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from the editor

When the Minneapolis Symphony Orchestra played its first concert in November 1903, the stage was populated almost entirely by men—although the featured soloist was soprano Marcella Sembrich. Sources differ on when the Orchestra welcomed its first full-time female member: many bestow the title on violinist Jenny Cullen, who joined in 1924, but a volume on the Orchestra’s early history lists Loretta Dellone as a harpist for the first four seasons.

Today, the now-Minnesota Orchestra has had female concertmasters for 30 straight years, and about 40 percent of the Orchestra’s musicians are women, with near-exact gender parity in the string section. The artistic leadership includes conductors Sarah Hicks and Akiko Fujimoto and Choral Advisor Kathy Saltzman Romey. Repertoire remains dominated by male composers, but strides are being made there too, as this season’s offerings include music by Amy Beach, Victoria Borisova-Ollas, TJ Cole, Libby Larsen, Missy Mazzoli, Florence Price, Joan Tower and Alyssa Weinberg.

When the next generation of the Orchestra’s history is written, we hope that months like February and March 2019 are the norm, when Jane Glover, Sarah Hicks and Akiko Fujimoto take the conductor’s podium, seven women are soloists (vocalists Dessa and Renée Elise Goldsberry, violinists Karen Gomyo and Alina Ibragimova, Orchestra piccolo player Roma Duncan, and pianists Christina Naughton and Michelle Naughton), the folk duo Indigo Girls take the stage, and the Hall fills with the music of Libby Larsen, Missy Mazzoli and Dessa. We celebrate them not just for equality’s sake, but because they are at the pinnacle of their profession—and their music enriches all our lives.

Carl Schroeder, Editor
carlschroeder@mnorch.org

about the cover

A close-up of Principal Flute Adam Kuenzel, who performs a Mendelssohn trio at a February 10 chamber music concert. The flute’s higher-pitched relative, piccolo, is also showcased on January 31 and February 1 as Roma Duncan plays Vivaldi’s C-major Piccolo Concerto. Photo: Travis Anderson.

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February 2019

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Minnesota Orchestra SHOWCASE
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1111 Nicollet Mall
Minneapolis, MN 55403

This activity is made possible by the voters of Minnesota through a Minnesota State Arts Board Operating Support grant, thanks to a legislative appropriation from the arts and cultural heritage fund.
The Wayzata Symphony Orchestra, in partnership with the Edina Chorale and the Two Rivers Chorale, announce:

**DONA NOBIS PACEM AT ORCHESTRA HALL**

Ralph Vaughn Williams: *Dona Nobis Pacem*

Mieczyslaw Weinberg: *Fantasy for Cello and Orchestra*

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3:00 p.m.

Orchestra Hall

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Minneapolis, MN 55403

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Music Director, Edina Chorale

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Soprano

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No ticket required. Donations will be gratefully accepted.

The 2018-19 WSO concert season is funded, in part, by an appropriation from the Minnesota State Legislature with money from the State’s general fund.
roster

Minnesota Orchestra

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Music Director
Douglas and Louise Leatherdale
Music Director Chair

Sarah Hicks
Principal Conductor,
Live at Orchestra Hall

Akiko Fujimoto
Associate Conductor

Kevin Puts
Director, Composer Institute

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Pops Conductor Laureate

Dominick Argento
Composer Laureate

Minnesota Chorale
Principal Chorus

Kathy Saltzman Romey
Choral Advisor

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Thomas Turner
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Anthony Ross
Principal
John and Elizabeth Bates Cowles Chair
Beth Rapier
Assistant Principal
Marion E. Cross Chair
Minji Choi
Katja Linfield
Marcia Peck
Pittarry Shin
Arek Tsearzky
Roger and Cynthia Brit Chair
Erik Wheeler

BASS
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Principal
Jay Phillips Chair
Kathryn Nettleton
Acting Associate Principal
Mr. and Mrs. Edward E. Stepanak Chair
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Robert Anderson
Matthew Frisman
Brian Liddle
David Williamson

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Adam Kuenzel
Principal
Eileen Tugdowd Chair
Greg Milliken
Associate Principal
Henrietta Rauenhorst Chair
Wendy Williams
Roma Duncan
Emilio Ruitman
Rosemary and David Good Fellow

WORLD DUNCAN
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OBOES
John Snow
Principal
Grace B. Dayton Chair
Kathryn Greenbank
Associate Principal
Julie Gramolini Williams
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Gabriel Campos Zamora
Principal
I.A. O'Shaughnessy Chair
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David Pharris
Timothy Zavadil

