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Options shown. 1. Ratings achieved using the required premium unleaded gasoline with an octane rating of 91 or higher. If premium fuel is not used, performance will decrease. 2. Performance figures are for comparison only and were obtained with prototype vehicles by professional drivers using special safety equipment and procedures. Do not attempt. 3. 2018 Lexus Hybrid base models compared to 2018 Lexus gas base models. ©2018 Lexus

INSTANT ACCELERATION 1  COMPARABLY PRICED TO GAS MODELS 2
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INSTANT ACCELERATION 3

BOLD STYLING

COMPARABLY PRICED TO GAS MODELS 3

THE LEXUS HYBRID LINE
from the editor

Our classical season ends this month with some unexpected musical pairings that are connected in surprising ways. June begins with the music of American Leonard Bernstein and his British contemporary William Walton. Though those composers were separated by the Atlantic, Bernstein's *Chichester Psalms* and Walton's *Belshazzar's Feast* are linked through their use of voices and Biblical texts, and both were written for English music festivals.

The next week's program features pieces from the standard repertoire, Beethoven's Violin Concerto and Berlioz' *Symphonie fantastique*, showcasing Beethoven at his most lyrical and Berlioz at his most revolutionary. *Symphonie fantastique* was written just three years after Beethoven's death, but it comes from a different sound world than Beethoven's—and this is no accident. Shortly before composing *fantastique*, Berlioz wrote that Beethoven had "attained the limits of art" and that he aimed to "take it from there and push it...in another direction."

The classical season finale has the most unusual combination of all: Mahler's optimistic Fourth Symphony and James M. Stephenson's *Pillars*, a brand-new low brass concerto. Stephenson cites Mahler as an influence in his work, and a surprising connection between the two pieces is what they don't share: Mahler doesn't employ trombones or tuba, while *Pillars* puts them front and center.

More music is on the horizon as the Orchestra celebrates Nelson Mandela at Sommerfest, then travels to South Africa. Mandela may have spoken for all musicians, and composers from Beethoven to Stephenson, when he said in 2005: "Let us use the universal language of music to sing out our message around the world."

Carl Schroeder, Editor
editor@mnorch.org

about the cover
Principal Horn Michael Gast, a Minnesota Orchestra member since 1990, appears often at Orchestra Hall as soloist and chamber performer, and began playing his instrument later than most members of the Orchestra—first picking up horn at age 15. Photo: Travis Anderson.

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“City National helps keep my financial life in tune.”

So much of my life is always shifting; a different city, a different piece of music, a different ensemble. I need people who I can count on to help keep my financial life on course so I can focus on creating and sharing the “adventures” of classical music. City National shares my passion and is instrumental in helping me bring classical music to audiences all over the world. They enjoy being a part of what I do and love. That is the essence of a successful relationship.

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## Minnesota Orchestra

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<thead>
<tr>
<th>Roster</th>
<th>Minnesota Orchestra</th>
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| **First Violins** | Erin Keefe  
Assistant Principal  
Douglas and Louise Leatherdale  
Music Director Chair  
Kathryn Saltzman Romey  
Choral Advisor  
Kathy Cunningham Fund  
for Musician Designated Initiatives  
Sit Investment Associates  
Chair for Education  

cellist  
Sara Serafini  
Joanne Opgenorth  
Céline Leathead  
Sarah Grimes  
Rebecca Corruccini  
David Brubaker  
Rui Du  
Assistant Principal  
Douglas and Louise Leatherdale  
Music Director Chair  |
| **Second Violins** | Peter McGuire  
Principal  
Sumner T. McKnight Chair  
Jonathan Magnness  
Associate Principal  
Cecilia Belcher  
Assistant Principal  
Tao Shi  
Jean Marker De Vere  
Alan Janse  
Natsuki Kumagai  
Ben Ondner  
Catherine Schubliske  
Michael Sutton  
James Garlick  
Michael Adams  
Sami Bergman  
Sifei Cheng  
Kenneth Freed  
Megan Tam  
Thomas Turner  
Gareth Zehngut  
David Auerbach  
Jennifer Strom  |
| **Violas** | Rebecca Albers  
Principal  
Reese F. Zelie Chair  
Richard Marshall  
Co-Principal  
Douglas and Louise Leatherdale Chair  
Open  
Assistant Principal  
Garrett Siders  
Arkis  |
| **Basses** | Kristen Bruy  
Principal  
Joy Phillips Chair  
Kathryn Nettleton  
Acting Principal  
Mr. and Mrs. Edward E. Stropnek Chair  
William Schirckel  
Assistant Principal  
Robert Anderson  
Mark Kelley  
Mark Nelms  
Brian Liddle  
David Williamson  |
| **Flutes** | Adam Kuenzel  
Principal  
Eileen Bigelow Chair  
Greg Millinger  
Associate Principal  
Henrietta Rausenhorst Chair  
Wendy Williams  
Roma Duncans  |
| **Oboes** | Anthony Ross  
Principal  
John and Elizabeth Bates Cowles Chair  
Silver Alinome  
Associate Principal  
John and Barbara Sibley Boatwright Chair  
Beth Rapier  
Assistant Principal  
Marion E. Cross Chair  
Katja Linfield  
Marcia Peck  
Pitney & Shiner  
Roderick Cox  
Associate Conductor  
Akiko Fujimoto  
Assistant Conductor  |
| **Clarinet** | Anthony Ross  
Principal  
John and Elizabeth Bates Cowles Chair  
Silver Alinome  
Associate Principal  
John and Barbara Sibley Boatwright Chair  
Beth Rapier  
Assistant Principal  
Marion E. Cross Chair  
Katja Linfield  
Marcia Peck  
Pitney & Shiner  |
| **Bass Clarinet** | Timothy Zavadil  
Robert Anderson  
Mark Kelley  |
| **Bassoon** | Fei Xie  
Principal  
Norman B. Mears Chair  
Mark Nelms  
Co-Principal  
Marjorie F. and George H. Dixon Chair  
Norbert Nielubowski  
Conductor Laureate  
Dinwiddie Smith  
Bruce Hudson  |
| **Harpsichord** | Principal  
Piano  
Kathy Kienzle  
Kevin Watkins  |
| **Harp** | Bertha Boynton Bean Chair  
Principal  
Jan Sargent Pillsbury Chair  
Herbert Winslow  
Associate Principal  
Gordon C. and Harriet D. Paske Chair  
Brian Jensen  |
| **Horn** | Timothy Zavadil  
Robert Anderson  
Mark Kelley  
Norbert Nielubowski  
Conductor Laureate  
Dinwiddie Smith  
Bruce Hudson  |
| **Trumpet** | Brian Mount  
Principal  
Pops Conductor Laureate  
Kevin Watkins  
Assistant Principal  
Opus Chair  
John Sargent Pillsbury Chair  
Herbert Winslow  
Associate Principal  
Gordon C. and Harriet D. Paske Chair  |
| **Demi-Flute** | Flute  
John Gilmour Orway Chair  
Gregory T. Williams  |
| **Mandolin** | Flauto  
John Gilmour Orway Chair  
Gregory T. Williams  |
| **Bassoon** | Fei Xie  
Principal  
Norman B. Mears Chair  
Mark Kelley  
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Norbert Nielubowski  
Conductor Laureate  
Dinwiddie Smith  
Bruce Hudson  |
| **Timpani** | Michael Grauer  
Principal  
Robert Machray Ward Chair  
Jason Tinkersley  
Rosemary and David Good Fellow  
Dinwiddie Smith  
Bruce Hudson  |
| **Percussion** | Michael Grauer  
Principal  
Robert Machray Ward Chair  
Jason Tinkersley  
Rosemary and David Good Fellow  
Dinwiddie Smith  
Bruce Hudson  |
| **Strings** | Many string players participate in a voluntary system of revolving seating. Section string players are listed in alphabetical order. |
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.
The Minnesota Orchestra, led by Music Director Osmo Vänskä, ranks among America’s top symphonic ensembles, with a distinguished history of acclaimed performances in its home state and around the world. Founded in 1903, it is known for award-winning recordings as well as for notable radio broadcasts and educational engagement programs, and a commitment to new orchestral repertoire.

Decade Spotlight: 1980s

- In July 1980 the Orchestra launched Sommerfest—originally called Viennese Sommerfest. Leonard Slatkin, who led the festival’s first ten seasons, quickly established traditions like an evening of Strauss waltzes and a performance of a complete opera.

- Principal Trumpet Manny Laureano, the Orchestra’s longest-serving current principal player, joined the ensemble in 1981.

- The Orchestra’s 1982-83 season began with a special televised performance titled “Tonight Scandinavia.” In attendance were visiting Scandinavian royalty and other foreign dignitaries.

- In 1983 the Orchestra appointed its first composers in residence, Libby Larsen and Stephen Paulus, who had co-founded the Minnesota Composers Forum (now the American Composers Forum) while studying at the University of Minnesota. In 1987 the Orchestra released an album of symphonies by both composers.

- In 1984 Andrew Litton, then 25 years old, made his Orchestra Hall conducting debut at Sommerfest, two decades before he became the festival’s artistic director.

- The Orchestra made its first visit to the Southern Hemisphere with an Australian tour in 1985.

- In 1986 the Orchestra welcomed its eighth music director, Edo de Waart, who initiated each new season with a Mahler symphony.
roster  Minnesota Orchestra Staff

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Faribault, Minnesota
introducing Michelle Miller Burns, President and CEO

In September the Minnesota Orchestra will welcome a new administrative leader when Michelle Miller Burns succeeds Kevin Smith as President and CEO. Burns comes to Minnesota from the Dallas Symphony Orchestra, where she currently serves as Executive Vice President for Institutional Advancement and Chief Operating Officer.

“Michelle Miller Burns absolutely stood out in our search as an orchestra leader who is committed to collaboration and distinguished herself as a natural match for our highly cooperative governance model,” said Minnesota Orchestra Board Chair Marilyn Carlson Nelson.

The move to Minneapolis marks a return to Midwestern roots for Burns, who was born in Iowa and grew up in the Chicago area, playing violin in the Chicago Youth Symphony Orchestra. Her career began in the Chicago Symphony’s administration, where she worked in various positions over 15 years before being appointed Vice President for Development at the Newberry Library. Since joining the Dallas Symphony’s administration in 2015, she has held multiple executive roles, including recently serving as Interim President and CEO; under her leadership, the orchestra ratified a new three-year contract with its musicians, achieved its contributed revenue goal of $24 million and completed its 2016–17 season with a balanced budget.

