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This month, the Minnesota Orchestra is presenting an American Expressions festival, making this a good time to reflect on our country’s musical history. Given that our nation was built by immigrants—and in some parts, by slaves—it’s natural that the early American sound was imported. Religion played a foundational role, from hymn songs to spirituals, while folk music varied by region. The 20th century brought an explosion of uniquely American genres ranging from jazz to Broadway, rock and roll to country, disco to hip-hop. On the classical front, many early orchestral composers were trained in Europe, then returned home to craft a new musical vocabulary. With such dizzying variety, it was inevitable that composers would seek to fuse styles, tying together the rich tapestry of sound in a vast nation.

That fusion is a common theme in our festival, in the First Symphony of Florence Price that knits European forms with a wealth of African American traditions; in the neo-Romantic and quintessentially Hollywood melodies of John Williams’ Star Wars; in St. Paul composer Steve Heitzeg’s American Nomad, which weds improvisational jazz with literal pieces of America such as an armature bar from the Statue of Liberty. Our Future Classics concert showcases the state of orchestral music in the 21st century. January closes with a celebration of our own city’s talent, as the Orchestra comes to North Minneapolis to collaborate with local performers and ensembles. The American focus continues throughout the Orchestra’s 2018-19 season—so join us again soon as we continue our sonic journey of the United States.

Carl Schroeder, Editor
editor@mnorch.org

about the cover
Principal Percussion Brian Mount holds a pair of cymbals—a mainstay of American music in many styles, used in memorable moments like the first downbeat of the Star Wars title theme. Photo: Travis Anderson.

Photo: Josh Kohanek

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- Principal
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- Assistant Principal
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**Flutes**
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- Associate Principal
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- Wendy Williams
- Roma Duncan
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**Oboes**
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**Clarinet**
- Gregory T. Williams
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- Ray and Doris Mithun Chair
- David Pharris
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**E-Flat Clarinet**
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Finnish conductor Osmo Vänskä, the Minnesota Orchestra’s tenth music director, is renowned internationally for his compelling interpretations of the standard, contemporary and Nordic repertoires. He has led the Orchestra on five major European tours, as well as an August 2018 visit to London’s BBC Proms, and on historic tours to Cuba in 2015 and South Africa in 2018. The Cuba tour was the first by an American orchestra since the thaw in Cuban-American diplomatic relations, while the five-city South Africa tour—the culmination of a Music for Mandela celebration of Nelson Mandela’s centennial—was the first-ever visit to the country by a professional U.S. orchestra. He has also led the Orchestra in appearances at New York’s Carnegie Hall and Lincoln Center, Chicago’s Symphony Center and community venues across Minnesota.

Vänskä’s recording projects with the Minnesota Orchestra have met with great success, including a Sibelius symphonies cycle, the second album of which won the 2014 Grammy Award for Best Orchestral Performance. In December 2018 BIS released the Orchestra’s newest album, featuring Mahler’s Second Symphony—part of a Mahler series that includes a Grammy-nominated Fifth Symphony recording. Other recent releases include an album of in-concert recordings of Sibelius’ Kullervo and Finlandia and Kortekangas’ Migrations; two albums of Beethoven piano concertos featuring Yevgeny Sudbin; a two-CD Tchaikovsky set featuring pianist Stephen Hough; To Be Certain of the Dawn, composed by Stephen Paulus with libretto by Michael Dennis Browne; and a particularly widely-praised Beethoven symphonies cycle, of which individual discs were nominated for a Grammy and a Classic FM Gramophone award.

As a guest conductor, Vänskä has received extraordinary praise for his work with many of the world’s leading orchestras, including the Boston and Chicago symphony orchestras, the Philadelphia Orchestra, New York Philharmonic, London Philharmonic, Berlin Philharmonic, Leipzig Gewandhaus Orchestra, Royal Concertgebouw Orchestra, Vienna Symphony, Hong Kong Philharmonic and Yomiuri Nippon Symphony Orchestra.

In 2014 he became the Iceland Symphony Orchestra’s principal guest conductor; since then he has been named the ensemble’s honorary conductor. He is also conductor laureate of the Lahti Symphony Orchestra, which, during two decades as music director, he transformed into one of Finland’s flagship orchestras, attracting worldwide attention for performances and for award-winning Sibelius recordings on the BIS label.

Vänskä began his music career as a clarinetist, holding major posts with the Helsinki Philharmonic and the Turku Philharmonic. Since taking up the instrument again for Sommerfest 2005 he has performed as clarinetist at Orchestra Hall, other Twin Cities venues, the Grand Teton Festival and the Mostly Mozart Festival.

During the 2018-19 season he will conduct American orchestras including the Chicago Symphony Orchestra and Florida’s New World Symphony, and will appear with ensembles abroad such as the China Philharmonic Orchestra, Deutsches Symphonie-Orchester Berlin, Hangzhou Philharmonic, Helsinki Philharmonic Orchestra, Hong Kong Philharmonic Orchestra, Iceland Symphony Orchestra, Lahti Symphony Orchestra, London Philharmonic Orchestra, Netherlands Radio Philharmonic Orchestra and Seoul Philharmonic Orchestra. In December, Vänskä announced he will conclude his tenure as Minnesota Orchestra music director with the end of his current contract at the close of the 2021-22 season. For more information, visit minnesotaorchestra.org.
he Minnesota Orchestra, led by Music Director Osmo Vänskä, ranks among America’s top symphonic ensembles, with a distinguished history of acclaimed performances in its home state and around the world. Founded in 1903, it is known for award-winning recordings as well as for notable radio broadcasts and educational engagement programs, and a commitment to new orchestral repertoire.

**music director spotlight: Dimitri Mitropoulos**

- After the Minnesota Orchestra’s third music director, Eugene Ormandy, departed in 1936 to join the Philadelphia Orchestra, the Orchestra—then known as the Minneapolis Symphony—didn’t settle on an immediate replacement, instead trying out a series of guest conductors. On January 29, 1937, 39-year-old Greek conductor Dimitri Mitropoulos made an ecstatically-received debut in Minneapolis; within two weeks he was signed as the next music director.

- A native of Athens, Mitropoulos studied music at his home city’s conservatory, where he specialized in piano and composition. In the 1920s his focus turned to conducting, and by the early 1930s he was conducting throughout Europe. In 1936 he made his U.S. debut with the Boston Symphony.

- Mitropoulos’ 12-year tenure with the Orchestra is widely regarded as a golden period. His intensity and unique methods—most often conducting from memory, with no score or baton—brought about thrilling musical interpretations. During his tenure, the Orchestra recorded extensively on the Columbia label.

- In 1949 Mitropoulos left Minnesota to become the New York Philharmonic’s music director, a post he held until 1958 when he was succeeded by his protégé Leonard Bernstein. He died in Italy in 1960 while rehearsing Mahler’s Third Symphony.

- Mitropoulos is the Minnesota Orchestra’s only music director memorialized in currency: in 2016 a two-Euro coin featuring his profile was released in his home country.
roster

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Osmo Vänskä to conclude tenure in 2022

In the biggest news to emerge at the Minnesota Orchestra’s Annual Meeting in early December, Osmo Vänskä announced plans to conclude his tenure as the Orchestra’s music director at the end of his current contract in August 2022. The 2021–22 season, his final as music director, will mark his 19th year at the helm of the Orchestra, when he will join founding Music Director Emil Oberhoffer and sixth Music Director Stanislaw Skrowaczewski as the longest-tenured music directors in Minnesota Orchestra history. Beyond 2022, Vänskä and the Orchestra will maintain an ongoing relationship, as he will return for guest conducting engagements.

“I feel more than ever that the Minnesota Orchestra is my orchestra,” Vänskä said. “As I’ve been thinking about how best to take care of the Orchestra’s future, it has felt very natural to me that the end of my current contract is the right time for different leadership and new directions for both the Orchestra and for me. We have explored so much together, and I cannot begin to say what the Minnesota Orchestra and this community means to me. The Orchestra musicians always give of themselves totally, and making music here is a great, deep joy. This is what we will continue to do over the next three seasons—and then I look forward to continuing our partnership in a different way.”

In upcoming seasons, Vänskä and the Orchestra will complete their recording cycle of Mahler symphonies for BIS; embark on signature local, national and international touring projects; and undertake a 2021–22 season that celebrates Vänskä’s impact in the community. Vänskä and Concertmaster Erin Keefe, his wife, will continue to make their home in the Twin Cities.

“When Osmo became music director, he implored us to dig deep, work hard and make our dreams a reality,” said Ellen Dinwidde Smith, horn player and chair of the Musicians’ Artistic Advisory Committee. “His belief in the Minnesota Orchestra sustained us and led us back to our place as one of the most productive and storied orchestras in the world. The recording cycles we’ve undertaken cement our names together in history. We are heartened that this is not goodbye and that we will continue to share the stage with him in years to come.”

now available: Mahler’s Symphony No. 2

The New Year has arrived, and with it comes a new Minnesota Orchestra recording! On February 1, the third disc in the Orchestra’s acclaimed series of Mahler symphony albums will be released nationally—but this month the album is available exclusively at the Orchestra Hall box office and online at minnesotaorchestra.org. Released by BIS Records, the disc features Mahler’s epic Second Symphony, the Resurrection Symphony, with Osmo Vänskä conducting and soprano Ruby Hughes, mezzo Sasha Cooke and the Minnesota Chorale joining the Orchestra for the emotion-filled finale.

