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from the editor

“Hope” is a powerful word that’s deeply embedded in the American consciousness. It’s a mainstay of political campaign rhetoric, one of the last written in George Washington’s famous farewell address, and among the first in Dr. Martin Luther King, Jr.’s immortal “I Have a Dream” speech. It appears in the names of at least 100 U.S. cities and towns (including Minnesota’s own New Hope), and in the titles of no fewer than 150 feature films. (In fact, it’s the final word of dialogue in last year’s top-grossing movie, Rogue One: A Star Wars Story, spoken by a young Princess Leia.)

New years and new seasons can be natural times for hope—when a blank canvas is ours to fill with hard work and imagination. The Minnesota Orchestra’s is no different, as Music Director Osmo Vänskä leads us in launching the 2017-18 season with the bright, ultimately optimistic colors of Stravinsky’s Firebird. The season also marks a new beginning for the ensemble’s most recent additions, which include Assistant Conductor Akiko Fujimoto and others mentioned on pages 18 and 19 of this issue.

We can also strive for hope in the wake of strife and tragedy, which can seem ever more prevalent in the local and global communities. Among this fall’s most moving offerings at Orchestra Hall will be “Send Me Hope,” a collaboration led by Associate Conductor Roderick Cox in which local artists and church choirs will perform with the Orchestra, together celebrating music’s power to connect communities. We hope you’ll join us often this season to celebrate great orchestral music that unites, inspires and heals.

Carl Schroeder, Editor
editor@mnorch.org

about the cover
Music Director Osmo Vänskä—whose contract has just been extended to 2022, when he will tie Emil Oberhoffer and Stanislaw Skrowaczewski for the longest leadership tenure in the Minnesota Orchestra’s history. Photo: Travis Anderson

concerns

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Photo: Joel Larson

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Finnish conductor Osmo Vänskä, the Minnesota Orchestra's tenth music director, is renowned internationally for his compelling interpretations of the standard, contemporary and Nordic repertoires. He has led the Orchestra on five major European tours—most recently on a four-country circuit in 2016—as well as a historic tour to Cuba in 2015 that was the first by an American orchestra since the thaw in Cuban-American diplomatic relations.

He has also led the ensemble on numerous tours to communities across Minnesota. In January 2018 he will lead the Orchestra on its first Chicago tour in 38 years, performing on the Chicago Symphony Orchestra's Symphony Center Presents series; that month the Orchestra will also stop at several Midwestern universities and community venues for residencies and concerts.

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

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

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

During the 2017-18 season he debuts with the National Symphony Orchestra in Taipei and the Berlin Radio Symphony Orchestra and makes return visits to the San Francisco Symphony, Pittsburgh Symphony, Iceland Symphony Orchestra, Orchestre de Paris, Orchestre National de Lyon, SWR Symphonieorchester Stuttgart, Radio Filharmonisch Orkest in Amsterdam, Helsinki Philharmonic Seoul Philharmonic Orchestra, and Toronto Symphony Orchestra, among other ensembles. For more information, visit minnesotaorchestra.org.
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The Minnesota Orchestra, led by Music Director Osmo Vänskä, ranks among America’s top symphonic ensembles, with a distinguished history of acclaimed performances in its home state and around the world. Founded in 1903, it is known for award-winning recordings as well as for notable radio broadcasts and educational engagement programs, and a commitment to new orchestral repertoire.

decade spotlight: 1900s

- The Minnesota Orchestra, founded as the Minneapolis Symphony Orchestra, performed its first concert on November 5, 1903, at the Exposition Building in Minneapolis near St. Anthony Falls. Founding Music Director Emil Oberhoffer conducted an ensemble of 50 men; the soloist for the occasion was the famous Polish soprano Marcella Sembrich, who was paid the then-extravagant fee of $1,800. The Orchestra’s initial season consisted of six programs, each performed once.

- The Minnesota community of donors raised $10,000 in each of the Orchestra’s first three years to establish a “Guaranty Fund” that would guarantee financial backing for the Orchestra; the Guaranty Fund continues to this day.

- In 1905 Elbert L. Carpenter began a 40-year tenure as the Orchestra’s president, providing key leadership, support and stability.

- Sunday afternoon popular concerts were inaugurated in 1906. Enthusiastic patrons formed long lines outside the Minneapolis Auditorium (later the Lyceum Theater, and eventually the site of Orchestra Hall), as sold-out houses became the standard.

- In 1907, the Orchestra made its first performance tour, traveling by rail to Moorhead, Grand Forks and Duluth. Touring quickly became part of the ensemble’s identity as the “Orchestra on Wheels”; already by 1909 it undertook a six-week tour, performing as far afield as Illinois, Missouri and Kansas.
contracts renewed: Vänskä, Hicks and Puts

This summer brought the good news of contract extensions for three members of the Minnesota Orchestra's artistic leadership: Osmo Vänskä, Sarah Hicks and Kevin Puts.

Music Director Osmo Vänskä signed a new three-year contract which will extend his leadership of the Orchestra through its 2021-22 season and bring his tenure to 19 years—a length equaled only by Music Directors Emil Oberhoffer and Stanislaw Skrowaczewski. Since arriving in Minnesota in 2003, Vänskä has led the Orchestra in a renaissance of recording—bringing the Orchestra its first-ever Grammy Award for Best Orchestral Performance—and has brought the ensemble to the international spotlight through tours to Cuba and Europe. Closer to home, he has led State Tour concerts and other special performances in the local community. He has vigorously supported educational concerts and programming, as well as side-by-side rehearsals with student orchestras from Minnesota to Cuba to Finland.

“Osmo Vänskä’s impact on the Minnesota Orchestra over the course of his tenure has been exceptional,” said Minnesota Orchestra Board Chair Marilyn Carlson Nelson. “The partnership he and the musicians have formed is one of the greats in Minnesota Orchestra history—and there is so much more that he and the Orchestra can do together. We are thrilled to announce this extension.”

Vänskä commented: “When I first joined the Orchestra, I spoke often about how the Minnesota musicians were willing to work hard every day. I am still so inspired by their work ethic, their dedication and their incredible artistry. I am proud to be part of this wonderful organization. The Orchestra is also fortunate to have musicians the caliber of Sarah Hicks and Kevin Puts on our artistic roster to take care of the different types of concerts we offer. They are very important members of our artistic team.”

Sarah Hicks will lead the Orchestra’s “Live at Orchestra Hall” concert series through the 2020-21 season—at which point her own tenure with the Orchestra will reach 15 years. When Hicks joined the Orchestra as assistant conductor in 2006, she made history as the first woman to hold a titled conducting post with the Orchestra. (This season, new Assistant Conductor Akiko Fujimoto becomes the second.) In 2009, Hicks was named principal conductor of pops and presentations, succeeding Doc Severinsen, and devoted herself to programming a wide spectrum of music for Orchestra audiences—work which continued when she was named principal conductor of Live at Orchestra Hall in 2014. Hicks also launched the Inside the Classics series in 2007 with host Sam Bergman of the Orchestra’s viola section; two programs in that series have just been announced for March and July 2018 (see page 51 for details).

“Being the principal conductor of Live at Orchestra Hall means so many things to me: working with the extraordinary musicians of the Minnesota Orchestra, of course, but also producing new and innovative shows—from our Musical Feast to collaborations with creative artists like Dessa,” said Hicks. “There are few things that can match watching the joy of so many people having a fantastic time in Orchestra Hall!”

Composer Institute Director Kevin Puts, winner of the 2012 Pulitzer Prize for Music, has extended his commitment with the Orchestra through the 2019-20 season, following the success of his initial three years as leader of the Composer Institute, which the Orchestra offers annually in conjunction with the American Composers Forum. Since succeeding Aaron Jay Kernis as the program’s leader in 2014, Puts has led the Institute in providing training and mentorship to 21 emerging composers, whose music was performed by the Orchestra during the Institute weeks. The Orchestra’s 15th annual Composer Institute will be held in early November 2017, culminating in a Future Classics concert on November 10 led by Osmo Vänskä.

In our instagrampininteresthouzz crazy world, so much of home building is about the pictures. Who doesn’t love pictures? They set off tiny satisfaction buzzers in our visual cortex. Like pretty little desserts at a party. But really, should you choose an architect based solely on eye candy? We think there ought to be a bit more meat behind the decision. Read on for meat.

Ok, here goes: No matter how lovely, a photograph can’t fully express the feel, character and thoughtfulness of a home. What it’s like to live and move inside it, the flow from room to room, the connection to the land, the balance of openness and warmth. A photo can’t even tell you that all the furniture in the room was shoved to one side to get that single shot.

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We genuinely look forward to having a conversation with you. And sharing some lovely topiary-free pictures.
remembering Nicky Carpenter

Nicky Carpenter during her tenure as Minnesota Orchestra Board Chair from 1991 to 1995.

In August, the Minnesota Orchestra lost a fervent champion and staunch supporter: Josephine “Nicky” (Benz) Carpenter.

Nicky joined the Minnesota Orchestra’s Board of Directors in 1978, and later served an unprecedented five years as Chair from 1991 to 1995. Over the years, she chaired and held leadership roles in planning and implementing major fundraising campaigns and annual funding initiatives, guided numerous committees, and, with Ellie Crosby, co-chaired the Symphony Ball gala in 1978. Nicky also led the search committee that hired Music Director Eiji Oue. In honor of her remarkable contributions, she was named a Life Director in 1999.

Nicky fell in love with the Minnesota Orchestra as a child, when she attended the Orchestra’s Young People’s Concerts. In 2002, she commented: “We always had music at home. I went to the Symphony with Mother and Dad and studied piano until I went to college.” She added: “Music speaks to people’s hearts. It offers peace and understanding for what ails you. It stirs and challenges you. It evokes deep emotion...It brings people together.”

In addition to her great contributions to the Minnesota Orchestra, Nicky shared her leadership and philanthropy with numerous organizations locally and...
nationwide. She served as board chair of Minnesota Public Radio and the Hill Museum & Manuscript Library of Saint John’s University, and she was active on the boards of the League of American Orchestras, Minnesota Opera and MacPhail Center for the Arts, among numerous other institutions. In 2007 she was named Outstanding Individual Philanthropist of the Year by the Twin Cities chapter of the Association of Fundraising Professionals, the organization’s highest honor, for demonstrating outstanding civic and charitable responsibility and generosity. She was also an educational consultant with her own business in Wayzata.

Nicky’s family, and her husband’s family, also played key roles in the Orchestra’s long history. Both of Nicky’s parents, George and Louise Benz, served on the Orchestra’s board of directors, as did her husband, Tom Carpenter. Tom’s grandfather, Elbert L. Carpenter, was the founding board member of the Minnesota Orchestra (then called the Minneapolis Symphony Orchestra) and served as its first president from 1905 to 1945. Tom’s father, Leonard G. Carpenter, also served on the Orchestra’s board of directors from 1938 to 1972 and helped lead the charge to build Orchestra Hall in 1974.