ENGLISH HORN
Marni J. Hougan
John Gilman Ordway Chair

BASS CLARINET
Timothy Zavadil

E-FLAT CLARINET
Gregory T. Williams

BASSOONS
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Principal
Norman B. Mears Chair
Mark Kelley
Co-Principal
Marjorie F. and George H. Dixon Chair
J. Christopher Marshall
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BASSONI
Andrew Chappell

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R. Douglas Wright
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HORNS
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Herbert Winslow
Associate Principal
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Brian Jensen
Ellen Dinwiddie Smith
Bruce Hudson

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Manny Laureano
Principal
Mr. and Mrs. Archibald G. Bush Chair
Douglas C. Carlsen
Associate Principal
Rudolph W. and Gladys Davis Miller Chair
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Many string players participate in a voluntary system of revolving seating. Section string players are listed in alphabetical order.
Based on interviews conducted by Greenwich Associates in 2017 with more than 30,000 executives at businesses across the country with sales of $1 million to $500 million.

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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, Deutches 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.
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.

**Music Director Spotlight: Antal Dorati**

- In 1949 the Minnesota Orchestra, then known as the Minneapolis Symphony, welcomed its fifth music director, Antal Dorati, after Dimitri Mitropoulos’ departure to the New York Philharmonic. Like the Orchestra’s third music director, Eugene Ormandy, Dorati hailed from Budapest. He began his career as a pit conductor for opera companies, then focused on ballet and guest conducting orchestras. In 1945 he took charge of the Dallas Symphony—assigned the task of rebuilding an ensemble which had shut down during World War II.

- The hallmarks of Dorati’s 11 seasons with the Minnesota Orchestra included a clean, clear orchestral sound, as well as diversified programming, striking a balance between established repertoire and provocative new works.

- During Dorati’s tenure, the Orchestra generally spent at least seven weeks on the road each year. In 1957 he led the ensemble on its first major overseas tour, a five-week, 34,000-mile excursion sponsored by the U.S. State Department that included concerts in Eastern Europe, the Middle East and India.

- Dorati and the Orchestra recorded extensively for Mercury Records, and their 1954 album of Tchaikovsky’s 1812 Overture—the first to use an authentic bell carillon and military cannon—remains the most popular album in the Orchestra’s entire history, selling more than a million copies, and is still in print today.

## Minnesota Orchestra Staff

### Roster

**Michelle Miller Burns** – President and CEO

### Artistic

<table>
<thead>
<tr>
<th>Name</th>
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<tr>
<td>Beth Kellar-Long</td>
<td>Vice President of Orchestra Administration</td>
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<tr>
<td>Kari Marshall</td>
<td>Director of Artistic Planning</td>
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<tr>
<td>Kris Arkis</td>
<td>Orchestra Personnel Manager</td>
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<tr>
<td>Casey Collins</td>
<td>Artistic Planning Coordinator</td>
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<tr>
<td>Maureen Conroy</td>
<td>Principal Librarian</td>
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<tr>
<td>Don Hughes</td>
<td>Stage Manager</td>
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<tr>
<td>Janelle Lanz</td>
<td>Assistant Orchestra Personnel Manager</td>
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<tr>
<td>Valerie Little</td>
<td>Assistant Principal Librarian</td>
</tr>
<tr>
<td>Grant Meochum</td>
<td>Director, Live at Orchestra Hall</td>
</tr>
<tr>
<td>Joel Mooney</td>
<td>Technical Director</td>
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**Michael B. Pelton** – Artistic Planning Manager and Executive Assistant to the Music Director

**Jay Perlman** – Sound Technician

**Eric Sjostrom** – Associate Principal Librarian

**Mele Willis** – Artistic Operations Manager

**Matthew Winiecki** – Stage Manager

**Michael Mossaad** – Acting Learning and Engagement Manager

**Jessica Ryan** – Acting Director of Education and Community Engagement

### Development

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<td>Michael Black</td>
<td>Manager of Development Operations</td>
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<tr>
<td>Emily Boigenzahn</td>
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<tr>
<td>Sarah Blain Chaplin</td>
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<tr>
<td>Chris Cunnington</td>
<td>Special Events Coordinator</td>
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<tr>
<td>John Dunkel</td>
<td>Manager of Corporate Relations</td>
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<tr>
<td>Katie Johansson</td>
<td>Data Coordinator</td>
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**John Kaiser** – Development Assistant