The Mahler series has already earned high praise, with the Fifth Symphony disc receiving a 2018 Grammy nomination. It is the latest venture in a partnership with BIS that has yielded more than a dozen acclaimed releases during Vänskä’s tenure, including cycles of the complete Beethoven and Sibelius symphonies, with one Sibelius album winning a Grammy Award for Best Orchestral performance. Watch this space in future months for a sampling of critical response to the new album.
announcing a balanced budget

Welcome news was announced at the Minnesota Orchestra's Annual Meeting last month: the Orchestra reported a balanced budget for Fiscal 2018, spanning the Orchestra's 2017–18 season. Strong earned and contributed revenue led to a fourth consecutive year of balanced operating results, with a surplus of $65,000 on a $36.7 million budget. In further good news, Margaret Bracken was elected Board Chair by the Orchestra's Board of Directors, succeeding Marilyn Carlson Nelson, who completed a two-year term.

“The 2017–18 season was an important year for the Minnesota Orchestra in bringing people together through music both at home and abroad,” said Nelson. “We are grateful to this community for their contributions and their attendance.”

Incoming Chair Margaret Bracken added: “I am honored to take on this role in service to the Minnesota Orchestra. Running a renowned symphony orchestra is not for the faint-hearted, and we will undoubtedly face challenges. Fortunately for us, the Orchestra is located in what we’ve come to call the Bold North, and we are led by Osmo Vänskä, a great conductor who brings us music of complexity and emotional depth. Osmo and our musicians will set forth beacons of courage and excellence as we navigate.”

At the meeting, two leading figures of the Orchestra community were named Life Directors on the Board: Warren E. Mack and Gordon M. Sprenger. The Board also elected seven new members who will be introduced and pictured in next month’s Showcase. Visit minnesotaorchestra.org/annualreview2018 for a full report on the 2017–18 season and financial results.
meet a musician: Kathryn Greenbank

Minnesota Orchestra
musician since: 2018
Position: Associate Principal Oboe
Hometown: Quincy, Illinois
Education: Curtis Institute of Music

Tell us about your professional journey so far.
I was very fortunate to get my first job in the Saint Paul Chamber Orchestra at age 22, and I played there for 36 years. Then I had a tremendous opportunity to move over to the Minnesota Orchestra, first as acting associate principal in the 2017–18 season and then in the permanent position starting last September. I love the great music making and the positive culture that exists here. I feel support from everyone.

Why did you choose to start the oboe?
I chose the oboe because my older brother, who played saxophone in the band, said I could get in the band because they needed oboes. I really didn’t know what it was.

What is your favorite career memory?
One of my favorite experiences was playing the Bach Double Concerto for Oboe and Violin with Pinchas Zukerman and the SPCO. Standing up there next to his energy and tremendous chamber music making was a thrill I will never forget. It almost felt like he was playing my part too and encouraging me to go with him. It is hard to describe.

What is most challenging about being an oboist?
Reeds, reeds, reeds!

What’s your advice for new audience members?
My advice for anyone is to not have any expectations about listening. Just let the music come to you and embrace you. Sometimes you like it, sometimes you don’t, and that’s okay. But the more you expose yourself to listening, the more you hear.

Do you have any advice for aspiring musicians?
My advice for aspiring musicians is that you really have to love doing this in order to put in the amount of work and personal sacrifice it takes to play at a professional level. There are a lot of ups and downs in this profession. If you love it, you will always be successful, no matter how your career develops.

What are some of your hobbies?
Aside from the enforced hobby of reed making, I have three animals. One beagle/Basset mix dog who loves to “sing” with me when I warm up—and two cats (one of whom thinks I am hurting the dog when he sings, and jumps in my lap to stop me from playing). I also love to hike, both in the mountains and on walks with my dog in the woods. I love crossword puzzles and coffee. If the weather is good, I like to cross-country ski. I’m really terrible at it, but it feels so good when I make that turn right before the tree that is in front of me.

Visit minnesotaorchestra.org/showcase for an extended version of this interview.
The holiday season arrived at Orchestra Hall in unusual fashion on Thanksgiving weekend with two performances of Jurassic Park, as seasonal décor shared the lobby with roaming costumed carnivores and dinosaur skeletons on loan from the Science Museum of Minnesota. The concerts were tyrannosaurus-size hits on social media, with numerous audience members posting their photos. Concert attendees also shared memories from other recent concerts, including a collaboration with the U.S. Naval Academy Glee Club. We invite you to share your concert experiences using #MNorch, and you may see your photos in an upcoming issue of Showcase magazine. While you’re online, visit the Orchestra's Facebook, Instagram and Twitter pages for features such as Orchestra musicians Silver Ainomäe and Jason Tanksley’s one-day Instagram takeovers, a first-timers guide to Orchestra Hall, a member of the South African National Youth Orchestra’s reflections on the Minnesota Orchestra’s visit to South Africa and more. We’ll see you online!
Common Chords comes to North Minneapolis

In 2011, the Minnesota Orchestra began a new chapter in its long history of touring with the launch of Common Chords, through which the Orchestra immerses itself in a single Minnesota community for a week, rather than hopping from city to city for single tour concerts. The program has thus far brought the Orchestra to six Greater Minnesota cities—but this month the Orchestra turns its attention to its own home city for the first-ever Twin Cities-area Common Chords residency week, to be held in locations throughout North Minneapolis from January 21 to 27.

During the Common Chords week, Orchestra musicians will participate in about 30 events throughout North Minneapolis, including musician visits to students at several elementary and high schools and chamber performances at locations ranging from the University of Minnesota Urban Research and Outreach-Engagement Center, the Cora McCorvey Health and Wellness Center and La Doña Cervecería to Wilson’s Image Barbershop and Sammy’s Avenue Eatery. The full Orchestra will perform three concerts: a public community gathering and sing-along concert at Sanctuary Covenant on January 22, a Symphonic Adventures concert for students at North High School on January 23, and a public evening concert on January 26 at North High School, where the Orchestra will share the stage with individual artists and ensembles from the North Minneapolis community. We invite you to visit the Orchestra’s website and social media channels for updates during the Common Chords week—and join us in person!

happy anniversary: audience services

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, 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 in Audience Services, plus one production assistant, who celebrate milestone anniversaries of service to the Orchestra this season.

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Minnesota Orchestra
Osmo Vänskä, conductor
Aaron Diehl, piano

American Expressions
Monday, December 31, 2018, 8:30 pm | Orchestra Hall

During the American Expressions festival we gratefully recognize an anonymous couple for their generous contribution to the Minnesota Orchestra's Investing in Inspiration campaign.

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<td>Hoe Down</td>
<td></td>
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<tr>
<td>Stephen Paulus</td>
<td><em>Impassioned</em>, from <em>Symphony in Three Movements</em></td>
<td>ca. 12'</td>
</tr>
</tbody>
</table>

**INTERMISSION**

ca. 20'

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Leonard Bernstein</td>
<td>Three Dance Episodes from <em>On the Town</em></td>
<td>ca. 11'</td>
</tr>
<tr>
<td></td>
<td>The Great Lover</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Lonely Town (Pas de deux)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Times Square: 1944</td>
<td></td>
</tr>
<tr>
<td>John Harbison</td>
<td><em>Remembering Gatsby</em>, Foxtrot for Orchestra</td>
<td>ca. 7'</td>
</tr>
<tr>
<td>George Gershwin</td>
<td><em>Rhapsody in Blue</em>, Aaron Diehl, piano</td>
<td>ca. 15'</td>
</tr>
</tbody>
</table>

This concert is being recorded for a future broadcast on stations of Classical Minnesota Public Radio, including KSJN 99.5 FM in the Twin Cities.
**Artists**

**Aaron Diehl**, Piano

Pianist Aaron Diehl makes his Minnesota Orchestra debut in tonight’s performance. His recent career highlights have included serving as music director for the Jazz at Lincoln Center New Orleans Songbook concert series, performing in the New York premiere of Philip Glass’ complete Etudes at the Brooklyn Academy of Music, collaborating with the Spanish flamenco guitarist Dani De Morón in Flamenco Meets Jazz, and touring the U.S. and Europe with Grammy-nominated jazz singer Cécile McLorin Salvant. As the 2014 Monterey Jazz Festival Commission Artist, he became one of the youngest artists to receive this honor and composed *Three Streams of Expression*, dedicated to pianist and composer John Lewis. He is also the 2013 recipient of the Jazz Journalists Associations Award for Up-And-Coming Artist and the 2012 Prix du Jazz Classique recipient for his album *Live at the Players* from the Académie du Jazz, and he is the winner of the 2011 Cole Porter Fellowship from the American Pianists Association. More: opus3artists.com.

**George Gershwin**

*An American in Paris*

Premiered: December 13, 1928

In the 1920s and ’30s, George Gershwin became one of the premier names in American music through a string of successes in popular music, theater and the classical concert hall—an output made all the more impressive given Gershwin didn’t reach his 39th birthday. The inspiration for *An American in Paris*, his most famous standalone orchestral work with no soloist, arrived during a 1926 stay in the City of Lights, during which Gershwin bought authentic Parisian taxi horns to use in his new composition. Work began in earnest in 1928, and the premiere was given in November of that year by the New York Philharmonic under conductor Walter Damrosch. In an interview prior to the premiere, Gershwin stated that his new piece was “the most modern music I’ve yet attempted…My purpose is to portray the impression of an American visitor in Paris, as he strolls about the city and listens to the various street noises and absorbs the French atmosphere.” A cheery, bustling opening section, punctuated by tap-tap-tapping taxi horns, leads to a wistful blues-infused middle section. Finally the street noises and French atmosphere return in a triumphant close.

