THE MAN WHO INVENTED CHRISTMAS

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IN THEATERS NOVEMBER 22

WWW.CHRISTMAS.MOVIE

How Charles Dickens wrote A Christmas Carol and created a tradition.

DAN STEVENS  CHRISTOPHER PLUMMER  JONATHAN PRYCE
from the editor

Some anniversaries can be large cultural events—think the U.S. Bicentennial in 1976 or the Diamond Jubilee of Queen Elizabeth II in 2012. Others are decidedly less remarkable, down to a mundane notice from your social media account’s “On This Day” feature. Some can be time for celebration (birthdays, relationship milestones, commemorations of a sports team’s championship season), while others may be a time for somber reflection, as we saw on a local level with last August’s 10th anniversary of the I-35W bridge collapse.

This month at Orchestra Hall, we observe three highly-varied anniversaries with special concerts conducted by Music Director Osmo Vänskä. We mark the 500th anniversary of the Reformation with the world premiere of RE-FORMATION, a new choral-orchestral work by Sebastian Currier that views Martin Luther’s revolutionary religious movement through the lens of modern environmentalism. We celebrate the 15th anniversary of the Minnesota Orchestra Composer Institute with the popular Future Classics concert of music by emerging composers. And we spotlight Minnesota Public Radio as it turns a half-century old, as Brian Newhouse hosts a concert that relives memorable moments in the longtime MPR-Minnesota Orchestra partnership.

In another celebration this month—though not pegged to an anniversary—we pay tribute to cellist Sachiya Isomura as he retires from the Orchestra after 38 years. His final full-Orchestra concert will be on November 17, and he will also play at a chamber concert on November 26. Join us in congratulating him, and in celebrating these various anniversaries in a month when the Orchestra itself turns 114 years old.

Carl Schroeder, Editor
editor@mnorch.org

about the cover
Costa Rica native Gabriel Campos Zamora, the Minnesota Orchestra’s principal clarinet since August 2016, who performs Leos Janáček’s wind sextet Mládí with Orchestra colleagues at a chamber music concert this month. Photo: Travis Anderson

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You never actually own a Patek Philippe.
You merely take care of it for the next generation.
Minnesota Orchestra

Osmo Vänskä
Music Director
Douglas and Louise Leatherdale
Music Director Chair

Roderick Cox
Associate Conductor

Akiko Fujimoto
Assistant Conductor

Doc Severinsen
Pops Conductor Laureate

Kevin Puts
Director, Composer Institute

Dominick Argento
Composer Laureate

Minnesota Chorale
Principal Chorus

Kathy Saltzman Romney
Choral Advisor

SHOWCASE

Minnesota Orchestra 10/17/17 1:17 PM

9.17 Artistic Roster_updated_8.17.indd 4
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; and a particularly widely-praised Beethoven symphonies cycle, of which individual discs were nominated for a Grammy and a Classic FM Gramophone award.

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

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

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

Minnesota Orchestra Staff

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<tr>
<td>Kevin Smith – President and CEO</td>
<td>Julie Stemmler – Executive Assistant to the President and CEO</td>
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<tr>
<td>Beth Kellar-Long – Vice President of Orchestra Administration</td>
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<td>Kari Marshall – Director of Artistic Planning</td>
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<td>Grant Meachum – Director, Live at Orchestra Hall</td>
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<td>Joel Mooney – Technical Director</td>
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Dear North Star Kitchens,
I am by nature, very frank and honest. As a result, I can tell you, that of all the contractors working on our new house project (some were great), NSK was absolutely #1 on our list in every discipline.
Thank you!
— Dale and Candy G.

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Setting the Standard Since 1972
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: 1910s

- The Minnesota Orchestra, founded as the Minneapolis Symphony Orchestra, played its first Young People’s Concert on November 24, 1911, conducted by founding Music Director Emil Oberhoffer. Students arrived on foot and in horse-drawn carriages. The new series was founded by the Young People’s Symphony Concert Association (YPSCA), which continues to support the series today through the Volunteer Usher program as well as funding for tickets, in-school concert preparation and transportation for about 2,000 students annually.

- The Orchestra performed its first-ever concert at New York City’s Carnegie Hall in 1912, and returned there in 1913, 1914 and 1916. Although the New York press was at first skeptical of the young orchestra, by 1916 an Evening Post music critic acknowledged the ensemble for “broadening our view, to show us there are first-class orchestras in other cities than New York and Boston.”

- Two renowned composer-pianists made their sole appearance with the Orchestra in the 1910s: Ferruccio Busoni in 1910 and Amy Beach in 1917. Busoni played music by Liszt, while Beach’s program included her own Piano Concerto and Symphony No. 2.

- In 1918, the Orchestra fell victim to a train derailment while en route to that evening’s tour performance in Logan, Utah. After a five-hour delay, the Orchestra arrived in Logan, where the audience patiently waited for the first downbeat at 11:30 p.m.
Silver Ainomäe

Where did you grow up?
I lived for eight years in Estonia (which was part of the Soviet Union at the time) and then moved to Finland in 1990.

Tell us a bit about your orchestral journey so far.
My parents encouraged me to play the cello. After freelancing with different orchestras in Finland and London, I won the principal cello position in the Colorado Symphony in 2009 and moved to the U.S. I held that position until I started my job here in Minnesota in September 2016.

Which musician has influenced you the most?
Yo-Yo Ma has been one of my biggest motivators through the years. I really appreciate how enthusiastic he is about music—not only about classical, but also jazz, tangos and folk music. It was very cool to perform Haydn's C-major Concerto here with him this past June.

Which solo or moment in the cello’s orchestral repertoire is your favorite?
The Andante from Brahms' Second Piano Concerto. In my opinion, this concerto is some of the best of Brahms’ music. Also, the slow movement starts and ends with a beautiful cello solo. The warmth of that movement is mind-blowing.

When you're not performing or practicing, what do you enjoy doing in your free time?
I enjoy spending time with my wife Anne and our dog Enzo. I also love to take ski trips to Colorado and bike all over the Twin Cities.

Sarah Grimes

How far back do your Minnesota Orchestra ties go?
I started going to Minnesota Orchestra children's concerts when I was four or five years old, and then I studied violin with the Orchestra's former First Associate Concertmaster Sarah Kwak. I also had the opportunity to solo with the Orchestra during Sommerfest a few times as a teenager through Minnesota Idol and the YPSCA School Music Auditions. After college, I played occasionally in the Orchestra as a substitute until last October, when I won a position in the violin section.

What are you listening to lately?
Recently I’ve been studying several violin sonatas by a Polish composer named Grażyna Bacewicz, and I’ve been listening to some of her other solo and string quartet works. She has an impressive and varied body of work—go check her out!

Tell us about an experience that has influenced you most?
When I was little, my grandma took me to play at nursing homes and hospitals. It was a way to become more comfortable in front of an audience, but I think it also impressed upon me at a very early age what a profound gift it is to be able to share music with people. Those experiences really shaped and grounded my perspective as a musician.

Do you have any thoughts or advice for audience members?
I'm a big proponent of taking your kids (or grandkids, nieces, nephews, etc.) to see the Orchestra. Take them out for ice cream and ask them to tell you a story about the music they heard. Their imaginations never disappoint.

Read extended versions of these interviews, with behind-the-scenes photos, at minnesotaorchestra.org/showcase.
save the date:
Symphony Ball 2018

Attendees of the 2017 Symphony Ball, “A Night on the Silk Road,” dancing to live music in Orchestra Hall’s Target Atrium.

Mark your calendar now: the Minnesota Orchestra's 2018 Symphony Ball will be held on Saturday, May 12, 2018, at the Hilton Hotel and Orchestra Hall. This year’s Ball committee is chaired by Karen and Lloyd Kepple, and we are pleased to announce that the 2018 Honorary Chairs are Dr. Stanley M. and Luella G. Goldberg. If you are interested in joining the planning committee, please email Angela Skrowaczewski at askrowaczewski@mnorch.org. Stay tuned for further details in upcoming issues of Showcase.

Osmo Vänskä and Minnesota Orchestra musicians performing at the 2017 Symphony Ball.

A ST. THOMAS CHRISTMAS: SO BRIGHT THE STAR

The Department of Music presents choral and instrumental music for Christmas.
Sunday, Dec. 3, 4 and 7:30 p.m. Orchestra Hall, Minneapolis

Purchase tickets at minnesotaorchestra.org/brightstar or call (612) 371-5656.
In early November, new music will be prominent at Orchestra Hall as the Minnesota Orchestra premieres a major work by Sebastian Currier and marks the 15th anniversary of the Minnesota Orchestra Composer Institute.

Currier’s RE-FORMATION is part of a program on November 2 through 4 that marks five centuries since Martin Luther started the Protestant Reformation. The new work was commissioned by the Orchestra in collaboration with LutheranArts, with generous support from longtime Orchestra supporters Kathy and Charlie Cunningham. It incorporates musical references to Mendelssohn’s Reformation Symphony along with Psalms, hymns and new poetry by Sarah Manguso. The Minnesota Chorale and singers from St. Paul’s Concordia University will join the Orchestra, with Osmo Vänskä conducting. Turn to page 26 for more on these concerts.

Seven talented emerging composers will attend the Composer Institute, a program co-presented with the American Composers Forum, from November 6 to 10, ending with a Future Classics concert of their music on November 10, with Vänskä conducting and Fred Child as onstage host. The Institute’s 15th anniversary gives us the opportunity to reflect on its history, which has its roots in a more modestly-scaled program called Perfect Pitch, established in 1996, of reading sessions for local composers. In 2002 the program was reformulated as the Composer Institute, Pulitzer Prize-winner Aaron Jay Kernis became its director, and the program added seminars with industry leaders and Orchestra musicians, mentoring and additional activities. In 2006, the Orchestra added a public Future Classics concert as the Institute’s capstone—a popular annual tradition ever since.

Pulitzer-winner Kevin Puts is now in his fourth season as the Institute’s director, while others instrumental to the program’s success have included the Orchestra’s Artistic Operations Manager Mele Willis and former Institute Co-Director Beth Cowart. This month’s anniversary is bittersweet, though, as we mourn the loss of longtime Institute supporter and former Orchestra Life Director Hella Mears Hueg, who sadly passed away last March. Her legacy lives on in part thanks to her major gift that is sustaining the Institute.

