale.

Barber: Violin Concerto
In Barber’s concerto, the violin sings passionate, lyrical lines in the opening pair of movements, then delivers a whirlwind of triplet rhythms in the fast-paced finale.

Bernstein: Symphonic Suite from *On the Waterfront*
Bernstein transformed his only original film score into a single-movement symphonic suite highlighted by a solo horn that guides the orchestra through many of the movie’s main themes.

Susie Park, violin
Australian-born Susie Park became the Minnesota Orchestra’s first associate concertmaster in September 2015. Since then she has been featured with the Orchestra in Bach’s Brandenburg Concertos No. 2 and 4, numerous Young People’s Concerts and three chamber music concerts. She has performed solos around the world with European orchestras such as the Vienna Symphony, Orchestre National de Lille and Royal Philharmonic; with American orchestras including the Pittsburgh, San Francisco, Indianapolis and Memphis symphony orchestras and the Orchestra of St. Luke’s; the major symphony orchestras of Sydney, Melbourne, Adelaide, Tasmania, Canberra and Perth; Korea’s KBS Orchestra; and Orchestra Wellington in New Zealand. She was the violinist of the Eroica Trio from 2006 to 2012, touring internationally and recording the ensemble’s eighth CD, an all-American disc that was nominated for a Grammy.

Sharon Bezaly, flute
Sharon Bezaly first appeared with the Minnesota Orchestra in 2006, performing Kalevi Aho’s Flute Concerto, a work written especially for her, under the direction of Osmo Vänskä. Her performances have also inspired many other composers such as Sofia Gubaidulina, Haukur Tómasson, Brett Dean and Anders Hilborg to write for her, and to date there are more than
Early in 1938 Aaron Copland was approached by Lincoln Kirstein, director of the Ballet Caravan, who wished to commission a ballet based on the life of Billy the Kid. But Copland was not drawn to this subject, and he felt a particular aversion to cowboy music: "I have never been particularly impressed with the musical beauties of the cowboy song as such. The words are usually delightful and the manner of singing needs no praise from me. But neither the words nor the delivery are of much use in a purely orchestral ballet score, so I was left with the tunes themselves, which, I repeat, are often less than exciting. As far as I was concerned, this ballet could be written without benefit of the poverty-stricken tunes Billy himself must have known."

Kirstein assured Copland that he need not use actual cowboy tunes in the ballet, but as the composer left to spend the summer of 1938 in Paris, Kirstein gave him several collections of cowboy songs to look over. And then a strange thing happened, softening Copland: "Perhaps there is something different about a cowboy song in Paris. But whatever the reason may have been, it wasn't very long before I found myself hopelessly involved in expanding, contracting, rearranging and superimposing cowboy tunes on the rue de Rennes in Paris." Copland uses theme-shapes, intervals and bits of rhythm from these tunes—we sense their origins and distinctive flavor without ever hearing the tunes in their original form.

The premiere of Billy the Kid was a success, and Copland arranged an orchestral suite from its music, preserving about two-thirds of the original score. The suite begins with The Open Prairie, which creates a sense of great space, and the steady tread of two French horns marks the appearance of humans within this vastness. Suddenly we are on a Street in a Frontier Town, full of dizzy human energy. Here Copland quotes "Old Grandad," "Whoopee-Ti-Yi-Yo" and "The Old Chisholm Trail," and a solo trumpet performs a Mexican Dance—specifically, a jarabe. A reprise of the opening prairie music leads to the Prairie Night (Card Game at Night)—a nocturne for woodwinds, trumpet and strings—and this proceeds into the Gun Battle, with its booming drums and spatters of gunfire.

Celebration depicts the town's relief at Billy's capture. Eugene Loring, who danced the part of Billy at the premiere, had encouraged Copland to include a "macabre polka" as part of the ballet, and this was Copland's response. This Celebration is built on dotted rhythms and the sound of a honky-tonk piano, but what gives this music its "macabre" dimension is its bitonality: Copland sets the dance-tune in C major and its accompaniment in C-sharp. The suite now jumps to Billy's Death—his final breaths are heard in the quasi tremolando solo violin. In the suite, Copland moves directly from Billy's death to a reprise of the music for The Open Prairie, and Billy the Kid concludes out under the open sky of the vast prairies.

Copland's score for Billy the Kid set the gold standard for music about the West. Its epic sense of space, use of cowboy tunes, and concise evocation of a raw frontier town—replete with honky-tonk revelry, gunfights and the lonely hero—have become part of the imagination of every subsequent composer who writes music about the American West.

Instrumentation: 2 flutes, piccolo (1 flute also doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, snare drum, bass drum, cymbals, suspended cymbal, guiro, slapstick, sleigh bells, tin whistle, triangle, wood blocks, glockenspiel, xylophone, harp, piano and strings

Program note by Eric Bromberger.
Beal recalls that inspiring meeting: “Sitting in Stockholm harbor on a beautiful sunny day, I had a long chat with Sharon about the concerto I would compose for her. The light of the northern summer sun bathing the harbor was a perfect metaphor for what she wanted: A concerto full of joy, energy and rhythm, with some of the eclectic jazz sensibilities of my scoring on *House of Cards*.”

The seeds for the project were planted earlier in 2015 when Bezaly and BIS Records founder Robert von Bahr reached out to Beal, whose music they knew through *House of Cards*, and invited him to Stockholm to hear Bezaly play. “He came, listened to Sharon and was stunned,” says von Bahr. “He cleared away his much-better-paid schedule to compose her a concerto.”

Beal’s Flute Concerto, this week receiving its first-ever complete performance, is the latest in a series of world premieres given by Bezaly, a strong advocate of new music who is the dedicatee of more than 20 concertos—among them works by Kalevi Aho, Sally Beamish, Sofia Gubaidulina and Anders Hillborg. Bezaly comments: “Breathing life into the past, making it part of our present, is a great privilege for any performer. But a significant part of my vocation as a musician is the aspiration to inspire the great composers of our time to write new and ground-breaking music, so that future generations are able to breathe new life into our present, their past, in a perpetual celebration of timeless music.”

This particular project came near a time of personal grieving for Bezaly, which impacted the concept and structure of the piece. Beal further recalls from their conversation in Stockholm: “Sharon shared the story of her childhood in Israel, and her close connection to her mother who had also been her musical mentor, whom she had lost earlier that year. This, coupled with this emotional brief sense of Sharon’s personality, provided me a way into the piece. As painful as a loss of a parent can be, her deep affection for her mother was certainly part of my inspiration for the second movement. We also spoke about the beauty of memorable melodies, and kept returning to this idea of rhythm and energy.”