“It is clear that Music Director Osmo Vänskä and the Orchestra have a strong relationship with their audience and the community,” said Burns. “This is a remarkable organization, and I’m honored to join it.”

Kevin Smith’s tenure with the Orchestra will be celebrated on August 1, the final day of Sommerfest. After that evening’s concert, audiences are invited to toast Smith at a reception in the Orchestra Hall lobby.

celebrating Common Chords in Mankato

In late April, Mankato became the sixth Greater Minnesota city to host the Minnesota Orchestra through the innovative Common Chords program. Residency highlights included a visit to Prairie Winds Middle School, where Orchestra string and brass musicians played for students; brass and string ensemble performances at Mayo Specialty Clinic, Old Main Village Senior Living Community, Mankato Brewery and Radio Mankato’s studio; a full-Orchestra daytime performance at St. Peter High School led by Assistant Conductor Akiko Fujimoto; and an evening full-Orchestra concert at Verizon Center, also led by Fujimoto, featuring Tchaikovsky’s Pathétique Symphony and Mozart’s Turkish Violin Concerto, the latter starring Principal Second Violin Peter McGuire, a Mankato native. For a full recap, visit minnesotaorchestra.org/commonchords.
This month you’ll be one of four soloists from the Orchestra in James Stephenson’s Pillars, a concerto for low brass. What role did you have in this piece’s creation?

Jim and I have known each other since our freshman year at New England Conservatory. He was a terrific trumpet player in those days, and we spent a lot of time playing music together. He has since turned his talents toward composition, and a few years ago, when he told me about a potential commission to write a low brass concerto, I begged him to let us premiere it. The concerto was to be in memory of Bill Zehfuss, the longtime principal trombonist of the Charleston Symphony, and funding for the commission was being raised online. All of us in the Orchestra’s low brass section helped spread the word. Many wonderful friends and family of Bill’s and lots of low brass players chipped in—plus even a few musicians who don’t play low brass!

What should the audience listen for during this piece?

In standard orchestral repertoire, the low brass section gets to play everything from beautiful, soft chorales to big, powerful climactic sections of symphonies, and just about everything in between, usually in a more supportive role. Jim knows the sounds the low brass section is known for, and he has done a terrific job of letting each member of the section shine individually as well as showing off what we can do together. We even get to play the melody!

What is particularly exciting about performing a concerto for low brass?

I find it gratifying and inspiring each and every time I get to play with my good friends in the low brass section. To get to do so out in front of the Orchestra is a thrill! It’s no doubt exciting for our viola section as well, who might appreciate the break from our bells aiming at the backs of their heads.

Tell us about a proud moment in your career.

I was extremely fortunate to have had the chance to perform with Leonard Bernstein as he conducted his next-to-last concert. The man was a musical giant and an inspiration unlike any other I’ve encountered. I still get chills thinking about what it was like to work with him. Kids, look him up on YouTube. You’ll be amazed!

What do you do when you’re not performing?

I teach trombone at Northwestern University’s Bienen School of Music. So you’re liable to find me at the airport from time to time. I also enjoy throwing the football with my son when he’s home from college, watching my daughter play soccer, and walking through the Minnesota Landscape Arboretum with my wife. The air out there is amazing!

Visit minnesotaorchestra.org/showcase for an extended version of this interview.

Minnesota Orchestra

musician since: 1995
Position: Principal Trombone
Hometown: Hopewell, Virginia
Education: New England Conservatory, Boston University
This month you'll be one of four soloists from the Orchestra in James Stephenson's Pillars, a concerto for low brass. What role did you have in this piece's creation?

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Visit minnesotaorchestra.org/showcase for an extended version of this interview.
coming in July:
a Sensory-Friendly Concert for all

The Minnesota Orchestra invites you to mark your calendar and spread the word about next month’s Family Concert on the afternoon of Saturday, July 14. The concert, which features music by Leonard Bernstein, Igor Stravinsky, John Williams and other favorite composers, will be the Orchestra’s first full-ensemble Sensory-Friendly Concert.

If you’re wondering what a Sensory-Friendly Concert is, the short answer is: it’s a concert where all are welcome, whether you’ve come to many concerts before, or are entering Orchestra Hall for the first time. Sensory-Friendly Concerts are designed for all audiences, including individuals on the autism spectrum and those with sensory sensitivities. Small-ensemble Sensory-Friendly Concerts in the Target Atrium have been so well-received in recent seasons that the Orchestra is extending the experience to the July 14 full-Orchestra concert as well as Family Concerts throughout the 2018–19 season. The musical experience onstage at the July 14 concert follows the typical Family Concert format, but in a relaxed environment where audience members are welcome to be who they are and enjoy music with family and friends.

“One of the greatest things about music is that everyone responds to it in ways that are unique to who they are,” says Assistant Conductor Akiko Fujimoto. “I am thrilled to conduct our first full-Orchestra Sensory-Friendly program, and to welcome those who might not have yet had the opportunity to hear live orchestral music in a concert hall.”

Audiences are invited to come early on July 14 for pre-concert activities, including opportunities to try orchestral instruments, engage in creative movement, participate in collaborative art-making and meet Orchestra musicians. Accessibility features for this concert include ASL interpretation, assisted listening devices, open captioning, and large print and Braille programs. Accessible seating is available for all concerts. For full program and ticket details, as well as pre-visit stories, tip sheets, accessibility information and other specifics, visit minnesotaorchestra.org/sensoryfriendly. Sensory-Friendly concerts are sponsored by PNC Financial Services Group, Inc.

critics’ corner: recent review

“[Louis] Lortie delivered a 'big' piano sound—the most forceful I can recall ever hearing at Orchestra Hall. And yet the quieter rhapsodic musings, of which there are many in [Liszt’s First Piano Concerto], provided delicate contrast. In all, it was a very special performance that proved how satisfying this concerto can be when presented by consummate musical artists of this caliber.”

— Phillip Nones, BachTrack, April 16, 2018
#MNorch: social media roundup

Audience members at the Orchestra’s concert with violinist Joshua Bell in April 2018.

Posting Orchestra Hall selfies, live-tweeting concert broadcasts and writing about favorite concert memories are just a few ways audiences are sharing their Minnesota Orchestra experiences on Facebook, Twitter and Instagram. 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 for exclusive content, most notably a webcast of the Orchestra’s April 23 performance with violinist Joshua Bell—available for viewing on Facebook through June 7. Also online is a story about tuba player Jason Tanksley, the Orchestra’s Rosemary and David Good Fellow; photos, live tweets and Instagram stories from select concerts; a recap of the Common Chords Mankato residency; and opportunities to win signed Showcase magazines. We’ll see you online!

Audience members enjoying the Orchestra’s performance with organist Cameron Carpenter in April 2018.
Sommerfest preview

Minneapolis meets Mandela in the Minnesota Orchestra’s 2018 Sommerfest, which takes place from July 13 to August 1 and celebrates the centenary of the late South African leader and human rights advocate Nelson Mandela. Music Director Osmo Vänskä leads the Orchestra in five programs, after which the Orchestra will embark on a trip to London’s BBC Proms and a five-city tour of South Africa.

Sommerfest’s centerpiece is a “Celebrating Mandela at 100” concert at which the Orchestra is joined by guest speakers Dr. Makaziwe (Maki) Mandela, the eldest daughter of Nelson Mandela, and Anant Singh, producer of the film Mandela: Long Walk to Freedom. Additional performers at that concert include the ensembles Insingizi, 29:11, the Minnesota State Baptist Convention Choir and the Minnesota Chorale. At another special concert, the Orchestra performs Beethoven’s magnificent Ninth Symphony plus the world premiere of Harmonia Ubuntu by South African composer Bongani Ndodana-Breen, a work that was commissioned for the Minnesota Orchestra tour by Classical Movements as part of the Eric Daniel Helms New Music Program. This concert is the culminating event of the International Day of Music, which features performances on multiple stages and a pan-African marketplace at Orchestra Hall.

The Sommerfest season also includes concerts with South African vocal ensemble Ladysmith Black Mambazo, Grammy Award–winning soprano Audra McDonald, a Symphony in 60 program led by Roderick Cox, an Inside the Classics concert led by Sarah Hicks and hosted by Sam Bergman, and a Sensory-Friendly performance conducted by Akiko Fujimoto (see page 16). To cap Sommerfest, Vänskä and the Orchestra perform a “Tour Send-Off” of American music, featuring piano soloist Inon Barnatan.

Bongani Ndodana-Breen, composer of Harmonia Ubuntu.
celebrating YPSCA, young talent and the Minnesota Orchestra

Superb young musicians who won top prizes in YPSCA's 2018 concerto competition—including Emma Taggart, a pianist who will be featured at Minnesota Orchestra Young People's and Family Concerts next season—were showcased at the recent annual luncheon of YPSCA, the Young People's Symphony Concert Association. Engaging conversations and presentations, both verbal and musical, made the April 26 luncheon one of the most memorable days of the year. Members and friends of YPSCA gathered at the Woman's Club of Minneapolis, where the program spotlighted student musicians who had won top prizes in YPSCA's competition.

Following lunch, Margee Bracken, Chair-elect of the Orchestra's Board of Directors and a longtime advocate for music education, shared her enthusiasm for the Orchestra's upcoming ventures and YPSCA's part in many of them. We invite you to be part of this fantastic cause. It's easy to join YPSCA and help inspire a love for great music in young people—find details at minnesotaorchestra.org/ypsca.

happy retirement to Jerry Ouska

Although you may not know Jerry Ouska's name, you've probably heard his work over the past three decades at Orchestra Hall. As the Orchestra's regular piano tuner since 1984, Ouska makes meticulous pre-concert and rehearsal adjustments to the strings of a piano to properly align the intervals, making the likes of Emanuel Ax, André Watts and Inon Barnatan sound their best. (Even when a program doesn't feature a piano concerto, Ouska is at work on all 88 keys if a piece calls for piano in a non-solo role.) This month we salute Ouska for his many years of service as he steps into retirement. Join us in wishing him well!
giving back: Jason Tanksley, Minnesota Orchestra Good Fellow

On a Tuesday afternoon in mid-January, tuba player Jason Tanksley sits alone on the Orchestra Hall stage, performing some of the most challenging passages in the tuba’s repertoire. He plays behind a large opaque screen; on the other side sits a committee of Minnesota Orchestra musicians, each of whom is listening carefully. It’s a typical set-up for an orchestral audition, but this one is out of the ordinary.