The program’s influence has spread throughout the music world via the success of participants such as 2004 alumnus Andrew Norman, who last year won the Grawemeyer Award, the largest financial prize in contemporary classical music; 2006 alumnus Anna Clyne, a 2015 Grammy nominee; trailblazers in the field of contemporary opera such as Missy Mazzoli and Matthew Peterson, 2006 and 2015 participants respectively; and February 2017 alumnus Katherine Balch, who has just been named the California Symphony’s Young American Composer in Residence for 2017-20. Join us at Future Classics for a glimpse at the next class of future leaders in the contemporary music world—see page 30 for more.
FRIENDS invites you to Accent

FRIENDS of the Minnesota Orchestra invites you to take part in Accent—a series of casual events at which you can meet Orchestra musicians up close, enjoy food and wine, and make new connections with others who enjoy orchestral music. Accent takes you behind the scenes as Orchestra musicians share instrument demonstrations, historical insights, personal stories and anecdotes, and give brief performances.

The next Accent event, on Thursday, November 16, features the Orchestra’s Principal Cello Anthony Ross and Assistant Principal Cello Beth Rapier. Other upcoming events feature Music Director Osmo Vänskä and Concertmaster Erin Keefe (January 11), Associate Principal Cello Silver Ainomäe (February 15), flutist and piccolo player Roma Duncan (March 15) and Principal Second Violin Peter McGuire (April 19). Tickets to Accent events are $30, including wine, light supper, a presentation by one or two Orchestra musicians, and delightful conversation around music. Reservations can be made at friendsofminnesotaorchestra.org, or by calling 612-371-5694 or emailing friends@mnorch.org. We hope to see you there!

a thrilling year with YPSCA

Throngs of excited children entering Orchestra Hall for their first-ever Young People’s (YP) Concert. Supremely talented high school-age students anticipating their turn at a challenging music competition. Children enthralled by musicians who come to work with them in their own classrooms. All these are the focus of YPSCA (Young People’s Symphony Concert Association), whose members are thrilled to serve again this season as ushers, competition planners, music educators and more, helping ensure that the Orchestra’s music education programs reach the greatest number of young people and provide the greatest possible inspiration.

One YPSCA program contributing multiple highlights this season is the annual competition, the School Music Auditions (SMA). Students are gearing up for the December 4 application deadline, and volunteers are preparing for the 2018 competition itself, including Finals—an exciting session open to the public—on February 25. In the meantime, Nygel Witherspoon, last year’s SMA winner, has been featured at several YP Concerts as well as last month’s “Send Me Hope” concert led by Associate Conductor Roderick Cox.

We invite you to join the energetic YPSCA volunteers who present the SMA and other programs: visit ypsca.org for details, and note the special link for signing on as a volunteer YP usher. Music education is joyful work—we invite you to share it!
news

critics’ column: Mahler 5 CD

Critical acclaim is arriving for Osmo Vänskä and the Minnesota Orchestra’s new disc of Mahler’s Fifth Symphony on the BIS Records label—the first album in a new series of Mahler symphony recordings. Read on for a sampling of reviews, and visit minnesotaorchestra.org or the Box Office to pick up your copy.

“...Vänskä’s astute musicality and his aversion to histrionics makes for a highly satisfying listen. It also builds anticipation for future releases in the orchestra’s exciting new Mahler series.”
Terry Blain, Star Tribune, August 4, 2017

“...the orchestral playing is exceptional throughout.”
Andrew Clements, The Guardian, July 13, 2017

“With an opening trumpet fanfare of great depth and fearsome might, you know you're in for a performance full of drama and character....Vänskä’s more controlled approach pays enormous dividends at the climaxes, again helped hugely by fantastic brass....The real triumph is the central Scherzo, with a satisfying robustness to the sound of the horns.”
Presto Classical, July 2017

“If you go out and buy the Minnesota Orchestra’s BIS recording of Mahler’s fifth symphony, rest assured that you need never buy another. It's resoundingly well played in every department, devoid of the bravado that impairs some American performances, and discreetly shaped by the music director Osmo Vänskä.”
Norman Lebrecht, Musical Toronto, July 2017
a look ahead: December

This December, the Minnesota Orchestra brings back a few favorite holiday traditions, and also unveils an exciting new concert, “Home for the Holidays.” The new offering unites some of the best musical and theatrical talents from the Twin Cities in concerts conducted by Sarah Hicks, conceived and directed by Peter Rothstein, and featuring storytelling by Kevin Kling, Minneapolis’ storyteller laureate. Also new to the holiday mix this year is Bach’s Christmas Oratorio in its first-ever performances at Orchestra Hall, with revered conductor Helmuth Rilling leading the Orchestra, the Minnesota Chorale and four vocal soloists. Hicks also leads the Orchestra in a performance with pianist-vocalist Rufus Wainwright.

Returning holiday favorites include “Merry and Bright,” featuring Orchestra trumpet player Charles Lazarus, guest vocalists and the Lazarus Brass. Meanwhile, Harry Potter fans can return to Hogwarts with Harry, Hermione and Ron as the Orchestra performs John Williams’ score to Harry Potter and the Chamber of Secrets™ while the complete film is shown on a large screen above the stage at the Minneapolis Convention Center Auditorium. Capping the holiday season, Grammy-winning pianist George Winston returns for another solo performance of his much-loved piano melodies and holiday classics. We look forward to celebrating the holidays with you—visit minnesotaorchestra.org for tickets and information.

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Norman Lebrecht, Musical Toronto, July 2017
#MNorch: social media roundup

Social media was abuzz as the Minnesota Orchestra’s season got underway this fall—among audience members and through the Orchestra’s official channels.

Visit us on Facebook for concert videos and photos, an insider’s perspective on Stravinsky’s Firebird from Orchestra violist Sam Bergman, a “Which composer are you?” Buzzfeed quiz, interviews with soloists and conductors including James Ehnes and Nathalie Stutzmann, and autographed program giveaways, among other highlights.

The Orchestra’s Twitter feed is also filled with videos, photos and other content, while on Instagram, you can check out new Orchestra violinist Natsuki Kumagai’s lively video story taking you behind the scenes of her first concert day with the Orchestra. You’re invited to join in the social media fun! Use the hashtag #MNorch, and you may see your photos shared in an upcoming issue of Showcase.

New Orchestra violinists Ben Odhner and Natsuki Kumagai with Concertmaster Erin Keefe, center.
Your Orchestra Hall concert experience begins well before the conductor’s first downbeat and doesn’t end with the final ovation. From the Hall entrances to the lobby to the Auditorium and back, our dedicated ushers, bartenders, doormen, box office employees and other Audience Services staff are there to guide your way, serve you and lend a helping hand. Below we salute those who this season celebrate major milestone anniversaries of service to the Minnesota Orchestra.

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<th>Years</th>
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<tr>
<td>20</td>
<td>Linda Duncan, Jan Parupsky, Sylvia Pearson</td>
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<td>15</td>
<td>Beth Rosenberger, Connie Schramm</td>
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<td>10</td>
<td>Elizabeth Bennet, Audrey Johnson, Matt Baltus, Verna May, Maggie Rahn, Arlene Myrlie</td>
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If you’re interested in joining our Audience Services team, please visit the Auditions and Jobs page on our website, minnesotaorchestra.org.

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**Social media roundup**

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Visit us on Facebook for concert videos and photos, an insider’s perspective on Stravinsky’s *Firebird* from Orchestra violist Sam Bergman, a “Which composer are you?” Buzzfeed quiz, interviews with soloists and conductors including James Ehnes and Nathalie Stutzmann, and autographed program giveaways, among other highlights.

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A Billy Joel State of Mind

Keri Noble: A Very Special Christmas

Memories: The Music of Barbra Streisand

Rock & Roll Christmas Show

There’s no better holiday gift than an evening at Chanahassen!

Available in any amount and good forever!
I'm taking piano lessons—as a grownup (if, at 63, that's what I am). And, surprisingly, it's working!

The last time I “took” piano was in a public-school group class in first or second grade, and to say I was terrible greatly understates the situation: I was stubborn, too. Notably, I refused to accept the teacher's stultifying notion that particular notes should be played with particular fingers.

To prove her wrong, I went home and sort-of-memorized some piece of music, and although I played it absolutely wretchedly, I did so with an entirely free-style approach to fingering. The result was an abrupt (but satisfying) conclusion to my piano education. For the next 50-some years.

Now and then in my adult life, I've thought of resuming my piano career (I have schlepped my grandmother's piano from house to house through my last seven moves), but I never did so. I think I assumed it would be like my grade-school experience, but without the sailor suit. In any case, it never happened until a friend who's an accomplished pianist raved about her teacher and prodded me to call her.

There are many ways that taking piano lessons as an adult differs from doing it as a kid. Two big ones are that I'm paying, so I'm practicing, and that when I ask questions—at least with my teacher, Stephanie Wendt, who is wonderful—I get very good, thoughtful answers. (Sometimes, if I'm really not ready for the lesson, I'll ask a question that deserves a long answer.)

Anyway, after a couple of years I was playing simple pieces—works that don't require using very many fingers at once, and that contain the agony to one page. That might not sound like much, but I'd started from zero, and I was pretty pleased.

One day I was at a friend's house and a Chopin CD was playing. I don't know many pieces of classical music beyond the William Tell Overture and what Tommy Smothers called “Clyde DeBussy's immorral Clune de Bune,” but when the Nocturne No. 2 in E-flat started, I realized not only that I knew it (I think it must have been on one of the RCA Victor Red Seal 78s kept in the wind-up phonograph on my parents' back porch in Milwaukee), but also that I have always loved it. And at my next lesson, what the heck, I asked Stephanie if there was any way I could learn to play it. I expected a pleasant but firm outline of the many hurdles between me and Chopin, and a suggestion that, having somehow made it from A to B, we should continue our steady, measured progress toward C, and that we'd get to Chopin somewhere around Q, if I was still alive.