Bezaly performed the concerto’s third movement a handful of times in 2017, first with the Seoul Virtuosi Chamber Orchestra on January 18, 2017. The first and second movements have never been performed for audiences prior to this week, making this the world premiere of the concerto in its full form.

**a multi-talented composer**

Jeff Beal is hardly the first composer known primarily for films and television to find his way to the concert hall (another, James Newton Howard, will have his Violin Concerto heard at the Minnesota Orchestra’s upcoming Sommerfest), but he may be among the most multi-faceted. His early studies were as a jazz trumpet player—first spurred by the gift of a Miles Davis/Gil Evans record from his grandmother Irene Beal, who had been a pianist and professional accompanist of silent movies. After graduating from the Eastman School of Music, where he met his wife, operatic soprano Joan Beal, he pursued a career in New York City as a jazz performer, recording artist and composer.

In the mid-1990s Beal moved to Los Angeles, where in 2000 he made his breakthrough into film music by scoring the Academy Award-winning film *Pollock*. His notable projects since have included scores for the documentaries *Blackfish*, *The Queen of Versailles* and *An Inconvenient Sequel: Truth to Power*; music for the HBO series *Carnivàle* and *Rome*; and the score and theme for *Monk*. In 2013 came the opportunity to score one of the first major online series featuring an A-list cast and director when Academy Award nominee David Fincher tapped him as composer for Netflix’s *House of Cards*. Overall Beal’s music has been recognized with 16 Emmy Award nominations and five Emmy wins, most recently in 2017 for season five of *House of Cards*.

For his film and TV projects, Beal follows the “do it yourself” mantra, as he composes, orchestrates, conducts, records and mixes the music himself. Much of the recording happens not within the confines of a Hollywood studio—but rather, in Beal’s own living room, where an entire string orchestra squeezes in to record for *House of Cards*. The well-known theme music for that show is a family affair: Beal supplies the lonely trumpet calls and piano arpeggios, his son Henry performs the relentless bass guitar riff, and his wife Joan lends her operatic voice beginning in the series’ second season.

Aside from his work for media, Beal has composed commissioned works for the St. Louis, Rochester, Pacific, Frankfurt, Munich and Detroit symphony orchestras. He has also written for the Smnin Ballet, Metropole Orchestra, Ying String Quartet, Debussy Trio, Henry Mancini Institute, Chamber Music Festival of Lexington, Los Angeles Master Chorale, Brooklyn Youth Chorus, guitarist Jason Vieaux and Minnesota-based men’s vocal group Cantus, which premiered Beal’s *Beneath Thin Blanket* in 2016.

**the concerto in brief**

The instrumentation of Beal’s Flute Concerto is smaller than that of many modern orchestral works, which appropriately clears a path for the solo flute. The brass “section,” for instance, consists of a single horn. The sole atypical addition to the orchestra is an electric bass guitar. Throughout the concerto, which comprises three untitled movements, Beal makes use of what he calls Bezaly’s “gorgeous tone throughout the entire register of the instrument and prodigious circular breathing ability.”
The tone of the concerto is set from the earliest measures: the virtuoso solo flute speaks above active but less demanding music from the orchestra. The opening movement’s focus is on the soloist’s dexterity and swift musical gestures rather than sustained melody. Harmonies are creative but gentle on the ears, and staccato articulation dominates.

Here is the gently beautiful, lyrical music inspired by Bezaly’s affection for her late mother. Occasional rippling tremolos played by the two clarinets are among the distinctive touches, and the last word is given to rising solo violin.

The rapid-fire finale, in which electric bass plays a prominent role, brings to the fore some of Beal’s native language, jazz. Like other portions of the concerto, this has roots in Beal’s Stockholm meeting with Bezaly, following which she drove him through the city. Beal recalls: “Winding through the Swedish countryside, she showed me the impressive acceleration ability of her Tesla. This pedal-to-the-metal image of Sharon might have stayed with me, and certainly the third movement is not your father’s Oldsmobile.”

Instrumentation: solo flute with orchestra comprising flute, oboe, English horn, 2 clarinets, bassoon, horn, timpani, snare drum, bass drum, suspended cymbal, bongos, marimba, temple blocks, tom-toms, triangle, glockenspiel, marimba, harp, bass guitar and strings

Program note by Carl Schroeder.

Barber’s lyrical style also characterizes his instrumental concertos: the Violin Concerto premiered under Eugene Ormandy in Philadelphia in 1941, the Cello Concerto introduced by Raya Garbousova under Koussevitzky in Boston in 1946, and the Piano Concerto which John Browning premiered at Lincoln Center in 1962 and repeated here at Orchestra Hall in the 1980s.

Like a human voice

Of all instruments, the violin may be closest to the human voice—and this is how Barber employs it, maximizing the instrument’s warmth and intimacy. However, the patron who commissioned the Violin Concerto had sought a different effect.

Samuel Fels, a wealthy businessman in Barber’s hometown of Philadelphia, proposed a vehicle for his adopted son, Iso Briselli, a violin prodigy. The young composer developed the first two movements of this Opus 14 while residing in the idyllic Swiss village of Sils Maria, but like other expatriate Americans, fled Europe after the Nazis invaded Poland. Back in Philadelphia, Barber presented the opening movements to Fels—but they did not please.

Fels had anticipated flashy music of the kind that triggers cheering, and this thoughtful discourse between soloist and orchestra was too lyrical for him. Barber responded by dashing off a showpiece finale demanding consummate skills—but this was judged too difficult! Soon, however, a promising Curtis student named Herman Baumel delivered a polished reading of the finale. Baumel also gave a private performance of the concerto with the Curtis Orchestra under Fritz Reiner and played it with the Philadelphia Orchestra in rehearsal before the official premiere.

Fels was unable to reclaim money already dispensed to Barber, who had spent it in Europe. So the businessman compromised by paying half the fee and surrendering the rights of first performance to the composer. The esteemed American violinist Albert Spaulding delivered the concerto’s premiere on February 7, 1941.

The traditionalist side of Barber as well as his progressive impulses—irregular rhythms and sometimes edgy dissonances—are shown to advantage in this moving work, which has commanded a solid niche in the repertory for more than half a century.

The music is not hard to follow. There are no contests here, only a harmony of dialogue between partners, the big orchestra and the little violin, cast as a wordless troubadour of intense personal emotion. The opening movement includes
moments of dark agitation and high intensity, not unlike profound conversation. The passion is shared in the development and a full reprise incorporating a brief cadenza.