**Dawn Loven** – Director of Major Gifts

**Rob Nygaard** – Director of Institutional Giving

**Amanda Schroder** – Manager of Individual Giving

**Angela Skrowaczewski** – Director of Special Events

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<td>Joey Chavez</td>
<td>Building Services Cleaner</td>
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<tr>
<td>Dustin Dimmick</td>
<td>Facility Engineer</td>
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<tr>
<td>Myron Gannon</td>
<td>Maintenance</td>
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**Ken Lorence** – Maintenance

**Jeff Ottersetter** – Building Services Cleaner

**Charles Yarbrough** – Building Services Cleaner

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<td>Senior Staff Accountant</td>
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<td>Rebekah Egge</td>
<td>Accounts Payable Clerk</td>
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**Michelle Terhark** – Staff Accountant

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<td>Director of Human Resources</td>
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<td>Angela Haughton</td>
<td>Mail Clerk/Stage Door Receptionist</td>
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**Leslie Schroeder** – Senior Benefits/Human Resources Administrator

**Tracy Slepica** – Senior Payroll/Human Resources Administrator

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<tr>
<td>Grant Henry</td>
<td>Director of Digital Services</td>
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**Thomas Cessna** – Technology Support Specialist

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<tr>
<th>Name</th>
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<tbody>
<tr>
<td>David D. Sailer-Haugland</td>
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<td>Director of Marketing</td>
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<td>Laura Corts</td>
<td>Assistant Director of Marketing</td>
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<td>Manager of Business Analytics</td>
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<td>Sarah Flake</td>
<td>Event and Services Manager</td>
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<tr>
<td>Greg Geiger</td>
<td>Manager of Concert Enhancements and Concessions</td>
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<tr>
<td>Nels Gilbertson-Urtel</td>
<td>Digital Marketing Specialist</td>
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<td>Chris Johnson</td>
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<tr>
<td>Nick Peter</td>
<td>Event and Facility Sales Manager</td>
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<td>Adriana Pohl</td>
<td>Ticketing Data Administrator</td>
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**Jennifer Rensdenbrink** – Director of Website and Creative Services

**Emma Smith** – Marketing Manager

**Cassandra A. Swan** – Director of House, Ticket and Audience Services

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**Isaac Risseeuw** – Social Media and Content Coordinator

**Carl Schroeder** – Publications Editor
Late-comers will be seated at pauses as determined by the conductor.

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Cough drops are available; ask an usher. Water bottles are allowed in the Auditorium.

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

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

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

Accessibility and Hearing Enhancement System
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First Aid and Security
Emergency and/or security personnel are present at every Orchestra Hall event. Please ask any usher for assistance. Our trained staff have procedures in place for emergency situations. A safe and secure venue is our top priority at Orchestra Hall.
Q&A with the Chairs of Symphony Ball 2019, “Northern Lights”

Plans are coming together for a spectacular 2019 Symphony Ball, “Northern Lights,” to be held on Saturday, June 8, at Orchestra Hall and the Hilton Hotel—and you can be among the first to get your tickets when they go on sale at the end of this month! This gala evening of music, dining, dancing and good company is for a great cause: your Minnesota Orchestra. The Orchestra’s largest annual fundraiser is chaired this year by Betsy Frost and Charlie Anderson, who share their thoughts on the Ball, its theme and their longtime love of music.

How did you and the Symphony Ball committee pick the theme “Northern Lights”?

As we started planning, we wanted to pull a theme directly from our community in a way that represents Minnesota and resonates with our audience. The Northern Lights theme is a perfect way to celebrate the excellence of the Minnesota Orchestra and the impact it has on the Bold North.

If you have ever seen the Northern Lights, you know that it’s a spectacular show of Mother Nature’s brilliance—lighting up the sky in luminous blues, purples, greens and sometimes pink—leaving you speechless and moved. It’s the same brilliance that we experience every time the Minnesota Orchestra takes the stage, as the musicians transform the night and elevate the tremendous cultural and artistic heritage of our community.

How will this theme be reflected in the Ball’s activities?

The 2019 Symphony Ball will be a brilliant ball in name, design and décor and, of course, with world-class music from the Minnesota Orchestra. Attendees can expect light and sound to take center stage in adventurous new ways as the night moves from the ethereal to electric, transforming Orchestra Hall and the Hilton into the night sky. The lights will wow and the musician-curated program, including a special guest artist, will inspire and enliven the Hall.