**Instrumentation:** 2 flutes (1 doubling piccolo), 2 oboes, English horn, 2 clarinets, bass clarinet, alto saxophone, tenor saxophone, baritone saxophone, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, snare drum, bass drum, cymbals, suspended cymbal, taxi horns, tom toms, triangle, wood block, glockenspiel, xylophone, celesta and strings

**audience resolutions**

Last month we invited the Minnesota Orchestra’s Instagram followers to share their New Year’s resolutions for 2019. Here’s a sampling:

Learn the piano.
— Kmeff_13

Find new hobbies that dig into my creative side.
— Brittbaby7

Attend more concerts! Live music is the jam.
— Elliecroce
Aaron Copland

Born: November 14, 1900, Brooklyn, New York
Died: December 2, 1990, North Tarrytown, New York

Four Dance Episodes from Rodeo
Premiered: October 16, 1942
(Original ballet)

Aaron Copland initially composed Rodeo as a ballet in 1942 at the request of choreographer Agnes de Mille, with the ballet’s story loosely based around a cowgirl eager to capture a cowboy’s attention. The music, an instant success, incorporated a wealth of American folk songs and recognizable dance tunes that reflected the spirit of wartime patriotism throughout the country. Within a year, Copland had extracted much of the ballet's music and repurposed it into a four-movement orchestral suite that begins with Buckaroo Holiday, featuring the rhythm of galloping horses and the cowgirl’s lyrical theme. Sweet solos from the woodwind section evoke feelings of heartache in the Corral Nocturne and the sound of the string section tuning their instruments leads into the dynamic party scene of the Saturday Night Waltz. The rollicking Hoe Down—one of the most recognizable of all Copland tunes—brings the suite to a blazing conclusion.

Instrumentation:
3 flutes (2 doubling piccolo), 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, snare drum, bass drum, cymbals, suspended cymbal, slapstick, triangle, wood block, glockenspiel, xylophone, harp, piano (doubling celesta) and strings

Stephen Paulus

Born: August 24, 1949, Summit, New Jersey
Died: October 19, 2014, Arden Hills, Minnesota

Impassioned, from Symphony in Three Movements
Premiered: January 15, 1986

In 2014, the world lost a beloved composer and generous musical citizen far too early when Stephen Paulus passed away at age 65 after complications from a stroke. The Minnesota Orchestra performed his music often during his life, dating to his time in the 1980s as the ensemble’s first composer in residence (a position he shared with Libby Larsen) and continuing through major premieres such as the 2005 Holocaust memorial oratorio To Be Certain of the Dawn, with libretto by Michael Dennis Browne, and 2011’s TimePiece for jazz ensemble and orchestra, a work co-composed with his son Greg Paulus. Since his passing, the Orchestra has presented his Mass for a Sacred Place, among other works, and will no doubt continue to share his music for many years to come.

Paulus’ Symphony in Three Movements (originally titled Soliloquy for Orchestra), written in 1985 and premiered early the following year, was his third work composed for the Minnesota Orchestra. Tonight’s program features its middle movement, Impassioned, which like the other two heavily emphasizes the unusual interval of a minor ninth—just a bit larger than the familiar leap of an octave. Paulus summarized the movement: “Impassioned is chiefly romantic and lyrical, albeit often in an angular manner. The minor ninth...is here presented in the violins at the opening in a high, eerie register. In retaining some of the tension of the first movement, this is a slow movement which takes its time to unfold, but is certainly not leisurely or casual in any respect. The interval of the minor ninth and the constant rise and fall of melodic fragments keep it pressing forward with a certain restlessness.”

Instrumentation: 3 flutes (1 doubling piccolo), 3 oboes, 3 clarinets, 3 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, snare drum, bass drum, cymbals, suspended cymbal, tam-tam, tom-toms, wood block, chimes, glockenspiel, xylophone, harp, piano (doubling celesta) and strings

Audience Resolutions

Become more of the person I envision myself to be.
– randomraye
Go to the orchestra at least once a month!
– Ssjohnson1991
Involve my daughter more in music and dance.
– Hemadvn
Rekindle my love for music.
– Cmviolin
I’m going to be less passive. Really try and speak my mind.
– Eninpeltier
Go to the Minnesota Orchestra more!
– Jaclynlewine
Smile more!
– dianazargarian19
Compose more music.
– Cameronrandallmusic
Get back to practicing my instruments every day!
– Samgreives
Practice more.
– Gareth_montanarello
PRACTICE MORE.
– Nebengelmann
Practice, practice, practice.
– Patrickthedoublebassist
Leonard Bernstein
Born: August 25, 1918, Lawrence, Massachusetts
Died: October 14, 1992, New York City

Three Dance Episodes from On the Town
Premiered: February 3, 1946

Leonard Bernstein was a young 26 years of age—and fresh from the triumph of his debut conducting the New York Philharmonic—when his ballet music for Fancy Free, paired with Jerome Robbins’ choreography, launched his second career as a successful composer. The pair subsequently reworked the music and choreography completely, collaborating with librettists and stage directors to turn the ballet into the 1944 Broadway musical On the Town. Riding on the heels of multiple successes, Bernstein then distilled the score into this short three-movement orchestral suite. Following the adventures of three wartime sailors on a 24-hour shore leave in New York City, the Three Dance Episodes from On the Town depict the soldiers’ dreams of finding romance, the bluesy feelings of loneliness on a cold evening, and the marvels and excitement of a first visit to the big city.

Instrumentation: flute (doubling piccolo), oboe (doubling English horn), 3 clarinets (each doubling E-flat clarinet, alto saxophone and bass clarinet), 2 horns, 3 trumpets, 3 trombones, tuba, timpani, snare drum, bass drum, cymbals, suspended cymbal, drum set, triangle, wood block, xylophone, piano and strings

George Gershwin
Rhapsody in Blue
Premiered: February 12, 1924

When Rhapsody in Blue premiered in 1924, it was performed by a small jazz ensemble, with George Gershwin himself at the piano. The piano part was composed by Gershwin, but the orchestration for the original version was done by Ferde Grofé—who also later created the larger full-orchestra version we know and love today. Originally titled American Rhapsody, the one-movement work blends together the tried-and-true European piano concerto tradition with the fresh sounds of the Jazz Age. Inspiration struck Gershwin on a rickety, noisy train ride to Boston, feeding his idea to write a work that expressed the rapid and lively pace of American life in the 1920s. The famous opening glissando from the clarinet sets the stage for the bustling energy that is shared across the full orchestra and in the solo piano, musical ideas frequently changing hands until the final brass-filled ending. Reflecting on the final product, Gershwin said that Rhapsody in Blue, to him, sounded just like “a musical kaleidoscope of America.” The music was more than a smashing success for Gershwin—it is one of the defining pieces of American music.

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, bass clarinet, 2 alto saxophones, tenor saxophone, 2 bassoons, 3 horns, 3 trumpets, 3 trombones, tuba, timpani, snare drum, bass drum, cymbals, suspended cymbal, drum set, flexatone, 2 triangles, glockenspiel, xylophone, piano and strings

Program notes by Emma Plehal and Carl Schroeder.
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Bizet, Mozart and Vivaldi
Thu, Jan 31 11am / Fri, Feb 1 8pm
From the classical genius of Mozart to the flawless romanticism of Bizet, this concert includes lush, intimate and sparkling works for orchestra, with Roma Duncan on piccolo.

SYMPHONY IN 60
Bizet, Ravel and Vivaldi
Sat, Feb 2 8pm & Sat, Feb 2 8:15pm
Gorgeous works by Ravel, Bizet and Vivaldi in 60-minute concerts with no intermission. Two performances to choose from!

Beethoven and Strauss
Thu, Feb 7 11am
Fri, Feb 8 & Sat, Feb 9 8pm
Beginning with the mysterious opening of Beethoven's Fourth Piano Concerto and culminating with the brass fanfare of Strauss' tone poem A Hero's Life, the Minnesota Orchestra illuminates the symphonic wizardry of these legendary composers.

INSIDE THE CLASSICS
The Puppet Master - Stravinsky's Petrushka
Sat, Feb 16 8pm
Host-violist Sam Bergman and conductor Sarah Hicks explore Stravinsky's music through conversation and orchestral excerpts that illuminate the composer's genius of 20th-century music; after intermission, enjoy a full performance of Petrushka.

Julian Bliss Septet: Gershwin and Tin Pan Alley
Sun, Feb 17 2pm
Acclaimed British clarinetist Julian Bliss pays tribute to Tin Pan Alley legend George Gershwin and his contemporaries with a performance of musical stories and beloved melodies.

Mozart’s Double Piano Concerto
Fri, Feb 22 & Sat, Feb 23 8pm
Renowned twin sister pianists Christina and Michelle Naughton sparkle in Mozart's lyrical conversation between two pianos while former Minnesota Orchestra music director Edo de Waart returns to the stage with Respighi's triumphant Church Windows.
STAR WARS
A NEW HOPE
Complete Film with the Minnesota Orchestra
Sarah Hicks, conductor

Thursday, January 3, 2019, 7:30 pm | Orchestra Hall
Friday, January 4, 2019, 7:30 pm | Orchestra Hall
Saturday, January 5, 2019, 2 pm and 7:30 pm | Orchestra Hall
Sunday, January 6, 2019, 2 pm | Orchestra Hall

Star Wars Film Concert Series
Star Wars: A New Hope

Twentieth Century Fox Presents
A Lucasfilm Ltd. production

Starring
Mark Hamill
Harrison Ford
Carrie Fisher
Peter Cushing
and Alec Guinness

Written and Directed by George Lucas
Produced by Gary Kurtz
Music by John Williams

Panavision | Prints by Deluxe | Technicolor  PG

Original Motion Picture
Disneymusicemporium.com

Presentation licensed by Disney Concerts in association with 20th Century Fox, Lucasfilm Ltd.,
and Warner/Chappell Music. All rights reserved.