Jason Tanksley is the Minnesota Orchestra’s Rosemary and David Good Fellow—and performing a “mock” audition is just one part of the advanced training that is now his job. The Orchestra launched the Rosemary and David Good Fellowship last spring as a two-year program intended to enhance opportunities for African American, Latin American and Native American professional orchestral musicians early in their careers and to encourage greater diversity in the orchestral field.

Tanksley also observes rehearsals and concerts, plays onstage in selected Orchestra performances and takes private lessons each month with musicians from the Orchestra. He sees the fellowship as a great chance to grow as a musician, but also as an opportunity to inspire others. “I feel like, if I can do this, if a black kid from Detroit like me can sit onstage with the Minnesota Orchestra, I can show other kids that they can do it, too. That’s what I’d really like to do.”

“The biggest takeaway from this year so far has been the confidence boost,” he says. “To be selected for this fellowship and to get feedback and advice from the musicians here—who are the real deal—about my own playing has really helped me understand how I’m doing as a musician and where I might be able to go in the future.”

To learn more about Jason or the Rosemary and David Good Fellowship program, visit minnesotaorchestra.org.
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Minnesota Orchestra

Andrew Litton, conductor
Christopher Maltman, baritone | Nick Cecchi, boy soprano
Minnesota Chorale, Kathy Saltzman Romey, artistic director

Friday, June 1, 2018, 8 pm | Orchestra Hall
Saturday, June 2, 2018, 8 pm | Orchestra Hall

With these concerts we gratefully recognize the Rodney and Barbara Burwell Foundation for a generous contribution to the Minnesota Orchestra’s Investing in Inspiration campaign.

Leonard Bernstein  
*Fancy Free*, complete ballet music  
ca. 24’

Enter Three Sailors | Scene at the Bar | Enter Two Girls  
Pas de Deux | Competition Scene | Variation I (Galop)  
Variation II (Waltz) | Variation III (Danzon) | Finale

Leonard Bernstein  
*Chichester Psalms* for Chorus and Orchestra  
ca. 18’

Psalm 108:2 / Psalm 100  
Psalm 23 / Psalm 2:1-4  
Psalm 131 / Psalm 133:1

*Minnesota Chorale* | *Nick Cecchi, boy soprano*

INTERMISSION  
ca. 20’

William Walton  
*Belshazzar’s Feast*  
ca. 36’

Thus Spake Isaiah  
If I Forget Thee  
Babylon Was a Great City  
In Babylon Belshazzar the King  
Praise Ye the God of Gold  
Thus in Babylon, the Mighty City  
And in That Same Hour  
Then Sing Aloud to God Our Strength  
The Trumpeters and Pipers  
Then Sing Aloud to God Our Strength

*Christopher Maltman, baritone* | *Minnesota Chorale*

An English translation of the text for *Chichester Psalms*, as well as the English text for *Belshazzar’s Feast*, will be projected as surtitles.

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

Andrew Litton, music director of the New York City Ballet, was the Minnesota Orchestra’s Sommerfest artistic director from 2003 to 2017. He is currently principal guest conductor of the Colorado Symphony, conductor laureate of Britain’s Bournemouth Symphony, music director laureate of Norway’s Bergen Philharmonic and principal guest conductor of the Singapore Symphony Orchestra. He was the Dallas Symphony’s music director from 1994 to 2006, leading the ensemble on tours to the BBC Proms and to prestigious venues such as Carnegie Hall, the Berlin Philharmonic and Vienna’s Musikverein. He regularly guest conducts leading orchestras and opera companies around the globe and adds to his discography of more than 130 recordings, which have garnered America’s Grammy Award, France’s Diapason d’Or and other honors. More: musicvinearts.com, andrewlitton.com.

Nick Cecchi, boy soprano

Nick Cecchi, now welcomed for his solo debut with the Minnesota Orchestra, is a 14-year-old from Minneapolis who performs regularly with the Minnesota Boychoir, Greater Twin Cities Youth Symphonies and CAMPhi! theater. In addition to singing, he enjoys playing piano and acting. His teachers include Dawn Baker and Evelyn Emerson, and he expresses his gratitude to them and to his family, Mark Johnson, Dan Mollick and the singers of the Minnesota Boychoir.

Minnesota Chorale

Kathy Saltzman Romney, artistic director
Barbara Brooks, accompanist and artistic advisor

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

Christopher Maltman, baritone

Christopher Maltman first performed with the Minnesota Orchestra in 2003, singing John Adams’ The Wound-Dresser.
Listeners trying to place *Fancy Free* in their mind’s ear will break into a big smile as soon as they hear the opening riff, for this is the predecessor music to the better-known *On the Town*. *Fancy Free* was Bernstein’s first complete stage work, a collaboration with dancer and choreographer Jerome Robbins. Bernstein was in only his mid-20s, but his career had begun to skyrocket.

The ballet, about three sailors on shore leave, was a conscious attempt to perk up morale during the war. Robbins wanted something specifically American and contemporary that would address the reality of wartime, and incorporate popular music and dance. Bernstein obliged, and conducted the ballet’s premiere at the old Metropolitan Opera House on April 18, 1944. Robbins danced one of the three sailors’ roles. The ballet was a smash hit, receiving 163 performances its first year.

The scenario, attributed to both Robbins and Bernstein, follows:

> “With the sound of a juke box, the curtain rises on a street corner with a lamp post, a side street bar, and New York skyscrapers pricked out with a crazy pattern of lights, making a dizzying background. Three sailors explode onto the stage; they are on shore leave in the city and on the prowl for girls. The tale of how they meet first one, then a second girl, and how they fight over them, lose them and in the end take off after still a third, is the story of the ballet.”

The jazzy syncopations of the sailors’ entrance establish the live-for-the-moment atmosphere, where the pursuit of a good time is the prime objective. Bernstein’s brilliant use of jazz piano, trap-set percussion effects, and muted trumpets combine to evoke the bar. He portrays each of the three sailors in, respectively, the *Galop*, *Waltz* and *Danzon* Variations.

Recognizing *Fancy Free*’s theatrical potential, Bernstein and Robbins enlisted the assistance of Betty Comden and Adolph Green as librettists, to develop the ballet into a full-length Broadway musical. *On the Town* opened in December 1944, and was later made into a successful film starring Gene Kelly, Frank Sinatra, Vera Ellen and Ann Miller. Although Bernstein insisted that *On the Town* was not merely an expansion of *Fancy Free*, and that the two scores were entirely different, they are clearly related in spirit and style. In fact, anyone who knows and loves *West Side Story* may even hear the seeds of that brilliant score in this early ballet. The Cuban-inspired *Danzon* segment of the Three Dance Variations is almost a pre-echo of the Puerto Rican music in the later musical.

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, cowbell, triangle, woodblocks, piano and strings.

**Leonard Bernstein**

Born: August 25, 1918, Lawrence, Massachusetts  
Died: October 14, 1990, New York City

**Fancy Free, complete ballet music**  
Premiered: April 18, 1944

“theatre music at its best”

*Fancy Free*’s seven movements address the traditional tension in the battle of the sexes. Bernstein’s score successfully blends elements of jazz, folk music, blues and romance—even a fleeting 12-tone passage in the drunken fight scene. The ballet resonated because it dealt with a plausible contemporary situation, without romanticizing it. Bernstein biographer Joan Peyser has written: “His music is theatre music at its best. Never strained, sentimental, or phony, it is hard-edged in its urban sexuality....Aggression is at least one of the ingredients.”

...continues
Leonard Bernstein

Chichester Psalms

Premiered: July 15, 1965

The Chichester of Leonard Bernstein’s choral masterpiece Chichester Psalms is in west Sussex, near the southeast coast of England. A town of about 25,000, it has a beautiful cathedral with the only separate bell tower of any medieval church in the British Isles. Since the 1960s, the cathedral choirs of Chichester, Winchester and Salisbury have combined forces in a summer music festival.

For the inaugural Southern Cathedrals Festival in 1965, Walter Hussey, the Dean of Chichester Cathedral, contacted the American composer Leonard Bernstein to inquire whether he would accept a commission. Dean Hussey explained that space constraints and a modest budget would not permit a full symphony orchestra. In addition to the combined cathedral choirs, Bernstein would be limited to instrumental resources comprising strings, a brass consort, and possibly piano, organ and percussion. Hussey had written, “I think many of us would be very delighted if there was a hint of West Side Story about the music.” Bernstein accommodated with a score that is melodious, jazzy, and—in the spirit of its sacred text—profoundly human.

a Biblical choral masterpiece

A setting of three Biblical Psalms in Hebrew, Chichester Psalms is Bernstein’s most frequently-performed choral composition and is a beloved work in the Bernstein canon. Its exhilarating, mostly tonal themes beckon the listener into the musical web, persuading us that the comparatively unfamiliar sound of Hebrew tongue and the occasionally clangorous passages are absolutely right.

Always sensitive to language, Bernstein colors the Psalm texts with the instincts of a born musician who believes in the meaning of the texts. The first movement draws on Psalms 108 and 100, capitalizing on the fanfare implications of “Awake, O harp and lyre! I will awake the dawn.” The second movement shares the pastoral Psalm 23 (“The Lord is my shepherd”) with the bellicose opening of Psalm 2 (“Why do the nations conspire, and the peoples plot in vain?”), while the finale brings resolution (Psalm 131, “I have calmed and quieted my soul”) and Psalm 133’s message of faith, hope and brotherly love.

The results are spectacular, in part because of the unusual scoring. Bernstein preferred an all-male chorus with boys’ voices for the soprano and alto parts; however, he condoned performance by a mixed chorus like the one spotlighted in today’s performance, the Minnesota Chorale. He would not budge, however, on the boy soprano for the second movement solo. The Adonai introducing the 23rd Psalm is a pinnacle of the 20th-century vocal/choral literature. Its strains will resonate in your mind’s ear long after this evening’s performance is over.