Are newcomers welcome at Symphony Ball?

The Ball is open to one and all: whether you’re a first-timer or a Ball veteran, there is no better party in town! Symphony Ball is a premier event for many reasons. It combines multiple venues, an auction with musical experiences no one else can offer, creative collaborations between local musicians, dancing, an Orchestra performance—and the list goes on!

You can experience the Northern Lights for a complete evening that includes dinner with Orchestra musicians and a one-of-a-kind live auction at the Hilton—or you can join the party at Orchestra Hall with a champagne hour before the musician-curated concert, featuring an exciting guest artist. Orchestra Hall will then be transformed with light as the night continues with dancing, music, drinks and desserts. There’s no better way to celebrate with friends and the musicians, and experience the best that Minnesota has to offer!

What makes the Orchestra special enough to you to serve as Symphony Ball Chairs?

We are humbled and honored to be able to help with the Orchestra’s largest fundraising event of the year. The Minnesota Orchestra is so important to our community. It is not only a world-class organization that contributes a unique style and sound on the world orchestral stage, but it also elevates the Twin Cities as a thriving and culturally rich destination. The Minnesota Orchestra serves our community with music that uplifts, inspires, heals and unlocks creativity in a unique way that brings together the musicians, organization and community across the cities and the state.

The Minnesota Orchestra runs in Charlie’s family. His great-grandfather, Arthur Gaines, was the business manager in the 1920s and ’30s of what was then called the Minneapolis Symphony, taking the ensemble to Cuba for the first time. Charlie found the love of the cello after wearing out his grandfather’s cassette tapes of Beethoven’s Emperor Concerto and introduced Betsy to the Minnesota Orchestra on one of their first dates. A lover of Ravel’s Bolero, Betsy was transfixed by the power of the Orchestra and joined the Board in 2017, inspired by the music and the role the Orchestra has in elevating the downtown experience and its reach throughout the community.

Tickets for Symphony Ball 2019 go on sale at the end of February—visit minnesotaorchestra.org/symphonyball for details. We’ll see you on Saturday, June 8!
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OH+ connects our community with the music

Giant dinosaur skeletons in the Orchestra Hall lobby. Large kiosks detailing the life and work of Nelson Mandela. Free samples of locally-brewed beers. Art exhibitions featuring the work of acclaimed local painter Mary Pettis. Star Wars trivia games. Post-concert receptions with Minnesota Orchestra musicians. All these and more are part of OH+ (Orchestra Hall Plus), the program that connects our community with music and culture in enlightening and unexpected ways. OH+ expands the concert experience with pre- and post-concert experiences designed to enrich performances at Orchestra Hall.

OH+ events provide new opportunities for people of all ages to engage with the music in fun, surprising and even whimsical ways. These events include Concert Preview discussions with musicians and guest artists, many hosted by Phillip Gainsley, as well as pre-concert performances, interactive exhibits and more. Also part of the fun are refreshments and décor, including drink and cuisine specials; complimentary coffee and donuts before all Thursday 11 a.m. and Sunday 2 p.m. classical concerts; and special lighting, furniture and decorations.

Here’s a sampling of what’s coming up: pre-concert performances by students from Shattuck-St. Mary’s (February 2), the Twin Cities Horn Club (February 9), and an ensemble from Minneapolis Southwest High School (March 2); an opportunity to test your musical dexterity on a large floor piano in the lobby (February 23); a panel about censorship in the arts (March 1-2); an exhibition of works from the Minneapolis VA’s Creative Arts Competition (March 14-16); onstage gatherings with Orchestra musicians after the concerts on February 2, February 16, March 23, April 13 and June 1; and CD signings with Music Director Osmo Vänskä on June 13 and 15.

Come early, stay late and be surprised by what you find—or plan ahead by visiting minnesotaorchestra.org/ohplus for a list of upcoming OH+ experiences.

welcome on Board

At the Minnesota Orchestra’s Annual Meeting in early December, the Orchestra welcomed seven new Board members, along with new Board Chair Margaret Bracken and new Life Directors Warren E. Mack and Gordon M. Sprenger. Pictured from left to right are Jon Eisenberg, Michael Kim, Emily Backstrom, Margaret Bracken, Lisa Paradis, Sarah Brew, Maureen Bausch and Jim Watkins. Welcome to all, and thank you for your service and commitment to the Minnesota Orchestra!
#MNorch: social media spotlight