**andante.** Initially, the violin is silent, as an oboe delivers the slow movement's introductory song. Cellos take up the singing, which spreads across the orchestra before—heralded by a horn solo—the soloist speaks out with a fresh idea, initially tranquil, but soon growing passionate.

**presto in moto perpetuo.** In abrupt contrast, drumming launches the spiky finale, a swift perpetual motion conclusion which sustains triplet rhythms almost throughout, especially in the rapid bowing of the soloist, driving headlong to the close. Energy is the essence of this bracing movement.

**Instrumentation:** solo violin with orchestra comprising 2 flutes (1 doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, snare drum, piano and strings

Program note by Mary Ann Feldman.
**presto barbaro.** This striking passage starts with the percussion instruments alone—softly at first, then rising to a climax. The whole passage then becomes the basis for what is essentially a set of variations, each working up to its own climax. In the picture this music is always associated with violence—sometimes warning of it in advance, sometimes actually accompanying it, sometimes recalling it. For example, the first time it is heard (for percussion instruments alone) the screen shows an ordinary street scene; but the shocking contrast between the prosaic, static street and the brutal, dynamic music produces an ominous warning of tragedy to come.

**more flowing.** This lyrical, melodious section, sung first by the woodwinds, but then taken up by all the other elements of the orchestra, is the “Love” theme in the picture. It is associated with the girl, Edie, whose love is responsible to a great extent for Terry’s conversion to the forces of good.

**allegro non troppo, molto marcato.** In the Symphonic Suite this section has the role of a scherzo, contrasting with the flowing quality of the love music that precedes it. In the film it is heard under the climactic fight between Terry and the racketeer Johnny Friendly.

**a tempo.** This is the return of the opening Main Title theme in its final transfiguration as Terry’s heroic walk to victory. Starting as softly as possible, it grows as it marches irresistibly toward the last powerful chord. In the final phrases the Love theme is blended with it. But it does not end on the conventional triumphal cadence of most Hollywood films; On the Waterfront, as William Hamilton observes in a brilliant essay on this subject, “requires a finality that does not say everything is going to be just dandy,” and the last measures are marked by discordant cries that remind us of the bitterness and suffering that have characterized this story of violence.

**Instrumentation:** 2 flutes, piccolo, 2 oboes, 2 clarinets, E-flat clarinet, bass clarinet, alto saxophone, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, 2 timpani, snare drum, bass drum, cymbals, suspended cymbal, large and small tamtams, triangle, tuned drums, wood block, glockenspiel, vibraphone, chimes, xylophone, harp, piano and strings

*Program note by Richard Freed.*
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With this concert we gratefully recognize Linda and Warren Mack for their generous contribution to the Minnesota Orchestra's Investing in Inspiration campaign.

Benjamin Britten  
*Sinfonia da Requiem*, Opus 20  
ca. 22’

- *Lacrymosa*
- *Dies irae*
- *Requiem aeternum*

Robert Schumann  
Concerto in A minor for Cello and Orchestra, Opus 129  
ca. 26’

- *Nicht zu schnell* (Not too fast)
- *Langsam* (Slow)
- *Sehr lebhaft* (Very lively)

Daniel Müller-Schott, cello

Ralph Vaughan Williams  
Symphony No. 6 in E minor  
ca. 30’

- *Allegro*
- *Moderato*
- Scherzo: *Allegro vivace*
- Epilogue: *Moderato*

[The movements are performed without pause.]

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

May 10, 11

Michael Francis, conductor

Conductor Michael Francis, now making his Minnesota Orchestra debut, is currently the music director of the Florida Orchestra as well as the Mainly Mozart Festival. From 2012 to 2016 he was the chief conductor and artistic advisor of the Norrköping Symphony Orchestra in Sweden. This season he debuted with the Berlin Radio Symphony, Philharmonia Orchestra and Pacific Symphony Orchestra, had return engagements with the Komisch Oper Berlin, Seoul Philharmonic, and the Milwaukee and Indianapolis symphony orchestras, and conducted the ARD Music Competition with the Bavarian Radio Symphony. He has recorded the Rachmaninoff piano concertos with Valentina Lisitsa and the London Symphony Orchestra; Wolfgang Rihm’s Lichtes Spiel with Anne-Sophie Mutter and the New York Philharmonic; and the Ravel and Gershwin piano concertos with Ian Parker. Prior to his career as a conductor, Francis was a tenured double bass player in the London Symphony Orchestra. More: columbia-artists.com, michaelfrancisconductor.com.

Daniel Müller-Schott, cello

Daniel Müller-Schott has performed with the major orchestras of New York, Boston, Cleveland, Chicago and Philadelphia, and makes his Minnesota Orchestra subscription debut this week. His first appearance with this Orchestra came at Sommerfest 2007. He has also been featured internationally with the London Philharmonic, City of Birmingham Symphony Orchestra, Philharmonia Orchestra, Berlin Philharmonic and Gewandhausorchester Leipzig; with the radio orchestras of Berlin, Munich, Frankfurt, Stuttgart, Leipzig and Hamburg; and in Asia with Tokyo’s NHK Symphony Orchestra, Taiwan’s National Symphony Orchestra and the Seoul Philharmonic. He has a special interest in discovering little-known works, and extending the cello repertoire with his own adaptations and through cooperation with composers such as André Previn, Peter Ruzicka, Sebastian Currier and Olli Mustonen. His extensive discography under the ORFEO, Deutsche Grammophon, Hyperion, Pentatone and EMI Classics labels has earned awards and recognition including the Diapason d’Or, Gramophone Editor’s Choice, Strad Selection and BBC Music Magazine’s CD of the Month. More: imgartists.com, daniel-mueller-schott.com.

One-minute notes

Britten: Sinfonia da Requiem
Britten’s three-part Requiem, written as an anti-war statement, opens with a mournful procession in which saxophone plays a striking role, proceeds into chaos and concludes with a prayer-like hymn.

Schumann: Cello Concerto
Distinctive for the sheer beauty of its content, this concerto represents Schumann’s lyricism at its best. Three movements flow without pause as the music’s mood changes from the sweeping passions of the opening to the brightness of the finale.

Vaughan Williams: Symphony No. 6
Vaughan Williams’ Sixth Symphony is restless and compelling, quiet and questioning, and unconventional in its approach—with an epilogue rather than a finale, and each movement connected to the next by a single sustained note.
Britten's Sinfonia da Requiem had a genesis as strange as anything in the history of music. An avowed pacifist, Britten left his native England as war clouds gathered in 1939, hoping to make his life and career in the United States, which was, for the moment, staying out of the European war.