Today’s performance lasts approximately 2 hours and 30 minutes, including a 20-minute intermission. The concert is a presentation of the complete film Star Wars: A New Hope 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.
Star Wars: A New Hope in Concert

Star Wars Film Concert Series Production Credits
Ken Blunt, President, Disney Music Group
Chip McLean, SVP/GM, Disney Concerts • Alex Levy - Epilogue Media, Supervising Technical Director
Ramiro Belgardt, Film Preparation • Rhonda Hjort and Chris Holm, Business Affairs, Lucasfilm
Mark Graham, Matthew Voogt and Joann Kane Music Service, Music Preparation
Disney Music Library • Mae Crosby and Royd Haston, Operations, Disney Concerts
Darryl Franklin, Meg Ross and Jesenia Gallegos, Business Affairs, Disney Concerts
Julian Levin, Non-Theatrical Sales, Twentieth Century Fox • Scott McDowell, Business

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 2018-19 season she also leads the Orchestra in performances with Dessa, Indigo Girls, and Igudesman & Joo, as well as the tenth season of the Inside the Classics series and film music concerts of Jurassic Park, Star Trek Into Darkness, Harry Potter and the Prisoner of Azkaban and Disney's Beauty and the Beast, as well as the Orchestra's original “Home for the Holidays” concerts. Away from Orchestra Hall, she conducts concerts this season with the Antwerp Symphony, Pittsburgh Symphony, Sarasota Orchestra, Toronto Symphony, Dallas Symphony and the Virginia Symphony Orchestra.

When asked which is her favorite Star Wars movie, Hicks stated: “While I'm a huge fan of Episode VIII and I think The Empire Strikes Back is a brilliant bit of film making, my vote has to go to A New Hope. Genre-defying in its time, Episode IV has the kind of alchemy that can shift pop culture and immediately capture the hearts of its audience. It certainly captured mine, especially as a kid seeing a film in a theater for the first time—and I made my parents take me six more times!” More: minnesotaorchestra.org.

John Williams, composer
In a career spanning more than five decades, John Williams has become one of America’s most accomplished and successful composers for film and for the concert stage, and he remains one of our nation’s most distinguished and contributive musical voices. He has composed the music for more than 100 films, including all eight episodic Star Wars films, the first three Harry Potter films, Superman, Memoirs of a Geisha, Home Alone and The Book Thief. His 45-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood’s most acclaimed and successful films, including Schindler’s List, E.T. the Extra-Terrestrial, Jaws, Jurassic Park, Close Encounters of the Third Kind, the Indiana Jones films, Saving Private Ryan, Lincoln, The BFG and The Post. Williams has composed themes for four Olympic Games. He served as music director of the Boston Pops Orchestra for 14 seasons and remains its Laureate Conductor. He has composed numerous works for the concert stage including two symphonies, and concertos commissioned by many of America’s most prominent orchestras. Williams has received five Academy Awards and 51 Oscar nominations (making him the second-most nominated person in the history of the Oscars), seven British Academy Awards, 24 Grammys, four Golden Globes and five Emmys. In 2003, he received the Olympic Order (the IOC’s highest honor) for his contributions to the Olympic movement. In 2004, he received the Kennedy Center Honors, and in 2009 he received the National Medal of Arts, the highest award given to artists by the U.S. Government. In 2016 he received the 44th Life Achievement Award from the American Film Institute—the first time a composer was honored with this award.
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**American Expressions: Vänskä Conducts Barber, Copland and Shaw**

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<th>Composers</th>
<th>Works</th>
<th>Duration (min)</th>
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</thead>
<tbody>
<tr>
<td>Samuel Barber</td>
<td>Symphony No. 1, Opus 9, Allegro ma non troppo – Allegro molto – Andante tranquillo – Con moto</td>
<td>ca. 20’</td>
</tr>
<tr>
<td>Aaron Copland</td>
<td>Concerto for Clarinet and Orchestra, Slowly and expressively – Cadenza – Rather fast, Gabriel Campos Zamora, clarinet</td>
<td>ca. 16’</td>
</tr>
<tr>
<td>Artie Shaw</td>
<td>Concerto for Clarinet and Orchestra, Gabriel Campos Zamora, clarinet</td>
<td>ca. 10’</td>
</tr>
<tr>
<td>Howard Hanson</td>
<td>Symphony No. 2, Opus 30, Romantic, Adagio – Allegro moderato, Andante con tenerezza, Allegro con brio</td>
<td>ca. 28’</td>
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**INTERMISSION**

**American Expressions roundtable discussion with Minnesota Orchestra musicians**
- Thursday, January 10, 10:15 am, Auditorium
- Friday, January 11, 7 pm, Auditorium

Minnesota Orchestra concerts are broadcast live on Friday evenings on stations of Classical Minnesota Public Radio, including KSJN 99.5 FM in the Twin Cities.
Barber: Symphony No. 1
Long, singing lines and memorable themes show Barber's considerable melodic gift in this early work, written when the composer was just shy of 26. Rich orchestral color is provided by every instrument family as tunes change from soaring to jagged, from quiet to intensely powerful.

Copland: Clarinet Concerto
Copland's virtuosic concerto, written for the great Benny Goodman, begins lyrically and concludes with a jazzy movement notable for its range of sounds: the clarinet in the high register, basses played “slap style” and a lively piano part.

Shaw: Clarinet Concerto
Written by and for the “King of the Clarinet” himself, Artie Shaw's Clarinet Concerto is a joyful demonstration of schmaltz and bravado, with impressive improvisation and engaging dialogues between the soloist and the orchestra.

Hanson: Symphony No. 2
Horns are the central force in Hanson's Second, which the composer called “young in spirit” and “warm-blooded.” A slow, haunting opening leads to an Allegro moderato full of urgent, lyric melodies. The gorgeous slow movement evokes church music, while the finale builds to a blaze of jubilant fanfares.

Gabriel Campos Zamora, clarinet
Gabriel Campos Zamora, a native of San José, Costa Rica, was appointed principal clarinet of the Minnesota Orchestra in June 2016. He previously served as associate principal clarinet of the Kansas City Symphony and principal clarinet of the Virginia Symphony. In addition, he has appeared as guest principal clarinet with the Cleveland Orchestra, Seattle Symphony and Houston Symphony. He was a fellow of Ensemble ACJW—a program of Carnegie Hall, the Juilliard School and the Weill Music Institute in partnership with the New York City Department of Education. A laureate of many competitions, he received first prize at the 2008 Pasadena Showcase House Instrumental Competition, in addition to winning concerto competitions at the Aspen Music Festival, Music Academy of the West and National Repertory Orchestra. He received his bachelor's degree from the Colburn Conservatory and has been a participant of the Marlboro, Aspen, Music Academy of the West, National Repertory Orchestra, Spoleto and Tanglewood Music Center festivals. More: minnesotaorchestra.org.

Gabriel Campos Zamora, clarinet

Osmo Vänskä, conductor
Profile appears on page 6.
out of the silence, the *Allegro molto* leaps to life on the strings’ dancing 6/8 meter, a pulse felt in virtually every measure of this energetic section. Based on a variation of the symphony’s opening string theme, this section conforms to the scherzo of the traditional symphony. It too rises to a spiky, sonorous climax, then falls away on the sound of muttering bassoons and clarinets and—over quiet timpani strokes—flows directly into the *Andante tranquillo*. This section is derived primarily from the long melody originally introduced by English horn and violas. Over murmuring strings, solo oboe transforms that melody into an expressive cantilena, and this too builds up to a climax of considerable power. The concluding section, marked *Con moto*, begins very quietly in the cellos and basses. Their simple tune is yet a further derivation of the symphony’s opening theme, and now Barber employs it as the ground bass for a passacaglia. As it repeats, he weaves variants of the symphony’s themes above its quiet progression, slowly at first, then gathering intensity as the symphony drives to its powerful close.

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

Program note by Eric Bromberger.
Artie Shaw
Born: May 23, 1910, New York City

Concerto for Clarinet and Orchestra
Premiered: December 1940
(original film version)

Artie Shaw's Concerto for Clarinet provides a perfect complement to Copland's concerto. Both are heavily jazz-influenced works. Both come from men whose careers were at their height in the 1930s and '40s when these concertos were written. Each concerto was written specifically for one of the two leading jazz clarinetists of the Swing Era, Copland's for Benny Goodman, Shaw's for himself. Copland and Shaw, both of whom lived beyond the age of 90, also played prominent roles as authors and conductors. Copland was basically a classical composer who dabbled in jazz, while Shaw was a jazz musician who dabbled for a while in classical.

early fame and a long retirement
Artie Shaw was born into a Jewish family as Avraham Ben-Yitzhak Arshawsky. By the age of 16 he was already touring with a band. He worked in Cleveland in the late 1920s, then in New York with various bands and orchestras throughout the 1930s. He formed his own first big band in 1936. It was his 1938 recording of the Cole Porter song Begin the Beguine that turned him into a major star. By the time he bowed out of the business he had sold more than 100 million records.

Shaw was an innovator in the Big Band idiom. He incorporated strings into his band; he was the first white band leader to hire a full-time black female singer (Billie Holiday); he experimented with bebop; he formed “chamber jazz” groups that included the sounds of the harpsichord and Afro-Cuban music. He became known as the “King of the Clarinet.” Classical composer and jazz historian Gunther Schuller wrote that he was “virtually incomparable in the beauty of his tone and unique in the flawless control of the instrument’s higher register.” Franklin Cohen, recently retired principal clarinetist of the Cleveland Orchestra, claimed that he was “the greatest player I ever heard. Shaw was unbelievable. He could improvise endlessly, on and on. He was an amazing talent.”