Listeners who know and love Bernstein’s stage works—from West Side Story to the quasi-operatic Candide—will recognize his style. There are good reasons for the similarity. In part, it resulted from a suggestion that came with the commission—the aforementioned desire for “a hint of West Side Story.” Vibrant rhythms and a splendid sense of the right sound attend this music. The orchestration is arresting. Foregoing woodwinds altogether, Bernstein relied on brass, strings, voices and especially percussion for his sonic colors. Balancing jaunty spirits with spirituality, he produced a masterpiece in Chichester Psalms.

a bright spot in a difficult year

The first performance of Chichester Psalms took place in New York on July 15, 1965, with the composer conducting the New York Philharmonic in an all-Bernstein concert. Immediately afterward, Bernstein and his family traveled to England, where he oversaw rehearsals for the second performance in Chichester at the Southern Cathedrals Festival on July 31. In a letter to his friend Helen Coates after the English premiere, Bernstein wrote:

“The Psalms went off well, in spite of a shockingly small amount of rehearsal. The choirs [Winchester, Salisbury and Chichester] were a delight! They had everything down pat, but the orchestra was swimming in the open sea. They simply didn’t know it. But somehow the glorious acoustics of Chichester Cathedral cushion everything so that even mistakes sound pretty.”

Bernstein remained fond of this work. It was a bright spot in a year that had otherwise proved frustrating. After six seasons as the New York Philharmonic’s music director, he had taken a sabbatical during the 1964-65 season in order to compose. He intended to complete a musical based on Thornton Wilder’s The Skin of Our Teeth. Plagued by a number of problems, that project foundered and was canceled, causing disappointment and angst to Bernstein and his collaborators. Ever the pragmatist, however, Bernstein recycled much of the music from the discarded musical into the Chichester Psalms.

Instrumentation: four-part mixed chorus and solo boy soprano with orchestra comprising 3 trumpets, 3 trombones, timpani, snare drum, bass drum, cymbals, suspended cymbal, bongo drums, rasp, slapstick, tambourine, temple blocks, triangle, wood block, chimes, glockenspiel, xylophone, 2 harps and strings.
n the Book of Daniel, Belshazzar, the last King of the Mesopotamian city of Babylon, gives a splendid feast. During the festivities, a mysterious hand inscribes a prophecy of the monarch's doom on the wall of the banquet room. That same night, Belshazzar is slain. The incident has given rise to one of the most frequently used Biblical phrases in common conversation: “to see the handwriting on the wall.”

Belshazzar's dissolve dinner party, and its context of Israelite captivity and eventual freedom, also caught the imagination of the English composer William Walton, who composed a mighty oratorio with the feast as its musical centerpiece. Belshazzar’s Feast is one of Walton’s greatest compositions and one of Britain’s 20th-century masterworks, on par with Elgar’s The Dream of Gerontius and Britten’s War Requiem.

a project grows in scope

Walton initially undertook the project in 1929 at the behest of conductor Edward Clark, director of music at the BBC and husband of the composer Elizabeth Lutyens. Under the BBC’s auspices, Clark commissioned three composers—Walton, Constant Lambert and Victor Hely-Hutchinson—to write a work suitable for radio broadcast. The commission stipulated that the performing forces be limited to small orchestra (no more than 15 players), small chorus and one soloist, so as to fit into a broadcast studio.

Then in his late 20s, Walton was not yet financially self-sufficient. For some years he had resided with the wealthy and cultured Sitwell siblings, Edith, Osbert and Sacheverell, in London and Italy. With manuscript paper packed, Walton took off in December 1929 for Venice, where he and Osbert Sitwell talked through possible topics for the commission. Sitwell suggested the Bible's Writing on the Wall, and persuaded Walton of the inherent drama in the fall of Babylon and its suitability for the project.

Adapting text from the Book of Daniel, Revelations, and Psalms 137 (lamenting) and 81 (exulting), Osbert Sitwell devised a narrative in three principal parts: the prophecy of Isaiah and the lament of the Jews in captivity; the actual feast with its climactic moment of the handwriting on the wall; and the hymn praising the God of Jacob upon the Jews’ deliverance from their oppressors.

From Venice, Walton and Osbert Sitwell traveled to Amalfi, where the Sitwells customarily spent their winters. There Walton began composing. By the time he returned to England in May 1930, his score, tentatively entitled Nebuchadnezzar, or the Writing on the Wall, had expanded to two soloists with small orchestra and small chorus. By September, it had grown further, now requiring a large orchestra and double chorus. The work, renamed Belshazzar’s Feast, had reached the point where it was impractical for radio broadcast performance, and Walton opted to submit another piece in fulfillment of the BBC commission. The coup de grâce to the giant score purportedly came as a result of an off-the-cuff remark from the conductor Thomas Beecham when Walton first showed him the score. Walton related the story to Peter Lewis of the London Daily Mail in a 1972 interview.

“This is a work,” roared Beecham in his best seigneurial manner, “which shall never be heard. Since it shall never be performed, I advise you to throw in all that you can. Throw in, let’s say, a couple of brass bands for good and useless measure!”

Walton did. He added two brass choirs, each comprising three trumpets, three trombones, and tuba, and placed them on either side of the conductor. Combined with an oversized orchestra and double chorus, the brass choirs brought the performing forces to a head count and stage arrangement nearly identical to that of the Berlioz Requiem. Pagan, outspoken and flamboyant, Belshazzar’s Feast proved Sir Thomas Beecham wrong at its Leeds Festival premiere on October 8, 1931, and has done so repeatedly since. Its enormous success catapulted Walton to the forefront of British music, and the work remains one of his crowning achievements.

a lament, deadly night and hymn of praise

The three principal parts of Belshazzar’s Feast unfold without pauses. After the opening prophecy, we hear the lament of the Israelites, culminating in their affirmative belief that Babylon will fall. The second part is the feast itself, during which we learn of Babylon’s riches and her plunder of the sacred vessels from the temple in Jerusalem. King Belshazzar’s entrance catalyzes paens of praise to false gods, which grow progressively more frenzied until the interruption by the handwriting on the wall. After we learn that Belshazzar has been slain that very night, the oratorio concludes with a mighty hymn of praise to the God of Jacob.

Walton uses the baritone soloist in key places to provide transition and to advance the plot, as in the boastful description of Babylon’s riches that launches the second part. The soloist also
takes on the voice of major characters at critical moments, such as Belshazzar's praise of the false god of gold, and later the voice of the mysterious hand as it inscribes its chilling message on the wall.

The oratorio has a rich and evocative orchestral score, with unusually prominent roles for brass and percussion and a significant amount of *a cappella* writing for both the chorus and the baritone soloist. A trombone fanfare heralds the opening prophecy of Isaiah (*a cappella* men’s chorus). A subsequent trumpet fanfare announces King Belshazzar. Walton uses the two brass choirs both antiphonally and stereophonically, at moments of pagan revelry and exultant celebration.

Although the percussion section is not so visibly expanded as the brass, its members work exceptionally hard in *Belshazzar's Feast*. They are stars in the brilliant double chorus of invocations to heathen gods. As each deity is praised, the orchestra paints its portrait in percussive, metallic colors: the god of gold with gong, tambourine, cymbals and drums in addition to brass, the god of silver with glockenspiel, triangle and saxophone, the god of iron with the anvil, the god of wood with xylophone and woodblocks, and the god of stone with slapsticks.

The climax occurs during the banquet when the debauchery is interrupted by the mysterious hand. A hush falls over the orchestra: silent except for *tremolando* chords played *pianissimo*—and sinister, skeletal commentary from the percussion: cymbals, castanets, bass drum and gong. The effect is spine-tingling and fearful, as the spectral hand begins to inscribe its damning assessment of the idolatrous king.

**Instrumentation:** four-part mixed chorus and solo baritone with orchestra comprising 2 flutes, piccolo, 2 oboes, 3 clarinets (1 doubling E-flat clarinet and 1 doubling bass clarinet), alto saxophone, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, side drum, tenor drum, bass drum, cymbals, anvil, castanets, gong, slapsticks, tambourine, triangle, wood block, glockenspiel, xylophone, 2 harps, piano, organ, 2 brass bands (each comprising 3 trumpets) and strings.

*Program notes by Laurie Shulman ©2018. First North American Serial Rights Only.*
Chamber Music with Members of the Minnesota Orchestra

Sunday, June 3, 2018, 2 pm  Orchestra Hall

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

Felix Mendelssohn
String Quartet No. 4 in E minor, Opus 44, No. 2
c. 26’
Allegro assai appassionato
Scherzo: Allegro di molto
Andante
Presto agitato
Kenneth Freed, violin  |  Céline Leathead, violin
Sifei Cheng, viola  |  Silver Ainomäe, cello

INTERMISSION
c. 20’

Antonin Dvořák
String Quintet in G major, Opus 77
c. 35’
Allegro con fuoco
Scherzo: Allegro vivace
Poco andante
Finale: Allegro assai
Erin Keefe, violin  |  Sarah Grimes, violin  |  Rebecca Albers, viola
Silver Ainomäe, cello  |  Kathryn Nettleman, bass

Profiles of today’s performers are provided in an insert.
Minnesota Orchestra
Jun Märkl, conductor
Augustin Hadelich, violin

Friday, June 8, 2018, 8 pm | Orchestra Hall
Saturday, June 9, 2018, 8 pm | Orchestra Hall

With these concerts we gratefully recognize Cynthia and Jay Ihlenfeld for their generous contribution to the Minnesota Orchestra’s Investing in Inspiration campaign.

Ludwig van Beethoven
Concerto in D major for Violin and Orchestra, Opus 61 ca. 42’
  Allegro ma non troppo
  Larghetto
  Rondo: Allegro
  [There is no pause before the final movement.]
  Augustin Hadelich, violin

INTERMISSION ca. 20’

Hector Berlioz
Symphonie fantastique, Opus 14 ca. 49’
  Reveries – Passions (Largo – Allegro agitato e appassionato assai)
  A Ball (Valse: Allegro non troppo)
  In the Country (Adagio)
  March to the Scaffold (Allegretto non troppo)
  Dream of the Witches’ Sabbath (Larghetto – Allegro)

OH+
Concert Preview with Phillip Gainsley
Friday, June 8, 7:15 pm, Target Atrium
Saturday, June 9, 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.
Jun Märkl, conductor

Jun Märkl has long been known as a highly-respected interpreter of the core Germanic repertoire from both the symphonic and operatic traditions, and more recently for his refined and idiomatic explorations of the French impressionists. This week’s performances with the Minnesota Orchestra mark his long-awaited return to Orchestra Hall following his debut here in 2002. His enduring relationships at the state operas of Vienna, Berlin, Munich and Semperoper Dresden have in recent years been complemented by his role as music director of both the Orchestre National de Lyon and MDR Symphony Orchestra Leipzig. In addition, from 2014 to 2017 he was chief conductor of the Basque National Orchestra. Märkl, who recently led a new production of Wagner’s Lohengrin in Tokyo, has conducted many of the world’s leading orchestras, including the Cleveland Orchestra, Philadelphia Orchestra, NHK Symphony Orchestra in Tokyo, Czech Philharmonic, Munich Philharmonic, Oslo Philharmonic and Tonhalle Orchester Zürich. He launched his career by winning the conducting competition of the Deutscher Musikrat in 1986, and the following year he won a scholarship from the Boston Symphony Orchestra to study at Tanglewood with Leonard Bernstein and Seiji Ozawa. More: musicvinearts.com, junmarkl.com.