This is the very best thing about adult piano—and about having a wonderful teacher: what she actually said was that, well, it would take quite a while, and it would be the first time she'd used a Chopin nocturne to teach using the pedal, but if I really wanted to play it, that's what we'd do.

Stephanie was right. It took about a year, and it's still far from polished, but it's recognizably (and not very wretchedly) a Chopin nocturne. And I can play it for myself whenever I want. Which is five or six times a week.

I can't play it for anyone else without freezing up, but public performance was nothing I'd wanted—and I've discovered that I can play it in public if people eat and talk while I play, so they can't hear me.

Stephanie and I agreed recently that although I haven't exactly defeated the E-flat Nocturne I have at least fought it to a draw, and I need to move on to another piece.

I picked another Chopin nocturne. I think I have time.

The late, much-loved Al Sicherman, who died in August 2017, wasn't known for writing about music: for decades he charmed Star Tribune readers with his columns on food and on, as he put it, “the endless variety of human failings.” We're grateful that Al made time not only to learn Chopin nocturnes, but to share his experience in this Showcase essay, first published in 2005.
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Minnesota Orchestra

Osmo Vänskä, conductor
Adam Kuenzel, flute

Minnesota Chorale, Kathy Saltzman Romey, artistic director
Students from Concordia University, David Mennicke and Shari Speer, conductors

Thursday, November 2, 2017, 11 am     Orchestra Hall
Friday, November 3, 2017, 8 pm     Orchestra Hall
Saturday, November 4, 2017, 8 pm     Orchestra Hall

Johann Sebastian Bach
Suite No. 2 in B minor for Orchestra, BWV 1067
ca. 19’
Overture
Rondeau
Sarabande
Bourées I and II
Polonaise and Double
Menuet
Badinerie

Adam Kuenzel, flute

Felix Mendelssohn
Symphony No. 5 in D major, Opus 107, Reformation
ca. 33’
Andante – Allegro con fuoco
Allegro vivace
Andante
Chorale: Andante con moto – Allegro vivace

INTERMISSION
ca. 20’

Sebastian Currier
RE-FORMATION *
ca. 30’
Mendelssohn Fragments
Broken Symphony
Fragments of Old Texts
A Hidden Voice
Chorale: The World
[The five parts are played without pause.]

Minnesota Chorale
Students from Concordia University choral program

* World premiere; Commissioned by the Minnesota Orchestra in collaboration with LutheranArts, with generous support from Kathy and Charlie Cunningham.

Concert Preview with Phillip Gainsley and Sebastian Currier
Thursday, November 2, 10:15 am, Auditorium
Friday, November 3, 7:15 pm, Target Atrium

Concert Preview with Phillip Gainsley and Adam Kuenzel
Saturday, November 4, 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.
Principal Flute Adam Kuenzel joined the Minnesota Orchestra in 1990. He has regularly appeared as soloist at Orchestra Hall, including for the 2007 world premiere of Stanislaw Skrowaczewski’s Fantasies for Flute and Orchestra, Il Piffero della Notte, with the composer conducting. In recent years he has also performed Bernstein’s Hall! and the premiere of Manuel Sosa’s Eloquencia: Espacio para Flauta y Orquesta; the latter work, which was written for Kuenzel, garnered the composer a John Simon Guggenheim Fellowship in 2011. Kuenzel has been a guest artist at the Aspen Music Festival, St. Bart’s Music Festival in the French West Indies and Oregon Bach Festival. He has also appeared as guest principal flute with the Boston, Chicago and Dallas symphony orchestras, and with the Seattle Opera. More: minnesotaorchestra.org.

Adam Kuenzel, flute

Principal Flute Adam Kuenzel joined the Minnesota Orchestra in 1990. He has regularly appeared as soloist at Orchestra Hall, including for the 2007 world premiere of Stanislaw Skrowaczewski’s Fantasies for Flute and Orchestra, Il Piffero della Notte, with the composer conducting. In recent years he has also performed Bernstein’s Hall! and the premiere of Manuel Sosa’s Eloquencia: Espacio para Flauta y Orquesta; the latter work, which was written for Kuenzel, garnered the composer a John Simon Guggenheim Fellowship in 2011. Kuenzel has been a guest artist at the Aspen Music Festival, St. Bart’s Music Festival, Spoleto Festival, St. Bart’s Music Festival in the French West Indies and Oregon Bach Festival. He has also appeared as guest principal flute with the Boston, Chicago and Dallas symphony orchestras, and with the Seattle Opera. More: minnesotaorchestra.org.

Minnesota Chorale

Kathy Saltzman Romey, artistic director

Barbara Brooks, accompanist and artistic advisor

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

At today’s performance, the Minnesota Chorale is joined by students from the Concordia University (St. Paul) choral program. The students are drawn from two Concordia University choirs: Christus Chorus, which is conducted by David Mennicke, and Jubilate, which is conducted by Shari Speer. More: csp.edu.

Krin McMillen
Jessica Mehlhoff
Linda Neuman
Alyssa Northrop
Kristine Erickson
Parker
Elizabeth Pauly *
Sara Payne *
Polly Strege
Maya Tester

alt
Judy Arnstein
Sara Boss
Deanne Dohrmann *
Elisabeth Drost *
Marcia K. Evans *
Sara Fanucchi *
Gloria Fredkove
Debra Gilroy *
Michelle Hackett
Tricia Hanson
Dee Hein
Katherine Scholl
Holisky
Sue Hotzel
Suzanne Kennedy *
Heather Kurtz
Maureen Long
Katherine Muller
Cassie Noll
Molly Palmer
Christy Peterson +
Barbara S. Prince *
Amanda Samuelson +
Kristen Schweiloch
Patricia Seidl
Kathleen Stuebner
Elizabeth Sullivan *
Megumi Takeno
Jena Thorndom +
Marcia VanCamp
Suzanne Wiebusch
Joanna Zawislak

tenor
Eric Alman
Samuel Baker *
Charles Barrett
Mark Bergaas
Jevon Bindman
Patrick L. Coleman
Ben Cooper
Kenneth D. Duvo
Maurice Fields III +
Peter Frenz *
Rich Maier
Scott D. McKenzie
David Mennicke *
Geoff Michael
Kevin Navis
Jeffery D. Nelson *
Richard O’Connor
Bill Pederson *
Mark Pladson
Philip Reilly

soprano
Jill Apple
Kristi Bergland *
Ivy S. Bernhardson
Penny Bonsell
Alyssa Breeze *
Claire Campbell
Deborah Carbaugh *
Lauren Chorowicz +
Charlotte Currier
Rachel Daddio *
Deydra Dennis-Weiss *

Laurel E. Drevlow
Angie Eckel *
Kristin Elliott
Anne Gifford +
Carole Hofstad *
Heather Hood *
Mikaela Krause +
Cheryl F. LeBlanc
Vienna Lewin
Wendy Lukaszewski
Pamela Marentette
Sommer McInerney

Paul Riedesel
Patrick Romey *
Scott Sandberg
David W. Schwarz
Erick Sood
Christian Stromley +
Jake Thede
Mark L. Trease
Alex Webb

bass
David Afdahl *
Nathan Ausk +
Peter Bolstad
James Bowen
Scott Chamberlain
James J. D’Aurora
David Goudzwaard-Vaugh +
John R. Henrich
James Hild *
Harrison Hintzsche *
Steven Hodulik *
Thomas Hollenhorst
Stephen Hughes
Adam Irving
Jon C. Lahann *
Robert J. Magil
Jon Nordstrom *
Robert Oganovic
Nathan Oppedahl
Bob Peskin *
Aaron Rosso +
Peter Scholtz
Eric Seifert
Chad Shultis *
Bob Simon
William Smale
Reilly Tillman
Michael Tomlinson *
Russ Vander Wiel
Logan Van Sickle +
Stefan Weijola

* Minnesota Chorale section leader + Concordia University (St. Paul) choral program participant

Profile appears on page 6.

Osmo Vänskä, conductor

Profile appears on page 6.
Johann Sebastian Bach

**Born:** March 21, 1685, Eisenach, Germany  
**Died:** July 28, 1750, Leipzig, Germany  
**Suite No. 2 in B minor for Orchestra, BWV 1067**  
**Premiered:** ca. 1730

We begin today’s program with an orchestral suite by Bach—although the composer himself might disagree with the nomenclature. Bach reserved the name “Suite” for solo instrumental works, and his formal title for the four works we call orchestral suites was actually *Overture*, after the names of their first movements, which were patterned after the French overture.

Regardless of its original title, the B-minor Suite conforms in general terms to the suite as we think of it: a series of dance movements all in the same key. The conventional pattern for suites was a French overture followed by an Allemande, Courante, Sarabande and Gigue. This suite expands the norm with the addition of two other short movements, and further charts its own course by featuring a particularly soloistic role for flute.

**Overture, then dance music for flute**

The suite’s opening *Overture* follows the opera overture style popularized by French Baroque composer Jean-Baptiste Lully. It has a lengthy slow introduction with pronounced dotted rhythms; following is a faster, contrapuntal middle section, then a return to the ceremonial introduction at the close.

The balance of the suite consists of a *Rondeau* (a simple refrain form), *Sarabande* (a slow dance in triple time), *Bourrée* (lively, in duple meter and binary form, generally featuring four-measure phrases with a quarter-note upbeat), *Polonaise* (a Polish dance in moderate triple time, with repeated rhythmic figures), *Menuet* (similar to what we know from the third movements of symphonies by Haydn and Mozart) and *Badinerie* (a playful, coy movement, with no specific rhythmic associations). Bach features the flute in a concertante role in several movements, notably the *Overture*, *Polonaise* and concluding *Badinerie*. In that respect, this work is unique among Bach’s orchestral suites: more akin to a flute concerto with numerous short movements. (Perhaps *everyone* has had the title wrong!)

**Instrumentation:** flute, harpsichord continuo and strings

Felix Mendelssohn

**Born:** February 3, 1809, Hamburg, Germany  
**Died:** November 4, 1847, Leipzig, Germany  
**Symphony No. 5 in D major, Opus 107, Reformation**  
**Premiered:** November 15, 1832

We often hear Mendelssohn compared to Mozart because of his youthful precocity. A work like the *Reformation* Symphony persuades us that the analogy is valid. The symphony is numbered the Fifth because it was published after Mendelssohn’s death, but it actually dates from the winter of 1829-30, when the composer was only 20. For him to have

**one-minute notes**

**Bach: Orchestral Suite No. 2**

The flute player in Bach’s Orchestral Suite No. 2 is given the unique challenge of blending with strings while simultaneously standing out as the solo voice in this set of six characteristic dance movements preceded by a French Baroque-style overture.