Shaw lived to the age of 94, but he stopped playing 50 years earlier, claiming that it was because he couldn't continue living up to his own standards. “Compulsive perfectionists finish last,” he said. “You have to be Lawrence Welk or, on another level,
Program Notes

Irving Berlin, and write the same kind of music over and over again. I’m not able to do that, and I have taken the clarinet as far as anyone can possibly go. To continue playing would be a disservice.” But Shaw may also have felt he was falling behind the times, which were rapidly changing. And then there were personality issues. He was intemperate, stubborn, disrespectful, abusive, irascible…in a word, difficult. Compounding this issue he lacked a good head for business. In 1983, following a hiatus of nearly 30 years, the 73-year-old Shaw organized a new band under his name and chose clarinetist Dick Johnson as bandleader and soloist. But Shaw did not play in it. The band still exists.

the Hollywood connection

Even if Shaw had never touched the clarinet, his lifestyle would have kept him in the news. He went through eight wives (among them Ava Gardner and Lana Turner), some of them in less than a year. He had affairs with celebrities like Judy Garland and Lena Horne. He was an expert at fly fishing and a precision marksman (he ranked fourth in the entire country). He had a keen intellect, with serious interests in literature and higher mathematics. In 1950 he took up another instrument, the Spanish guitar. As if all this weren’t enough for one man, Shaw portrayed himself in the Fred Astaire film Second Chorus (1940), which featured Shaw and his Star Dust band orchestra playing often throughout the film. Second Chorus was a dud, but Shaw received two Oscar nominations for Best Score and Best Song (Love of My Life, which he co-wrote over lunch one day with Johnny Mercer).

Second Chorus also included Shaw’s Swing Concerto, which was later expanded into the Concerto for Clarinet. “I never intended it for posterity,” claimed Shaw. “It filled a spot in the picture.” Since then the concerto has been arranged for clarinet and piano, small jazz combo, large jazz combo, concert band and, as heard at today’s concert, symphony orchestra.

a singular concerto

The ten-minute Concerto for Clarinet bears little relation to classical concerto form. Part I consists mostly of boogie-woogie with lots of schmaltz and glissandos (a Shaw trademark). Part II is introduced by four sustained chords for the band while the clarinet improvises over each chord. Then Shaw launches into a highly energetic clarinet and drum dialogue, with the clarinet, intentionally or otherwise, indulging classical music lovers by using as a point of departure the first five notes of the famous horn call from Strauss’ tone poem Till Eulenspiegel’s Merry Pranks.

Instrumentation: solo clarinet with orchestra comprising 2 flutes, 2 oboes, 4 clarinets, 2 alto saxophones, 2 tenor saxophones, bassoon, 4 horns, 3 trumpets, 3 trombones, timp ani, drum set, piano, guitar and strings

Program note by Robert Markow.
“warm-blooded music”
At the time of the premiere, Hanson offered this much-quoted remark on his new symphony: “The symphony represents for me my escape from the rather bitter type of modern musical realism which occupies so large a place in contemporary musical thought. Much contemporary music seems to me to be showing a tendency to become entirely too cerebral. I do not believe that music is primarily a matter of the intellect, but rather a manifestation of the emotions. I have, therefore, aimed in this symphony to create a work that was young in spirit, lyrical and Romantic in temperament, and simple and direct in expression.”

Later, when pressed to explain what he meant by “Romantic,” the composer replied: “I believe that there are essentially two types of music, warm-blooded music and cold-blooded music, and every possible admixture of the two. The Romantic is definitely warm-blooded music....”

adagio–allegro moderato. A haunting three-note motif, dark and heavy in atmosphere, rises out of the opening bars, scored for woodwinds. But it is left to the quartet of horns to announce the principal theme. It emerges as the chief theme of the work, recurring at salient points in the design, at last to cap the climax of the celebratory finale.

Hanson's music abounds with melody: urgent, lyric and captivating. An episodic strain unfolds in the oboe and continues with a solo horn—the instrument that signals the Romantic sensibility, from Brahms and Dvořák to Mahler, Sibelius and Hanson. When the legitimate second subject comes on the scene in the strings, it is entwined with a countersubject in the horn. The vivid color of the English horn announces the development, whose climax triggers the return of the main theme, now in the trumpets. All the familiar ideas return in proper order, and the movement closes quietly in muted strings, punctuated by horns.

andante con tenerezza. From beginning to end, the slow movement is gorgeously scored. The woodwind choir gives out a simple chorale statement, and a brass interlude, related to the opening of the symphony, develops into a subordinate theme, derived from the horn solo of the previous movement. Horns enrich the texture nearly everywhere, coloring the passionate discourse and ushering the movement to its placid end.

allegro con brio. A crisp figure, bright in high winds and strings, propels the folk-like start of the vigorous finale, whereupon the four horns declaim the main theme. A long lyric line spun by the English horn provides an alternate and deeply expressive idea. The center of the movement is announced by a steady pizzicato figure in the low strings, set to the drumming of timpani; a horn call, taken up by trombone, builds to a fanfare unleashed brilliantly from the trumpets. At the climax, the trusty motto theme rings out in the trumpets as the Romantic Symphony heads for the grand close—rhythmic, jubilant and, for all its Sibelian ancestry, conveying that amorphous quality identified as American.

Instrumentation: 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, 3 bassoons (1 doubling contrabassoon), 4 horns, 3 trumpets, 3 trombones, tuba, timpani, snare drum, bass drum, cymbals, suspended cymbal, harp and strings

Excerpted from a program note by Mary Ann Feldman.

The Minnesota Orchestra first performed Barber's Symphony No. 1 on January 17, 1964, at Northrop Auditorium, under the direction of the Orchestra's Associate Conductor Frederick Fennell. That same day, Michelle LaVaughn Robinson—later known to the world as Michelle Obama—was born in Chicago.

Frederick Fennell also conducted the Orchestra's first performance of Copland's Clarinet Concerto on October 21, 1962, at Northrop Auditorium, in his Minnesota Orchestra conducting debut. The soloist at this performance was Cloyde Williams, the Orchestra's principal clarinetist from 1955 to 1987. Copland composed the concerto for the renowned clarinetist Benny Goodman who, in 1976, became the first person to perform the work at Orchestra Hall.

This week's concerts mark both the Orchestra's first performances of Artie Shaw's Concerto for Clarinet and Orchestra and Principal Clarinet Gabriel Campos Zamora's first solo appearances on a Minnesota Orchestra subscription concert. Shaw was best known as a jazz clarinetist, and Campos comes from a lineage appropriate for tonight's performance: his parents are both jazz musicians—his mother is a singer and his father is a drummer.

Hanson's Second Symphony received its first Minnesota Orchestra performance on April 5, 1937, under the baton of the composer himself. The year 1937 was a momentous one for the Orchestra, as it welcomed its fourth music director, who would go on to become one of its most famous: Dimitri Mitropoulos.
### American Expressions: Vänskä Conducts American Nomad

**Minnesota Orchestra**

*Osmo Vänskä, conductor*

*Charles Lazarus, trumpet*

#### American Expressions

Saturday, January 12, 2019, 8 pm  Orchestra Hall  
Sunday, January 13, 2019, 2 pm  Orchestra Hall

*During the American Expressions festival we gratefully recognize an anonymous couple for their generous contribution to the Minnesota Orchestra’s *Investing in Inspiration* campaign.*

*With these concerts we express our deep gratitude to the *Minnesota State Arts Board*, through which the people of Minnesota provide significant support to the Minnesota Orchestra.*

*Special thanks to Paul and Margot Grangaard for supporting a live video recording of Heitzeg’s *American Nomad* which will be filmed at this performance. The Grangaards also commissioned this composition in 2014.*

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**INTERMISSION**

*ca. 20’*

**American Expressions roundtable discussion** with Minnesota Orchestra musicians

Saturday, January 12, 7 pm, Auditorium  
Sunday, January 13, 1 pm, Auditorium
Schuman: *New England Triptych*
Military marches, bugle fanfares and gently intertwining melodies showcase the early American character in William Schuman’s *New England Triptych*—an upbeat, optimistic suite based on three hymns by the American Revolution-era composer William Billings.

Heitzeg: *American Nomad*
“A series of soundscapes that depict various American landscapes” is the composer’s description of this trumpet concerto, *American Nomad*, inspired not only by scenery, but by our country’s medley of cultures. It requires a soloist like Charles Lazarus—equally adept at performing classical music and improvising at jazz.

Price: *Symphony No. 1*
Florence Price’s First Symphony earned a special place in musical history when the Chicago Symphony Orchestra performed it at the 1933 Chicago World’s Fair, making it the first symphony by an African American woman to be played by a major American orchestra. Paying homage to her cultural heritage, Price incorporates folk spirituals, high-energy percussion and traditional African dance music, blended eloquently with classical orchestral traditions such as brass chorales, gentle woodwind solos and rapid-paced string passages.

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Osmo Vänskä, conductor
Profile appears on page 6.

Charles Lazarus, trumpet
Charles Lazarus, who gave the world premiere performance of *American Nomad* in May 2015, has been a member of the Minnesota Orchestra since 2000. A soloist, composer and bandleader, Lazarus has created and starred in three original orchestral shows: *A Night in the Tropics*, *American Riffs*, and *Fly Me to the Moon*, as well as an annual holiday show, *Merry and Bright*, which features his jazz ensemble. In April 2018, he was featured in a new program entitled *Our Love is Here to Stay* in collaboration with The Steeles and the Minnesota Orchestra. He has soloed with dozens of orchestras and ensembles throughout North America and has performed and taught master classes in every U.S. state, and in Canada, South America and throughout Europe and Asia. He has also been a member of several of the best-known brass ensembles in the world including Canadian Brass, Dallas Brass and Meridian Arts Ensemble. Lazarus has released four solo recordings, *Solo Settings*, *Zabava*, *Merry & Bright* and *Lovejoy*, and he serves on the faculty of the School of Music at the University of Minnesota. More: minnesotaperformance.org, minnesotaorchestra.org.
William Schuman is a prime example of a first-tier mid-20th century composer who has been all but eclipsed by the popularity of Gershwin, Copland and Bernstein. Arguably America’s most distinguished 20th-century symphonist, Schuman was—at first—an unlikely candidate for that august designation.