Augustin Hadelich, violin

Augustin Hadelich made his Minnesota Orchestra debut in 2015 in performances of Tchaikovsky’s Violin Concerto under conductor Christopher Warren-Green. He has firmly established himself as one of today’s great violinists, performing with every major orchestra in the U.S., plus an ever-growing number of major orchestras in the U.K., Europe and Asia. A highlight of his 2017-18 season was his return to the Boston Symphony for a performance of Ligeti’s Violin Concerto, in which he premiered a new cadenza for the concerto composed by Thomas Adès, who also conducted. This season he has also performed with major American ensembles such as the San Francisco, Atlanta, Detroit, Fort Worth, Houston, Pittsburgh and Saint Louis symphony orchestras, along with other orchestras around the globe. A prolific recording artist, he won the 2016 Grammy Award for Best Classical Instrumental Solo for his recording of Dutilleux’s Violin Concerto, L’arbre des songes, with the Seattle Symphony under Ludovic Morlot. His newest disc, the complete Paganini Caprices for Warner Classics, was released in January. He was recently named Musical America’s 2018 Instrumentalist of the Year. More: schmidtart.com, augustin-hadelich.com.

one-minute notes

Beethoven: Violin Concerto

Here is one of the most exalted concertos for any instrument, deeply lyrical, poetic and imaginative. The opening Allegro is built on deceptively simple ideas—a repeating five-beat pulse and scale patterns—while the Larghetto is sublime and hymn-like. The finale is rousing and rollicking, with a main theme that presages the “Ode to Joy.”

Berlioz: Symphonie fantastique

In what musicologist Michael Steinberg called “the most remarkable First Symphony ever written,” Berlioz breaks the rules and oversteps the boundaries, creating an exhilarating, one-of-a-kind journey: the story of an artist and his obsession with an ideal woman.
In the spring of 1806 Beethoven finally found time for new projects. For the previous three years, his energies had been consumed by two huge works: the *Eroica* Symphony and the opera *Fidelio*. With the latter completed, the floodgates opened. Working at white heat over the rest of 1806, Beethoven composed the Fourth Piano Concerto, the Fourth Symphony, the Razumovsky Quartets and the Thirty-Two Variations in C minor for solo piano. He also accepted a commission from violinist Franz Clement for a concerto and, as was his habit with commissions, put off the work for as long as possible. One contemporary, unnamed, wrote that at the premiere, on December 23, 1806, Clement had to sight-read portions of the work from Beethoven's manuscript.

With the soloist, sometimes as a way of modulating to new keys. The movement is built on two ideas: the dignified choral melody announced by the woodwinds immediately after the opening timpani strokes and a rising-and-falling second idea, also stated initially by the woodwinds. Beethoven delays the appearance of the soloist, and this long movement is based exclusively on the two main themes.

**Larghetto; rondo: allegro.** The *Larghetto*, in G major, is a theme-and-variation movement. Muted strings present the theme, and the soloist embellishes that simple melody, which grows ornate as the movement proceeds. A brief cadenza leads directly into the finale, a rondo based on the sturdy rhythmic idea announced immediately by the violinist. But this is an unusual rondo: its various episodes begin to develop and take on lives of their own. One of these episodes, in G minor and marked *dolce*, is exceptionally haunting. After it is developed briefly, it vanishes, never to return. The movement drives to a huge climax, with the violin soaring high above the orchestra, and the music subsides and comes to its close when—almost as an afterthought, it seems—Beethoven turns the rondo theme into the graceful concluding gesture.

**Instrumentation:** solo violin with orchestra comprising flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings

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The Violin Concerto is one of Beethoven's most regal works, full of easy majesty and spacious in conception (the first movement, lasting 24 minutes, is about as long as the final movement of the Ninth Symphony). Several features give this music its majestic character. It unfolds with a relaxed nobility, due in part to its unusually lyrical nature. We do not normally think of Beethoven as a melodist, but in this concerto he makes full use of the violin's lyric capabilities. Another reason lies in the concerto's generally broad tempos: the first movement is marked Allegro, but Beethoven specifies *ma non troppo*, and even the finale is relaxed rather than brilliant. In fact, at no point in this concerto does Beethoven set out to dazzle his listeners: there are no passages here designed to leave an audience gasping, nor any that allow the soloist consciously to show off. This is an extremely difficult concerto, but a non-violinist might never know that, for the challenges of this noblest of violin concertos are at the service of the music itself.

**the music: a surprising opening**

*Allegro ma non troppo.* The concerto has a remarkable beginning: Beethoven breaks the silence with five quiet timpani strokes. By itself, this is an extraordinary opening, but these five pulses also perform a variety of roles through the first movement—sometimes they function as accompaniment, sometimes as harsh contrast to disrespect to Mahler or Shostakovich, but *Symphonie fantastique* is the most remarkable First Symphony ever written.

Berlioz composed it in 1830, when much that was new and forward-looking was in the air, particularly in the social, political and scientific spheres. The Parisians had torn up their cobblestones and gotten rid of a king who believed in Divine Right; the British parliament would soon enact the first in a series of reform bills designed to enfranchise the middle class; America experienced the Nat Turner revolts and the first effective moves towards abolition.
At the same time, however deeply he was in debt to Beethoven, Berlioz strove to write “new music.” He succeeded. The fantastique sounds and behaves like nothing ever heard before. It takes off on paths Beethoven could never have imagined; that it was written just three years after the death of Beethoven is a fact to stagger the historical imagination.

the composer in love
In 1827, at the Paris Odéon, Berlioz saw a performance of Hamlet by a company from London. It was a distinguished group, whose leading men were Edmund Kean and Charles Kemble, two of the most renowned actors on the English stage. Performing the younger female roles was Harriet Smithson, a 27-year-old actress with whom Berlioz fell instantly and wildly in love. He wrote to her repeatedly; he heard gossip about an affair between her and her manager. This hurt him, but it also provided enough distance to enable him to plan and to begin work on the symphony—whose subject was an artist “with a vivid imagination” who falls in love with his “ideal” woman, experiences hope and doubt, then an opium-induced dream in which he sees himself being executed for killing his beloved; after his death she appears to be “only a prostitute” taking part in an orgy at “a foul assembly of sorcerers and devils.”

The premiere took place on December 5, 1830. Two years later Berlioz presented a sharpened and improved version of his symphony, now with a sequel whose script was full of unmistakable allusions to his passion for Miss Smithson. She was in Paris again, and she was persuaded to attend Berlioz’ concert on December 9, 1832. They finally met, and on October 3, 1833, they were married. The whole business was a disaster. By the time they separated in 1844, Smithson was no longer performing, as an accident had put an end to her career. She died in 1854, an alcoholic and paralyzed; Berlioz supported her financially until her death.

a fantastic symphony
Berlioz wrote several programs for his autobiographical and in every way fantastic symphony. Excerpts from the note he published with the score in 1845 are indicated with quotation marks.

reveries – passions. A young musician, “the artist,” sees and falls hopelessly in love with a woman who embodies the charms of “the ideal being of whom he has dreamed.” In his mind she is linked to a musical thought, and both “the melodic image and its human model pursue him incessantly like a double idée fixe.... The passage from this state of melancholic reverie, interrupted by a few fits of unmotivated joy, to one of delicious passion, with its movements of fury and jealousy, its return of tenderness, its tears, its religious consolation—all this is the subject of the first movement.”

It would be surprising if music had not exploded as well. When the 1830s were over, Chopin had written his Études and Preludes, Schumann had done most of his important work for solo piano, and Liszt’s transcriptions and original compositions practically constituted a reinvention of the piano. Paganini vastly expanded the possibilities of the violin, and important technical advances were achieved in the design of wind instruments.

the “new music” of Berlioz
From today’s vantage point we can see fairly easily that the beginnings of a new music were to be found in two places where not every observer in 1830 would have thought to look: in the works of Beethoven and Bach. And the better we know the Symphonie fantastique, the more clearly we can sense in it the presence of Beethoven and of that classical tradition Beethoven brought to so remarkable a pass.

Actress Harriet Smithson, the inspiration for the “ideal” woman depicted in Symphonie fantastique. Painting by George Clint, ca. 1822.
The subtly shaped idée fixe is the melody that violins and flute play to an accompaniment of nervous interjections by the strings when the Allegro begins.

**a ball.** Whether the artist is engaged in festivities or contemplating nature, the “beloved image appears before him and troubles his soul.” The first three dozen measures paint for us the ballroom with its glitter and flicker, its swirling couples, the yards and yards of whispering silk. All this becomes gradually visible, like a new scene in the theater. This softly scintillating waltz is exquisitely scored.

**in the country.** The artist is calmed by the sound of shepherds piping, by “the quiet rustling of the trees gently disturbed by the wind,” but wondering if his beloved might be deceiving him, he feels a “mixture of hope and fear...ideas of happiness disturbed by black presentiments.” This scene speaks very much from a new sensibility, yet it is also here that we most feel the presence of Beethoven, particularly the Beethoven of the Fifth and Pastoral Symphonies. Berlioz’ piping shepherds are mutations of Beethoven’s nightingale, quail and cuckoo, but there is nothing in music before this, or since, like the pathos of the recapitulated conversation with one voice missing. As a picture of despairing loneliness it is without equal.

**march to the scaffold.** “Having become certain that his love goes unrecognized, the artist poisons himself with opium.” But rather than dying, he “dreams that he has killed the woman he loves, that he is condemned, led to the scaffold, and that he is witnessing his own execution.” In this stunning march, an instant knockout, Berlioz’ orchestral imagination—the hand-stopped horn sounds, the use of the bassoon quartet, the timpani writing—is astonishing in every way.