**Mendelssohn: Symphony No. 5, Reformation**

Devotion and strength are the building blocks of this symphony, composed in 1830 to commemorate the tercentenary of the Lutheran Church’s founding doctrines. A reflective opening ultimately leads to a grandiose finale built on Luther’s hymn *A Mighty Fortress Is Our God*. Along the way we hear a lighthearted scherzo and an eloquent slow movement featuring solo violin.

**Currier: RE-FORMATION**

Sebastian Currier’s brand-new work *RE-FORMATION*, commissioned for this performance to mark the 500th anniversary of the Protestant Reformation, draws text from Psalms, Martin Luther and contemporary American writer Sarah Manguso. The music recalls the past—incorporating fragments of Mendelssohn’s *Reformation* Symphony—while also looking forward, ending with a choral hymn that encourages us to protect our natural environment for future generations.
composed such a polished, unified and powerful composition at such a young age is impressive indeed.

The Reformation Symphony takes its name from the circumstances of its commission. Mendelssohn intended the work to commemorate the tercentenary of the Augsburg Conference, which in 1530 set forth the Lutheran Church’s doctrines following the epochal split of Protestantism from Roman Catholicism. Young Mendelssohn was struck by the life of Martin Luther (which is further detailed in the program note for the Sebastian Currier work that follows Mendelssohn’s on today’s program), and by the image of Luther translating the Bible into German while hiding in Eisenach’s Wartburg Castle. The symphony is permeated with melodies from Protestant hymns, including one by Luther himself.

The symphony’s rocky beginnings
Due to touring obligations and a few bouts of ill health, Mendelssohn came short of finishing the work in time for the Augsburg tercentenary celebration in 1830. Upon its completion, the symphony was scheduled to have been premiered by the Paris Conservatoire Orchestra in 1831. Rehearsals there did not go well, however, and the players disliked the piece. Ultimately they rejected it, complaining that it was too learned and lacked melodies. (Perhaps their taste was influenced by the Lutheran message, for France is a predominantly Catholic country. On the other hand, French taste suspended that objection just a few years later, when Giacomo Meyerbeer’s opera Les Huguenots, incorporating one of the same themes that Mendelssohn had used, was the toast of Paris.)

Mendelssohn ultimately conducted the work’s premiere in the more Lutheran terrain of Berlin late in 1832, but he took the initial rejection hard, and retained bad feelings about the piece. Some years later he wrote to his friend Julius Rietz that the first movement was “a fat bristly animal,” and that he’d “rather burn it than any other of my pieces.” Such self-flagellation seems incredible today, especially when we consider how firmly the symphony was scheduled to have been premiered by the Paris Conservatoire Orchestra in 1831. Rehearsals there did not go well, however, and the players disliked the piece. Ultimately they rejected it, complaining that it was too learned and lacked melodies. (Perhaps their taste was influenced by the Lutheran message, for France is a predominantly Catholic country. On the other hand, French taste suspended that objection just a few years later, when Giacomo Meyerbeer’s opera Les Huguenots, incorporating one of the same themes that Mendelssohn had used, was the toast of Paris.)

The music: anchored in tradition
andante–allegro con fuoco. Mendelssohn’s use of the so-called “Dresden Amen” (familiar to many listeners as the motive of the Grail in Wagner’s Parsifal) in the first movement anchors the symphony in religious tradition. He employs Renaissance-style counterpoint to suggest the music of the Catholic Church. That, and his turbulent minor-mode Allegro, set up the implicit conflict between the two branches of the Christian faith.

allegro vivace; andante. The inner movements display Mendelssohn’s melodic gift, enriching the treasury within the

Reformation Symphony. His sprightly scherzo is a foot-tapper from start to finish. Expressive sighing figures and a reverential atmosphere lend eloquence to the gorgeous slow movement. Toward its conclusion, he recalls a theme from the first movement.

chorale: andante con moto–allegro vivace. The finale uses Luther’s hymn Ein’ feste Burg ist unser Gott (A Mighty Fortress is our God) as the basis of a symphonic chorale prelude. Here again, Mendelssohn reprises themes from earlier in the symphony. In this last movement only, he adds depth to the scoring by adding contrabassoon and serpent (an obsolete wind instrument made of leather-covered wood; some modern performances substitute a tuba or a second contrabassoon, while others opt for just the single contrabassoon). The triumphant conclusion resolves the issues of religious strife implied at the beginning—making for a whole that is even greater than the sum of its parts, for the Reformation is a tightly unified, cyclic work.

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

Sebastian Currier
Born: March 16, 1959,
Huntingdon, Pennsylvania;
now living in New York City

Premiering: November 2, 2017

five hundred years ago, a professor of moral theology at the University of Wittenberg nailed a document containing 95 theses to the door of the university’s Catholic church. His name, of course, was Martin Luther. His action and subsequent writings sparked the Protestant Reformation, dividing the Catholic Church and altering the course of history and religion throughout Europe and beyond.

Luther’s doctrine: grace through faith
Luther had been educated as a Catholic monk. He became offended by the Catholic practice of indulgences, through which the faithful ostensibly “purchased” salvation by paying sums of money to agents of the Pope to fund Catholic causes, notably the building of St. Peter’s Basilica in Rome. Recipients of indulgences supposedly reduced their time in purgatory. Luther believed instead that sinners were liberated from their burden by faith. He questioned the Pope’s authority, as well as the relationship between the clergy and the common man. His ideas evolved into
a doctrine of justification by grace, through faith. All this was anathema to the Vatican.

Resentment against Rome was a powerful force in German-speaking lands during the 16th century. Nevertheless, Luther's path was not smooth after posting his 95 theses. He was tried for heresy and, in 1521, was excommunicated from the Catholic Church. The following year, he published his translation of the Bible's New Testament in the vernacular—his mother tongue of German—making the sacred text available to literate members of the general populace. By 1534, he had completed translations of the Old Testament and the Apocrypha. His impact on many levels was widespread, leading to a permanent schism between Protestant and Catholic factions within the Church.

**a new Reformation commission**

Several years ago, the creative arts resource organization LutheranArts approached Minnesota Orchestra Music Director Osmo Vänskä about the concept of commissioning a work to honor the 500th anniversary of the Protestant Reformation. Longtime Orchestra supporters Kathy and Charlie Cunningham stepped forward with generous support for the commission, and Orchestra musicians on an artistic planning committee broached Sebastian Currier's name as a suitable composer. Once the invitation was extended, Vänskä and Currier discussed broad parameters for the piece: something for chorus and orchestra, with echoes of Mendelssohn in the music.

Much of Currier's music looks toward the present and the future, while maintaining strong links to the past. The commission triggered a steady stream of ideas. “It was not only the Reformation that fired my imagination,” the composer recalls, “but the subsequent commemorations of the event, particularly Mendelssohn's Reformation Symphony, in which he used Luther's hymn Ein' feste Burg (A Mighty Fortress), as Bach had done in the previous century. This connection became the starting point for me.” He named his piece RE-FORMATION to reflect the way in which later generations re-use, re-interpret, and re-imagine the past, in order to meet the needs of the present. “I came to think that, 500 years later, a hymn to protect the environment was a fitting way to honor Luther's vision.”

**Currier’s outline of the music**

Currier’s composer’s note reveals his thoughtful approach to the past as well as his concerns about the present and our collective future on earth:

“As RE-FORMATION begins, we hear fragments from Mendelssohn’s Reformation Symphony ring out amidst a more obscure sound world, like decaying structures in a ruined landscape. It is a work that looks back to the Reformation and forward to the future of our planet. As it unfolds, it traces the process by which ideas are formulated, rethought, replaced and recycled.

“Mendelssohn's symphony employs the tune from Martin Luther's Ein' feste Burg, written in 1529. When Luther composed this hymn, he looked much further back in time to Psalm 46 from the Old Testament, adapting the text to his purposes.

“In RE-FORMATION, writer Sarah Manguso—who wrote text for the work’s final segment—and I continue this process of using material from the past and reconfiguring it to suit contemporary needs. Luther’s predominant concerns in 1517 were an individual’s relationship to God and the corruption of the papacy. In 2017, Sarah Manguso and I have recast Luther’s concerns from the sacred to the secular: to the environment, and the urgent need for humans to take responsibility for the safety of the planet. As the piece unfolds, this lineage becomes apparent. When the chorus enters, we hear first a fragment from Psalm 46 sung in the original Hebrew, then the same fragment in a Latin translation from Roman times. Following this is the first phrase of Martin Luther's hymn in German, then a translation into English from Luther’s time. This is followed by Sarah Manguso's text.”

**a modern call to action**

Currier was particularly struck by the connection between Psalm 46—the basis for Luther's Ein' feste Burg text—to modern environmentalism. “In the Psalm's first stanza, God's strength is depicted by his ability to save us from the ravages of a destructive natural world, from apocalypse,” he notes. “Considering the world today, this viewpoint is reversed. We cannot stand by idly and permit our actions to destroy the planet. We need to take action.”

Currier describes RE-FORMATION as a choral symphony whose five parts flow into one another seamlessly; they are performed without pause. Three of them—Mendelssohn Fragments, Broken Symphony and A Hidden Voice—are for orchestra alone. The chorus only sings in Fragments of Old Texts—in which Currier primarily uses smaller groups from within the full chorus—and in the concluding segment, Chorale: The World. “Most of the psychological weight is in the last section, which sets Sarah Manguso’s text,” Currier observes. “The orchestra is very sparse throughout this section, placing the focus squarely on the chorus.”