Nicky will be greatly missed by everyone in the Minnesota Orchestra family.
new season, new musicians

This fall the Minnesota Orchestra welcomes three new full-time musicians—Principal Bassoon Fei Xie and second violin section members Natsuki Kumagai and Ben Odhner. We also welcome a fourth musician, Principal Librarian Maureen Conroy, to her first full season with the Orchestra after joining this past June.

Xie, previously principal bassoon of the Baltimore Symphony Orchestra since 2012, fills the position held for 45 years by John Miller, Jr., and by Mark Kelley in an acting capacity for the past two. Kumagai comes to Minnesota after two years as a New World Symphony fellow, while Odhner joins the Orchestra after three seasons with the Colorado Symphony. Conroy served most recently for seven years as a librarian with the Utah Symphony.

In addition, three musicians are assuming new roles. John Snow, an Orchestra member since 1999 who has served as associate principal oboe and acting principal oboe, becomes principal oboe upon Joseph Peters’ departure to the North Carolina Symphony. Rebecca Albers, who joined the Orchestra as assistant principal viola in 2010, has won the position of principal viola, taking on a role held by Thomas Turner for 23 years. Turner will not be leaving the Orchestra, but has made a decision to move from his titled chair into the core of the viola section, offering an opportunity for new leadership of the section. Meanwhile, Sarah Grimes, who joined the second violin section in 2016, has won a position in the first violin section. Welcome and congratulations to all!

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Clockwise from top left: Fei Xie, Natsuki Kumagai, Maureen Conroy and Ben Odhner
welcoming our Good Fellows

Myles Blakemore and Jason Tanksley

In June the Minnesota Orchestra announced that trombonist Myles Blakemore and tuba player Jason Tanksley will serve as the Orchestra’s first Rosemary and David Good Fellows, following a nationwide audition. The two-year fellowship encourages greater diversity in the orchestral field by supporting the career development of outstanding young musicians of African American, Latino American and Native American descent as they embark on professional orchestral careers. Blakemore and Tanksley both begin their fellowships in September 2017. The Fellowship is made possible due to generous support from Rosemary and David Good.

Over the course of the fellowship, Blakemore and Tanksley will both observe and participate in Minnesota Orchestra rehearsals, perform within the Orchestra at selected concerts, study with Orchestra musicians, and train and prepare for auditions. The fellows will both receive mentoring from Orchestra musicians and provide mentorship, as they work with Minnesota students on a variety of initiatives through the Orchestra’s Education and Community Engagement department.

Blakemore, a graduate of Southern Methodist University and the Manhattan School of Music, commented: “Words cannot express how fortunate I am to receive this fellowship. It will give me the opportunity to realize my dreams as a musician, all while making an impact on the Minnesota Orchestra and the local community.”

Tanksley, a candidate for the artist diploma at the Cleveland Institute of Music, where he also earned a master of music degree, added: “I am excited to have the opportunity to work with the musicians of the Minnesota Orchestra. Having their wisdom and knowledge shape the next part of my career is a dream come true.”
Vänskä Opens the Season with Stravinsky’s Firebird

Minnesota Orchestra
Osmo Vänskä, conductor | James Ehnes, violin

Thursday, September 14, 2017, 11 am | Orchestra Hall
Friday, September 15, 2017, 8 pm | Orchestra Hall
Saturday, September 16, 2017, 8 pm | Orchestra Hall

These performances are dedicated to the memory of Stanislaw Skrowaczewski, the Minnesota Orchestra’s music director from 1960 to 1979, who passed away last February at the age of 93.

With these concerts we gratefully recognize Nancy and John Lindahl for their generous contribution to the Minnesota Orchestra’s Investing in Inspiration campaign.

John Adams
Short Ride in a Fast Machine (Fanfare for Great Woods) ca. 4’

Maurice Ravel
Pavane pour une infante défunte (Pavane for a Dead Princess) ca. 6’

Anders Hillborg
Violin Concerto No. 2 * ca. 24’
James Ehnes, violin

INTERMISSION ca. 20’

Hector Berlioz
Roman Carnival Overture ca. 9’

Igor Stravinsky
Suite from The Firebird (1919 revision) ca. 19’
Introduction and Dance of the Firebird
Dance of the Princesses
Infernal Dance of King Kashchei
Berceuse
Finale

* U.S. premiere; a Minnesota Orchestra co-commission

OH+
Concert Preview with Phillip Gainsley and James Ehnes
Thursday, September 14, 10:15 am, Auditorium
Friday, September 15, 7:15 pm, N. Bud Grossman Mezzanine
Saturday, September 16, 7:15 pm, N. Bud Grossman Mezzanine

thank you
We recognize the generous corporate support of this performance by General Mills.

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.

James Ehnes, violin

Canadian violinist James Ehnes first performed with the Minnesota Orchestra in 1993 and returns again in January 2018 to play the Tchaikovsky Violin Concerto. He has been featured with the major orchestras of Boston, Chicago, Cleveland, Philadelphia, Los Angeles, Pittsburgh and New York, and with the London Symphony, London Philharmonia, BBC Philharmonic, Czech Philharmonic, DSO Berlin and NHK Symphony, among many other ensembles. He has also performed recitals worldwide and is a regular guest at Wigmore Hall in London. During the 2016-17 season he premiered Aaron Jay Kernis’ Violin Concerto, written especially for him, with the Toronto, Seattle and Dallas symphony orchestras. His extensive discography has earned many awards including a Gramophone Award, a Grammy Award and 11 JUNO Awards. He was named 2017 Instrumentalist of the Year at the Royal Philharmonic Society Music Awards, is a Fellow of the Royal Society of Canada, and in 2010 was appointed a Member of the Order of Canada. More: jamesehnes.com.

Adams: Short Ride in a Fast Machine
Fast-paced and brimming with energy, Adams’ Short Ride is steadily driven by persistent, pulsating wood blocks.

Ravel: Pavane pour une infante défunte
Despite its somewhat deceptive title, Ravel’s Pavane for a Dead Princess was not meant to evoke emotions of great sadness; rather, the composer intended to convey the delicate image of a young Spanish princess from long ago, engaging in a traditional 16th century dance.

Hillborg: Violin Concerto No. 2
Hillborg’s Second Violin Concerto invites listeners to stretch their ears as the solo violin and orchestra together traverse new territories of texture, color and musical contrast.

Berlioz: Roman Carnival Overture
The Berlioz opera Benvenuto Cellini was a dismal failure, but the composer loved the work and extracted from it the themes and fragments with which he created the splendidly successful Roman Carnival Overture.

Stravinsky: Suite from The Firebird
The heroic Prince Ivan and a magical Firebird are revealed with brilliant orchestral colors. The gentle dance of captive princesses, the prince’s effort to free them, the evil sorcerer’s defeat by the Firebird—all is painted in the most vivid musical imagery.
John Adams is one of the greatest success stories among today’s “classical” composers, a success boosted in its earliest stages by one of the Minnesota Orchestra’s past music directors, Edo de Waart, and by one of the Orchestra’s former program annotators, the late Michael Steinberg. In one such nexus, the Orchestra co-commissioned and premiered one of Adams’ most important compositions, the Violin Concerto, with de Waart conducting and then-Concertmaster Jorja Fleezanis as soloist at the 1994 premiere. Steinberg later wrote about this work in his highly-regarded book The Concerto: A Listener’s Guide—with Adams being one of just four living composers spotlighted in the volume.

Virtually every major orchestra in the world, from Stockholm to Sydney and from Singapore to Syracuse, has played Adams’ music. In fact, in some years he is the most frequently-programmed contemporary American composer on the schedules of major orchestras. Audiences invariably are seduced by his music’s rhythmic energy, hypnotic pulsations, brilliant orchestration, and the imaginative ways in which he incorporates familiar concepts and materials into music uniquely his own and undeniably American. He is well-known for his historically-based operas including Nixon in China, The Death of Klinghoffer and Doctor Atomic, and for orchestral works including On the Transmigration of Souls, which won Adams the 2003 Pulitzer Prize for Music and the 2005 Grammy Award for Best Contemporary Composition.

Ensembles around the world are marking Adams’ 70th birthday year in 2017; two highlights are an Adams residency with the Berlin Philharmonic and the world premiere of his latest opera, Girls of the Golden West, in San Francisco in November.

**a “ride in a terrific sports car”**

*Short Ride in a Fast Machine* is one of the most frequently-performed orchestral works by a living American composer. This four-minute concert opener was first performed on June 13, 1986, at the inaugural concert of the Great Woods Festival in Mansfield, Massachusetts (hence the work’s subtitle, *Fanfare for Great Woods*), where the Pittsburgh Symphony Orchestra was in residence for the summer; Michael Tilson Thomas conducted the premiere.

The large orchestra includes two synthesizers and much percussion. The rhythmic activity, as befits the title, is driving and frenetic, the dynamic level almost consistently loud. As Michael Steinberg reported in his annotation for the San Francisco Symphony, “Adams describes the woodblock’s persistence as ‘almost sadistic’ and thinks of the rest of the orchestra as running the gauntlet through that rhythmic tunnel.” As for the title, Adams remarks: “You know how it is when someone asks you to ride in a terrific sports car, and then you wish you hadn’t.”

**Instrumentation:** 2 flutes, 2 piccolos, 2 oboes, English horn, 4 clarinets, 3 bassoons, contrabassoon, 4 horns, 4 trumpets, 3 trombones, tuba, timpani, 2 synthesizers, snare drum, large bass drum, pedal bass drum, sizzle cymbal, suspended cymbal, tambourine, tam-tam, triangle, high and low wood blocks, glockenspiel, crotales, xylophone and strings

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**John Adams**

**Born:** February 15, 1947, Worcester, Massachusetts; now living in Berkeley, California

**Premiered:** June 13, 1986

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**Maurice Ravel**

**Born:** March 7, 1875, Ciboure, Pyrénées-Atlantiques, France

**Died:** December 28, 1937, Paris, France

**Premiered:** February 27, 1911

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Throughout his compositional career, Ravel turned often to dance as inspiration. The waltz, minuet, bolero, habanera and pavane he all set twice or more; also given due attention were the malagueña, raiquond and forlane. One of his first successful works was the exquisite piano miniature *Pavane pour une infante défunte*, written in 1899 while the composer was still a student, and dedicated to the Princess of Polignac, a noted patron of the arts. In the composer’s words: “It is not a lament for a dead child, but an evocation of the pavane which might have been danced by a tiny princess such as was painted by Velasquez at the Spanish Court.” The first performance of the solo piano version was given by Ricardo Viñes in Paris on April 5, 1902.