As a boy Schuman studied violin, but he was more focused on popular music and jazz. His world changed abruptly at age 19 when he heard the New York Philharmonic in concert. The next day, he withdrew from NYU, quit his part-time job, and registered for courses in harmony and counterpoint at Malkin Conservatory. He advanced rapidly, supporting himself through jazz band arrangements and work in his father’s printing business. In 1935 he earned a degree from Columbia, then studied privately with Roy Harris, who was then among America’s most prominent composers.

the big break
When Aaron Copland drew Schuman’s music to the attention of the Boston Symphony’s conductor, Serge Koussevitzky, Schuman got his big break. Koussevitzky was a champion of new music and became an enthusiastic advocate, conducting performances of Schuman’s Second Symphony in 1939 and leading premieres of four other Schuman compositions between 1939 and 1943.

Schuman went on to a stellar career, earning two Pulitzer Prizes in music and the gold medal from the American Academy of Arts and Letters in 1982, among other awards. His academic career was equally distinguished: a decade on the faculty of Sarah Lawrence College, after which he led the Juilliard School from 1945 to 1962. After leaving Juilliard, he assumed the presidency of Lincoln Center, then under construction as Manhattan’s new center for the performing arts.

inspiration from the Revolutionary era
In the late 1930s Schuman became interested in the music of William Billings, a Revolutionary War-era American composer. Schuman was greatly impacted while directing the Sarah Lawrence College Chorus in three Billings hymns: “Be Glad Then, America,” “When Jesus Wept” and “Chester.” Wanting to explore the possibilities in the 18th-century tunes, he adapted them into a William Billings Overture in 1943, but was never fully satisfied with the piece.

In 1956, the Russian-born orchestral conductor André Kostelanetz asked Schuman for a new work: light in character, with an American background. Schuman proposed reworking and expanding the Billings Overture into a three-movement suite. Kostelanetz agreed enthusiastically and conducted the premiere in Miami on October 28, 1956. Schuman wrote an extended note for the inaugural performances; his introductory text follows.

“William Billings (1746-1800) is a major figure in the history of American music. The works of this dynamic composer capture the spirit of sinewy ruggedness, deep religiosity and patriotic fervor that we associate with the Revolutionary period. Despite the undeniable crudities and technical shortcomings of his music, its appeal, even today, is forceful and moving. I am not alone among American composers who feel an identity with Billings and it is this sense of identity which accounts for my use of his music as a point of departure. These pieces do not constitute a ‘fantasy’ on themes of Billings, nor ‘variations’ on his themes, but rather a fusion of styles and musical language.”

In its new guise, and now retitled New England Triptych, the work became so successful that Schuman withdrew the William Billings Overture. In 1958, he rewrote the Chester movement for concert band, expanding it from three to six minutes. Eventually he arranged the first two movements for band as well.

optimistic portraits of America
During the 1950s Schuman’s other music had been veering dark and intellectual. This piece marked a decisive change: bright, energetic, upbeat and optimistic.

be glad then, America. A timpani solo opens Be Glad Then, America, ceding to the strings, and growing to full orchestra. Listeners familiar with John Williams will hear pre-echoes of his scores to action and adventure films—but Schuman’s marvelous writing predates those heart-pumping themes. He captures the military flavor and idealism of young patriots determined to pursue their freedom.

when Jesus wept. The second movement is structured as a round. This time the tenor drum opens, establishing the funeral march tempo. Bassoon and oboe share the initial statement of the hymn. Schuman warms his free iterations with magical use of the strings, gently weaving countermelodies together with Billings’ theme. Oboe and bassoon return to their solo cameos, strings offer a final chorale phrase, and tenor drum has the last word.
Chester. The finale opens with a woodwind chorale that serves as a slow introduction. The ensuing Allegro vivo is a march in double time, a reminder that America's Continental Army adopted Billings’ hymn as a marching song. The high winds offer the bugler’s call to arms. Strings buzz with infantry energy. Flutes, horns and trumpets all have their turns at fanfares. Snare drum keeps crisp time. The energy is irrepressible, the victory assured.

Instrumentation: 3 flutes (1 doubling piccolo), 2 oboes, English horn, 2 clarinets, E-flat clarinet, bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, snare drum, tenor drum, bass drum, cymbals and strings


Steve Heitzeg grew up on his family's dairy farm in southern central Minnesota, which partially accounts for his many works written in celebration of the natural world. Heitzeg’s extensive catalogue has seen performances by such leading orchestras and ensembles as the Atlanta Symphony, Detroit Symphony, Philadelphia Orchestra, VocalEssence, Chanticleer and Dale Warland Singers, as well as the Minnesota Orchestra.

The philosophy that guides Heitzeg’s musical spirit is “the peaceful coexistence of all species through music,” through which he addresses social and ecological issues. “We are all native to the earth,” he says, “and this is the origin of music—chords of humanity, animal chants, oceanic and aquatic arias, mountainous percussion, insect inventions, passacaglias of plants, symphonies of sky.” Many of his titles attest to his interest in and concern for the nature around us, such as What the River Says, Leaf Songs, Voice of the Everglades and Endangered.

Since 1995 Minnesota Orchestra has commissioned and/or premiered a considerable variety of Heitzeg’s works, ranging from On the Day You Were Born, based on the book by Debra Frasier, to Blue Liberty, We Are Met at Gettysburg, Wounded Fields, Together (Divided We Are Nothing), The Tin Forest and Now We Start the Great Round. Among his recent projects are the chamber work earthbird, commissioned and premiered by the Chamber Music Society of Minnesota; Refugee (Variations on Immigration), premiered by soprano Anna Christofaro and pianist Mary Jo Gothmann; and Fanfare for a Weapon-Free World, commissioned by the Gustavus Symphony Orchestra for its 2020 international tour.

"a sonic meditation across the nation"

American Nomad was commissioned by Paul and Margot Grangaard for tonight’s soloist, Charles Lazarus, to whom it is also dedicated, and who premiered the work with the Orchestra on April 10, 2015. Paul Grangaard is a former Orchestra Board member and a trumpet aficionado.

The work, the composer writes, “is intended as a sonic meditation across the nation—starting in New York City, then moving through the South, the Great Plains and North, and on to the West and California. I wanted to create a series of soundscapes in the concerto that depict various American landscapes: the Statue of Liberty, fields across America, Joshua Tree National Park, the high desert, Redwood trees, the Golden Gate Bridge and the Pacific Ocean at the California coast.”

The work calls for standard orchestral forces, but with a greatly expanded percussion section. Heitzeg specifies that it should include two beach stones from the Pacific Ocean, a singing bowl, two small fallen branches from a Joshua Tree, two small fallen pieces of bark from a California Fan Palm, two New York City subway track spikes and an original iron armature bar from the Statue of Liberty. The composer has made slight revisions since the work’s 2015 premiere: the version performed this week includes guitar and, in the final movement, steel from the Golden Gate Bridge.

Why the title? “Perhaps,” Heitzeg says, “because as I composed the piece I was reflecting on what it means to be an American in the world today; the word ‘nomad’ resonated with me because we are all travelers on this beautiful planet. The soloist becomes a sort of troubadour, reporting to us sonically about the travels, the people and the land. The soloist is a kind of people’s trumpeter: a messenger sounding alarm, singing praise and trumpeting for hope and justice. Symphonies and concertos can be metaphors for the larger world—functioning in a diverse sonic microcosm of sounds that are shaped to portray the inner and outside world, thereby, perhaps, positively changing both.”

notes from the composer

The composer has prepared the following descriptions of the work’s three movements:

Avenue of the Americas (for those without a home). On the most literal level, this movement takes its name from the street in New York City where the statue of Liberty is located. The work begins with a melodic line derived from the word ‘avenue’ and then gradually unfolds into a vast and energetic piece for orchestra. The Work is dedicated to the memory of my grandmother, who lived in the block adjacent to this avenue, and to the memory of my uncle, who was born in the house next door.

Fanfare for a Weapon-Free World. This work is dedicated to my father, who worked as a member of the Minnesota National Guard during the Vietnam War. The work begins with a powerful and triumphant fanfare, and then transitions into a more reflective and peaceful section. The work is dedicated to the memory of my father, who died in 2004.

Refugee (Variations on Immigration). This work is dedicated to my mother, who was born in a refugee camp in Turkey. The work begins with a melodic line derived from the word ‘refugee’ and then gradually unfolds into a powerful and poignant piece for orchestra. The Work is dedicated to the memory of my mother, who died in 2004.
York, which runs from Canal Street up to Malcolm X Boulevard in Harlem. But the title also alludes to the notion of how immigrants come to America. What is a person’s avenue to America? What were our ancestors’ routes—Ellis Island or the slave ship? The subtitle honors those who have struggled and continue to struggle, especially refugees and asylum seekers, trying to fulfill the dream America can offer.

The trumpet’s opening fanfare is a call and response. What follows is a series of variations on this theme that keep changing as a metaphor for the altering moods of the street and its sounds as you travel the avenue. Influenced by Gershwin’s An American in Paris, in which he included taxi horns from Paris in the piece, I’ve included an armature bar from the Statue of Liberty and two New York City subway track spikes to evoke the sounds of Manhattan, with the idea that the concerto is a kind of An American in the World. Through mixed meter rhythms, dance-infused themes and shifting sonorities, I hope to convey the diversity that makes New York City and America—a nation of immigrants—so remarkable. The indigenous American Indian perspective is acknowledged when the percussionists play the bass drum in powwow style (turned on its side horizontally).

**Little Hymn to the Fields.** The second movement is an elegy for solo trumpet and strings, paying tribute to the beauty of both wild and farm fields and honoring those who have toiled or lost their lives in other fields across America—battle fields, cotton fields, migrant fields.