**dream of the witches’ sabbath.** The artist sees himself “in the midst of a frightful assembly of ghosts, sorcerers, monsters of every kind, all come together for his funeral.” The melody representing his beloved is now “no more than the tune of an ignoble dance, trivial and grotesque...she takes part in the devilish orgy...funeral knell, burlesque parody of the Dies irae...”

As we enter the final scene, with its trim thematic transformations, its bizarre sonorities—deep bells, squawking E-flat clarinet, the beating of violin and viola strings with the wooden stick of the bow, glissandos for wind instruments, violent alternations of ff with pp—its grotesque imagery, its wild and coruscating brilliance, we have left the Old World for good.

**Instrumentation:** 2 flutes (1 doubling piccolo), 2 oboes (1 doubling English horn), 2 clarinets (1 doubling E-flat clarinet), 4 bassoons, 4 horns, 2 trumpets, 2 cornets, 3 trombones, 2 tubas, timpani, field drum, bass drum, cymbals, chimes, 2 harps and strings

**Program note excerpted from the late Michael Steinberg’s The Symphony: A Listener’s Guide (Oxford University Press, 1995), used with permission.**

Minnesota Orchestra audiences first heard Beethoven’s Violin Concerto on November 7, 1905, at the Minneapolis Auditorium, with founding Music Director Emil Oberhoffer conducting and Hugo Heerman as soloist. The Minneapolis Auditorium had opened the previous March, and it was the Orchestra’s primary performance venue until 1930, when concerts shifted to Northrop Auditorium at the University of Minnesota. Other soloists who have performed this concerto with the Orchestra include Yehudi Menuhin, Jascha Heifetz, Isaac Stern, Joshua Bell, James Ehnes and, most recently, Concertmaster Erin Keefe at the 2012 Sommerfest.

The Orchestra’s initial performance of Berlioz’ Symphonie fantastique came on February 9, 1912, again with Oberhoffer conducting at the Minneapolis Auditorium. All ten of the Orchestra’s music directors have conducted this work with the ensemble, and Antal Dorati led the Orchestra in recording it in 1955. Symphonie fantastique was last performed at Orchestra Hall in June 2015, when it was the subject of an Inside the Classics concert conducted by Sarah Hicks and hosted by Sam Bergman.
Season Finale: Vänskä Conducts Mahler’s Fourth

Minnesota Orchestra

Osmo Vänskä, conductor

Carolyn Sampson, soprano | R. Douglas Wright, trombone
Kari Sundström, trombone | Andrew Chappell, bass trombone | Steven Campbell, tuba

Thursday, June 14, 2018, 11 am | Orchestra Hall
Friday, June 15, 2018, 8 pm | Orchestra Hall
Saturday, June 16, 2018, 8 pm | Orchestra Hall

We gratefully acknowledge the support of Louise and Doug Leatherdale in the presentation of these concerts, and their support for the work of Osmo Vänskä.

James M. Stephenson

Pillars *
ca. 25’

Andante
Passacaglia
Spirito

R. Douglas Wright, trombone | Kari Sundström, trombone
Andrew Chappell, bass trombone | Steven Campbell, tuba

INTERMISSION
c. 20’

Gustav Mahler

Symphony No. 4 in G major
c. 55’

Bedächtig, nicht eilen (Deliberately, do not hurry)
In gemächlicher Bewegung, ohne Hast (Moving easily, without haste)
Ruhevoll (Serene): Poco adagio
Sehr behaglich (Very leisurely)

Carolyn Sampson, soprano

* World premiere; commissioned by the many friends of Bill Zehfuss, in his memory

CD signing: Join us in the lobby after the June 16 concert as Osmo Vänskä will sign the Orchestra’s Mahler symphony CDs.

Text and translation for the fourth movement of Mahler’s Fourth Symphony appears on page 40, and the translation will be projected as surtitles.

Concert Preview with Grant Meachum, James M. Stephenson and R. Douglas Wright
Thursday, June 14, 10:15 am, Auditorium
Concert Preview with Phillip Gainsley and Kevin Smith
Friday, June 15, 6:55 pm, Auditorium
Saturday, June 16, 6:55 pm, Auditorium

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.
Osmo Vänskä, conductor
Profile appears on page 8.

Carolyn Sampson, soprano
Carolyn Sampson, now making her Minnesota Orchestra debut, performs regularly at the BBC Proms and with orchestras such as the Bach Collegium Japan, Royal Concertgebouw Orchestra, Freiburg Baroque Orchestra, Rotterdam Philharmonic, Leipzig Gewandhaus and Vienna Symphony Orchestra, as well as numerous orchestras in the U.S. She has also appeared with English National Opera, Glyndebourne Festival Opera, Scottish Opera, Paris Opera, Lille Opera, Opéra national de Montpellier and Opéra national du Rhin. She was a featured artist in the 2014-15 season at Wigmore Hall, and she has presented recitals at Amsterdam’s Concertgebouw and at the Saintes and Aldeburgh Festivals. She made her Carnegie Hall recital debut in 2013. Her extensive discography has earned recognition including multiple Gramophone Awards and nominations, and the Diapason D’Or. She was also nominated for Artist of the Year in the 2017 Gramophone Awards. More: maxinerobertson.com.

R. Douglas Wright, trombone
R. Douglas Wright has been the Minnesota Orchestra's principal trombone since 1995. Among the major solo works he has performed here are Aho's Symphony No. 9 for Trombone and Orchestra and the world premiere of Schwertsik's Trombone Concerto. Since 2005 he has performed concerts around the world with the World Orchestra for Peace. He has served as principal trombone of the Cleveland Orchestra, assistant principal trombone of the Boston Pops Esplanade Orchestra, second trombone of the Boston Pops Orchestra and principal trombone of the Rhode Island Philharmonic, and he was a member of the Empire Brass Quintet.

Andrew Chappell, bass trombone
Andrew Chappell joined the Minnesota Orchestra as bass trombonist in 2014 after serving as bass trombonist of the Rochester Philharmonic, Santa Fe Opera and New World Symphony. He performs regularly with the Burning River Brass ensemble and the Slap-Happy Whackamole Steam Gang. He has performed with orchestras including the Houston Symphony, Cincinnati Symphony, Finnish Radio Symphony, Malaysian Philharmonic, Nörkoping Symphony, Toronto Symphony and National Ballet of Canada Orchestra.

Kari Sundström, trombone
A native of Sahalahti, Finland, Kari Sundström joined the Minnesota Orchestra in 1996 after having been a member of the Helsinki Philharmonic. He has been featured in Sommerfest concerts and on the Orchestra's Chamber Music series, most recently performing a Sibelius brass septet and Hindemith's Morgenmusik. He graduated from the Juilliard School of Music, where he studied with Per Brevig. In 1991 he was named Finland’s brass player of the year.

Steven Campbell, tuba
Steven Campbell has been featured as soloist several times since joining the Minnesota Orchestra as principal tuba in 2005. Before arriving in Minnesota, he performed with the Boston Symphony and Boston Pops Orchestras and was a member of the Rhode Island Philharmonic and the Vermont Symphony. He has also performed with the Milwaukee Symphony, New Mexico Symphony, Philadelphia Orchestra, New York Philharmonic, Chicago Symphony, Cleveland Orchestra, Houston Symphony, Colorado Symphony, and Seattle Symphony and Opera. In May 2014, he premiered James Stephenson’s trio Vast and Curious at the International Tuba conference.
When nine people were massacred in June 2015 at the Emanuel AME Church in Charleston, South Carolina, James Stephenson was deeply affected. His artistic response was to compose a work for chamber orchestra titled *there are no words*. The piece has since been played in several countries, notably by young people, who have communicated to Stephenson how much the music moved them. “This is why I compose: to try to reach people where words can’t,” he says. “I’m gratified that victims of that awful shooting continue to be remembered through my music.”

**memories of a close friend**

*Pillars* is about a different kind of memory rooted in that same South Carolina city—that of a close friend: Bill Zehfuss, the longtime principal trombone of the Charleston Symphony, who died in 2014 at age 52. A group of Zehfuss’ friends pooled resources through a Kickstarter campaign and commissioned Stephenson to compose a low brass concerto in his memory.

Stephenson is well positioned to do so. A graduate of the New England Conservatory, he played trumpet in professional orchestras for 17 years before becoming a full-time composer, and has a deeply ingrained sense about what brass players do best. He has extensive experience writing for orchestra, wind ensemble, chorus, soloists and chamber ensembles. More to the point, he has composed some 30 instrumental concertos, one for nearly every standard orchestral instrument, and several that feature multiple brass instruments. He is sensitive to the challenges of writing multi-instrument concertos. “It’s a difficult task, because you want to feature each player individually, but also—in this case—highlight the low brass as a section,” he explains.

This commission was different from others he has received, not only because Bill Zehfuss was a personal friend, but also because Stephenson and Minnesota Orchestra principal trombone R. Douglas Wright (“Doug” to friends) go way back: they played in a brass quintet together at New England Conservatory. In part, Zehfuss and Wright gave the piece its title. “Bill was tall, and Doug is tall; that’s one reason for the name *Pillars,*” Stephenson explains. Another explanation for the title is its three-movement structure. “I knew that one movement of this piece would be solely dedicated to Bill,” says Stephenson. “That became the second movement, and I felt it needed surrounding ‘pillars.’ Those are the first and final movements.”

His most important reason for choosing the title, however, was the determination and commitment from so many individuals who wanted to honor Bill Zehfuss, enabling this piece to come to fruition. “The initiators of the project were Wilson Ochoa, horn player and now Boston Symphony librarian, tuba player Michael Grose and bass trombonist Dan Satterwhite—all friends of Bill Zehfuss, of course,” Stephenson explains. “The widespread funding support they spearheaded was truly inspirational. People from all backgrounds—ranging from non-musicians to the most distinguished professional players—contributed from all over the world so that this piece might get created. The respect and love they showed for Bill made me think of them as pillars of our community.”

**the music: surprising and satisfying**

*Pillars* opens with a choral-like passage that functions like a slow introduction. “Doug [Wright] really wanted to feature the low brass quartet sound in a chorale; that’s why it opens with that,” says Stephenson. “Then they all play in unison, which is another beautiful sonority—and something that might

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**Program Notes**

**James M. Stephenson**

*Born:* February 4, 1969,

Joliet, Illinois;
currently residing in Chicago

*Pillars*

**Premiering:** June 14, 2018

Stephenson's newly-composed *Pillars*, a concerto for low brass and orchestra, was built out of a unique combination of influences: the composer's vivid memories of his friend, trombonist Bill Zehfuss; a particularly exciting Minnesota Orchestra performance of music by Ginastera; and Stephenson's own experiences playing Mahler symphonies in professional orchestras.