While living on Long Island, Britten was contacted by the British Council with a remarkable proposal. The Japanese government, which was also staying out of the war for the moment, planned to celebrate the 2,600th anniversary of its ruling dynasty, and for that occasion, set for September 1940, it was commissioning works by a number of composers, Richard Strauss and Jacques Ibert among them.

Now the Japanese government invited Britten to write a work for the occasion, and he accepted, stipulating only that “no form of musical jingoism” be required. Britten hurried to complete the music, which he titled Sinfonia da Requiem, early in June 1940, and the Japanese government promptly paid him. (The composer used the money to buy an aging Model T.)

Then came a sour surprise. The Japanese authorities rejected the piece, claiming that its “melancholy” tone was inappropriate for their festive occasion. More specifically, they objected to the titles Britten gave the three movements—Lacrymosa, Dies irae and Requiem aeternum—claiming that these made the Sinfonia “purely a religious music of Christian nature” and thus insulting to the Emperor. Though they allowed Britten to keep the commission fee, they refused to perform the music, and the premiere was given by John Barbirolli and the New York Philharmonic on March 29, 1941.

**an anti-war statement**

Despite the titles of the movements, Britten did not regard the Sinfonia da Requiem as religious music. In fact, he intended it specifically as an anti-war statement. In an interview with a New York newspaper at the time of the premiere, Britten said: “I'm making it as anti-war as possible....I don't believe you can express social or political or economic theories in music, but by coupling new music with well-known musical phrases, I think it's possible to get over certain ideas. I'm dedicating the symphony to the memory of my parents, and, since it is a kind of requiem, I'm quoting from the Dies irae of the Requiem Mass. One's apt to get muddled discussing such things—all I'm sure of is my own anti-war conviction as I wrote it.”

The question remains whether music—abstract sound—can express anti-war (or any other) sentiments. It is worth noting, however, that Britten would incorporate the titles of the three movements of the Sinfonia in his War Requiem of 1961, where he combines the Requiem text with Wilfred Owen's poetry to create a clear anti-war statement. The Sinfonia da Requiem makes that same statement, but at an abstract, purely instrumental level.

**the music in brief**

**Lacrymosa.** The Lacrymosa, which traditionally announces the day when mankind faces judgment, bursts to life with great explosions of sound that resolve into a numbed, steady tread. Against this dark pulse, cellos announce the movement's swaying, rising main theme. Secondary material is based on the leap of a seventh, but the swaying motion of the opening is never far away, and after a thunderous climax, that rhythm leads the movement to its subdued close.

**Dies irae.** The Dies irae, which Britten himself called a “formal Dance of Death,” is a tour de force for orchestra, with tremolo flutes, brilliant brass writing and great full-orchestra swoops and shrieks. In its central episode, the eerie sound of alto saxophone briefly recalls the symphony's undulating opening theme before the violence returns. The movement rises to another climax, then shatters into fragments.

**Requiem aeternum.** From those fragments the harp assembles a quiet ostinato pulse, and the Requiem aeternum opens with three flutes singing the movement's consoling main melody. Britten's friend W.H. Auden described the finale as “a movement of peace and quiet rejoicing,” and Britten asks for a tempo of Andante molto tranquillo. But this peace is not long-lived. Gradually the swaying melody of the beginning insinuates itself, and Britten plays this up to a tremendous climax before the furies subside...
and the Sinfonia closes with a prayer for peace in which D major is affirmed quietly but clearly.

**Instrumentation:**
- 3 flutes (1 doubling alto flute and piccolo),
- 2 oboes, English horn, 3 clarinets (1 doubling E-flat clarinet, 1 doubling bass clarinet), alto saxophone, 2 bassoons, contrabassoon, 6 horns, 3 trumpets, 3 trombones, tuba, timpani, snare drum, bass drum, cymbals, suspended cymbal, tambourine, whip, xylophone, 2 harps, piano and strings

*Program note by Eric Bromberger.*

On September 1, 1850, the Schumanns—Robert, Clara and six children—moved to Düsseldorf after six unhappy years in Dresden. Actually, Dresden was a lively musical center, not least because of Wagner’s presence there until 1849, but the Schumanns found it personally and artistically stultifying.

### The Schumanns in Düsseldorf

Düsseldorf, where Schumann was to become municipal music director, had a reputation as a conductor-eating town, but Schumann badly wanted an orchestra of his own, and he was willing to give Düsseldorf a try. He arrived at his new Rhineland home in high spirits, and the Düsseldorfer did everything they could to make their new music director feel welcome, unleashing an exhausting round of speeches, serenades, celebratory concerts, banquets and balls.

But contentment was brief. Clara worried about social standards, especially “the breezy, unconstrained conduct of the women, who at times surely transgress the barriers of femininity and decency...Marital life is more in the easy-going French style.” (All she could do about the women was to avoid them.) Both Robert and Clara were distressed by the noisiness of their first apartment, although a Rhine excursion at the end of the month and a move to quieter quarters helped.

Through all this turmoil, Schumann’s creative energies were not to be suppressed: in just 15 October days he composed his Cello Concerto, and in what remained of 1850 and in 1851 he wrote the Rhenish Symphony, revised his D-minor Symphony into what he considered its definitive form (Symphony No. 4), and wrote two violin sonatas, the *Märchenbilder* for viola and piano, two substantial cantatas and several overtures on literary themes.

The day Schumann finished the Cello Concerto he conducted the first of his ten subscription concerts. Clara was his soloist in Mendelssohn's G-minor Piano Concerto, and, except that Robert was miffed because she got more attention than he did, it went well.

Nonetheless, it soon became inescapably clear that Schumann was unequal to his new position, and in October 1852 he was asked to resign. The matter was smoothed over temporarily, but a year later he had conducted his last concert in Düsseldorf. Always subject to depression, Schumann threw himself into the Rhine on February 27, 1854. This suicide attempt was not his first. He was rescued and committed into Dr. Richarz’s hospital at Endenich, where he died two and a half years later.

A “wholly ravishing” concerto

The Cello Concerto—and this always comes as a surprise—is the first important one since the beautiful examples by Boccherini from the 1780s.