**an exquisite orchestration**

The *Pavane’s* popularity grew even more when the composer orchestrated it in 1910. In Ravel’s treatment of the pavane (a stately 16th-century Spanish court dance), we find a haunting, graceful melody set against a gently undulating rhythmic accompaniment. Strings are muted throughout, adding a touch of veiled mystery to the subtly archaic character. The small orchestra includes also a harp, an oboe, and pairs of flutes, clarinets, bassoons and horns. The orchestration’s premiere was conducted by Sir Henry Wood in Manchester, England, on February 27, 1911.
Although Ravel did not leave a recording of himself conducting the work, he did critique the orchestral version's premiere. He lamented the Pavane's “excessively flagrant influence” of French Romantic composer Emmanuel Chabrier, and also claimed that the original piano version's popularity was due to what he considered its conservative, unimaginative character. Regardless of Ravel’s assessment, the Pavane’s quaint charm, evocative mood and idyllic tranquility have endeared it to millions, and no critic, not even the composer, can undo the touching effect this exquisite musical gem has on us.

**Instrumentation:** 2 flutes, oboe, 2 clarinets, 2 bassoons, 2 horns, harp and strings

**Anders Hillborg**

**Born:** May 31, 1954, Sollentuna, Sweden; now living in Stockholm, Sweden

**Violin Concerto No. 2**

**Premiered:** October 20, 2016

Minnesota Orchestra audiences first encountered the music of Swedish composer Anders Hillborg in 2014, when soprano Renée Fleming introduced Hillborg’s The Strand Settings to Minnesota following the work’s highly-acclaimed premiere in Carnegie Hall. This week we experience the American premiere of Hillborg’s Second Violin Concerto, which was co-commissioned by the Minnesota Orchestra, Royal Stockholm Philharmonic Orchestra, Leipzig Gewandhaus Orchestra and Seoul Philharmonic Orchestra.

**concertos, pop music and more**

Concertos feature prominently in Hillborg’s catalog. His first work of this kind, dating from 1992, was the First Violin Concerto. Also for solo violin is the Bach Materia, premiered this past March and due for its American premiere later this fall by the Saint Paul Chamber Orchestra. He may be the only composer of his stature to have written both a Trombone Concerto and a Concerto for Chamber Orchestra. He may be the only composer of his stature due for its American premiere later this fall by the Saint Paul Philharmonic, Chicago Symphony Orchestra, Zurich’s Tonhalle Orchestra and most of Sweden’s major orchestras. In recent years he has been honored with the Swedish Gramophone Award for Best Classical CD of the Year for the disc Eleven Gates, which features four of his orchestral works; served as Roger D. Moore Distinguished Visitor in Composition at the University of Toronto; and was composer in residence with the NDR Elbphilharmonie Orchester in Hamburg.

“like Dalí’s melting watches”

Conductor and composer Esa-Pekka Salonen has vividly described the characteristic contrasts inherent in Hillborg’s music: “the static and the hyperactive, the mechanical and the human, the nobly beautiful and the banally brutal, the comic and the moving. Almost never sentimental, but surreal in a way—like Dalí’s melting watches.” Other images suggested by Hillborg’s music, taken from various sources, include “a seething sonic cauldron,” “an aircraft revving up for take-off” and “a softly shimmering and slowly changing sonic mist.” These qualities and more are found in the Second Violin Concerto, premiered by its dedicatee Lisa Batiashvili with Sakari Oramo conducting the Royal Stockholm Philharmonic on October 20, 2016.

The Second Violin Concerto is laid out in a single movement, lasting about 25 minutes. The soloist’s role is tightly integrated with the orchestra, so much so that it is impossible to imagine one without the other. The emphasis is less on melody than on textures, colors, motoric patterns and the contrasts Hillborg draws from both orchestra and soloist, creating an absorbing, at times even fascinating voyage through a sonic landscape.

An uneasy stasis hangs over much of the music, broken on three occasions by short episodes of violent rhythmic activity. The dynamic range can explode from ppp to fff in a fraction of a second, or go the reverse route. A huge canvas is suggested by the vast difference in range between the lowest notes of the basses and the stratospheric lines of the solo violin. Hillborg’s orchestra is not large, but he uses it with great imagination. At several points, woodwinds sound as though they are imitating the early-morning sounds of an aviary. Strings are often subdivided into multiple parts (up to 17), creating dense sound masses that slide like thick lava flows. In short, the Second Violin Concerto is a work that will stretch the ears of many listeners, but mostly in beguiling and captivating ways.

**Instrumentation:** solo violin with orchestra comprising 2 flutes (both doubling piccolo), 2 oboes (1 doubling English horn), 2 clarinets, bassoon, contrabassoon, 4 horns, 2 trumpets, 2 trombones, kick drum, 2 congas, pedal glockenspiel, crotales, chime in C-sharp, bass marimba and strings

**Program notes on the Adams, Ravel and Hillborg works by Robert Markow.**
Berlioz made a characteristic choice when he decided to write his first opera about Benvenuto Cellini, the 16th-century goldsmith, sculptor, adventurer—and author of a self-conscious autobiography. Berlioz, who would later write his own splendidly self-conscious autobiography, was strongly drawn to the figure of Cellini, but the opera was a complete failure at its premiere in Paris in September 1838. It had only four performances, French audiences sneered at it as “Malvenuto Cellini,” and Berlioz noted, with typical detachment, that after the overture “the rest was hissed with admirable energy and unanimity.” Liszt led a successful revival at Weimar in 1852, but Benvenuto Cellini has not held the stage.

**an overture that outshines the opera**

Berlioz was stung by the failure of the opera, but he continued to love its music, and years later he would speak of its “variety of ideas, an impetuous verve, and a brilliancy of musical coloring.” In 1843, five years after the failed premiere, he pulled out two of its themes and from them fashioned an overture that he planned to use as an introduction to the second tableau of the opera set in Rome’s Piazza Colonna during carnival season. Those two themes are the aria “O Teresa, vous que j’aime plus que la vie,” which Benvenuto sings to his 17-year-old lover in the first tableau, and the saltarello from the second tableau, which the players from Cassandro’s theater dance to attract crowds during the pre-Lenten festivities. Berlioz may have intended that his new overture would serve as part of the opera, but when he led the overture as a concert piece in Paris on February 3, 1844, it was such a success that it had to be encored, and it has become one of his most popular works on its own, entirely divorced from the opera that gave it life.

The *Roman Carnival* Overture, as this music was eventually named, opens with a great flourish that hints at the saltarello theme to be heard later—Berlioz marks this flourish *Allegro assai* and further specifies that it should be *con fuoco*, “with fire.” The music quickly settles as the English horn sings Benvenuto’s plaintive love song, and this is extended briefly before the music leaps ahead at the saltarello, originally a dance from the Mediterranean area in a lively 6/8 meter. This is a wonderful moment: the crispness of Berlioz’s rhythmic energy is nicely underlined by his decision to keep the strings muted during the first part of the saltarello. Along its spirited way, Berlioz brings back the love-song theme and turns it into a fugato, and there is some deft combination of the main ideas. Finally, though, it is the dance that triumphs, and the ending explodes with all the sonic fireworks appropriate to a carnival in Rome.

**Instrumentation:**
- 2 flutes (1 doubling piccolo),
- 2 oboes (1 doubling English horn),
- 2 clarinets,
- 2 bassoons,
- 4 horns,
- 2 trumpets,
- 2 cornets,
- 3 trombones,
- timpani,
- cymbals,
- 2 tambourines,
- triangle and strings

In 1909, following a successful visit of the Ballets Russes to Paris, the Russian impresario Serge Diaghilev and his choreographer Michel Fokine made plans for a new ballet to be presented in Paris the following season and based on the old Russian legend of the Firebird. They decided to take a chance on an unknown young composer named Igor Stravinsky. Recognizing that this was his big chance, Stravinsky set to work in November 1909 and finished the score the following spring. The first performance, in Paris on June 25, 1910, was a huge success. Though Stravinsky would go on to write quite different music over the remainder of his long career, the music from *The Firebird* remains his most popular creation. Of the three concert suites Stravinsky drew from the ballet score, the 1919 revision heard here is performed most often.

**a tale of enchantment**

*The Firebird* tells of a young prince, Ivan Tsarevich, who pursues the magic Firebird—part woman, part bird—into the garden of the ogre Kashchei, who imprisons maidens in the castle and turns all knights who come to rescue them to stone. Ivan captures the Firebird, who gives him a magic feather when he releases her. The prince sees 13 princesses playing with golden apples, and when at dawn they hurry back to Kashchei’s castle, he follows them. The monsters there capture him and he is about to be turned to stone himself when he waves the magic feather—and
the Firebird returns, puts the ogres to sleep and shows him where a magic egg is hidden. When Ivan smashes the egg, Kashchei and his fiends disappear, the petrified knights return to life, the maidens are freed, and Ivan marries the most beautiful of the princesses.

**magical music**

The Introduction brings one of Stravinsky's most striking orchestral effects: a series of rippling string arpeggios played entirely in harmonics. The composer wanted to create here a Catherine-wheel effect, that of fireworks spinning and throwing off light. The music proceeds into the shimmering, whirling Dance of the Firebird, Stravinsky's own favorite music from this score.

In the Dance of the Princesses Stravinsky uses the old Russian folk tune “In the Garden.” The Infernal Dance of King Kashchei begins with one of the most violent orchestral attacks ever written. Sharply syncopated rhythms and barbaric growls depict the fiends' efforts to resist the Firebird's spell.

In its aftermath, solo bassoon sings the gentle Berceuse with which the Firebird lulls Kashchei and his followers to sleep, and this leads through a magical passage for tremolo strings into the Finale. Here solo horn announces the main theme, based on another Russian folksong, “By the Gate.” Beginning quietly, this noble tune drives The Firebird to a magnificent conclusion on music of general rejoicing.

**Instrumentation:** 2 flutes (1 doubling piccolo), 2 oboes (1 doubling English horn), 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, tambourine, triangle, xylophone, harp, piano (doubling celesta) and strings

Program notes on the Berlioz and Stravinsky works by Eric Bromberger.
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AT 4 PM & 7 PM

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American Swedish Institute
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VocalEssence Ensemble Singers
Osmo Vänskä, clarinet
Sara Pajunen, fiddle

Tickets: vocalessence.org
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Diavolo’s L.O.S.T (Losing One’s Self Temporarily) Passengers and Cubicle are co-commissioned by the Ordway’s Patricia A. Mitchell Fund for Dance with additional support for Passengers from The Scrooby Foundation.

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Celebrate Finland’s Centennial Year!

Join other Minnesotans at these additional Finland 100 events. Yhdessä – Together!

Sept 28 – Runebergskören BSB
50 voice men’s chorus from Swedish-speaking Porvoo, Finland. An award winning choir, on its first US tour, shares the Finnish male choir repertoire of traditional and contemporary, folk, pop, and classical music in Finnish and Swedish.

Sept 29 – Kardemimmit in concert
Four young Finnish women singing and playing the kantele, Finland’s national instrument, in a variety of traditional and modern Finnish folk music.

Oct 7 – “MRI: The Power of Investigation, Helpful Diagnosis and Collaboration”
Magnetic imaging advances demystified. The top two world researchers, University of Minnesota and the University of Eastern Finland.

Oct 8 – “Suomi—How We Love You”
Suomi Finland 100 Chorus and the Bloomington Symphony perform Finnish music, including a seldom heard Sibelius cantata.