**Mahler: Symphony No. 4**

Mahler's sunny Fourth begins with a discourse on a simple violin tune and ends with a child's view of heaven, delivered by soprano. A hint of darkness comes in the second movement, where death's fiddle leads a beguiling waltz; the ensuing *Adagio*, a serene set of variations, is among the composer's finest slow movements.
surprise an audience. For me, a piece is always about surprising and then satisfying an audience. Then repeat that!”

**passacaglia.** Stephenson’s central movement, the “Zehfuss” movement, is titled Passacaglia. On one level, it is a bow to tradition—the passacaglia is an ancient form—but Stephenson stresses that his is not a literal passacaglia; for example, the bass line is not always present. “It retained enough of the characteristics for me to feel that I could use the term. This movement is all about Bill, and it features orchestral ‘tears’ as the principal motive.” This second movement incorporates the low brass cadenza, accompanied by reduced strings.

**spirito.** Stephenson wrote the finale with a Latin groove. He explains his reasons: “The last time I saw Bill was when I conducted the Charleston Symphony in a program of all Latin music that featured the orchestra’s brass quintet as soloists. Bill was standing adjacent to the podium—next to me—virtually all night. We went out afterward to celebrate and had a great time. This finale seemed like a suitable tribute.

“The other reason was my last performance here in Orchestra Hall, when the Minnesota Orchestra premiered my Violin Concerto Tributes in 2012. They opened those concerts with some Ginastera, and knocked it out of the park! So that memory played a part in what I wrote as well.” He adds that the finale uses sleigh bells in its ‘blues-y’ part, a conscious nod to Mahler, whose Fourth Symphony—which follows Stephenson’s work on today’s program—also features sleigh bells. Stephenson’s walking bass and jazzy passages, which veer between “raunchy” (his description) and passionate, contribute to a rousing finale for this piece showcasing low brass.

**learning from the masters**

Stephenson acknowledges a debt to Mahler—and every other composer he’s ever heard, living or dead. “Playing in an orchestra for all those years, those composers whose music I performed on a weekly basis became my teachers,” he says. “I listened carefully to how my colleagues reacted as they rehearsed and performed—both liking and hating it—and how the audience responded and, most importantly, what I found most interesting about their harmony, orchestration, melodies, counterpoint—and the risks they took.” All these factors have pulled together in Stephenson’s world premiere this weekend, which showcases both the talented Minnesota Orchestra low brass section and Stephenson’s own unique understanding of these instruments and the orchestra. His personal connection to Bill Zehfuss, whose memory Pillars honors, is an added bonus.

**Instrumentation:** 2 solo trombones, solo bass trombone and solo tuba with orchestra comprising 2 flutes (1 doubling piccolo and alto flute), 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, timpani, snare drum, bass drum, china cymbal, splash cymbal, 3 suspended cymbals, 2 bongo drums, cabasa, conga drum, hi-hat, kick drum, ratchet, sand blocks, shakers, slap stick, sleigh bells, tambourine, temple blocks, triangle, suspended triangle, wood block, crotale, glockenspiel, vibraphone, chimes, xylophone, marimba, harp and strings.

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**Gustav Mahler**

**Born:** July 7, 1860, Kalischt, Bohemia

**Died:** May 18, 1911, Vienna, Austria

**Symphony No. 4 in G major**

**Premiered:** November 25, 1901

If Mahler composed a Pastoral symphony analogous to Beethoven’s, then this is surely the one. Opening with sleigh bells and lyrical, warm melodies, Mahler’s Fourth is the most endearing of all his large orchestral works, successfully enveloping us in the sunlit world of children.

The Fourth Symphony is traditional in its overall layout: four movements arranged sonata-allegro, scherzo/trio, slow movement and finale (in this case a rondo). Thus the Fourth is, for most listeners, immediately more accessible than other Mahler symphonies. Its lighter scoring (with no low brass; the trombone and tuba soloists featured on this program’s previous work are done for the day), shorter duration, clarity of texture and predominantly sunny character have all contributed to make it one of Mahler’s most popular works. Musicologist Michael Kennedy calls it his “happiest, least spectre-ridden symphony.”

**last of the Wunderhorn symphonies**

Mahler began work on his Fourth Symphony during summer 1899 and completed it in August 1900. The piece thus conveniently spans the turn of the century, and in many ways it is a symbol of Mahler’s bi-directional stance: reflective of the traditions that preceded him, and looking forward to the changes that lay ahead.

After completing the Symphony No. 4, Mahler moved for several years to an exclusively instrumental idiom for his symphonies. But the Fourth is spiritually and textually linked to the world of the first three symphonies, particularly Nos. 2 and 3, both of which use voices. These earlier symphonies, including the Fourth, are generally grouped together as the Wunderhorn Symphonies, since they all in some way draw upon Mahler’s settings of texts from Des Knaben Wunderhorn (The Youth’s Magic Horn). This
collection of anonymous German folk poetry was compiled by Achim von Arnim and Clemens Brentano in the early years of the 19th century. Goethe valued it highly, and the collection remained influential in Germany’s romantic nationalist movement.

In the case of the Fourth Symphony, the most obvious **Wunderhorn** movement is the finale, which features a soprano soloist. Mahler originally planned to incorporate the song “Das himmlische Leben” (The Heavenly Life) into his Third Symphony. Listeners who know Mahler’s music will note a strong bond—sometimes even identical snatches of music—between the themes of the Third and Fourth Symphonies. He had worked on “Das himmlische Leben” as early as 1892; however, he took a while to find the appropriate musical forum for his ideas. In a letter to Natalie Bauer-Lechner, he wrote:

“What I had in mind was extremely hard to achieve; the uniform blue of the sky being much more difficult to render than all its changing and contrasting hues. Well, that’s the general atmosphere of the piece. Occasionally, however, it darkens and becomes phantasмагorical and terrifying: not that the sky becomes overcast, for the sun continues to shine eternally, but that one suddenly takes fright; just as on the most beautiful day in a sunlit forest, one can be seized with terror or panic. Mysterious, intricate and sinister, the Scherzo will make your hair stand on end, but it will be followed by the Adagio, which puts everything right again and shows that no harm was intended.”

The fourth movement song, delivered by soprano soloist, is an expression of joy, heaven perceived through a child’s eyes. After the journey of the three preceding movements, it is both our destination and our reward. For a composer who insisted he was the antithesis of Richard Strauss and a proponent of absolute music, this is a highly programmatic work.

**tough love: a “persecuted step-child”**

Ironically, the Fourth Symphony was not well-liked during Mahler’s lifetime, and it took a long while to work its way into public affection. When it received its New York premiere in 1902, one critic wrote: “Strauss’s *Heldenleben* and *Thus Spake Zarathustra* are clear as crystal waters in comparison with Gustav Mahler’s Fourth Symphony.” In a 1903 letter to the German conductor Julius Buths, Mahler refers to it as “this persecuted step-child that has so far known so little joy in the world.” Perhaps that is the reason Mahler continued to revise this and other works for almost ten years. More than a century after Mahler began to work with the *Wunderhorn* poetry, his music shows us a tender, joyous side to his personality, a childlike viewpoint that believes in a heaven where angels bake bread, fish swim happily into the net, and St. Peter looks benevolently on.

**Program Notes**

of special note: the **scordatura** scherzo

According to Paul Bekker’s 1921 study, Mahler described the first two movements of the Fourth Symphony thus: “A dream excursion into the heavenly fields of Paradise, starting in the first movement with lively sleigh bells and leading through alternatively smiling and melancholy landscapes to *Freund Hein* (Death), who is to be taken in a friendly, legendary sense, as gathering his flock and leading it with his fiddle from this world to the next.”

Mahler marked his second movement “In gemächlicher Bewegung. Ohne Hast” (Moving easily, without haste). His subtitle was “Freund Hein spielt auf” (Friend Hein strikes up). “Friend Hein” is a colloquial German reference to an ominous folk character who appears as a friendly fiddle-playing itinerant, gathering followers whom he leads to the great beyond. In short, he symbolizes Death.

The fiddle in question is intentionally mistuned, a technique called **scordatura**. It results in a peculiar, otherworldly sonority and also makes it possible to play pitches not available with conventional tuning. In this case, the concertmaster tunes his or her instrument up a whole tone. Most concertmasters use two violins for Mahler’s Fourth, one tuned normally (with the open strings G/D/A/E), and the other tuned up a whole step (A/E/B/F-sharp). The idea with the **scordatura** violin is to approximate the sound of a country village fiddler.

Mahler wanted an eerie quality, according to his friend Natalie Bauer-Lechner, who published her *Recollections of Gustav Mahler* in 1923. She reported that, when he revised the Fourth Symphony, he altered the violin solo, rewriting the part in D minor instead of E minor. “This makes it screeching and rough sounding,” she wrote, “as if Death were fiddling away.” The mysterious scherzo is a fleeting shadow in this otherwise sunny work.

**Instrumentation:** solo soprano with orchestra comprising 4 flutes (2 doubling piccolo), 3 oboes (1 doubling English horn), 3 clarinets (1 doubling E-flat clarinet and 1 doubling bass clarinet), 3 bassoons (1 doubling contrabassoon), 4 horns, 3 trumpets, timpani, bass drum, cymbals, sleighbells, tamtams, triangle, glockenspiel, harp and strings.

This week’s performances of James M. Stephenson’s Pillars mark its world premiere. It is the second concerto by Stephenson to be premiered by the Minnesota Orchestra under Osmo Vänskä’s direction; his Violin Concerto Tributes, which was commissioned by the Minnesota Commissioning Club, premiered in April 2012 with Jennifer Frautschi as soloist. In addition, Stephenson’s Sonata for Trombone and Piano was performed at a Minnesota Orchestra chamber music concert in April 2011 by one of today’s soloists, Principal Trombone R. Douglas Wright, and his wife Laurinda Sager Wright.