Clara Schumann was delighted by the Cello Concerto. “It pleases me very much and seems to me to be written in true violoncello style,” she noted in her diary on November 16, 1850. The following October she wrote: “I have played Robert’s Violoncello Concerto through again, thus giving myself a truly musical and happy hour. The romantic quality, the vivacity, the freshness and humor, also the highly interesting interweaving of violoncello and orchestra are indeed wholly ravishing, and what euphony and deep feeling one finds in all the melodic passages!” Robert, on the other hand, seems to have had reservations: he canceled plans for a performance in the spring of 1852 and he did not send it to Breitkopf & Härtel, his Leipzig publisher, until 1854. In fact, the first performance was posthumous, given by Ludwig Ebert at the Leipzig Conservatory on June 9, 1860, at a concert in honor of the composer’s 50th birthday.

The music: passion, lyricism and a swift finale

In the Cello Concerto, each movement is linked to the next, and the middle one, even while it blooms in gloriously expressive song, has something of the character of a bridge or an intermezzo.

**nicht zu schnell** (not too fast).

The concerto begins with three solemn chords for woodwinds with pizzicato strings. Their immediate purpose is to usher in the solo cello’s impassioned melody, but we soon discover that they have more than a local function, appearing at many of the concerto’s important junctures and especially pervading the slow movement. They are not,
by the way, static and unalterable; rather, Schumann constantly finds new harmonies, rhythms and colors for them, although they are always and instantly recognizable. And to make the bridge from the slow movement to the finale, Schumann turns the cello theme itself into a gripping recitative, fascinatingly shared by soloist and orchestra in a moment both tender and full of pain.

Like his Piano Concerto, Schumann’s Cello Concerto has no opening tutti, only a brief but striking gesture that introduces the soloist right away: the three rising chords for woodwinds, each accented by pizzicato strings. Quiet though it is, it suggests the opening of a theater curtain, and the performer who stands revealed is an inspired singer who gives us an expansive and constantly developing—that is, non-repeating—melody. Here is Schumann at his most personal, his most poignantly vulnerable. Only when this lyric utterance is done does the orchestra ground the music with a vigorous and impassioned paragraph. Clearly, though, Schumann means this to be the cellist’s day, and the soloist returns with another lyric and exploring song, one of great range and full of wide intervals. A brilliant passage in triplets ends the exposition. The development is a kind of contest between virtuoso display and lyricism, and the chugging triplets are constantly interrupted—almost rebuked, it seems—by reappearances of parts of the opening melody in ever more distant and mysterious keys.

langsam (slow). After the recapitulation, the opening wind chords return, now heard from a deeply strange harmonic perspective. This time, the cello responds not with its first melody, but with a brief transition that gently sets the music down in F major. The slow movement has begun, and Schumann gives us a new melody, one full of melancholy downward curves. Like a chorus of sympathetic mourners, woodwinds echo the ends of the phrases. The passage reminds us that Tchaikovsky was one of the great Schumann-lovers. The accompaniment is notable, for along with neutral pizzicato chords we hear a soft countermelody played by another solo cello.

sehr lebhaft (very lively). After the urgent recitative that forms the bridge into the finale, Schumann gives us a more swift-moving music than any we have yet heard in the piece. Unfortunately, it is likely to sound not brilliant but just dammably difficult. Schumann relies much on sequences, and it takes a special mix of planning and spontaneity to bring out the energy in this music. (The 1953 Prades Festival recording by Casals and Ormandy shows them Casals, Piatigorsky and Starker, all of whom should have known better, have struck out 32 measures of Schumann’s music at this point and substituted grandly rhetorical unaccompanied cadenzas of their own.

But Schumann was right, he really was: in the last moments of this finale, which is so difficult to move purposefully forward, it is important not to bring everything to a halt but to keep the momentum going, as Schumann does with his in-tempo cadenza. When he emerges from this episode, one of the concerto’s most original and effective, Schumann shifts metric gears, going from 2/4 into a still peppier 6/8, a device Brahms found worth imitating, and often.

Instrumentation: solo cello with orchestra comprising 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings

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

Ralph Vaughan Williams
Born: October 12, 1872, Down Ampney, Gloucestershire, England
Died: August 26, 1958, London, England

Symphony No. 6 in E minor
Premiered: April 21, 1948

Near the dawn of Vaughan Williams’ composing career, his collecting of traditional Norfolk songs had been a critical step toward the finding of his own musical language. At the time his Fourth Symphony came along in 1935, the 62-year-old composer of the opera Sir John in Love (source of the popular Fantasia on “Greensleeves”), as well as the Tallis Fantasia and The Lark Ascending, seemed fixed more firmly than ever as the dean of England’s “pastoral school.” Thus the sometimes harshly dissonant Fourth Symphony brought a real shock. “I feel that I have at last become master of my material,” Vaughan Williams wrote to a former student, “but it now seems too late to make any use of it.” Happily he was wrong, and 23 more years of work (including five more symphonies) lay ahead.

not a “War Symphony”

Using some material he had sketched in 1943 for a movie score, Vaughan Williams began his Sixth Symphony in about 1944 and completed it in 1947. The first public performance was given by
May 10, 11

Program Notes

Sir Adrian Boult and the BBC Symphony in London’s Royal Albert Hall on April 21, 1948. At the beginning of 1950, Vaughan Williams revised the third movement, Scherzo, clarifying some of the orchestration as well as adding a new countertheme for brass in a couple of places. This version of the symphony has become the standard.

Ending, as it does, in 11 or 12 minutes of chill, unbroken pianissimo, the Sixth Symphony hardly seems like a piece designed for success, yet the reception at the first performance was overwhelming, and it took only a little over two years for the work to achieve 100 performances. Vaughan Williams’ pleasure at having, as he liked to say, “run the bell” and “done the real thing” was offset by the annoyance of people insistently imposing their extramusical interpretations on this work. In the 1930s, he had had a hard time persuading some people that the Fourth Symphony was not political and moral commentary about Hitler and Mussolini. In 1948, the year the Sixth Symphony premiered, Hiroshima was a recent memory, the Soviet Union had just cut off road and rail traffic between Berlin and the West, and nuclear war was coming to be an ever-present threat. But no, Vaughan Williams said, his bleak finale was not a depiction of a world flattened by The Bomb, and when Frank Howes, the music critic of The Times, referred to the Sixth as Vaughan Williams’ “War Symphony” (with capital W), the composer was aroused to real fury.

The music: full of anguish

Allegro. Without question, the Sixth Symphony is a disturbing piece, full of anguish, and it begins with a cry. In defiance of the key designation in its title, E minor, the symphony begins resolutely one half-step up, in F minor. As Vaughan Williams himself points out, the music “[rushes] down and up again through all the keys for which there is time in two bars”; in other words, the harmony is exceedingly restless and unsettled. The mood, for the moment at least, is savage.