Nov 5 – St. Anthony Civic Orchestra
Fall Concert: World Premiere of “The Lost Melody,” by Olli Kortekangas. Commissioned by the St. Anthony (Salo, Finland) Sister City Association.

Dec 6 – Finland 100 Minnesota Centenary Gala
Celebrate friendship and community. Mark Finland’s Independence Day with an evening filled with the joy of music from the past 100 years.

Dec 16 – “Joulu—Magical Finnish Christmas”
Welcome Christmas at this afternoon event: Nordic Christmas buffet featuring Finnish specialties; Finnish Christmas carols at Kauneimmat Joululaulut (Beautiful Christmas Carols) program; Christmas market.

For details of these events and many more, visit the Finland 100 Calendar at www.finnsource.org

FinnSource is a collaboration of organizations that serves as the focal point for Finland 100 events and programs in Minnesota.
Celebrating Finland’s Centennial sept 22, 23

Minnesota Orchestra
Osmo Vänskä, conductor
Elina Vähälä, violin

Friday, September 22, 2017, 8 pm | Orchestra Hall
Saturday, September 23, 2017, 8 pm | Orchestra Hall

Kalevi Aho
Minea: Concertante Music for Orchestra ca. 18’

Jaakko Kuusisto
Violin Concerto, Opus 28 ca. 30’
Moderato
Lento
Molto allegro
[There is no pause before the second movement.]
Elina Vähälä, violin

INTERMISSION ca. 20’

Jean Sibelius
Symphony No. 2 in D major, Opus 43 ca. 44’
Allegretto
Andante, ma rubato
Vivacissimo
Finale: Allegro moderato

NightCap
FinnFest Finale NightCap: Vänskä Plays Sibelius
Post-concert performance by Osmo Vänskä, Elina Vähälä and Minnesota Orchestra musicians, featuring Sibelius’ Overture in F minor for Brass Septet, and Sibelius’ En Saga, arranged by Jaakko Kuusisto for Clarinet, Bassoon, Horn, and String Quintet Saturday, September 23, 10:30 pm; separate ticket required

thank you
We recognize the generous support of these performances by Finlandia Foundation National, which welcomes you to tonight’s concert in a message on page 57.

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.
This week’s performances are presented in conjunction with FinnFest USA 2017, an annual Finnish-American heritage festival taking place in Minneapolis from September 21 to 24. This year’s FinnFest USA commemorates Finland’s 100 years as a nation state and includes seminars, forums, performances and other events taking place in and around Orchestra Hall and other area venues. The Orchestra Hall lobby and adjoining Peavey Plaza are home to a tori community marketplace featuring vendors, artists and community groups. The Orchestra is very pleased to partner with FinnFest USA and K. Marianne Wargelin, the Honorary Consul for Finland in the Twin Cities and the President of FinnFest USA. More information and a schedule of events are available at finnfest.us.

One-minute notes

Aho: Minea
In this concert opener, commissioned by the Minnesota Orchestra and premiered in 2009, each instrument is given a chance to shine as volume and tempo increase throughout. Adding flavor are percussion instruments and rhythms from non-Western cultures.

Kuusisto: Violin Concerto
Virtuoso violinist Jaakko Kuusisto composed this Violin Concerto for his friend, and tonight’s soloist, Elina Vähäälä. It is a dazzling journey of athleticism and lyricism, inspired by Vähäälä’s personality and brilliant musical talents.

Sibelius: Symphony No. 2
From an assortment of seemingly disjointed elements, Sibelius creates an imposing mosaic in his Second Symphony. One fascinating feature of the Finale: a wistful melody played over running eighth-notes, written in memory of the composer’s sister-in-law.
Kalevi Aho and Osmo Vänskä first met in 1989, when Vänskä conducted two of Aho’s works in a recording with the Lahti Symphony Orchestra in their native Finland. Since then, Vänskä has led premieres of some two dozen compositions by Aho, and has played an active role in commissioning many of them. He has earned a reputation as an authoritative interpreter of Aho’s music, and has led six of Aho’s works at Orchestra Hall since becoming the Minnesota Orchestra’s music director in 2003.

Widely regarded as Finland’s most distinguished symphonist since Sibelius, Aho studied with Einojuhani Rautavaara at the Sibelius Academy. He has become a major figure in European musical circles and has worked as a freelance composer since 1994.

**made for Minnesota**

_Minea_ marked a bit of a departure for Aho, who is best known for multi-movement, large scale works. “It was Osmo’s idea that I compose a shorter piece for the Minnesota Orchestra,” Aho recalled at the time of the premiere here in 2009. “We discussed the prospect in 2005 when the orchestra played my Seventh Symphony. Osmo’s proposal was a piece about 16 to 20 minutes, for a large orchestra, about 100 musicians. He wanted every musician of the Minnesota Orchestra to have an opportunity to shine.”

That last specification yielded the subtitle, Concertante Music. “This piece really highlights the virtuosity of the Minnesota Orchestra,” says Aho. “It also has some major solos for individual players, for example a very demanding contrabassoon solo toward the middle of the piece.” As for the title: _Minnea_ is a play on Minneapolis. “When I finished composing, the work had no name. I began to twist the city name to find a title. I wondered about _Minnea_, then took away one ‘n’ and got _Minea._”

The form was left to Aho’s discretion. He chose a free structure in several sections with a forward trajectory of tempi and volume. _Minea_ opens _Tranquillo_, then steadily accelerates to _Allegro_, _Furioso_, and finally _Presto_. “The idea is simply that the music becomes faster and faster toward the end,” he explains. “It is like a single, huge _accelerando and crescendo_.

**unusual percussion: window to world music**

Aho has long had an interest in non-Western music. _Minnea_ is one of several works in which he has expanded his musical vocabulary. “I have sought a new, fresh relation to tonality by using scales from other musical cultures,” he explains. “I find rhythm in Western music less interesting than in African, Arabian, or Indian music. In _Minnea_, I have tried to enrich the rhythmic element by using ethnic percussion and by adopting metric influences and patterns from other musical cultures.”

_Minea_’s score specifies a large percussion battery that requires four players. The most unusual instrument Aho includes is _darabukka_, a goblet-shaped drum prominent in North African and Middle-Eastern music. “I really like the sound of a good _darabukka_,” declares Aho. A typical phenomenon in Arabian music is rhythmical patterns that repeat through the whole piece. Those patterns can be long and complicated. “_Minnea_ also has complex rhythmic patterns, which are repeated dozens of times before they change,” he continues.

“_Minnea_’s form is also connected to classical Northern Indian music, which generally begins with a slow section lacking a clear pulse. Eventually a pulse is established, normally with a _tabla_ player drumming. The tempo becomes faster and faster. At the end, the virtuosity and speed of the music increase to a maximum.”

Aho compares the _Tranquillo_ section that opens _Minnea_ to the opening of an Indian raga, which designates a particular scale pattern, patterns of rising and falling pitches, and mood. The ensuing _Allegro_, _Furioso_, and _Presto_ sections correspond to the more rhythmic sections of an Indian composition; however, he has added inflections from Arabian music. “And at the beginning,” he notes, “you might also hear a little Japanese flavor.”

**Instrumentation:** 3 flutes, piccolo, 3 oboes, English horn, 3 clarinets, bass clarinet, 3 bassoons, contrabassoon, 6 horns, 4 trumpets, 3 trombones, tuba, timpani, tenor drum, bass drum, large suspended cymbal, 2 small suspended cymbals, 2 bongos, chains, 2 congas, _darabukka_, _tamtam_, 4 _tom-toms_, glockenspiel, vibraphone, chimes, harp, piano and strings.
Jaakko Kuusisto
Born: January 17, 1974, in Helsinki, Finland; now living there

Violin Concerto, Opus 28
Premiered: April 12, 2012

Collaborative partnerships between composers and violinists have yielded some of the bedrock works in the orchestral literature. Mendelssohn wrote his E-minor Concerto for Ferdinand David, concertmaster of the Leipzig Gewandhaus Orchestra, and Brahms relied substantially on input from his friend Joseph Joachim while composing his Violin Concerto. In the 20th century, Zoltán Székeley urged Bartók to write a concerto for him; Shostakovich drew inspiration from his friend David Oistrakh. Further examples are plentiful.

From one violinist to another

A virtuoso violinist himself, contemporary Finnish composer Jaakko Kuusisto has performed many of the great concertos in the repertoire, and he had contemplated writing his own violin concerto since the turn of the millennium. The opportunity arose when Elina Vähälä suggested that he compose a concerto for her. The two had collaborated on several projects, so Kuusisto was well acquainted with her playing and her personality.

The project fell into place with funding from the Arts Council of Finland and the Finnish Composers’ Copyright Bureau TEOSTO, which enabled Vähälä to formally commission the piece. She was the soloist at the premiere on April 12, 2012, with Kuusisto conducting the Lahti Symphony Orchestra. The same forces have recorded the concerto for BIS Records, and Vähälä continues to champion it as a touring soloist.

Although this weekend marks the first time that the Minnesota Orchestra has performed Kuusisto’s music on its classical subscription series, he is no stranger here. In 2004 he was the soloist in performances of Rautavaara’s Violin Concerto. He has also arranged several medleys of music by ABBA, Queen and the Beatles for concerts with the Orchestra and Finnish vocal ensemble Rajaton. Audiences hungry for even more can hear Kuusisto’s octet arrangement of Sibelius’ tone poem En Sugu in a “NightCap” concert following the full-Orchestra concert on Saturday, September 23. (A separate ticket is required.)

The music: a brilliant 21st-century concerto

For Vähälä, Kuusisto composed a major work by any measure. Its structure is fairly traditional: three movements, with the first movement in sonata-allegro form, followed by a more leisurely and solemn slow movement and an energetic finale; however, the placement of the solo cadenza at the concerto’s opening departs from convention.

Molto allegro. Kuusisto’s finale storms out of the gate with crackling wood blocks beating time. Quasi-minimalist syncopated figures for winds dance around the insistent pulse. Both are introductory to the violin’s whirlwind perpetual mobile entrance. The soloist sustains that energy level for the duration of the movement, hurtling with dizzying speed in tandem with the motoric orchestra. It is a thrilling ride, replete with moments to catch our breath and recall the ravishing lyricism of the first movement. Kuusisto is a masterful orchestrator who is completely at home writing for large ensemble without eclipsing the violin. His woodwind writing throughout the concerto is extraordinary. Ultimately, of course, violin is at the center. One has the feeling that he has composed a musical portrait of Vähälä. Through his music, we know this remarkable woman. In turn, her performance illuminates a brilliant 21st-century concerto.

Instrumentation: solo violin with orchestra comprising 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, snare drum, bass drum, cymbals, triangle, wood blocks, glockenspiel, crotales, vibraphone, harp and strings...
Sibelius is an aggravatingly difficult person to catalogue,” music critic Lawrence Abbott once said. Finland’s most celebrated composer has been variously described as late Romantic, expressionist, nationalist, spiritual mythologist and futurist. Partly because he enjoyed such a long life and fruitful career (though he did not compose any major works in the last third of his life), his style evolved and altered, lending some credence to all the aforementioned categories. At the same time, certain common themes—Finnish legend, national pride—recurred throughout his career.