Currier has collaborated with Manguso several times, including in Sleepers and Dreams for chorus and orchestra (2012), and in the solo vocal song cycle Deep-Sky Objects (2011). “I think she is one of the major writers of her generation, and I really enjoy working with her,” he says. At Currier's request, she wrote the text for “The World” specifically for RE-FORMATION.
about the composer

Although this weekend marks the first time that the Minnesota Orchestra has performed Sebastian Currier's music, Currier has long been a prominent figure in American composition. After completing his doctorate at New York's Juilliard School, he joined the composition faculty at Columbia University. In 2007 he was awarded the prestigious Grawemeyer Award (which carries the largest financial prize in all of classical composition) for Static, a six-movement piece for flute, clarinet, violin, cello and piano.

Currier's music, which spans solo, chamber and orchestral genres, has been performed by violinist Anne-Sophie Mutter, the New York Philharmonic, the Berlin Philharmonic, the Kronos Quartet and the Boston Philharmonic, among many other musicians and ensembles. He enjoys an especially close collaborative relationship with members of the Berlin Philharmonic. In addition to winning the Grawemeyer Award, Currier has been the recipient of the Berlin Prize, a Rome Prize, a Guggenheim Fellowship, and an award from the American Academy of Arts and Letters. He has held residencies at the MacDowell and Yaddo colonies, and was Artist in Residence at the Institute for Advanced Study in Princeton, New Jersey, from 2013 to 2016.

Instrumentation: four-part mixed chorus with 3 flutes (1 doubling piccolo), 3 oboes, 3 clarinets (1 doubling contrabassoon), 4 horns, 3 trumpets, 3 trombones, tuba, timpani, snare drum, bass drum, cymbals, anvil, brake drum, crotales, flexatone, hi-hat, guiro, ratchet, tambourine, tamtam, triangle, high wood block, glockenspiel, vibraphone, harp, piano (doubling celesta) and strings


RE-FORMATION

Sebastian Currier

Part III—Fragments of Old Texts

‘elohiymlânu machaseh vâ’oz ‘ezrâh bhetsâroth nimtsâ’ me’odh, ‘al-kên lo’-nîyrâ’ behâmiyr ‘ârets uhbemoth hâriym belêbh yammiym

(Our God is our refuge and strength, a very present help in trouble.)

– Psalm 46 (Hebrew Bible)

Deus noster refugium et virtus; adjutor in tribulationibus quae invenerunt nos nims.

(Our God is our refuge and strength: a helper in troubles, which have found us exceedingly.)

– Psalm 45 (Holy Bible)

Ein feste burg ist unser Gott, ein gute Wehr und Waffen.

– Martin Luther

A mighty fortress is our God, a bulwark never failing.

– Translation by Frederick H. Hedge of Martin Luther's hymn

Part V–Chorale: The World, by Sarah Manguso

Black sky, forgive us.
Black sea, forgive us.
Black earth, forgive us.
Orb rushing dead through the silent night, all cinder, forgive us.

Deep in the ash of the grave of the world
Where nothing is,
We pray for the sound of new being to sound.
For one bright drop to swell—
For life to seethe, green-blue, flowering endlessly.

We will unfoul the waters,
the sky, the terrestrial marrow.
We will unpoison the heart of everything that is.

Light, decorate the heavens.
Benevolent system, awaken.
Have mercy. Have mercy.

– Sarah Manguso

The Minnesota Orchestra first performed Bach's Orchestral Suite No. 2 on December 12, 1919, at the Minneapolis Auditorium, with founding Emil Oberhoffer conducting. Earlier that month, mezzo Gladys Swarthout debuted with the Orchestra at a Sunday "popular" concert; then a little-known 18-year-old, she would later become a Metropolitan Opera star and appear in five Paramount Pictures films.

The Orchestra added Mendelssohn's Reformation Symphony to its repertoire on December 29, 1944, at Northrop Memorial Auditorium, under the baton of Dimitri Mitropoulos. The Orchestra's season ticket prices increased that year, in part due to the 20 percent entertainment tax brought on by World War II.

This week's world premiere performance of Currier's RE-FORMATION comes precisely 500 years after Luther disseminated his "95 Theses" in late October and early November of 1517, setting in motion the Protestant Reformation.
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Future Classics: Emerging Composers Spotlight

Minnesota Orchestra

Osmo Vänskä, conductor
Kevin Puts, Composer Institute director | Fred Child, host

Friday, November 10, 2017, 8 pm | Orchestra Hall

We are deeply grateful to the late Hella Mears Hueg, who sadly passed away last March, for her generous support of the Composer Institute.

The program order will be announced from the stage.
There will be one intermission.

Saad Haddad  
*Takht*  
ca. 12'

Andrew Hsu  
*vale*  
ca. 12'

Charles Peck  
*Mosaic*  
ca. 6'

Hilary Purrington  
* Likely Pictures in Haphazard Sky*  
ca. 10'

Daniel Schlosberg  
*Small Talk*  
ca. 6'

Peter S. Shin  
*Relapse*  
ca. 9'

Nina C. Young  
*Agnosco Veteris*  
ca. 16'

The Minnesota Orchestra Composer Institute is co-presented by the Minnesota Orchestra and the American Composers Forum. Program notes and profiles of the composers, Kevin Puts and Fred Child are provided in the Composer Institute booklet. Osmo Vänskä’s profile appears on page 6 of this issue.

The audience is invited to stay in the auditorium after the concert for a Q&A with the composers, Kevin Puts and Osmo Vänskä.

thank you

The November 2017 Composer Institute is generously sponsored by The Amphion Foundation, The Aaron Copland Fund for Music and Hella Mears Hueg.

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- Fauré Requiem  Feb 10
- Inside the Classics: Love That Dare Not Speak  Mar 24
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- Chamber Music: Mendelssohn and Dvořák  Jun 3
- Symphony in 60  Jul 27
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Minnesota Orchestra
Osmo Vänskä, conductor
Brian Newhouse, host

Saturday, November 11, 2017, 8 pm | Orchestra Hall

Richard Wagner
Overture to *The Flying Dutchman* ca. 11'

Johann Sebastian Bach/arr. Stanislaw Skrowaczewski
Toccata and Fugue in D minor ca. 9'

Edward Elgar
*Nimrod*, from *Enigma* Variations, Opus 36 ca. 4'

[Composer TBA]
Selection from the November 10 Future Classics concert chosen by audience members and Minnesota Public Radio listeners ca. 6-16'

**INTERMISSION** ca. 20'

Ludwig van Beethoven
Symphony No. 5 in C minor, Opus 67 I. Allegro con brio ca. 8'

Samuel Barber
Essay No. 1, Opus 12 ca. 7'

Alejandro Garcia Caturla
*Danzón* ca. 5'

Ernesto Lecuona/arr. Gordon Jenkins
*Malagueña* ca. 3'

Traditional/arr. Osmo Vänskä
*Säkkijärven Polka* ca. 3'

This concert is broadcast live on stations of Classical Minnesota Public Radio, including KSJN 99.5 FM in the Twin Cities.
Celebrating Minnesota Public Radio at 50

Minnesota Public Radio went on the air for the first time on January 22, 1967, when KSJR signed on from the campus of Saint John's University. Just four years later, it began a long and treasured partnership with the Minnesota Orchestra. With the support and encouragement of former Governor Elmer L. Andersen and the H.B. Fuller Company, MPR initiated the live Friday night Minnesota Orchestra concert series heard first across the state of Minnesota; by 1981, across the nation; and today, around the globe via online streaming. Today's concert celebrates MPR's 50th anniversary and the highlights of its long relationship with the Minnesota Orchestra, including the inaugural concert at Orchestra Hall in 1974, the emotional concert three days after the September 11 attacks, annual Future Classics concerts of works by emerging composers, a pair of historic broadcasts from Cuba in 2015, and a broadcast from Amsterdam's Concertgebouw in 2016. Our journey through radio and music history is led by Brian Newhouse, the longest-tenured member from MPR's line of Minnesota Orchestra broadcast hosts that has included Dennis Rooney (1971-82), Don Manildi (1982-86), Newhouse (1986-1992 and 1998 to present), Eric Friesen (1992-95), Silvester Vicic (1995) and Mark Sheldon (1995-98). We also salute other valued members of MPR's Orchestra broadcast team including Michael Osborne, Nick Kereakos and Preston Smith. Today's broadcast is carried live on stations of MPR, including KSJN 99.5 FM in the Twin Cities, and online at classicalmpr.org—and we thank you, the audience, for joining us tonight...live from Orchestra Hall!

Brian Newhouse hosts the Friday night live broadcasts of the Minnesota Orchestra heard regionally on Classical Minnesota Public Radio. He is the Managing Director of Minnesota Public Radio/American Public Media's classical programming, including SymphonyCast, Performance Today, Pipedreams, and other programs that reach a national audience of four million listeners each week. He holds degrees in voice and English from Luther College, and has had an active professional singing career alongside his work in radio. He and his MPR colleagues have innovated a program of outreach and education for Minnesota schoolchildren called Music for Learning that in four years has served over 100,000 students across the state. He won a Peabody Award for writing the radio documentary The Mississippi: River of Song, and he is the author of the memoir, A Crossing.
**Brahms’ Fourth Symphony**

**Minnesota Orchestra**

**Rafael Payare, conductor**

**Virginie Verrez, mezzo**

**Thursday, November 16, 2017, 11 am | Orchestra Hall**

**Friday, November 17, 2017, 8 pm | Orchestra Hall**

**Paul Dukas**

*The Sorcerer’s Apprentice*  
ca. 10’

**Maurice Ravel**

*Shéhérazade*  
ca. 19’

*Asia*  
*The Enchanted Flute*  
*The Indifferent One*  
**Virginie Verrez, mezzo**

**INTERMISSION**  
ca. 20’

**Johannes Brahms**

*Symphony No. 4 in E minor, Opus 98*  
ca. 40’

*Allegro non troppo*  
*Andante moderato*  
*Allegro giocoso*  
*Allegro energico e passionato*

Text and translation for Ravel’s *Shéhérazade* appears on page 39.