**Trip (Where the Chords Have No Name).** The final movement addresses notions of the word “trip”: boat trip and post-Vietnam War refugees, road trip through the high desert, hippie trip, and the more Zen idea of the trip that is life itself. The opening scherzo has the trumpet playing over modal jazz chords in the orchestra to evoke the high winds of the Mojave Desert. Angular lines and harsh chords follow to signify the struggle of the various trips. The next section is a processional in protest of the poaching of Redwood tree burls. With winding and lyrical lines, it calls for the percussionists to play beach stones from the Pacific Ocean and fallen branches from a Joshua tree. The following “High Desert Blues” is replete with cuica drum, finger snaps, claves and solo trumpet improvisation.

On a 2014 trip to Palm Springs, California with my wife Gwen and our daughter Zadie, I was taken with the vast, surreal landscape of Joshua Tree National Park. The concerto’s penultimate section, “Ballad for the Joshua Trees (remembering Gram Parsons),” is a tribute to the singer-guitarist and the beautiful loneliness of the high desert. Many famous rock musicians have been drawn to the area surrounding Joshua Tree National Park. In one of the wildest stories in rock music history, Gram Parsons’ body was burned in a funeral pyre in the park. The spot remains a pilgrimage site.

This section opens with the brass and woodwind sections whistling the main theme while the strings and crystal singing bowl create a mirage-like effect. The solo trumpet takes up the melody with high strings in the distance. Percussionists signal the close of the concerto with steel from the Golden Gate Bridge and a reprise of the Statue of Liberty armature bar.

**Instrumentation:** solo trumpet with orchestra comprising 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, armature bar from the Statue of Liberty, 2 small (fallen) pieces of bark from a California Fan Palm, bass drum, 2 beach stones from the Pacific Ocean, 2 bongos, 2 small (fallen) branches from a Joshua Tree, cajón drum, claves, cuica drum, crystal singing bowl, gourd rattle, guiro, hand cymbals, 3 hand drums, maracas, 2 New York City subway track spikes, 2 sandpaper blocks, snare drum, steel from the Golden Gate Bridge, small stone, tambourine, tamtam, timbales, tom-toms, wood block, glockenspiel, vibraphone, chimes, xylophone, guitar and strings.

Special thanks to the Statue of Liberty Ellis Island Ambassadors, Richard Stocks, founder and CEO, for loan of the iron armature bar from the Statue of Liberty, an original part of the statue designed by Gustave Eiffel, that had been removed during the 1984 restoration. Steel from the Golden Gate Bridge provided by Paolo Cosulich-Schwartz, Golden Gate Bridge Highway and Transportation District, and Darren McVeigh, ironworker.

Program note by Robert Markow.

**Florence Beatrice Price**

**Born:** April 9, 1887

Little Rock, Arkansas

**Died:** June 3, 1953,

Chicago, Illinois

**Symphony No. 1 in E minor**

Premiered: June 15, 1933

As the calendar turns from 2018—which many called the “year of the woman”—to 2019, composer Florence Price is taking a proud place. She achieved renown in the 1930s along with her contemporaries William Grant Still and William Dawson; collectively, they are the principal classical music figures of the Harlem Renaissance. Although Price was the best-known female African American composer in the U.S. from 1930 to 1950, her work fell into obscurity after her death, in part because many of her compositions were thought lost. A trove of manuscripts
surfaced in 1980, helping to draw attention to Price’s achievements. Today, her music is getting a considerable amount of well-deserved attention. Her First Symphony has an especially proud history: it was the first symphony by an African American woman to be performed by a major American orchestra.

**a groundbreaking composer**

Price’s personal story is remarkable. She performed in public at age 4 and published her first composition when she was 11. Accepted to New England Conservatory at 16, she studied composition, piano and organ. After graduating, she taught in Little Rock and Atlanta for several years, then left the South for Chicago, pursuing additional study at Chicago Musical College and the American Conservatory.

Price was neither shy nor lacking in ambition. Her confidence had been boosted by recognition and awards for some of her compositions in the 1920s. In 1932, she submitted two orchestral works and two piano pieces to the Rodman Wanamaker Competition, which sought new music from African American composers. All four of Price’s scores won awards, and her Symphony in E minor—the first of her four symphonies—garnered first prize. Chicago Symphony conductor Frederick Stock took note and premiered the symphony in June 1933 as one of the CSO’s first concerts at the 1933 Chicago World’s Fair. Price’s career had been launched.

**the music: an affirmation of heritage**

In a broad sense, Price’s style is neo-romantic and rooted in the classical symphonic tradition. She shows a secure hand with traditional harmony and orchestral color, particularly in her imaginative use of woodwinds and the balance between and among instrumental sections.

However, there are many additional elements at play in her First Symphony. Price specifically sought to affirm black cultural heritage in this music, as her biographer Rae Linda Brown has noted: “Her primary goal...was to feature [African American] folk materials: spiritual-like themes, characteristic dance music, cross-rhythms, call-and-response organizational procedures, dominance of a percussive, polyrhythmic approach to music, off-beat phrasing of melodic accents, and the inclusion of environmental factors such as hand-clapping and foot-tapping.”

**allegro ma non troppo.** The influence of Antonín Dvořák is also apparent from the First Symphony’s opening measures; it is surely no coincidence that the work shares the key of E-minor with the New World Symphony. This movement favors motto rhythms (such as short-long-short-long-long), yet varies them enough to sustain listener interest. She introduces a delicious series of fleeting solos in the development. The movement closes with an *Andante maestoso* section, returning to the home tonality of E minor with full orchestra, cymbal crashes and an uncanny summing up of thematic unity.

**largo, maestoso.** The slow movement opens with a brass chorale, complemented only by timpani and African drum. The rhythmic structure is unusual: five-bar phrases answered by a two-bar woodwind response. Price’s penchant for antiphonal writing emerges in this movement; she uses orchestral sections in sonic blocks. The strings introduce a new idea that is again reminiscent of Dvořák—but they are silent or relegated to the background for a considerable portion of this movement. A beautiful passage features extended woodwind solos, gently supported by brass. Toward the end, the brass chorale returns with a complement of clarinet embroidery and cathedral chimes, taking up the two-bar response. Full orchestra closes in a final statement of the chorale.

**juba dance.** Her third movement, *Juba Dance*, takes its name from an African dance that involves stomping and clapping. Its descendants in this country include ragtime and cakewalk. Within the context of the First Symphony, it functions as a foot-tapper of a scherzo, bubbling over with syncopations, countermelodies and sassy slide-whistles. Price’s ideas unfold as a series of variants largely achieved through color. She allocates a primary theme to one instrument or section, with others embellishing in complementary motives. The ingredients meld in good-natured fun.

**finale.** The finale is a tarantella thematically related to the first movement. Frequent short sections are repeated, rather like a rondo in alternation. Rhythmic strings—sometimes bowed, elsewhere pizzicato—keep the momentum hurtling forward. Despite the minor mode, this is music of resolute good cheer. Once again, Price dazzles us with her facility in showcasing individual woodwinds and brass, and the rapid passing of material among the strings. The *prestissimo* coda is a delirious rush.

**Instrumentation:** 2 flutes, 2 piccolos, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, snare drum, bass drum, cymbals, suspended cymbal, large and small African drums, triangle, wind whistle, cathedral chimes, glockenspiel, celesta and strings

American Expressions: Future Classics—Emerging Composers Spotlight

Minnesota Orchestra
Osmo Vänskä, conductor
Tengku Irfan, piano | Rui Du, violin
Kevin Puts, Composer Institute director | Fred Child, host

American Expressions
Friday, January 18, 2019, 8 pm | Orchestra Hall

During the American Expressions festival we gratefully recognize an anonymous couple for their generous contribution to the Minnesota Orchestra’s Investing in Inspiration campaign.

We are deeply grateful to the late Hella Mears Hueg for her generous support of the Composer Institute.

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

TJ Cole
Nightscape | ca. 5’

Viet Cuong
Moxie | ca. 8’

Jonathan Cziner
Resonant Bells | ca. 12

Will Healy
Kolmanskop | ca. 10’

Matthew Ricketts
Melodia for Piano and Orchestra
Tengku Irfan, piano

ca. 16’

Connor Elias Way
Over Collapsing Cities of Steel | ca. 10’

Alyssa Weinberg
in somnis for Violin and Orchestra
Rui Du, violin | ca. 7’

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

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 January 2019 Composer Institute is generously sponsored by The Amphion Foundation, The Aaron Copland Fund for Music, Hella Mears Hueg and an award from the National Endowment for the Arts.

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.
An Intimate Evening with Kristin Chenoweth
and the Minnesota Orchestra

Kristin Chenoweth, vocals
Mary-Mitchell Campbell, conductor and piano

Live at Orchestra Hall
Saturday, January 19, 2019, 8 pm | Orchestra Hall

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

An Emmy and Tony Award-winning actress and singer Kristin Chenoweth’s career spans film, television, voiceover and stage. She has performed to sold-out audiences across the world at venues including Carnegie Hall and Royal Albert Hall. In 2015, she received a coveted star on the Hollywood Walk of Fame, and earned a Drama Desk Award, Outer Critics Circle Award and Broadway.com Audience Choice Award for her lead role in the Roundabout Theatre Company’s On the Twentieth Century. In 2009, she received an Emmy Award for Best Supporting Actress in a Comedy Series for her role in Pushing Daisies. In 1999, she won a Tony Award for You’re A Good Man, Charlie Brown, and in 2004 she was nominated for her original role of Glinda the Good Witch in Wicked. She was also nominated for two Emmy Awards and a People’s Choice Award for her role on Glee. She is set to star as Madeline in the upcoming musical comedy Death Becomes Her, an adaptation of the 1992 film directed by Robert Zemeckis.