Sibelius’ more substantial forms descend from the Classic-Romantic symphonic structures of Tchaikovsky; however, his harmonic language is less chromatic. Sibelius relies on triads and often uses parallel thirds to state his melodies. He also draws on modal scales common to Finnish folk songs. Always, he favors simpler means to deliver his ideas.

The music: a brief sub-arctic summer

Composed in 1901 and 1902, the Second Symphony has become Sibelius’ most popular symphony, perhaps because of its frankly nationalist stance. Despite its origins in Finland’s harsh Nordic climate, this symphony pulses with the warmth of the brief sub-arctic summer. The symphony’s popularity, however, does not hinge solely on its expansive mood. Pastoral elements alternate with intense drama, making for a fully satisfying musical experience. Simon Parmet, a 20th-century Finnish conductor, composer and writer, referred to Sibelius in this work as being “in one of those rare moods in which he is in complete harmony with the external world.”

Allegretto. In its day, the symphony startled listeners because of its first movement’s unconventional form. One doesn’t hear themes so much as musical gestures: short motives from which larger thematic “paragraphs” evolve. Sibelius detaches these succinct motives at the beginning, then forges them together in his development. At the conclusion of the movement, he breaks the melodic components into fragments again. The entire process is almost the inverse of the conventional approach to musical logic as codified in sonata form, wherein one expects exposition of thematic ideas that are fragmented and developed in a middle section, then unified at the close.

Andante, ma rubato. Sibelius referred to his second movement as “a spiritualized development.” Many of its ideas originated in sketches for a symphonic poem about Don Juan as he confronts Death. An ominous timpani roll and pizzicato cellos and basses open the movement in D minor. Bassoons deliver the first theme, their low register underscoring the dark mood. An agitated passage for full orchestra leads to the strings’ angelic second theme, in a remarkable modulation to the distant key of F-sharp major. In Sibelius’s sketches, this theme is marked “Christus”: the prospect of salvation contrasting with the fate of the unrepentant libertine Don Juan. As in the legend, Death prevails, with a return of the bassoon melody.

Vivacissimo. The gruff scherzo demands virtuoso playing from the entire orchestra. Whirlwind string figures skitter about in all registers, punctuated by woodwinds in snippets of themes. The trio section slows down the pace, presenting more song-like themes and shifting the melodic emphasis to woodwinds.

Finale: allegro moderato. Sibelius’ transition from the third movement to the finale is one of the symphony’s master strokes. He fuses them together by repeating the trio section and letting it unfold gradually into his finale. The transition—possibly modeled on Beethoven’s similar ploy in the Fifth Symphony—is ingenious, organic, and thoroughly convincing, arriving at the majestic finale theme with marvelous assurance.

Biographer Burnett James has written that the symphony’s finale “is a fine paean of praise and strength, a sturdy affirmation of life and vitality...The force of nature is given full rein. The winds howl and roar; the tuba emits prodigies of elemental energy; strings scurry and swirl; and once again the great ostinato pedal points in the orchestra hold the foundations firm.”

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani and strings

Program notes by Laurie Shulman ©2017. First North American serial rights only.

The Minnesota Orchestra first performed Sibelius’ Symphony No. 2 on November 8, 1912, at the Minneapolis Auditorium, with founding Music Director Emil Oberhoffer conducting. The Orchestra’s 2011 recording of Sibelius’ Second and Fifth Symphonies, made under Music Director Osmo Vänskä’s direction, was nominated for the 2012 Grammy Award for Best Orchestral Performance. Vänskä has conducted 234 performances of Sibelius’ music with the Orchestra—more than any previous music director.
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This activity is made possible by the voters of Minnesota through a grant from the Metropolitan Regional Arts Council, thanks to a legislative appropriation from the arts and cultural heritage fund.
LA LA LAND in Concert

with the Minnesota Orchestra

Sarah Hicks, conductor

Saturday, September 30, 2017, 8 pm    Orchestra Hall
Sunday, October 1, 2017, 2 pm    Orchestra Hall

SUMMIT ENTERTAINMENT Presents
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An IMPOSTOR PICTURES / GILBERT FILMS Production
A DAMIEN CHAZELLE Film

Ryan Gosling • Emma Stone
“LA LA LAND”
John Legend • Rosemarie DeWitt

Casting by Deborah Aquila, CSA & Tricia Wood, CSA
Choreographer: Mandy Moore
Music Supervisor: Steven Gizicki
Executive Music Producer: Marius de Vries
Music by Justin Hurwitz
Lyrics by Benj Pasek & Justin Paul
Score by Justin Hurwitz
Costume Designer: Mary Zophres
Film Editor: Tom Cross, ACE
Production Designer: David Wasco
Director of Photography: Linus Sandgren, FSF
Executive Producer: Michael Beugg
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Written and Directed by Damien Chazelle

Soundtrack Album Available on Interscope Records

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Today's performance lasts approximately 2 hours and 30 minutes, including a 20-minute intermission.

The program is a presentation of the complete film La La Land with a live performance of the film's entire score. Out of respect for the musicians and your fellow audience members, please remain seated until the conclusion of the credits.

A profile of Sarah Hicks appears on page 52.
Schubert Club

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Sir András Schiff, piano
Oct 29, 2017

Eric Owens, bass-baritone
Susanna Phillips, soprano
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Avi Avital, mandolin
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Jennifer Koh, violin
Shai Wosner, piano
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All concerts at the Ordway

schubert.org
Minnesota Orchestra

Roderick Cox, conductor
Alessio Bax, piano
William Schimmel, accordion

Thursday, October 5, 2017, 11 am     Orchestra Hall
Friday, October 6, 2017, 8 pm       Orchestra Hall

We are deeply grateful to the Minnesota State Arts Board, through which the people of Minnesota provide significant support to the Minnesota Orchestra.

Dominick Argento    Valentino Dances: Suite for Orchestra from The Dream of Valentino
William Schimmel, accordion  ca. 10’

Edvard Grieg        Concerto in A minor for Piano and Orchestra, Opus 16
                     Allegro molto moderato
                     Adagio
                     Allegro moderato molto e marcato
                     [There is no pause before the final movement.]
                     Alessio Bax, piano
                     ca. 30’

INTERMISSION
                     ca. 20’

Sergei Rachmaninoff Symphonic Dances, Opus 45
Non allegro
Andante con moto (Tempo di valse)
Lento assai – Allegro vivace

ca. 35’

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.
Roderick Cox, conductor

Roderick Cox, now in his second full season as the Minnesota Orchestra’s associate conductor after one year as assistant conductor, won critical and audience praise for his debut subscription performances with the Orchestra this past January. He regularly conducts Young People’s Concerts, family programs, outdoor community concerts and special performances such as this month’s “Send Me Hope” concert and a December 2016 “Spirit of the Season” concert at Shiloh Temple International Ministries in north Minneapolis. A native of Macon, Georgia, he served as assistant conductor of the Alabama Symphony Orchestra and music director of the Alabama Symphony Youth Orchestra. His recent honors include winning a Solti Foundation Career Assistance Award and being selected by the League of American Orchestras for the prestigious Bruno Walter National Conducting Preview. In August 2017 he debuted with the Johannesburg Philharmonic in South Africa. More: minnesotaorchestra.org, roderickcox.com.

Alessio Bax, piano

Alessio Bax debuted with the Orchestra in July 2015, when he performed in two Sommerfest concerts under Andrew Litton’s direction. A First Prize winner at the Leeds International Piano Competition—and the recipient of an Avery Fisher Career Grant and Lincoln Center’s Martin E. Segal Award—he has appeared as soloist with more than 100 orchestras, including the London and Royal philharmonic orchestras, the Dallas, Houston and Cincinnati symphonies, Japan’s NHK Symphony, St. Petersburg Philharmonic and City of Birmingham Symphony Orchestra. In 2017 he was appointed artistic director of Italy’s Incontri in Terra di Siena Festival for a three-year term. His discography includes works by Bach, Beethoven, Brahms, Mozart, Rachmaninoff and Stravinsky, as well as a Russian album and a lullaby collection, Lullabies for Mila, which is dedicated to his daughter Mila. More: artsmg.com, alessiobax.com.

William Schimmel, accordion

William Schimmel is a virtuoso accordionist, author, philosopher and composer. He is one of the principal architects in the tango revival in America, the resurgence of the accordion and the philosophy of Musical Reality. Regarded as the world’s greatest accordionist by National Public Radio, he has performed with virtually every major symphony orchestra in America and the Kirov, as well as nearly every chamber music group in New York. He has performed with pop stars ranging from Sting to Tom Waits, and can be heard on numerous film soundtracks. He is a prolific composer whose output ranges from concert music to Broadway and off-Broadway. Dr. Schimmel received degrees from the Neupauer Conservatory of Music and the Juilliard School, and has taught at numerous prestigious institutions. He now heads the Neupauer Conservatory Order of the Shield program. More: billschimmel.com.

Argento: Valentino Dances

Extracted from the opera The Dream of Valentino, Argento’s suite of dances for orchestra is enriched by the addition of the accordion, whose distinctive sound is essential to the tango.

Grieg: Piano Concerto

This virtuosic keyboard showcase, written when its composer was only 25, reveals its heritage in evocations of traditional Norwegian song and dance, and contains a wealth of themes and dramatic gestures.

Rachmaninoff: Symphonic Dances

Rachmaninoff’s final composition is full of rhythmic energy and colorful orchestration. The alto saxophone makes a rare orchestral appearance in this three-movement work, which closes with a breathtaking setting of the Dies Irae.
Dominick Argento
Born: October 27, 1927, York, Pennsylvania; now living in Minneapolis

**Program note introduction by Carl Schroeder.**

Renowned for his vocal music—operas, songs and choral works—as well as praised for his brilliantly scored instrumental music, Dominick Argento is a graduate of the Peabody Conservatory, where he earned bachelor's and master's degrees, and the Eastman School of Music, where he received his Ph.D. He used Fulbright and Guggenheim Fellowships to study in Italy with Luigi Dallapiccola. His early one-act opera buffa based on Chekhov, *The Boor* (1957), proved to be a remarkable first-published opera, soon mounted on stages all over the U.S. and Europe. Since then, Argento has delivered more than a dozen operas, including *The Voyage of Edgar Allan Poe*; the Dickens-based *Miss Havisham’s Fire*, commissioned and premiered by the New York City Opera; and *The Aspern Papers*, drawn from Henry James and telecast nationally by PBS following its 1988 Dallas premiere, spurring productions in Germany and Sweden.

**Evoking the flamboyant ’20s**

Set in the silent film era of Hollywood, but also exploring the Italian immigrant experience, *The Dream of Valentino* received its premiere in 1994 by Washington’s National Opera, conducted by the late Christopher Keene. Argento has extracted a series of tangos (all his own tunes) from the opera, and collectively titled them *Valentino Dances*. No ballroom number better evokes the bold sensuality of the flamboyant 1920s than the tango. For Argento, the dance symbolizes the glamour of the film actor’s era.