**OH+**

**Concert Preview** with Phillip Gainsley and Virginie Verrez  
**Thursday, November 16, 10:15 am, Auditorium**

**Friday, November 17, 7:15 pm, Target Atrium (with additional guest Rafael Payare)**

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.
Virginie Verrez, mezzo

French mezzo Virginie Verrez, now welcomed for her Minnesota Orchestra debut, was a winner of the 2015 Metropolitan Opera National Council Auditions and the 2016 Dallas Opera Guild Vocal Competition. Her opera roles have included Stéphano in Gounod’s Romeo and Juliet and Enrichetta in Bellini’s I Puritani with the Metropolitan Opera, and Mercédès in Bizet’s Carmen at the Festival d’Aix-en-Provence. Highlights of her concert appearances include singing Berlioz’ Romeo and Juliet and Schumann’s Paradise and the Peri with the Swedish Radio Symphony Orchestra, Barber’s Vanessa with the Deutsches Symphonie-Orchester Berlin, and Duruflé’s Requiem with the Netherlands Radio Choir. Her 2017-18 season includes debuts with the Opéra national de Paris, Glyndebourne Festival, Dallas Opera and Opéra de Lille, and a concert appearance with the Orchestre National de Lyon in Haydn’s Nelson Mass. She is a recent graduate of New York’s Juilliard School. More: askonasholt.co.uk.

Rafael Payare, conductor

Venezuelan conductor Rafael Payare makes his Minnesota Orchestra debut at these concerts. His profound musicianship, technical brilliance and charismatic presence on the podium has made him one of the most sought-after young conductors. He works regularly with the world’s leading orchestras, including the Vienna Philharmonic, Chicago Symphony and London Symphony, as well as the Munich Philharmonic, Accademia Nazionale di Santa Cecilia, Mahler Chamber Orchestra, Orchestre Philharmonique de Radio France and NHK Symphony Orchestra. In 2014, he was appointed chief conductor of the Ulster Orchestra in Northern Ireland. Highlights of his tenure with that ensemble have included his debut at the BBC Proms in 2016 and a successful Beethoven and Tchaikovsky cycle, with many concerts broadcast on BBC Radio 3. He has conducted all of the major orchestras in Venezuela, including the Simón Bolívar Orchestra. In 2012, he was awarded first prize at the Malko International Conducting Competition; that same year he was personally invited by his mentor, the late Lorin Maazel, to conduct at his Castleton Festival in Virginia, which led to Payare’s 2015 appointment as the festival’s principal conductor. More: askonasholt.co.uk.

Dukas: The Sorcerer’s Apprentice

Dukas’ witty scherzo chronicles the misadventures of a young man and his enchanted broom. A gradual accumulation of orchestral power leads to an outburst of chromatic scales, after which musical order is restored.

Ravel: Shéhérazade

Ravel’s mastery of creating evocative musical pictures is showcased in this vocal-orchestral setting of three poems written by his friend Tristan Klingsor. Ravel found his inspiration in the fantastical tales of the Orient, Klingsor’s colorful text and Debussy’s vivid musical imagery.

Brahms: Fourth Symphony

Brahms’ Fourth is a passionate work filled with high drama. From a first movement both warm and tragic, the symphony proceeds through a moody intermezzo and a rambunctious scherzo to a most unusual conclusion: a beautifully abstract set of variations on a Bach cantata.
Paul Dukas
Born: October 1, 1865, Paris, France
Died: May 17, 1935, Paris, France

The Sorcerer’s Apprentice
Premiered: May 18, 1897

Dukas composed The Sorcerer’s Apprentice in 1897, precisely 100 years after Johann Wolfgang von Goethe wrote the ballad on which it was based. The work was premiered on May 18, 1897, at a Société Nationale concert in Paris, with the composer conducting.

The importance of being able to stop

The story—inscribed in popular culture, of course, by Disney’s Fantasia—is that of a sorcerer-in-training who, in his master’s absence, thinks to save himself trouble by commanding a broom to assume something like human form. The enchanted broom sprouts two legs and a head, and begins fetching the bathwater from the river, but the apprentice has forgotten the command to stop, and no amount of verbal abuse does the trick. Meanwhile the house is flooded. He thinks of a solution—to take a cleaver and destroy the relentlessly industrious broom. This gives him two water-carrying brooms instead of one. Panicked, he calls the sorcerer: “Master, the peril is great/I cannot be rid/Of the spirits I called.” The sorcerer restores order and lays down the law: only he, and for his purposes alone, will summon these spirits.

“the calm before the brainstorm”

The brilliant music of The Sorcerer’s Apprentice begins with a slow introduction that provides a frame for the story and depicts the calm before the brainstorm. Debussy remembered this beautiful page when he came to write his ballet Jeux, and it is also part of the storehouse on which Stravinsky drew for The Firebird. But even in this calm, something is germinating. For the moment it is a quiet phrase, first played by the clarinet, its outline reinforced by bright harmonics on the harp. Then the music bursts into crazily energized life, and after a thud on the timpani and a long silence the story begins. The broom gets to its newly found feet and begins its work to the clarinet tune, now given to the bassoon and, by being made staccato, quite transformed in character. It is one of those themes that are so simple one can hardly conceive of their needing to be invented.

In an ingenious, brilliantly scored series of continuing variations, the piece builds to its first crisis, the hacking to bits of the broom.

What follows—the coming to life of the fragments, the flood, the panicked call to the sorcerer, the sorcerer’s command—is all vividly set before us. The quiet opening music returns to complete the frame. This time Dukas adds a regretful phrase for a single viola, alone unmuted among all the strings. And the last two bars remind us that this is, after all, a scherzo.

Instrumentation: 2 flutes, piccolo, 2 oboes, 2 clarinets, bass clarinet, 3 bassoons, contrabassoon, 4 horns, 2 trumpets, 2 cornets, 3 trombones, timpani, bass drum, cymbals, suspended cymbal, triangle, glockenspiel, harp and strings

Excerpted from a program note by Michael Steinberg.

Maurice Ravel
Born: March 7, 1875, Ciboure, France
Died: December 28, 1937, Paris, France

Shéhérazade
Premiered: May 17, 1904

Ravel, the dapper Parisian, had a penchant for foreign lands, which colored a number of his compositions. The taste came early: he was only 14 when he encountered the Javanese Gamelan music and gypsy bands featured at the 1889 World Exposition held in Paris. There he also heard two Russian programs conducted by Nikolai Rimsky-Korsakov, who a year earlier had introduced his symphonic suite, Scheherazade, which transferred Eastern melodic patterns into the Russian idiom, while highlighting the solo violin as the beguiling “voice” of the legendary storyteller. The impression on young Ravel was lasting.

a captivating heroine

In 1897, when Ravel entered the advanced composition class taught by Fauré at the Paris Conservatoire, he began an opera whose heroine was the narrator of the Persian tales of One Thousand and One Nights. Only portions of it were finished, but the composer himself conducted his Overture to Shéhérazade at the concert of the Société Nationale, after which catcalls mingled with applause.

The opera project was abandoned, but not its heroine. In the meantime, Ravel become active in a coterie of Parisian poets and artists who called themselves the “Apaches,” and who passionately upheld all that was new in the arts. One of the group’s poets, Tristan Klingsor, published a book of verses entitled Shéhérazade,
coincidentally the subject of Ravel's aborted opera. The poems intrigued Ravel for both their metrical freedom and expressive imagery, unlocking for him an enduring fascination with the French language and the challenge of setting its inflections to music. By 1903 he had set three of the most opulent poems to music—his first big venture with the orchestra, used as coloristically as by Rimsky-Korsakov, but with a svelte transparency that is unmistakably Ravel.

The song cycle was introduced on May 17, 1904, at a concert of the Société Nationale, with Alfred Cortot conducting and soprano Jane Hatto, to whom the first movement is dedicated, as soloist. The subsequent songs are inscribed to Madame René de Saint-Marceaux, and to Emma Bardac, who was to become Ravel's second wife. Speaking of the work in later years, Ravel noted that “the influence of Debussy is fairly obvious. Here again I yielded to the profound attraction which the East has always held for me since my childhood.”

**the music: an imaginary journey**

*Asia*. Ravel's *Shéhérazade* is an imaginary journey to Arabic and Eastern lands, evoking their legends and essence in strains that are at once rhapsodic and suggestive. It was typical of Ravel’s fondness for difficult tasks that he chose first to set Klingsor's *Asia*, the longest and most complex narrative of the three. The music and text vividly describe these wide-ranging lands and diverse people—from merchants to beggars to queens—woven together in a sumptuous tapestry of sound. Changing like a kaleidoscope with each contrasting passage, the orchestra provides the heady, sensuous dimension while the vocal line, free and declamatory, describes the journey.

*The Enchanted Flute*. The suppleness of the poetic line is sustained in *The Enchanted Flute*, whose languor is prophetic of Ravel’s ballet *Daphnis and Chloe*. The setting exhibits Ravel’s penchant for combining a vocal line with a single instrumental color, flowing in counterpoint. A tender lyricism pervades the vocal articulation, while the orchestration is slender and sylph-like, as if to contrast with the sumptuous textures of the first song. The image is bewitching: while her “master” sleeps, a woman listens to the distant flute-playing of her lover. Each note brushes her face like a kiss.

*The Indifferent One*. In the final song, *The Indifferent One* is a handsome youth who speaks in a tongue as foreign as Eastern music, disinterested in the woman who quietly observes him. The ambiguous encounter is evoked by the provocativeness of Ravel’s score.

**Instrumentation**: 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, snare drum, bass drum, cymbals, suspended cymbal, tambourine, tam-tam, triangle, glockenspiel, 2 harps, celesta and strings

*Program note by Mary Ann Feldman.*

**Johannes Brahms**

*Born*: May 7, 1833, Hamburg, Germany

*Died*: April 3, 1897, Vienna, Austria

**Symphony No. 4 in E minor, Opus 98**

*Premiered*: October 25, 1885

Brahms knew from the outset that his Fourth Symphony was different from the other three, and he apparently entertained fears that it might not be received as warmly. Composed in 1884 and 1885, on the heels of the extroverted Third Symphony of 1883, the Fourth was at once the composer’s most passionate and his most abstract symphonic outpouring. As with the Second Symphony, he joked self-consciously about its unique quality, stating in a letter that it consisted of “a few entr’actes and polkas that I happened to have lying around.”

Like the first two symphonies, the Third and Fourth also form a pair, one clear-eyed and direct, the other gray and troubled. The English critic Donald Francis Tovey called the Fourth “one of the rarest things in classical music, a symphony which ends tragically.” (The torrid First had broken into triumphant C-major at the end.)