Chenoweth’s notable television roles include appearances in The West Wing, Disney’s Descendants and The Muppets. She starred in NBC’s production of Hairspray Live! as Velma Von Tussle. She voiced the roles of Gabi in the hit animated film Rio 2, Fifi in The Peanuts Movie and Princess Skystar in Lionsgate/Hasbro’s My Little Pony: The Movie, and she can be heard in the animated film The Star. Chenoweth also recently starred in the second season of NBC’s hit comedy series Trial & Error, receiving critical acclaim for her performance as Heiress Lavinia Peck-Foster.

Chenoweth recently released The Art of Elegance, her album of American Songbook classics through Concord Records. She also returned to the stage in her limited engagement My Love Letter to Broadway at the Lunt-Fontanne Theatre, receiving rave reviews. She is currently working on her next album, set for release in 2019.

In a labor of love, Chenoweth partnered with the Broken Arrow Performing Arts Center in her home state of Oklahoma to launch an annual Broadway Bootcamp, providing young Broadway hopefuls with the opportunity to take classes, hold performances and learn from top mentors in the entertainment industry including Chenoweth herself. More: officialkristinchenoweth.com.

Mary-Mitchell Campbell is a well-known music director, conductor, orchestrator and arranger in the Broadway community. Her Broadway credits include Finding Neverland, Big Fish, Company, Sweeney Todd, Next to Normal and The Addams Family. She won a Drama Desk Award for Best Orchestrations for Company and was nominated for two other projects. She performs frequently in concerts with Kristin Chenoweth, Jonathan Groff, Laura Benanti and Raul Esparza. She is passionate about arts education and poverty reduction and started the nonprofit ASTEP (Artists Striving To End Poverty) as a way to bring artists into the solutions. Campbell is from North Carolina and holds degrees from North Carolina School of the Arts and Furman University. She has taught on the faculties of Juilliard, New York University and Boston College.
Jan 26  Music Together: Finale Concert

Minnesota Orchestra

Osmo Vänskä, conductor

The Steeles | Charles Lazarus, trumpet

MacPhail Northside Youth Orchestra | Bucket Drummers

Artists from Juxtaposition Arts

Common Chords

Saturday, January 26, 2019, 7 pm  |  North Community High School, Minneapolis

Program information for tonight’s concert is provided in an insert.

There will be one intermission.

Osmo Vänskä, conductor

A profile of Minnesota Orchestra Music Director Osmo Vänskä appears on page 6.

The Steeles

The Steeles—five siblings J.D., Fred, Jearlyn, Jevetta and Billy—have been singing together since they were children growing up in Gary, Indiana. They have recorded and performed with Prince as well as super producers Jimmy Jam and Terry Lewis, and they have shared the stage with Donald Fagen, Morgan Freeman, George Clinton, the Minnesota Orchestra, the Saint Paul Chamber Orchestra, Mavis Staples and the Blind Boys of Alabama, among many others, and performed on A Prairie Home Companion. The family has traveled around the world performing the acclaimed musical The Gospel at Colonus, including a Broadway run at the Lunt Fontanne theatre in 1988. Their heartfelt, melodic sounds have been shared throughout the U.S. and around the world. The Steeles have also contributed to several soundtracks including the award-winning documentary Hoop Dreams, Graffiti Bridge, Blank Man, In The Meantime on UpTV, and Corrina, Corrina. Collectively they have several Gold and Platinum albums and earned the Sally Award in Education. More: thesteelesmusic.com.

Thank you

This activity is made possible by the voters of Minnesota through a grant from the Minnesota State Arts Board, thanks to a legislative appropriation from the arts and cultural heritage fund. Additional support is provided by Target and U.S. Bank.
MacPhail Northside Youth Orchestra

After several years of partnering with schools in North Minneapolis, in 2016 MacPhail Center for Music launched the MacPhail Northside Youth Orchestra (MNYO) in response to requests from current and past students in those partnership programs. Conducted by Tamara Gonzalez, MNYO is open to students in grades 7 through 12 and rehearses on Saturday afternoons in North Minneapolis. The orchestra is composed of students from various middle and high schools in the Twin Cities metro area. Students strengthen their musicianship through sectionals, group rehearsal, individual instruction, master classes, and rhythm execution through bucket drumming. More: macphail.org/mnyo.

Juxtaposition Arts

Tonight's performance incorporates the talents of artists from Juxtaposition Arts. Founded in 1995, Juxtaposition Arts (JXTA) is a youth employment center and community development social enterprise rooted in North Minneapolis. JXTA's programs offer college-level training to teens through a core program known as JXTALabs, which annually employs 70 youth ages 14 to 21 in five revenue-earning art and design micro-businesses. The JXTALabs offer a wide array of high-quality art and design services to local and regional clients, including logo designs, screen printed textiles and merchandise, large-scale public installations and murals. More: juxtapositionarts.org.

Sharing Common Chords

By the time of tonight's concert, the Minnesota Orchestra will be completing a weeklong Common Chords residency in North Minneapolis. During the week, Orchestra musicians are participating in about 30 events, including visits to students at several elementary and high schools and chamber performances at locations ranging from the University of Minnesota Urban Research and Outreach-Engagement Center, the Cora McCorvey Health and Wellness Center and La Doña Cervecería to Wilson's Image Barbershop and Sammy's Avenue Eatery. We invite you to visit the Orchestra's website at minnesotaorchestra.org and our Facebook, Twitter and Instagram pages to follow or look back on the week's activities.

We also invite you to share your photos and selfies from tonight's concert on social media using the hashtag #MNorch, and you may see them shared in future issues of the Minnesota Orchestra's program magazine. We at the Minnesota Orchestra thank you for attending tonight's concert and look forward to continuing the many connections made this week.

Charles Lazarus, trumpet

Charles Lazarus has been a member of the Minnesota Orchestra since 2000. A soloist, composer and bandleader, Lazarus has created and starred in three original orchestral shows: A Night in the Tropics, American Riffs, and Fly Me to the Moon, as well as an annual holiday show, Merry and Bright, which features his jazz ensemble. In April 2018, he was featured in a new program entitled Our Love is Here to Stay in collaboration with The Steeles and the Minnesota Orchestra. Earlier this month he was the soloist with the Minnesota Orchestra in performances of Steve Heitzeg's American Nomad. He has soloed with dozens of orchestras and ensembles throughout North America and has performed and taught master classes in every U.S. state, and in Canada, South America and throughout Europe and Asia. Lazarus has released four solo recordings, and he serves on the faculty of the School of Music at the University of Minnesota. More: minnesotaorchestra.org.
Take a musical journey with conductor Sarah Hicks and host-violist Sam Bergman.
Explore classical music from a different angle through witty conversation and revealing insights that tell the story behind the music.

The Puppet Master: Stravinsky’s Petrushka
Sat Feb 16
Dive deeper into Stravinsky’s ballet Petrushka with host-violist Sam Bergman and conductor Sarah Hicks. Explore Stravinsky’s music through conversation and orchestral excerpts that illuminate the composer’s genius as a musical animator and puppet master of 20th-century music; after intermission, enjoy a full performance of Petrushka.

Amy Beach: American Pioneer
Sat Apr 13
Discover the genius of Amy Beach as conductor Sarah Hicks and host-violist Sam Bergman compare notes about the first American woman ever to compose a symphony, with the concert culminating in a complete performance of her Gaelic Symphony.

Love that Dare Not Speak
Sat Jun 1
Debbie Duncan, vocalist / Mary Louise Knutson, jazz piano
For much of musical history, LGBT musicians and composers were marginalized and censored, even as they permanently transformed the landscape of classical music. In this concert, we celebrate the talent and legacy of composers who ignored convention and created lasting masterpieces.

3 CONCERTS FOR $79
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All artists, programs, dates, times and prices are subject to change. Seating will vary by concert. Published prices include a non-discountable facility fee of $5.25 per ticket. Packages are subject to a one-time $8 processing fee. Additional restrictions may apply. Complete terms and conditions available online. Hicks & Bergman. Travis Anderson Photo. All other photo credits available online.
Thank you for your generous support!

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

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

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

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Violinist Gil Shaham completing a solo encore, October 2018.
Photo: Greg Helgeson

Music Director Osmo Vänskä, 2018-19 season Featured Composer
John Harbison and organist Paul Jacobs at Northrop following the
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The Minnesota State Arts Board is a vital statewide resource and a longtime partner in the Minnesota Orchestra’s mission to create and share incredible music. Its generous grants, made possible through legislative appropriations, provide significant support for the Orchestra’s core activities as well as for special projects that engage thousands of Minnesotans with broadly diverse backgrounds in communities across the state.

This work is made possible by the voters of Minnesota, whose exceptional support for the arts sets our state apart. In fact, Minnesota is often cited as a national example for the impact that arts investment can have on a state’s economic, social and cultural vitality. Together we have created one of the most remarkable cultural communities in the nation, with more than 1,600 nonprofit arts organizations, 30,000 individual artists and an economic impact of more than $1 billion each year.

The Minnesota Orchestra thanks the Minnesota State Arts Board for its tremendous leadership and longtime support, and we thank you—our patrons and fellow Minnesotans—for making our state a place where the arts thrive!

Santtu-Matias Rouvali conducting Strauss’ Suite from Der Rosenkavalier, October 2018. Photo: Greg Helgeson
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The Minnesota Orchestra Corporate Ensemble is a partnership of forward-thinking businesses that understand the role of the arts in creating a vibrant community. Hand in hand with generous contributions received from foundations and through public support, these gifts are vital to the well-being of the Orchestra, furthering our mission to “enrich, inspire and serve our community as an enduring symphony orchestra internationally recognized for artistic excellence.” For information about partnering with the Orchestra as a member of the Corporate Ensemble, please contact John Dunkel, 612-371-5659 or jdunkel@mnorch.org. For information about foundation support, please contact Rob Nygaard, 612-371-7144 or rnygaard@mnorch.org.

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