For this orchestral suite, Argento has expanded and re-orchestrated several numbers from the *Valentino* opera. The first is associated with the subject’s work as a taxi dancer in New York; the second is identified with the woman he is destined to marry; and the last relates to the opera’s second act, when the film star, because of contractual litigation in Hollywood, is performing in theaters on the road. The composer, who admits that he himself has never indulged in the tango (nor, for that matter, any other dance), notes that this is his first piece to call for an accordion. Its reedy color plumbs a ready nostalgia for another time and place.

**Instrumentation:** 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets (1 doubling bass clarinet), alto saxophone, 2 bassoons (1 doubling contrabassoon), 4 horns, 3 trumpets, 2 trombones, tuba, timpani, snare drum, bass drum, cymbals, suspended cymbal, bell tree, castanets, claves, maracas, tambourine, timbales, triangle, glockenspiel, accordion, harp, piano and strings

**Program note by Mary Ann Feldman.**
the music

allegro molto moderato. Grieg greatly admired the music of Robert Schumann, and the similarity between the beginnings of their respective piano concertos is striking: each opens with a great orchestral chord followed by a brilliant passage for the solo piano that eases gently into the movement’s main theme. Grieg makes his opening even more dramatic by beginning with a long timpani roll that flares up like a peal of thunder; the piano’s entrance then flashes downward like a streak of lightning.

The movement’s march-like main theme, shared on its first appearance by winds and strings, is only the first of many attractive ideas. (One observer has counted seven different themes in this movement, and these range from a melting lyricism to heaven-storming violence.) The cadenza that Liszt sight-read so well is particularly effective. Though it begins quietly, the concerto soon unleashes great torrents of sound from hammerd octaves and brilliant runs. It is altogether typical of this movement that Grieg should introduce a new theme after the cadenza. The piano’s pounding, driving chords propel the music to its exciting close.

adagio. The mood changes completely in the Adagio. Grieg mutes the strings here and moves to the key of D-flat major, which feels soft and warm after the powerful opening movement. A long orchestral introduction leads to the entrance of the piano, which sounds utterly fresh after the dark, muted strings. But this entrance is deceiving. The piano part soon turns dramatic and drives to its own climax; the music subsides and continues without a break into the finale.

allegro moderato molto e marcato. After an opening flourish, the piano introduces the main theme, a dancing 2/4 idea that sounds as if its roots must be in Norwegian folk music. Once again, this movement is built on a wealth of ideas. At the coda Grieg moves into A major and ingeniously recasts his main theme in a 3/4 meter, and the movement drives to its powerful close.

Instrumentation: solo piano with orchestra comprising 2 flutes (1 doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani and strings

Program note by Eric Bromberger.
Sergei Rachmaninoff
Born: April 1, 1873, Semyonovo, Russia
Died: March 28, 1943, Beverly Hills, California
Symphonic Dances, Opus 45
Premiered: January 3, 1941

In the summer of 1940 Rachmaninoff set to work on what would be his final complete work, a set of dances for orchestra that would ultimately be known as his Symphonic Dances, premiered by Eugene Ormandy and the Philadelphia Orchestra on January 3, 1941.

**opulent, sumptuous—and subtle**

This score is remarkable for the opulence of its color, and Rachmaninoff seems intent on finding and exploiting new orchestral sonorities. More remarkable still is Rachmaninoff’s subtle compositional method. He evolves this music from rhythmic fragments, bits of theme, simple patterns—which are then built up into powerful movements that almost overflow with rhythmic energy.

**non allegro.** The music opens with some of these fragments, just bits of sound from the first violins, and over them the English horn sounds the three-note pattern that will permeate this work, reappearing across its span in endless forms. Rachmaninoff plays it up into a great climax, which subsides as the opening fragments lead to the central episode, sung at first entirely by woodwinds. This slow interlude—the reedy sound of the alto saxophone is exactly right for this wistful music—makes its way back to the big gestures of the beginning section, now energized by explosive timpani salvos. In the closing moments, Rachmaninoff rounds matters off with a grand chorale for strings, beautifully accompanied by the glistening sound of bells, piano, harp, piccolo and flutes, and the movement winks into silence on the fragments with which it began.

**andante con moto (tempo di valse).** The opening of the second movement takes us into a completely different sound-world with the icy tones of trumpets and horns, played forte but stopped. Rachmaninoff calls for a waltz tempo, but he sets the music in the untraditional meters of 6/8 and 9/8 and has the waltz introduced by the unlikely sound of solo English horn. This music evolves through several episodes, some soaring, some powerful, before subsiding in a sudden, almost breathless close.

**lento assai–allegro vivace.** The slow introduction to the final movement is enlivened by the strings’ interjections of the three-note pattern. Gradually these anneal into the Allegro vivace, and off the movement goes, full of rhythmic energy and the sound of ringing bells. A central episode in the tempo of the introduction sings darkly; after wonderful sounds including eerie string glissandos, the Allegro vivace returns to rush the Symphonic Dances to a close guaranteed to rip the top off a concert hall.

**Instrumentation:** 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, bass clarinet, alto saxophone, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, snare drum, bass drum, cymbals, suspended cymbal, tambourine, tamtam, triangle, glockenspiel, chimes, xylophone, harp, piano and strings

Program note by Eric Bromberger.

The Minnesota Orchestra gave the world premiere performance of Argento’s Valentino Dances on July 13, 1994, at Orchestra Hall, under the baton of David Zinman, who was then the Orchestra’s Sommerfest artistic director. Later that month, the planet Jupiter was hit by 21 large fragments of Comet Shoemaker–Levy 9, providing the first modern observation of a collision of significant objects in our solar system.

The Orchestra’s first performance of Grieg’s Piano Concerto came on March 9, 1906, at the Minneapolis Auditorium, with founding Music Director Emil Oberhoffer conducting and Raoul Pugno as soloist. That December, the Orchestra inaugurated a series of Sunday matinee popular concerts featuring classical and “semi-classical” fare. Tickets were priced at 25 and 50 cents, leading to high demand and regular sellouts.

The Orchestra introduced Rachmaninoff’s Symphonic Dances to its repertoire on November 20, 1942, at Northrop Memorial Auditorium, with Dimitri Mitropoulos conducting. Rachmaninoff himself was that evening’s soloist, performing his Second Piano Concerto. Coming just four months before Rachmaninoff’s death, it was the last of the composer-pianist’s seven appearances with the Orchestra between 1920 and 1942.
The League of American Orchestras is proud to support the innovation and experimentation of the Minnesota Orchestra with a grant from the American Orchestras’ Futures Fund.

With the enhancement of The Minnesota Model, a framework to address organizational priorities and create shared ownership among all orchestra stakeholders, the Minnesota Orchestra is helping to ensure a dynamic future for the orchestral art form.

The League and the Minnesota Orchestra thank the Ann & Gordon Getty Foundation for their generous support of the American Orchestras’ Futures Fund.
Minnesota Orchestra

Roderick Cox, conductor

Greater Friendship Missionary Baptist Choir | Minnesota State Baptist Convention Choir
Shiloh Temple International Ministries Church Choir | Shiloh Temple Drummer Boys
Students from the MacPhail Northside Youth Orchestra

Taiyon J. Coleman, writer | Tonia Hughes, vocals | Paris Bennett, vocals
Charles Lazarus, trumpet | Nygel Witherspoon, cello | William Schimmel, accordion

Saturday, October 7, 2017, 7 pm | Orchestra Hall

Samuel Coleridge-Taylor
Ballade in A minor

Brian Prechtl
Keep Up for Bucket Band
Shiloh Temple Drummer Boys
Students from the MacPhail Northside Youth Orchestra

Antonín Dvořák
Allegro, mvt. I from Concerto in B minor for Cello and Orchestra
Nygel Witherspoon, cello

Taiyon J. Coleman
Spoken Word

Henry Panion III
Here We Are
Paris Bennett, vocals

Henry Panion III/Maquita Anthony/
Clinton Green/Marc Raby
Send Me Hope
Tonia Hughes, vocals

John Newton/arr. John Wasson
Amazing Grace
Tonia Hughes, vocals | Charles Lazarus, trumpet

Glenn Burleigh/arr. Henry Panion III
Order My Steps
Paris Bennett and Tonia Hughes, vocals

INTERMISSION ca. 20'

Dominick Argento
Valentino Dances: Suite for Orchestra from The Dream of Valentino
William Schimmel, accordion

George Gershwin/arr. John Wasson
Summertime, from Porgy and Bess
Tonia Hughes, vocals | Charles Lazarus, trumpet

Taiyon J. Coleman
Spoken Word

Darius Brooks/arr. Ricky Dillard
More Abundantly

Twinkie Clark/arr. James Goodwin
A Praying Spirit

Richard Smallwood/arr. Sam Shoup
Total Praise

Roderick Cox's and William Schimmel's profiles appear on page 38; additional profiles appear in a program insert.
Vänskä Conducts the Reformation Symphony
Nov 2–4
Osmo Vänskä, conductor / Adam Kuenzel, flute / Minnesota Chorale
Martin Luther’s hammer rang out 500 years ago as he pounded his declaration of faith to the Wittenberg church door, and we mark the anniversary of this occasion with music inspired by Luther’s revolution.

Future Classics
Emerging Composers Spotlight
Nov 10
Osmo Vänskä, conductor / Kevin Puts, Composer Institute director
Fred Child, host
A concert that changes lives and may change the course of music, as seven emerging composers share their most exciting new works with you.

Minnesota Public Radio
50th Anniversary Celebration
Live Broadcast Concert
Nov 11
Osmo Vänskä, conductor / Brian Newhouse, host
Minnesota Public Radio celebrates its 50th anniversary this year, and MPR’s Brian Newhouse steps out of the Orchestra Hall broadcast booth to emcee an evening of musical works that have made Minnesota Orchestra and MPR history.

Brahms’ Fourth Symphony
Nov 16-17
Rafael Payare, conductor / Virginie Verrez, mezzo
Venezuela’s young conductor Rafael Payare makes his Minnesota Orchestra debut with Ravel’s gorgeous Shéhérazade and Brahms’ towering final symphony, the Fourth.

Disney The Little Mermaid in Concert Live to Film
with the Minnesota Orchestra
Nov 25-26
Sarah Hicks, conductor
Dive “under the sea” into Disney’s 1989 full-length film complete with spirited musical numbers, a delightful young mermaid named Ariel and the Academy award-winning® score performed live by the Minnesota Orchestra!
Guarantors’ Week: Beethoven and Prokofiev

Minnesota Orchestra
Nathalie Stutzmann, conductor | Bixby Kennedy, clarinet

Thursday, October 12, 2017, 11 am | Orchestra Hall
Friday, October 13, 2017, 8 pm | Orchestra Hall
Saturday, October 14, 2017, 8 pm | Orchestra Hall

With these concerts, we offer our deepest gratitude to the more than 7,000 Guaranty Fund donors who help the Orchestra enrich lives with outstanding orchestral music.