Evidence suggests that the source of the Fourth’s high drama was not personal crisis but Brahms’ interest during the 1880s in the Greek tragedies of Sophocles and others. Brahms’ friendship with conductor Hans von Bülow beginning in 1881 was also a factor. Bülow, who had just been named director of the Meiningen Court Orchestra, offered Brahms a first-class ensemble with which the composer could “try out” the Fourth and other works.

Bülow prepared the Meiningen Orchestra’s first performance of the Fourth Symphony, which Brahms conducted on October 25, 1885. The composer then took the piece on tour with the Orchestra, performing it throughout northern Germany and the Netherlands, before allowing Hans Richter to present it to the Viennese public in January 1886.
The initial response was surprisingly cool, considering the extent to which the city had lionized Brahms throughout the 1870s and early 1880s. The Fourth was declared "un-Brahmsian." (At an earlier private performance of a four-hand piano version, the biographer Max Kalbeck reportedly suggested that the fourth movement be omitted altogether.)

Brahms did not lay a finger on the work. And sure enough, by the end of the composer's life the Viennese public had gained a deeper appreciation not only for the Fourth, but for a whole career of symphonic music that it seemed to sum up. A performance of the Fourth in 1897, a month before the composer's death, indicated the depth of the shift of opinion.

Here is Florence May's description of the emotional evening: "A storm of applause broke out at the end of the first movement, not to be quieted until the composer, coming to the front of the artists' box in which he was seated, showed himself to the audience. An extraordinary scene followed the conclusion of the work. The applauding, shouting audience, its gaze riveted on the figure standing in the balcony, so familiar and yet in present aspect so strange, seemed unable to let him go."

"Tears ran down his cheeks as he stood there shrunken in form, with lined countenance, a strained expression, white hair hanging lank; and through the audience there was a feeling as of a stifled sob, for they knew that they were saying farewell."

Four weeks later, hordes of admirers turned out for the composer's funeral.

**tragedy of the classical kind**

**allegro non troppo.** The first movement is uniquely tragic in tone, yet glowing with an inner warmth that is unprecedented in Brahms' orchestral output. "It acts its tragedy with unsurpassable variety of expression and power of climax," Tovey writes. One is tempted to wonder why tragedy should sound so beautiful. Some have also found echoes of Beethoven's *Hammerklavier* Sonata in the obsessive descending thirds. (Brahms' appreciation of late Beethoven had deepened recently as a result of hearing his works played by Bülow, who was also one of the great pianists of his day.)

**andante moderato.** The slow movement is a moody intermezzo, lightening the tone to take some of the first movement's weight from the listener's chest.

**allegro giocoso.** Likewise is the third movement, one of the composer's splashiest and most "bacchanalian" scherzos. Its finale-like fervor caused Tovey to ask, "After three movements so full of dramatic incident, what finale is possible?"

**allegro energico e passionato.** The finale Brahms devised for the Fourth Symphony was indeed singular, and was the chief point of controversy when the symphony was introduced. It was perhaps also the work's chief point of contact with the last Beethoven piano sonatas, and with the Renaissance and Baroque music that had recently occupied Brahms the scholar. It is a set of variations on the bass from Bach's Cantata No. 150, *Nach Dir, Herr, verlanget mich* (For Thee, Lord, Do I Long).

Brahms inflects the bassline with a tiny, "Romanticizing" chromatic alteration before submitting it to a set of variations that gradually reduces the "theme" to a vague, schematized scaffolding. Such a procedure calls to mind not only Baroque works such as Bach's Chaconne for solo violin but also the variation movements of late Beethoven. The Opus 111 Sonata, Beethoven's last, also ends with an ethereal set of variations whose theme is slowly reduced, bit by bit, to little more than an abstract harmonic skeleton.

In retrospect, the orchestral variations were perhaps the only way Brahms could have ended the Fourth Symphony—with a conservative twist that set musical limits by evoking Baroque harmonic ideals, yet creating closure through subtle thematic reminiscences and a reduction to harmonic essentials.

**Instrumentation:** 2 flutes (1 doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, timpani, triangle and strings

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Program note by **Paul Horsley.**

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**coda**

The Minnesota Orchestra first performed Dukas' *The Sorcerer's Apprentice* on January 8, 1909, at the Minneapolis Auditorium, with founding Music Director Emil Oberhoffer conducting. This performance took place more than three decades before the work became famous for its use in the Walt Disney animated film *Fantasia.* During a tour in 1940, the year of *Fantasia*’s release, the Orchestra performed *The Sorcerer's Apprentice* in six U.S. states and Winnipeg, Canada.

Minnesota Orchestra audiences were introduced to Ravel’s *Shéhérazade* on November 24, 1940, at Northrop Memorial Auditorium, with Dimitri Mitropoulos conducting and Enya Gonzalez as soprano soloist. The Orchestra’s most recent performance of the work came in 1996, under the direction of Eiji Oue, with Frederica von Stade as soloist. The English translation of the sung text that appears on the following page was created by former Orchestra staff member John Swanson for that 1996 performance.

The Orchestra’s initial performance of Brahms’ Fourth Symphony came on November 11, 1910, at the Minneapolis Auditorium with Emil Oberhoffer conducting. This symphony is a staple of the Orchestra’s repertoire, having been performed multiple times under the direction of each of the Orchestra’s ten music directors, and by conductors such as Klaus Tennstedt, Frederick Fennell, Henry Charles Smith, David Alan Miller and Herbert Blomstedt.
**I. Asia**

Asia, Asia, Asia! 
Vieux pays merveilleux des contes de nounou 
Où dort la fantaisie comme une impératrice 
En sa forêt tout emplie de mystères. 
Asia! 
Je voudrais m’en aller avec la goélette 
Qui se berce ce soir dans le port, 
Mystérieuse et solitaire. 
Et qui déploie enfin ses voiles violettes 
Comme un immense oiseau de nuit dans le ciel dor. 
Je voudrais m’en aller vers des îles de fleurs 
En écoutant chanter la mer perverse 
Sur un vieux rythme ensorceleur. 
Je voudrais voir Damas et les villes de Perse 
Avec les minarets légers dans l’air. 
Je voudrais voir de beaux turbans de soie 
Sur des visages jaunes comme des oranges; 
Je voudrais voir des yeux sombres d’amour, 
Avec un personnage au milieu d’un verger; 
Je voudrais voir des pauvres et des reines; 
Des assassins souriant 
Avec un personnage au milieu d’un verger; 
Je voudrais voir damas et les villes de Persie 
Sur un vieux rythme ensorceleur. 

**II. La flûte enchantée**

L’ombre est douce et mon maître dort 
Coiffé d’un bonnet conique de soie 
Et son long nez jaune en sa barbe blanche. 
Mais moi, je suis éveillée encore 
Et j’écoute au dehors 
Une chanson de flûte où s’épanche 
Tour à tour la tristesse ou la joie. 
Un air tour à tour langoureux ou frivole 
Que mon amour chéri joue, 
Et quand je m’approche de la croisée Il me semble que chaque note s’envole 
de la flûte vers ma joue 
Comme un mystérieux baiser. 

**III. L’Indifférent**

Tes yeux sont doux comme ceux d’une fille, 
Jeune étranger, et la courbe fine 
De ton beau visage de duvet ombragé 
Est plus séduisant encore de ligne. 
Ta lèvre chante sur le pas de ma porte 
Une langue inconnue et charmante 
Comme une musique fausse. 
Entre! Et que mon vin te réconforte… 
Mais non, tu passes 
Et de mon seul je te vois t’éloigner 
Me faisant un dernier geste avec grâce 
Et la hanche légèrement ployée. 
Par ta démarche féminine et lasse. 

— Tristan Klingsor

**Translation by John Swanson**

And writers who quarrel among themselves 
About poetry and about beauty; 
I want to linger in the enchanted palace 
And like a traveler from afar 
Contemplate at leisure landscapes painted 
On fabrics in pinewood frames 
With one human figure in the middle of a grove of trees; 
I want to see assassins smiling 
At the hangman who cuts an innocent neck 
With his great Oriental-curved sabre. 
I want to see poor people and queens; 
I want to see roses and blood; 
I want to see people die for love or else for hate. 
And then I want to come back, later, 
To tell my adventure to those who are curious about dreams; 
Raising like Sindbad my old Arabian goblet 
From time to time just to my lips, 
To interrupt my tale artfully… 

**I. The Enchanted Flute**

The shade is gentle and my master is asleep, 
Wearing a cone-shaped bonnet of silk, 
His long yellow nose in his white beard. 
But I, I’m already awake 
And I hear in the distance 
The song of the flute from which flows 
By turns sadness and joy; 
A song by turns languorous or frivolous 
That my dear lover is playing, 
And when I draw near the window, 
It seems to me that each note is flying 
From the flute to my cheek 
Like a mysterious kiss. 

**III. The Indifferent One**

Your eyes are gentle like those of a girl, 
Young stranger, and the delicate curve 
Of your lovely face shaded with down 
Is even more seductive of line. 
Your lips sing at my doorstep 
A tongue unknown and charming 
Like some out-of-tune music. 
Enter! And may my wine restore you… 
But no, you pass by 
And from my doorway I see you go into the distance, 
With one last graceful gesture, 
Your hip lightly bent 
By your feminine, languid way of walking. 

— Translation by John Swanson
Leslie Odom, Jr.
with the Minnesota Orchestra
Sarah Hicks, conductor

Saturday, November 18, 2017, 8 pm | Orchestra Hall

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

Multifaceted performer Leslie Odom, Jr. has won extraordinary praise from critics and audiences alike for his portrayal of Aaron Burr in the blockbuster Broadway musical Hamilton, a role for which he won the 2016 Tony Award for Best Leading Actor in a Musical. He is also a Grammy Award-winner as a principal soloist on Hamilton’s Original Broadway Cast Recording, which won the 2015 award for Best Musical Theater Album. Odom, Jr. originated the role of Aaron Burr in a sold-out run at The Public Theater in 2015, earning a Drama Desk Award nomination for Outstanding Featured Actor in a Musical and a Lucille Lortel Award nomination for Outstanding Lead Actor in a Musical.