The Orchestra added Mahler’s Fourth Symphony to its repertoire on November 18, 1921, at the Minneapolis Auditorium, with founding Music Director Emil Oberhoffer on the conductor’s podium. This concert came near the start of Oberhoffer’s final season as the Orchestra’s music director. The Orchestra has never before made a commercial recording of Mahler’s Fourth Symphony, but it will do so later this month as part of a Mahler symphony cycle for BIS Records, two CDs of which have already been released—the Fifth and Sixth Symphonies.

“Last summer, the Minnesota Orchestra and its music director, Osmo Vänskä, launched their ambitious Mahler recording cycle with...Mahler’s popular Fifth Symphony. Good as that album was—it earned a Grammy nomination for best orchestral performance—the orchestra’s new recording of Mahler’s Sixth Symphony ups the ante considerably. The Sixth is a titanic work, placing extreme technical and emotional demands on the players. And the orchestra meets those demands, thrillingly, with this new recording.”

– Terry Blain, Star Tribune, March 30, 2018

Mahler’s Fourth Symphony: Das Himmlische Leben (Life in Heaven)

Wir geniessen die himmlischen Freuden.
Drum tun wir das Erdische meiden.
Kein weltlich Getümmel
Hört man nicht im Himmel!
Lebt alles in sinnsteter Ruh!
Wir führen ein englisches Leben,
Die Gärtner, die alles erlauben!
Sind dennoch ganz lustig daneben!
Wir führen ein geduldig’s,
Der Metzger Herodes drauf passet.
Sollt’ ein Fasttag etwa kommen,
Dort läuft schon Sankt Peter
Zum himmlischen Weiher hinein.
Mit Netz und mit Köder
Sankt Martha die Köchin muss sein.

We enjoy the pleasures of Heaven.
And therefore avoid earthly ones.
No worldly tumult
Is to be heard in Heaven.
All live in gentlest peace.
We lead angelic lives,
Yet have a merry time of it besides.
We dance and we spring,
We skip and we sing.
Saint Peter in Heaven looks on.
John lets the little lamb out,
And Herod the Butcher lies in wait for it.
We lead a patient, innocent, patient
Dear little lamb to its death.
Saint Luke slaughters the ox
Without thought or concern.
Wine doesn’t cost a penny
In the heavenly cellars.
The angels bake the bread.
Good greens of every sort
Grow in the heavenly vegetable patch.
Good asparagus, string beans,
And whatever we want!

Ganzé Schüsseln voll sind uns bereit!
Gut’ Äpfel, gut’ Birn und gut’ Trauben!
Die Gärtner, die alles erlauben!
Auf offener Strassen sie laufen herbei!
Soll’ ein Fasttag etwa kommen,
Alle Fische gleich mit Freuden erwacht.
Sankt Peter in Himmel
Zum himmlischen Weiher hinein.
Zum himmlischen Weiher hinein.
Sankt Martha die Köchin muss sein.

There is just no music on earth
That can compare to ours.
Saint Martha shall be the cook.

“Last summer, the Minnesota Orchestra and its music director, Osmo Vänskä, launched their ambitious Mahler recording cycle with...Mahler’s popular Fifth Symphony. Good as that album was—it earned a Grammy nomination for best orchestral performance—the orchestra’s new recording of Mahler’s Sixth Symphony ups the ante considerably. The Sixth is a titanic work, placing extreme technical and emotional demands on the players. And the orchestra meets those demands, thrillingly, with this new recording.”

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– Terry Blain, Star Tribune, March 30, 2018

From the folk-poetry anthology Des Knaben Wunderhorn
Audra McDonald with the Minnesota Orchestra
Fri Jul 13  8pm
Andy Einhorn, conductor

Sensory-Friendly Family Concert
Courage and Triumph
Sat Jul 14  2pm All seats $12
Akiko Fujimoto, conductor

Vänskä Conducts
Beethoven’s Fifth
Thu Jul 19  7:30pm
James Ehnes, violin
The emotional power of Beethoven’s Fifth is reigned in by the Orchestra’s vibrant interpretation of this beloved symphony. Also highlighted in this performance is the Orchestra’s 2017-18 featured artist James Ehnes, who ends his visit on a note of brilliance.

Celebrating Mandela at 100
Fri Jul 20  8pm
Osmo Vänskä, conductor
Osmo Vänskä leads an evening of pageantry celebrating Nelson Mandela’s life journey in words, video tributes and music on his centenary.

Choose your price starting at $5

International Day of Music
Sat Jul 21 Noon-Midnight
A free, family-friendly event featuring a variety of performances on multiple stages. Check online schedule for free concerts and events.

Beethoven’s Ninth Symphony
Sat Jul 21  8pm
Osmo Vänskä, conductor
Goitsemang Lehobye, soprano
Minette du Toit-Pearce, mezzo
Siyabonga Maqungo, tenor
Njabulo Madlala, baritone
Minnesota Chorale
The Orchestra prepares for its tour with the premiere of Bongani Ndodana-Breen’s Harmonia Ubuntu and Beethoven’s glorious Ode to Joy.

Roderick Cox Conducts
Symphony in 60
Fri Jul 27  6pm & 8:15pm
Stewart Goodyear, piano
Join us for the happiest hour in town as Roderick Cox conducts a program that brings to life the African concept of ubuntu (community, generosity) that runs through this year’s Sommerfest.

Inside The Classics
Speaking Truth to Power
Sat Jul 28  8pm
Sarah Hicks, conductor
Sam Bergman, host and viola
Kevin Deas, bass-baritone
Hear the stories, music and achievements of composers who used their talents to participate in social protest through the centuries.

Ladysmith Black Mambazo
Tue Jul 31  7:30pm
A performance by the global a cappella phenomenon whose inspiring songs of social justice, hope and joy radiate the vital spirit of the South African people.

South Africa Tour Send-Off Concert
Wed Aug 1  7:30pm
Osmo Vänskä, conductor
Inon Barnatan, piano
Say bon voyage to the Minnesota Orchestra as they embark on their highly-anticipated South Africa tour.

Complete program and artist information available online.
612-371-5656 / minnesotaorchestra.org / Orchestra Hall
SCORE!
with The New Standards
Chan Poling, piano | Steve Roehm, vibes | John Munson, bass
The New Standards Stage Band

Live at Orchestra Hall

Friday, June 29, 2018, 8 pm | Orchestra Hall

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

The New Standards, which started in 2005 as an off-shoot project between three Minneapolis-based musicians and friends, has grown into a globe-spanning adventure—filling theaters and clubs around the world and spawning several CDs, videos, cartoons, and dance and theater projects that have charmed and delighted an ever-multiplying legion of faithful fans. The three core members of The New Standards all come from illustrious Twin Cities bands. Chan Poling founded the seminal Punk/New Wave band The Suburbs. John Munson was an original member of Trip Shakespeare and the chart-topping Semisonic. Steve Roehm started on drums in the Texas punk outfit Billygoat and the avant-jazz Electropolis. Sensing a lack of interesting jazz trio repertoire beyond the usual “old standards,” they got together originally to play and sing their favorite songs—from every era, particularly post 1960’s pop music—in a stripped-down acoustic setting, making room for solos and arrangements with the freedom of jazz, and yet never fully abandoning the modest soul of pop and rock. More: thenewstandards.com.
Thank you for your generous support!

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

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

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

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

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JUNE 2018 MINNESOTA ORCHESTRA 43
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To inspire critical support for the Minnesota Orchestra this June, Mary Agnes and Al McQuinn are generously providing up to $50,000 to match gifts to the Orchestra through June 30!

If you’re giving to the Orchestra for the first time, coming back as a donor, or making an additional or increased annual gift—your donation will be matched dollar for dollar! Please help us meet this challenge today!

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Orchestra trumpet player Charles Lazarus soloing alongside sibing vocal group The Steeles, April 2018. Photo: Tony Nelson
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Cloud Cult member Connie Minowa painting on an onstage canvas during the ensemble's performance with the Orchestra, April 2018. Photo: Courtney Perry

Associate Conductor Roderick Cox leading a performance by Charles Lazarus, The Steeles and the Minnesota Orchestra, April 2018. Photo: Tony Nelson

JUNE 2018

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<td>Ecolab</td>
<td>General Mills</td>
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<td>League of American Orchestras</td>
<td>McKnight Foundation</td>
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<td>Medtronic Foundation</td>
<td>Pentair</td>
<td>TCF Bank</td>
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<td>tcf</td>
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### $100,000–$249,999

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<td>Katherine B. Andersen Fund of The Saint Paul Foundation</td>
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<td>National Endowment for the Arts</td>
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<td>3M</td>
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<td>Media Partner</td>
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### $50,000–$99,999

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<td>Fox Rothschild LLP</td>
<td>George Family Foundation</td>
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<td>Hoelt Family Fund of The Minneapolis Foundation</td>
<td>Patterson Companies, Inc.</td>
<td>Robins Kaplan LLP</td>
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<td>Stinson Leonard Street</td>
<td>Wengen Foundation</td>
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### $20,000–$49,999

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<td>DoubleTree Guest Suites Minneapolis Felhaber Larson Foundation</td>
<td>Patterson Companies, Inc. The PNC Financial Services Group, Inc. RBC Wealth Management and RBC Foundation - USA Robins Kaplan LLP</td>
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### $5,000–$9,999

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<td>Anna M. Heilmaier Charitable Foundation</td>
<td>Eugene U. and Mary F. Frey Family Fund of The Saint Paul Foundation</td>
<td>The Kurt Weill Foundation for Music Lakewood Cemetery Association Margaret Rivers Fund Mayo Clinic Rahr Foundation RTP Company</td>
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<td>SandCastle Foundation</td>
<td>Schweigman, Lundberg &amp; Woessner PA Sericular</td>
<td>Sir Speedy Tennon Foundation Thomson Reuters</td>
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### $1,000–$4,999

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<td>Oran Family Foundation Red Wing Shoe Company Foundation Robinson Rubber Products Co., Inc. Zelle LLP</td>
<td>Oran Family Foundation Red Wing Shoe Company Foundation Robinson Rubber Products Co., Inc. Zelle LLP</td>
<td>Oran Family Foundation Red Wing Shoe Company Foundation Robinson Rubber Products Co., Inc. Zelle LLP</td>
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</table>
Three Coffee Concerts at 2pm including complimentary refreshments

Home for the Holidays
Sun Dec 16
Sarah Hicks, conductor
Hilarious and heartwarming, Home for the Holidays returns with a few new surprises, combining music performed by the Minnesota Orchestra with storytelling that puts a Minnesota spin on Christmas and family traditions.

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