Please turn the page for a message from Guaranty Fund Chair Joseph Green.

Sergei Prokofiev

Classical Symphony, Opus 25 [Symphony No. 1]  ca. 13’
Allegro
Larghetto
Gavotte: Non troppo allegro
Finale: Molto vivace

Wolfgang Amadè Mozart

Concerto in A major for Clarinet and Orchestra, K. 622  ca. 28’
Allegro
Adagio
Rondo: Allegro
Bixby Kennedy, clarinet

INTERMISSION  ca. 20’

Ludwig van Beethoven

Symphony No. 4 in B-flat major, Opus 60  ca. 32’
Adagio – Allegro vivace
Adagio
Allegro vivace
Allegro ma non troppo

one-minute notes

Prokofiev: Classical Symphony
Doffing his hat to Haydn, Prokofiev mixes classical forms with modern harmonies—to a delightful effect.

Mozart: Clarinet Concerto
Mozart’s beloved Clarinet Concerto was the last major work he completed before his death at age 35. It calls for a small orchestra with a limited number of wind instruments, allowing the soloist and the orchestra to interact intimately, more akin to chamber music than a typical grand concerto.

Beethoven: Symphony No. 4
From deep shade, Beethoven’s Fourth Symphony emerges, powerful and athletic, into bright daylight. The Adagio is an expansive, rapt song. A blustery third movement goes twice through the scherzo-trio-scherzo cycle, and the finale is a comedy worthy of Beethoven’s erstwhile mentor, Haydn.

OH+

Concert Preview with Phillip Gainsley
Thursday, October 12, 10:15 am, Auditorium
Friday, October 13, 7:15 pm, N. Bud Grossman Mezzanine
Saturday, October 14, 7:15 pm, N. Bud Grossman Mezzanine

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

SEPTEMBER/OCTOBER 2017  MINNESOTA ORCHESTRA  45
Nathalie Stutzmann, conductor

Nathalie Stutzmann is considered one of the most outstanding musical personalities of our time, with parallel careers as both a contralto and a conductor. She is principal guest conductor of RTÉ National Symphony Orchestra of Ireland, associate artist of the São Paulo State Symphony Orchestra, and has an exclusive contract with Warner Classics/Erato as a singer and conductor. Her 2017-18 guest conducting highlights include debuts with Malmö Symphony Orchestra, Oslo Philharmonic, and at the Chorégies d’Orange Festival; return visits to the National Symphony Orchestra in Washington, D.C., Konzerthausorchester Berlin, Göteborgs Symfoniker and Royal Liverpool Philharmonic Orchestra; and varied projects with São Paulo State Symphony and RTÉ National Symphony Orchestra of Ireland. Recent seasons have included her highly acclaimed conducting debut with the Philadelphia Orchestra; successful debuts with London Philharmonic Orchestra, Rotterdam Philharmonic Orchestra, St. Louis Symphony; and projects with Opera de Monte Carlo, Royal Stockholm Philharmonic, Bergen Philharmonic and Seiji Ozawa’s Matsumoto Festival. More: nathaliestutzmann.com, askonasholt.co.uk.

Bixby Kennedy, clarinet

Originally from Maryville, Tennessee, Bixby Kennedy is currently a fellow of Ensemble Connect, with which he performs at Carnegie Hall and Juilliard. He is a teaching artist in the public schools and presents community engagement concerts throughout New York City. He has performed as soloist with the Houston Symphony, Bloomington Sinfonietta, and Indiana University Symphony. Additionally, he has garnered prizes from the FRIENDS of the Minnesota Young Artist Competition, ECSO, Hellam, Ima Hogg, Boston Woodwind Society and Indiana University competitions. As a chamber musician, he has performed throughout the U.S. and Europe, making appearances in Carnegie Hall, Alice Tully Hall, The Kennedy Center, Music from Angel Fire and Caramoor. He often performs classical repertoire on period instruments and replica instruments throughout the U.S. More: minnesotaorchestra.org.

THANK YOU GUARANTORS!

During this week of exceptional music, we offer our deepest gratitude to all donors who contribute to the Guaranty Fund of the Minnesota Orchestra. It is our utmost pleasure to celebrate your generosity throughout the 2017 Guarantors’ Week. Each performance is dedicated to the individuals and organizations whose financial contributions provide the critical support necessary for this Orchestra to deliver thrilling performances, outstanding educational programs and inspiring engagements throughout the community.

We recognize each of you for your generous contributions to the Guaranty Fund. The Minnesota Orchestra has absolutely flourished as a result of your financial support and the stability it creates. You guarantee a brilliant future for this talented ensemble and for all those who find joy and solace in the Orchestra’s music.

I thank you for the value you place on having an Orchestra of this caliber in our community. You have given a great gift to us all. Every time you hear a concert or read about the incredible things your Orchestra is achieving—at home in Orchestra Hall, across Minnesota and beyond—be proud to know it is you who helps make this great music possible. Thank you!

Joseph Green
Guaranty Fund Chair, 2017-18
Prokofiev, a much-cosseted only child, began composing at age 5, and before he was out of his teens he had written four operas, two symphonies and a stack of piano music. At 13 he was admitted to the Saint Petersburg Conservatory, from which he exited with the Rubinstein Prize, the highest honor available to a pianist, for the performance of his own Piano Concerto No. 1, completed and already performed in Moscow two years earlier.

In May of 1918, not long after the October Revolution, Prokofiev boarded the Trans-Siberian Express for Vladivostok to begin the life of an émigré. He lived in New York and Chicago, crossed the Atlantic several times, settled in Paris in 1923, and in 1927 began visiting Russia again. In 1936 he returned there for good, taking an apartment in Moscow.

In his earlier years Prokofiev often wrote a sharp-edged and fairly dissonant sort of music; in his later years in the Soviet Union he turned to a more mellifluous style, painted with a broader brush, and was less inclined to humor. Still, in Prokofiev we cannot really find a clear-cut division between early and late, Western and Soviet. He himself recognized four “basic lines” in his lifework, which he called classical, modern, motoric and lyrical. These do not, however, correspond to particular periods in his life. Though the balance among the components varies from work to work, all are present all the time.

Prokofiev did most of the work on his Classical Symphony during the summer of 1917, completing it on September 10 of that year and conducting the first performance in Petrograd on April 21, 1918. For a Russian composer, 1917 cannot have been an easy year to concentrate on his work; nonetheless, it was the most richly productive year of Prokofiev’s life. In addition to the Classical Symphony, he composed the Violin Concerto No. 1 and three works for piano and began two other major works, his Piano Concerto No. 3, and the remarkable cantata, Seven, They Are Seven.

In the composer’s memoir, Prokofiev on Prokofiev, he recalls getting underway on his first symphony. “It seemed to me that if Haydn had lived to our day, he would have retained his own style while absorbing something new at the same time. This was the kind of symphony I wanted to write: a symphony in the classical style.” He thus set out to write a symphony for Classical-era orchestra, transparent in texture, harmonically “cool,” on a modest scale, with clearly articulated periods and cadences, buoyant, comic in spirit, and without weltschmerz and angst. He had a good time doing it, and he achieved his goals.

The effervescent opening, a 1917 translation of what 140 years or so earlier was called a Mannheim skyrocket (a specialty of composers in the Bavarian Palatinate), immediately gives notice that Prokofiev means to write rewarding virtuoso music for a modern orchestra. The main theme descends, nicely balancing the upward thrust of the rocket. We encounter multiple harmonic changes, a second theme in which violins play pert grace notes and negotiate precipitate leaps pianissimo and con eleganza, some thoroughly 20th-century syncopations, and a final skyrocket that brings the movement to a close.

The beautiful, high-flying second movement makes no pretense at being “classical,” except in sweetness and restraint. Harmony and scoring are exquisite in every single measure.

In the third movement, the harmony is full of Prokofievian skids and quick recoveries.

The Finale brings us back to the mood of that first movement, only now there is no stopping to smell the roses. This is sheer uninhibited delight in energy and forward movement.

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

Program note excerpted from the late Michael Steinberg's The Symphony: A Listener's Guide (Oxford University Press, 1995), used with permission.
In 1781 Mozart moved to Vienna from his native Salzburg; a
decade later he produced his last completed instrumental work,
his only concerto for the clarinet. It was written for a
specific musician, the virtuoso Anton Stadler—the composer's friend,
fellow Freemason and member of the Viennese court orchestra.

Mozart's love for this instrument went back a long way. While he
was in Mannheim during 1777-78, he had written to his father:
“You cannot imagine the glorious effect of a symphony with
flutes, oboes and clarinets.” After Mozart befriended Stadler, he
also wrote for him a Clarinet Trio, a Clarinet Quintet, the Quintet
for Piano and Winds, and two arias in the opera La Clemenza di
Tito, which have lengthy clarinet obbligatos.

This sublimely beautiful work has enchanted generations of
listeners. Qualities that have raised it not only to the summit of
the repertory for this instrument but to the pantheon of Mozart's
very greatest masterpieces include its enormous variety of tone
colors, subtle dynamic shadings, liquid-smooth lines, beguiling
melodies, the manner in which Mozart exploits all registers of the
solo instrument—and the air of tenderness and serenity that
suffuses the work.

**the concerto in brief**

The concerto opens with a theme of utmost simplicity and gentle
sentiment. The sense of lightness that pervades the movement,
even in moments of melancholy, can be attributed in part to the
exquisite refinements of the scoring. Cellos often play without the
supporting double basses, and flutes play a prominent role while
oboes are absent altogether. The ravishingly beautiful slow
movement, in the words of Alec Hyatt King, “seems to reflect the
timeless and beatific vision of a mind at peace with itself.” The
finale is a rondo based on a dancelike theme that seems to
transcend joy, as if smiling through the tears.

**Instrumentation:** solo clarinet with orchestra comprising
2 flutes, 2 bassoons, 2 horns and strings

Program note by Robert Markow.

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In September 1806, Beethoven accompanied his patron Prince
Karl Lichnowsky on a visit to the castle of another nobleman,
Count Franz von Oppersdorff. The count was a musical enthusiast
almost without equal: he maintained a private orchestra and
would hire new staff for the castle only if they played an
instrument and could also play in his orchestra. The trip paid
musical dividends for Beethoven, as the count commissioned him
to write a new symphony.

**the music: removed from the furies**

The Fourth Symphony has inevitably been overshadowed by the
titanic symphonies on either side of it. Although the Fourth does
seem at first a relaxation, far removed from the furies that drive
the Eroica and Fifth Symphony, we need to be careful not to
underestimate this music.

**adagio–allegro vivace.** The symphony's originality is evident from
its first instant: the key signature says B-flat major, but the
symphony opens in B-flat minor. This introduction keeps us in a
tonal fog, but those mists blow away at the Allegro vivace. Huge
chords lash out, and when the main theme leaps out brightly ,
we recognize it as a sped-up version of the slow introduction.