What Vaughan Williams calls “fussy” 16th-notes have been prominent from the beginning, and these continue while violins, woodwinds and horn introduce an impassioned new melody. It is immediately repeated in the bass with the fussy 16ths on top. When this agitation subsides, an oddly saucy accompaniment starts up, to which various woodwinds soon add a tune with a stammer. For a moment the sound gets to be quite Broadway, partly because the saxophone climbs into a high register where it is extremely prominent. There is one more theme to come, a spacious D-major tune that sounds like the old familiar Vaughan Williams. The saucy accompaniment continues right through this.

Both melodies, the hesitant and the spacious, get some more play, after which there is a recapitulation—“just enough,” says Vaughan Williams, “to show that this is a Symphony [and] not a symphonic poem.” The spacious tune makes one more appearance, tranquillo, with harp accompaniment, and also in E major, which serves to settle the accumulated harmonic tension, though there is continuing argument between E major and E minor. The close is quiet.

Moderato. The final E in the cellos and basses hangs over into the first measure of the second movement. In 1943, Vaughan Williams wrote the music for a film called The Flemish Farm, which Halliwell’s Film Guide describes as a “tolerable wartime flagwaver.” Not all of Vaughan Williams’ score made its way into the soundtrack, and he rescued two of the outtakes for the Sixth Symphony. This second movement’s first theme, a slow and sinister march, is one of them. Because of its rhythm (long-long-short-short-short), the studio orchestra always referred to it as “two hot sausages.”

A drumroll and a fanfare introduce an unharmonized pianissimo passage for the strings, which builds, then recedes. Suddenly the trumpets and timpani begin to insist on the “sausages” rhythm. When we first heard this, it was part of a theme; now it takes on a life of its own and is bent on destroying whatever thematic or other musical activity is going on. It cows the orchestra into silence; trumpets and drums, again pianissimo after their domineering forte, appear to have the last word. The English horn muses for a moment on the unharmonized string theme, but under its last notes, the persistent, destructive rhythm, now in the sullen, dark colors of timpani, bass drum and pizzicato low strings, reminds us that it is still there, that this nightmare could return.

Scherzo: allegro vivace. The English horn’s last long C-flat constitutes the bridge into the third movement. It is a sardonic Shostakovich-esque scherzo, polyphonic in texture, and based on a theme with running 16th-notes. The saxophone adds a steady tune by way of a trio, and here I must quote Vaughan Williams’ good-humored program note for the first performance—in which he references the opinions of composer-writer Constant Lambert, his former pupil at the Royal College of Music:

“[The saxophone tune] is repeated loud by the full orchestra. (Constant Lambert tells us that the only thing to do with a folk tune is to play it soft and repeat it loud. This is not a folk tune but the same difficulty seems to crop up.)

“When this episode is over, the woodwind experiment as to how the [first theme] will sound upside down but the brass are angry and insist on playing it the right way up, so for a bit the two go on together and to the delight of everyone including the
composer the two versions fit, so there is nothing to do now but to continue, getting more excited till the [saxophone] tune comes back very loud and twice as slow."

**epilogue: moderato.** This time it is the bass clarinet which, descending through two octaves, builds the bridge into the Epilogue. Vaughan Williams describes this music as “[drifting] about contrapuntally with occasional whiffs of theme.” The two sections of violins lead off, all muted. The firsts show a definite bias toward F minor, the seconds then providing something like an E-major/minor corrective. After a time, flutes play the first violins’ theme in longer notes so that it sounds rather like a cantus firmus or chorale. The muted brass sigh three times, and a solo cello, unmuted but of course still pianissimo, responds to their dejection with a new musical idea. The oboe is the instrument that feels most free to sing out expressively in melodies of wide compass. The sounds themselves become ghostly, with string tremolando and bell-like harmonics on the harp.

After one last “outburst”—a pianissimo outburst by the oboe—the strings take the symphony to its end. Vaughan Williams wrote that he “never had any conscience about cribbing,” and I suspect in these last measures he was cribbing from Strauss’ Also sprach Zarathustra. That work ends in a strange back-and-forth between high instruments playing chords of B major, and basses punctuating those chords with C’s. Vaughan Williams settles into an uncertain seesawing between chords of E-flat major and E minor, which have G as a note in common. The last chord, which finally disappears into the distance, is E minor, that being the symphony’s keynote, but the E-minor chord is in its most unstable distribution, with B in the bass, and so the effect is anything but definite. The conductor Andrew Davis, comparing this “unanswered question” close with the oscillations that usher Berg’s Wozzeck into silence, has observed that the Sixth Symphony “should not end with a sense of rest. A performance that sounds final is not a good performance.”

Whatever the intended meaning—and in fact, an exceedingly irritated Vaughan Williams said late in life that “a man might just want to write a piece of music”—the hushed music speaks so eloquently and so disturbingly on its own.

**Instrumentation:** 3 flutes (1 doubling piccolo), 2 oboes, English horn, 2 clarinets, bass clarinet, tenor saxophone, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, snare drum, bass drum, cymbals, suspended cymbal, triangle, xylophone, 2 harps and strings

Program note excerpted from the late Michael Steinberg’s The Symphony: A Listener’s Guide (Oxford University Press, 1998), used with permission.
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Cirque Goes to the Movies
with the Minnesota Orchestra

Cirque de la Symphonie | Sarah Hicks, conductor

Live at Orchestra Hall

Friday, May 18, 2018, 8 pm | Orchestra Hall
Saturday, May 19, 2018, 2 pm | Orchestra Hall

Richard Whiting/arr. Bill Holcombe
Hooray for Hollywood, from Hollywood Hotel

John Harold Kander
All That Jazz, from Chicago
Vladimir and Elena Tsarkov – Quick Change

Ennio Morricone
Theme from Cinema Paradiso
Janice Martin – Violin on Silks

Lalo Schifrin
Theme from Mission: Impossible
Vitalii Buza – Spinning Shapes

John Harold Kander
Theme from New York, New York

John Williams
Devil’s Dance, from The Witches of Eastwick
Vladimir Tsarkov – Juggling

James Horner
My Heart Will Go On, from Titanic
Alexandra Pivaral – Contortion and Dance

Randy Newman/arr. Steven Reineke
You’ve Got a Friend in Me, from Toy Story

John Williams
Flight to Neverland, from Hook
Pavel Korshunov – Aerial Straps

INTERMISSION ca. 20'

Anton Karas
Theme from The Third Man
Vladimir and Elena Tsarkov – Magic Act

Vittorio Monti
Czardas for Violin and Orchestra
Janice Martin – Violin on Hoop

Danny Elfman
Theme from Batman

Leonard Bernstein
Times Square (1944), from On the Town
Vitalii Buza – Cyr Wheel
### Artists

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<td><em>Vitaliy Prikhodko and Pavel Korshunov – Strength and Balance</em></td>
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### the company

*Cirque de la Symphonie* is an acrobatic troupe that brings the magic of cirque to the concert hall. Its performers include world record holders, gold-medal winners of international competitions and Olympians. Each performance is choreographed to classical masterpieces, and uniquely adapted to accommodate a shared stage with orchestras, adding a striking visual element to the concert experience.