Odom, Jr. made his Broadway debut at age 17 in Rent, before attending Carnegie Mellon University’s prestigious School of Drama, where he graduated with honors. His additional theatre credits include Leap of Faith on Broadway, for which he won the 2012 Astaire Award for Outstanding Male Dancer on Broadway and was nominated for a Drama League Award; the 2014 musical Venice, which also played at The Public Theater; and the Encores! Off-Center production of Tick, Tick... Boom!, which marked his first time working with Hamilton creator Lin-Manuel Miranda.

On television, Odom, Jr. is best known for his portrayal of Sam Strickland in the NBC musical series Smash, and for his recurring role as Reverend Curtis Scott on Law & Order: SVU. He has also appeared in episodes of Gotham, Person of Interest, Grey’s Anatomy, House of Lies, Vanished and CSI: Miami. On the big screen he starred in the 2012 film Red Tails. As a recording artist, his self-titled debut album was partly funded by a successful Kickstarter campaign, and was released in 2014 by Borderlight Entertainment, Inc. For more information, visit leslieodomjr.com.

Sarah Hicks, the Minnesota Orchestra’s principal conductor of Live at Orchestra Hall, has led a broad range of programs since joining the Orchestra as assistant conductor in 2006. During the 2017-18 season, she conducts Orchestra performances with Rufus Wainwright, Ben Folds, Pink Martini, Cloud Cult and Cirque de la Symphonie, a brand new Minnesota Orchestra holiday program, and film music concerts including La La Land, Raiders of the Lost Ark and Harry Potter and the Chamber of Secrets. Hicks makes her debuts this season with the Calgary Symphony and the Danish National Symphony Orchestra. She has recently conducted the San Francisco Symphony, Cincinnati Pops Orchestra and San Diego Symphony, and debuted with the major orchestras in Melbourne, Brisbane, Montreal, Toronto and Lisbon. More: minnesotaorchestra.org.
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A Minnesota Orchestra Christmas: Home for the Holidays

Merry and Bright: A Big, Brassy Christmas with Charles Lazarus

A New Year Celebration: Tchaikovsky Piano Concerto No. 1

Rufus Wainwright with the Minnesota Orchestra

An Evening with George Winston

A Christmas Oratorio

A Minnesota Orchestra Christmas: Home for the Holidays

Merry and Bright: A Big, Brassy Christmas with Charles Lazarus

Rufus Wainwright with the Minnesota Orchestra

An Evening with George Winston

A Christmas Oratorio
Disney The Little Mermaid in Concert
with the Minnesota Orchestra

Sarah Hicks, conductor

Saturday, November 25, 2017, 2 pm  |  Orchestra Hall
Sunday, November 26, 2017, 2 pm  |  Orchestra Hall

Music by Alan Menken

Lyrics by Howard Ashman

Songs arranged by Alan Menken and Robby Merkin

Orchestrations by Thomas Pasatieri

Screenplay by Ron Clements and John Musker

Directed by Ron Clements and John Musker

voice cast

Louis    René Auberjonois
Eric  Christopher Daniel Barnes
Ariel Jodi Benson
Ursula Pat Carroll
Flotsam and Jetsam  Paddi Edwards
Scuttle Buddy Hackett
Flounder  Jason Marin
Triton Kenneth Mars
Carlotta  Edie McClurg
Seahorse  Will Ryan
Grimsby Ben Wright
Sebastian  Samuel E. Wright

Presented in association with and under license by

Disney

Today’s performance lasts approximately 1 hour and 45 minutes, including a 20-minute intermission.

The performance is a presentation of the complete film The Little Mermaid 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 end credits.
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 conducts Orchestra performances with Rufus Wainwright, Ben Folds, Pink Martini, Cloud Cult and Cirque de la Symphonie, a brand new Minnesota Orchestra holiday program, and film music concerts including La La Land, Raiders of the Lost Ark and Harry Potter and the Chamber of Secrets. Hicks makes her debuts this season with the Calgary Symphony and the Danish National Symphony Orchestra. She has recently conducted the San Francisco Symphony, Cincinnati Pops Orchestra and San Diego Symphony, and debuted with the major orchestras in Melbourne, Brisbane, Montreal, Toronto and Lisbon. More: minnesotaorchestra.org.

Alan Menken, composer

Alan Menken’s music and lyrics have become an integral part of film and popular culture over the course of nearly four decades. His song and score credits for film musicals include Little Shop of Horrors, The Little Mermaid, the animated and live action versions of Beauty and the Beast, Newsies, Aladdin, Pocahontas, The Hunchback of Notre Dame, Hercules, Home on the Range, Enchanted and Tangled. He has also composed extensively for stage musicals, television, and additional films including Rocky V, Home Alone 2: Lost in New York, and Marvel’s Captain America: The First Avenger. Menken has won more Academy Awards than any other living individual, with eight Oscars® (four for Best Score and four for Best Song). Winner of the 2012 Tony and Drama Desk awards for his score for the stage musical Newsies, he has also won 11 Grammy® Awards (including Song of the Year for “A Whole New World”), seven Golden Globes, London’s Evening Standard Award, the Olivier Award, the Outer Critics Circle Award and the Drama Desk Award. In 2010 he received a star on the Hollywood Walk of Fame.

Howard Ashman, lyricist

Howard Ashman first came to prominence when, as founder and artistic director of New York’s WPA Theater, he conceived, wrote and directed a musical adaptation of Kurt Vonnegut’s God Bless You Mr. Rosewater, with music by Alan Menken. In 1982 he conceived, wrote and directed Little Shop of Horrors, again with music by Menken. The musical was immediately successful, leading to a hit motion picture and Broadway and West End revivals. In 1986, Ashman wrote and directed the Broadway musical, Smile, which featured music by Marvin Hamlisch. Turning his talents toward film, Ashman was pivotal in the renaissance of Disney animated musicals and in the development of Disney’s The Little Mermaid (Producer and Lyrics), Beauty and the Beast (Executive Producer and Lyrics) and Aladdin (Lyrics), all with music by Alan Menken. Ashman’s numerous awards include two Oscars®, two Golden Globes, four Grammys®, a Drama Desk and a London Evening Standard. He died in 1991 at age 40 from complications arising from AIDS.
Chamber Music with Members of the Minnesota Orchestra

Sunday, November 26, 2017, 4:30 pm | Target Atrium, Orchestra Hall

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

Igor Stravinsky

Pastorale for Violin and Wind Quartet

Peter McGuire, violin
John Snow, oboe
Marni J. Hougham, English horn
David Pharris, clarinet
J. Christopher Marshall, bassoon

ca. 3'

Leos Janáček

Mládí, Sextet for Winds

Allegro
Andante sostenuto
Vivace
Allegro animato

Adam Kuenzel, flute
John Snow, oboe
Gabriel Campos Zamora, clarinet
Timothy Zavadil, bass clarinet
Mark Kelley, bassoon
Bruce Hudson, horn

ca. 18'

INTERMISSION

ca. 20'

Ludwig van Beethoven

Piano Trio in B-flat major, Archduke

Allegro moderato
Scherzo: Allegro
Andante cantabile
Allegro moderato

Catherine Schubilske, violin
Sachiya Isomura, cello
Richard Lange, piano

ca. 41'

Profiles of today’s performers are provided in an insert.
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We want to recognize the musicians and staff who not only give so generously their time and talent to ensure the Minnesota Orchestra’s artistic and financial success, but also choose to support the Orchestra through personal contributions. We are grateful to each and every one of them for their generosity.

FOUR REASONS TO JOIN THE MAESTRO’S CIRCLE THIS YEAR

1 Enjoy opportunities to gather and build new friendships with fellow Orchestra enthusiasts.

As a Maestro’s Circle member, you have many opportunities throughout the season to meet with other members who share your passion for the Orchestra, from intermission receptions in the Cunningham Green Room to dinners, parties and receptions held especially for Maestro’s Circle members.

2 Meet and get to know the outstanding Minnesota Orchestra musicians, who make this Orchestra the best in the world.

The Orchestra’s members are not only the best musicians in the world, they are also wonderful, fascinating and engaging people. As a Maestro’s Circle member, you are given year-round opportunities to meet and get to know our hometown stars, from chats in the Cunningham Green Room during intermission to dinners where musicians are guests at your table.

3 Access VIP ticketing, parking and complimentary refreshments—making your Orchestra Hall experience as easy and enjoyable as possible.

Maestro’s Circle members have access to the best seats in the house, make ticket exchanges with greater ease, enjoy shorter walks to and from the Hall through reserved parking at Skyway level in the 11th and Marquette Ramp, and enjoy complimentary drinks (without a line!) in the Cunningham Green Room during intermission at classical concerts.

4 Your gift at the Maestro’s Circle level makes a substantial difference to the well-being of your Minnesota Orchestra.

Your leadership gift, combined with the generosity of fellow Maestro’s Circle members, provides over $2.5 million in support for the Orchestra’s exceptional musicians, inspiring programs, and education and community engagement programming.

To learn more about the Maestro’s Circle, or to join today, please contact Sarah Blain Chaplin at schaplin@mnorch.org or (612) 371-5687.
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The Minnesota Orchestra’s Guaranty Fund campaign raises funding for the Orchestra’s yearly operating budget. Your gift supports 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, Concertmaster’s Circle and Artist’s Circle, for their annual gifts to the Guaranty Fund.

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Osmo Vänskä and the Minnesota Orchestra playing an outdoor concert at The Commons in downtown Minneapolis, September 2017.

*Photo: Greg Helgeson*
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Violinist Elina Vähälä taking center stage in a performance of Jaakko Kuusisto’s Violin Concerto, September 2017. Photo: Courtney Perry

Horn players rehearsing onstage with Orchestra musicians at the second-ever Minnesota Orchestra Fantasy Camp, July 2017. Photo: Frank Merchtlewitz
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NOVEMBER 2017

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Osma Vänskä welcoming a special guest to the Orchestra Hall stage: Finnish President Sauli Niinistö, center, with Board Chair Marilyn Carlson Nelson at right, September 2017. Photo: Courtney Perry

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