**adagio.** Violins sing the main theme, marked cantabile. Berlioz
spoke effusively of the Adagio: “The being who wrote such a
marvel of inspiration as this movement was not a man. Such
must be the song of the Archangel Michael.”

**allegro vivace.** The third movement is a scherzo in all but name:
its outer sections are full of rough edges and blistering energy,
and its witty trio is built on a rustic woodwind tune spiced with
saucy interjections from the violins.

**allegro ma non troppo.** The finale goes like a rocket from its first instant.
This movement may be in sonata form, but it feels like perpetual-
motion on a pulse of racing sixteenth-notes that hardly ever lets up.

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

Program note by Eric Bromberger.
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PHOTOS: Group: Travis Anderson Photography; Cox, Hicks, Bergman: Joel Lerner.
Raiders of the Lost Ark in Concert
with the Minnesota Orchestra

Sarah Hicks, conductor

Friday, October 27, 2017, 8 pm     Orchestra Hall
Saturday, October 28, 2017, 8 pm     Orchestra Hall

PARAMOUNT PICTURES presents
A LUCASFILM LTD production
A STEVEN SPIELBERG film

Starring Harrison Ford
Karen Allen
Paul Freeman
Ronald Lacey
John Rhys-Davies
Denholm Elliott

Music by John Williams

Executive Producers: George Lucas and Howard Kazanjian
Screenplay by George Lucas and Philip Kaufman
Story by George Lucas and Howard Kazanjian
Produced by Frank Marshall
Directed by Steven Spielberg

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Tonight’s performance lasts approximately 2 hours and 20 minutes, including a 20-minute intermission.

Tonight’s program is a presentation of the complete film Raiders of the Lost Ark with a live performance of the film’s entire score, including music played by the orchestra during the end credits. Out of respect for the musicians and your fellow audience members, please remain seated until the conclusion of the credits.
production credits

*Raiders of the Lost Ark – Film with Orchestra* produced by Film Concerts Live!, a joint venture of IMG Artists, LLC and The Gorfaine/Schwartz Agency, Inc.

Producers: Steven A. Linder and Jamie Richardson • Production Manager: Rob Stogsdill • Production Coordinator: Sophie Greaves • Worldwide Representation: IMG Artists, LLC • Supervising Technical Director: Mike Runice • Technical Director: Nick Pierce • Music Composed by John Williams • Music Preparation: Jo Ann Kane Music Service

Film Preparation for Concert Performance: Ramiro Belgardt • Technical Consultant: Laura Gibson • Sound Remixing for Concert Performance: Chace Audio by Deluxe

The score for *Raiders of the Lost Ark* has been adapted for live concert performance. With special thanks to: Paramount Pictures, Lucasfilm Ltd, Steven Spielberg, Frank Marshall, John Williams, Alan Bergman, Howard Roffman, Chris Holm, Chip McLean, Darryl J. Franklin, Dan Butler, Pat Woods, Mark Graham and the musicians and staff of the Minnesota Orchestra.

a note from the composer

In creating the character Indiana Jones, George Lucas and Steven Spielberg introduced an enduring and much loved figure into the pantheon of fictional movie heroes. *Raiders of the Lost Ark* was illuminated by the superb comedy-action performance of Harrison Ford and enlivened by the spirited direction of Steven Spielberg.

Speaking for myself, I must say that the experience of composing the music for this film, and for the subsequent installments in the series, was a very happy one, and offered me a wild and truly joyous ride. I'm especially delighted that the magnificent Minnesota Orchestra has agreed to perform the music this evening in a live presentation of the movie. And I know I speak for everyone connected with the making of *Raiders* in saying that we are greatly honored by this event...and I hope that tonight's audience will experience some measure of the joy and fun we did when making the film more than 35 years ago.

Sarah Hicks, conductor

Sarah Hicks, the Minnesota Orchestra’s principal conductor of Live at Orchestra Hall, has led a broad range of programs since joining the Orchestra as assistant conductor in 2006. During the 2017-18 season, she will conduct Orchestra performances with Leslie Odom, Jr., Rufus Wainwright, Ben Folds, Pink Martini, Cloud Cult and Cirque de la Symphonie, as well as film music concerts including The Little Mermaid and Harry Potter and the Chamber of Secrets. Away from Orchestra Hall, she has recently conducted the San Francisco Symphony, Cincinnati Pops Orchestra and San Diego Symphony, among other ensembles. More: minnesotaorchestra.org.

John Williams, composer

During his five-decade career, John Williams has become one of America’s most accomplished and successful composers for film and the concert stage. He has composed music for more than 100 films, including all seven episodic Star Wars films, the first three Harry Potter films, Superman, Memoirs of a Geisha, Home Alone and The Book Thief. His 40-year partnership with director Steven Spielberg has resulted in many of Hollywood’s most acclaimed and successful films. He has composed themes for four Olympic Games and has written numerous works for the concert stage. He served as music director of the Boston Pops Orchestra for 14 seasons and remains its Laureate Conductor. Among his many honors, he has received five Academy Awards and 50 Oscar nominations; the National Medal of Arts, the highest award given to artists by the U.S. Government; and a Life Achievement Award from the American Film Institute.
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We offer our deepest gratitude to the many donors who still support that same effort. Donor contributions, at all levels, remain critical to sustaining our world-renowned Minnesota Orchestra, ensuring that it can continue to achieve its mission to Enrich, Inspire and Serve.

Minnesota Orchestra donors make it possible for 300,000 individuals to experience the Orchestra's celebrated music at Orchestra Hall and across the state. Donor generosity also helps bolster the Orchestra's national and international reputation through touring and recording, and enriches the lives of 75,000 students through our acclaimed education programs.

To the more than 7,000 dedicated Minnesota Orchestra donors, we offer our heartfelt appreciation and gratitude for your generosity. Thank you! You are helping the Orchestra continue its incredible momentum. To those of you who would like to join these incredible supporters and become a valued contributor, simply visit minnesotaorchestra.org/giving to make a secure online gift, or call Amanda Schroder, Manager of Individual Giving, at 612-371-7110.

THANK YOU TO THE MINNESOTA STATE ARTS BOARD

The Minnesota Orchestra is delighted to recognize the support of the Minnesota State Arts Board during our October 5 and 6 concerts, Roderick Cox Conducts Rachmaninoff.

The Minnesota State Arts Board is a vital statewide resource and a longtime partner in the Minnesota Orchestra's mission to create and share incredible music. Its generous grants, made possible through legislative appropriations, provide significant support for the Orchestra's core activities as well as for special projects—like week-long residencies in Greater Minnesota communities—that engage and serve thousands more Minnesotans with broadly diverse backgrounds in communities across the state.

This work is made possible by the voters of Minnesota, whose exceptional support for the arts sets our state apart. In fact, Minnesota is often cited as a national example for the impact that arts investment can have on a state's economic, social, and cultural vitality. Together we have created one of the most remarkable cultural communities in the nation, with more than 1,500 nonprofit arts organizations, 20,000 individual artists, and an economic impact of more than $1 billion each year. The Minnesota Orchestra thanks the Minnesota State Arts Board for its tremendous leadership and longtime support, and we thank you—our patrons and fellow Minnesotans—for making our state a place where the arts thrive!
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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<td>Dianne Brennan</td>
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<td>Krzysztof K. Burhardt and April Spas</td>
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<td>Dr. Emmett F. Carpet and Katherine Meehan</td>
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<td>Rachelle Deckman Chase and John H. Feldman Family Fund</td>
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Andrew Litton leading a concert of music by Copland and Gershwin for his penultimate night as Sommerfest artistic director, August 2017. Photo: Greg Helgeson.
guaranty fund

2017-18

Minnesota Orchestra Principal Trumpet Manny Laręeno and trumpet section member Charles Lazarus flanking Pops Conductor Laureate Doc Severinsen at a Sommerring concert celebrating Severinsen’s 90th birthday, July 2017. Photo: Courtney Perry.

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$1,000 - $2,499

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Dr. John D. and Elizabeth Heefner
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Richard and Carrie Higgs
Judith and Walter Hinck
A message from Finlandia Foundation National: Celebrating Suomi/Finland 100

Finlandia Foundation National (FFN) is pleased to support the Minnesota Orchestra’s program on September 22 and 23, “Celebrating Finland’s Centennial,” as a Signature Event of our organization’s year-long Finland 100 celebration.

Founded in Pasadena, California in 1953, FFN is the premier network of Finnish-American groups in the United States. A non-profit philanthropic organization, its mission is to support and encourage an awareness of and connection to Finnish culture and heritage, as well as contemporary Finland.

Music has always been an important part of that mission. Finlandia Foundation’s early scholarships were named for its first patron Jean Sibelius. Each June, FFN hosts Soiva International Music Camp at Concordia College in Moorhead, Minnesota, for instrumental students and faculty from the U.S. and Finland. In addition, FFN annually awards grant monies to assist a variety of cultural projects, including music programs.

We applaud Music Director Osmo Vänskä and the Minnesota Orchestra for bringing Finnish music and performers to audiences on a regular basis, and especially during this centennial year.

Ossi Rahkonen
President, Finlandia Foundation National

*In Remembrance

Those listings are current as of August 10, 2017. Every effort has been made to ensure their accuracy. If your name has been inadvertently omitted or incorrectly listed, please accept our apology and contact the Development department at 612-371-5600 or at support@mnorch.org.

Ossi Rahkonen
President, Finlandia Foundation National

SEPTEMBER/OCTOBER 2017 MINNESOTA ORCHESTRA 57
The 2017 Symphony Ball was a fabulous success, thanks to the efforts and contributions of the many talented and committed people who invested their time and energy in the Symphony Ball Committee, led by Co-Chairs Dessa and her staff. The concert featured two original pieces written for this concert.

Thank you to our patrons, party guests, and corporate sponsors—especially Presenting Sponsor Best Buy! for helping us surpass our fundraising goal, which directly supports the Minnesota Orchestra's artistic excellence.

Thank you to the following generous individuals for supporting the 2017 Symphony Ball's "Fund-The-Music" campaign:

- **Anonymous**
- **Mr. and Mrs. Frank Madella**
- **Dr. and Mrs. Joel Kravitz**
- **Mr. and Mrs. Robert Rich**
- **Mr. and Mrs. Paul Shved**

Clockwise from top left: Osmo Vänskä and Minnesota Orchestra musicians; Marilyn Carlson Nelson, Paula DeCosses, Laurie Holder Greeno and MaryAnn Goldstein; Aby Wolf; Dessa and Cameron Kinghorn, a group of Party guests; Jacky Junek, Paul Junek, John Junek and Kathy Junek; and Michael Kingmanait. Ruth Shelden and Hubert Joly. Photos by Playatta and Courtney Perry.
The Laureate Society recognizes those who have made the Minnesota Orchestra in their estate plans. 

**Estate Gifts**

If you would like information about planned giving, please contact Emily Boigenzahn at 612-371-7138 or eboigenzahn@mnorcher.org.
### Corporations, Foundations and Public Support

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

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#### $100,000-$249,999

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