### the performers

**Christine Van Loo** has been a national champion during seven consecutive years, Female Olympic Athlete of the Year and Athlete of the Decade in acrobatic gymnastics. She was inducted into the USSA (acro-gymnastics) Hall of Fame and the World Acrobatics Society Gallery of Honor. **Elena Tsarkova**, known as the “Lady in White,” is a graduate of the famed Moscow Circus School and first-place winner of the prestigious National Russian Circus Festival. She has also performed with the Big Apple Circus, Switzerland’s Circus Knie and Germany’s Circus Roncalli. **Vladimir Tsarkov** graduated from Russia’s prestigious State College of Circus and Theater Arts and won the gold medal at the Cirque de Demain International Festival in France. He is a veteran of Circus Circus, Circus Ingenieux and various entertainment productions globally. **Vitalii Buza** competed as an elite gymnast with the Russian national team and then joined the Moscow State Circus as a professional acrobat. He excels in multiple cirque acts, such as duo hand-balancing, straps, Cyr wheel, spinning cube, Chinese pole and the Russian bar. Together **Vitaliy Prikhodko** and **Pavel Korshunov** make up the strength and balancing partnership of Acro-Duo.

Prikhodko began his career with the National Circus of Ukraine and has toured worldwide with Nikulin’s Moscow Circus. Korshunov is a three-time national champion of Russia and two-time world champion in acrobatics, and was formerly in the cast of Cirque du Soleil’s *Varekai*. **Janice Martin**, a Juilliard-trained violinist, opera singer and classical pianist, has made a career of playing violin while suspended in the air on silk fabrics and aerial hoops. **Alexandra “Sasha” Pivaral** has performed and headlined in productions around the world including with Cirque du Soleil. She has won prestigious awards in international shows such as the Monte Carlo International Circus Festival.

### the conductor

**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 newly-announced 2018-19 season she will lead the Orchestra in performances with Dessa, the U.S. Naval Academy Glee Club, Indigo Girls and Igudesman & Joo, as well as the Inside the Classics series and film music concerts of *Star Wars*, *Jurassic Park* and *Star Trek Into Darkness*. Away from Orchestra Hall, she debuted this season with the Calgary Symphony and the Danish National Symphony Orchestra.

More: minnesotaorchestra.org.
Hans Zimmer, known as the "Lady in White," is a graduate of the famed Moscow Circus School and first-place winner of the Varekai, a Juilliard-trained violinist, opera singer and classical pianist, has made a career of playing violin while suspended three-time national champion of Russia and two-time world champion in acrobatics, and was formerly in the cast of Cirque du Soleil's Circus Roncalli.

Vitalii Buza graduated from Russia's prestigious State College of Circus and Theater Arts and won the gold medal at Vitaliy Prikhodko.

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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.minnesotaochestra.org/giving.

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Music Director Osmo Vänskä leading the Minnesota Orchestra in Mahler’s First Symphony, March 2018. Photo: Greg Helegson

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Keeping the Minnesota Orchestra Strong and Secure: Everyone’s Support Is Needed

The Minnesota Orchestra is so grateful to our many donors and to those who have joined the Laureate Society through the inclusion of the Orchestra in their estate plans. It is wonderful to know that so many people in our community hold the Minnesota Orchestra close to their hearts and have thought about ways to continue their support into the future. One of our newest Laureate Society members, Gale Sharpe, recently commented:

“During the lockout I realized on a new and very personal level how important the Orchestra was in my life, and more importantly, in the life of our community. When it was over I increased my annual support and decided to include the Orchestra in my estate plans. I believe we all have a responsibility to ensure that the Minnesota Orchestra thrives today and in the future.”

We have heard this sentiment from many patrons (see another story below), and we are so grateful to these individuals for their generosity. We are delighted and honored to recognize Laureate Society members in our Showcase magazine and invite them to special events with musicians, such as the annual Laureate Society luncheon.

Many vehicles exist to provide a future gift for organizations you love. Some tax-savvy options are as easy as including the Minnesota Orchestra as a beneficiary for a percentage or fixed amount of a retirement fund or a life insurance policy. Others may opt for using a will or a trust to make their charitable donations. While we strongly encourage you to speak to your financial advisor about your choices, we are happy to share information about planned giving with you as well.

If you would like information about planned giving or if you have already included the Minnesota Orchestra in your estate plans and would like to be part of the Laureate Society, please contact Emily Boigenzahn at 612-371-7138 or eboigenzahn@mnorch.org. There is no minimum required for membership and you may choose to be anonymous if you wish.

Thank you for being part of the Minnesota Orchestra family and for considering an investment in this great orchestra’s future!

Donor Spotlight: Doug Throckmorton

Minnesota Orchestra supporter Doug Throckmorton shares these reflections on becoming a donor and Laureate Society member:

“After years of being a Minnesota Orchestra subscriber, and going through the shock of the lockout, I realized that my ticket purchase was only a start toward supporting the gift of our outstanding Orchestra in our community. Could I, retired, living on a church pension and Social Security, do more? My wife had loved the Orchestra and for many years, as her Alzheimer’s worsened, we sat in the affordable seats, close to the stage, the better for her to see her favorite musicians. After her passing, I wanted to see her name listed in Showcase as a way of honoring how great a gift the Orchestra was to her. We also had a ritual of enjoying a mocha together. We might walk to the coffee shop or perhaps stop for a break while checking out local shops. Imagine my surprise to discover that continuing to, figuratively, “buy her a mocha” (four times five dollars and change per week), would accomplish that. As years have passed and retirement living has helped me simplify my understanding of the difference between needs and wants, I have found ways to increase my annual donation. In addition, my long-range financial planning is going to allow me to, one day, leave a legacy gift to benefit our Orchestra in our community for years to come.”

Donor Spotlight: Doug Throckmorton
Doug Throckmorton and his late wife DoraLee Delzell Throckmorton
The Laureate Society recognizes those who have included the Minnesota Orchestra in their estate plans.
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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 an enduring 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, 612-371-7144 or rnygaard@mnorch.org.

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<td>TCF</td>
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<td>ThermoFisher Scientific</td>
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<td>US Bank</td>
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$20,000-$49,999

<table>
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<tr>
<th>Corporation/Foundation</th>
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<tbody>
<tr>
<td>The Aaron Copland Fund for Music, Inc.</td>
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<tr>
<td>Andrews-Hurk Foundation of The Minneapolis Foundation</td>
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<tr>
<td>Best Buy Foundation</td>
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<tr>
<td>Carlson Family Foundation</td>
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<tr>
<td>Faegre Baker Daniels LLP and Faegre Baker Daniels Foundation</td>
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<tr>
<td>Fred C. and Katherine B. Andersen Foundation</td>
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<tr>
<td>Katherine B. Andersen Fund of The Saint Paul Foundation</td>
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<td>Marie H. Ankney Legacy Fund of The Minneapolis Foundation</td>
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<tr>
<td>National Endowment for the Arts</td>
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<tr>
<td>Wells Fargo and Wells Fargo Foundation Minnesota</td>
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$10,000-$19,999

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<tr>
<td>The Amphion Foundation, Inc.</td>
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<tr>
<td>A Baker’s Wife</td>
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<tr>
<td>Beaverdale Foundation</td>
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<tr>
<td>The Darsey &amp; Whitney Foundation DoubleTree Guest Suites Minneapolis</td>
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<tr>
<td>Felhaber Larson Foundation</td>
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<td>Finlandia Foundation</td>
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<td>Fox Rothschild LLP</td>
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<tr>
<td>George Family Foundation</td>
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<td>Hoef Family Fund of The Minneapolis Foundation</td>
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<tr>
<td>Patterson Companies, Inc.</td>
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<td>RBC Wealth Management and RBC Foundation - USA</td>
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<td>Robins Kaplan LLP</td>
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<td>Stinson Leonard Street</td>
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<tr>
<td>Wenger Foundation</td>
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<td>William H. Phipps Foundation</td>
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$5,000-$9,999

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<td>Anna M. Heilmair Charitable Foundation</td>
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<td>Boss Foundation</td>
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<td>Carlson Foundation</td>
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<tr>
<td>Clinton Morrison Fund of The Minneapolis Foundation</td>
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<td>Eugene U. and Mary F. Frey Family Fund of The Saint Paul Foundation</td>
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<tr>
<td>The Fredrikson &amp; Byron Foundation</td>
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<td>Harry L. and Janet M. Kitselman Foundation</td>
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<td>The Hubbard Broadcasting Foundation</td>
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<tr>
<td>The Kurt Weill Foundation for Music</td>
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<td>Lakewood Cemetery Association</td>
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<td>Margaret Rivers Fund</td>
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<td>Mayo Clinic</td>
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<td>Rahr Foundation</td>
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<td>RTP Company</td>
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<td>SandCastle Foundation</td>
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<td>Schwagman, Lundberg &amp; Woessner PA</td>
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<td>Securian</td>
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<td>Sir Speedy</td>
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<td>Tennant Foundation</td>
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<td>Thomson Reuters</td>
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$1,000-$4,999

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<th>Corporation/Foundation</th>
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<td>Anonymous (1)</td>
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<td>Art and Martha Kaemmer Fund of HRK Foundation</td>
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<td>Bailey Nurseries, Inc.</td>
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<td>Charles A. Wyerhaeuser Memorial Foundation</td>
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<td>Elizabeth C. Quinlan Foundation</td>
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<td>Emerson</td>
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<td>Federated Insurance</td>
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<tr>
<td>Felice E. Kornfeld Fund of The Minneapolis Foundation</td>
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<td>Margaret H. &amp; James E. Kelley Foundation, Inc.</td>
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<td>Onan Family Foundation</td>
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<td>Red Wing Shoe Company Foundation</td>
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<td>Robinson Rubber Products Co., Inc.</td>
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<td>Zelle LLP</td>
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Bernstein and Walton
Andrew Litton and the Minnesota Chorale
Fri Jun 1 & Sat Jun 2  8pm
Andrew Litton, conductor
Christopher Maltman, baritone / Minnesota Chorale
A huge success at its 1930s premiere and beloved by orchestras and choirs since, Belshazzar’s Feast tells the ancient Hebrew story of lamentation and liberation.

CHAMBER MUSIC
Mendelssohn and Dvořák
Sun Jun 3  2pm
Erin Keefe, violin / Kenneth Freed, violin
Sarah Grimes, violin / Céline Leathead, violin
Rebecca Albers, viola / Thomas Turner, viola
Silver Ainomäe, cello / Kathryn Nettleman, bass
A brilliant, sunny quartet and a Czech-inspired quintet, featuring Concertmaster Erin Keefe and her colleagues from each of our string sections.

Please note: this chamber music performance will be held in the Orchestra Hall auditorium.

Beethoven and Berlioz
Fri Jun 8 & Sat Jun 9  8pm
Jun Märkl, conductor / Augustin Hadelich, violin
Augustin Hadelich brings his crystalline tone to Beethoven’s Viinol Concerto, then Orchestra Hall lights up with Berlioz’s brilliant Symphonie fantastique.

Season Finale
Vänskä Conducts Mahler’s Fourth
Thu Jun 14  11am / Fri Jun 15 & Jun 16  8pm
Osmo Vänskä, conductor / Carolyn Sampson, soprano
The luminous soprano Carolyn Sampson joins us to perform Mahler’s Fourth—a quiet version of heaven where a child’s every dream comes true.

SCORE! with The New Standards
Fri Jun 29  8pm
Chan Poling, piano and vocals / John Munson, bass and vocals
Steve Roehm, vibraphone
The stellar local trio with a global following, The New Standards join special guests and a stage band to play songs and themes from their favorite cult and classic films, presented with flair and filtered through their inimitable style. Garnish with a bruised sprig of mint.

Please note: The Minnesota Orchestra does not perform on this program.
From classical to rock to jazz, SPIRIO is the first *high resolution player piano* capable of delivering all the nuance and passion of the greatest artists’ live performances. It’s a masterpiece of artistry and craftsmanship worthy of the STEINWAY & SONS name and a place in your home. Where you can cherish it, play it or dance your heart out to it. Experience SPIRIO at Schmitt Music.

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