There was something for every music lover during the Minnesota Orchestra’s holiday season and the American Expressions festival in January, ranging from Bach’s Christmas Oratorio to a George Winston piano show to film music concerts of Beauty and the Beast and Star Wars. The diversity of programming was reflected on social media, as audiences of all ages shared their concert memories, photos and selfies. The Star Wars concerts were especially popular, as few people could resist the opportunity to pose with their favorite costume-clad characters from the Rebel Alliance, Empire, Resistance and First Order. 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 online-only features such as rapid-fire Q&A sessions with Orchestra musicians soloing during the 2018-19 season, a profile of volunteer usher Barb Holmes, a glimpse at Principal Clarinet Gabriel Campos Zamora’s solo debut with the Orchestra and more. We’ll see you online!
meet a musician: Cecilia Belcher

Minnesota Orchestra musician since: 2014
Position: Assistant Principal Second Violin
Hometown: St. Louis, Missouri
Education: University of Michigan, Cleveland Institute of Music, Rice University

When did you know you’d make a career in music?
I think I became determined to be a professional musician when I was in high school. I feel very lucky that doors kept opening to give me opportunities to continue learning and developing as a musician through college and beyond. I’m grateful for my experiences at the New World Symphony and the St. Louis Symphony before I joined the Minnesota Orchestra.

What are you listening to lately?
Besides listening to music I’m currently learning, I like the band Alt J, and I’ve been having fun discovering fun kids songs by They Might Be Giants with my son Finn.

What’s currently on your music stand?
I always have music for upcoming Minnesota Orchestra programs on my stand. I also make sure I’m working on another project outside of the Orchestra at the same time.

Are you part of a musical family?
My parents both play instruments, but not professionally. My dad plays the banjo and my mom plays the piano and guitar.

Tell us about one of your favorite career memories.
A recent proud moment was performing at the Regina Mundi church in Soweto during our August 2018 tour in South Africa. To me, this was one of those special moments where we all could feel that we were a part of something that was greater than ourselves.

Are there pieces on the Orchestra’s calendar that you’re especially excited about?
I’m excited to continue our Mahler recording cycle, and I’m looking forward to playing Mahler’s Tenth Symphony.

What is most challenging about being an orchestral musician?
I think what is most challenging about our jobs is the nonstop nature of the schedule. It requires planning and diligence to stay on top of the programs. This is challenging, but also very rewarding.

Do you have any advice for aspiring musicians?
Try to always think about your practice, and always have a goal during a practice session, listen to and learn from your peers, and never give up!

What else should audiences know about you?
My husband Richard and I have a year-and-a-half-old son named Finn who is the joy of our lives.

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

now available: Mahler’s Symphony No. 2

On February 1, the third disc in the Orchestra’s acclaimed series of Mahler symphony albums is being released nationally—and you can pick up your copy 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. Check Showcase in future months for a sampling of critical response to the new album.
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**on the record with Dessa**

Ninety-five years have passed since the Minnesota Orchestra made its first recording in April 1924—and during that time the ensemble has recorded on some of the world’s most acclaimed labels. During the golden age of recording, it collaborated with prestigious names such as RCA Victor, Columbia and Mercury Living Presence. Most recently, the Orchestra and Music Director Osmo Vänskä have enjoyed a 15-year partnership with Swedish-based BIS Records that resulted in the Orchestra’s first-ever Grammy Award for Best Orchestral Performance and has been hailed by critics and audiences around the world.

There has, however, never been a recording endeavor like the one scheduled for March 26 and 28, 2019, when the Orchestra will join forces with rapper-writer-singer Dessa for a live-in-concert recording to be released this year on Doomtree Records—the label of the acclaimed Minnesota-based hip-hop collective Doomtree, of which Dessa is a proud member. The album recorded at these concerts will be produced by Lazerbeak and Andy Thompson—the team behind Dessa’s most recent release, *Chime*. Sarah Hicks will conduct the performances, which will be Dessa’s fourth collaboration with the Orchestra, after sold-out concerts in April 2017 and October 2018, and the 2017 Symphony Ball.

Experience the magic in person at Orchestra Hall—limited tickets are still available at minnesotaorchestra.org/dessa.

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**Musical Mentors: inspiration on a grand scale**

If you love seeing a child’s face light up with discovery, you’ll understand the thrill of joining YPSCA’s Musical Mentors. Each year this group brings the excitement of hearing the Minnesota Orchestra to more than 2,500 young students who would otherwise be unlikely to be able to come to Young People’s (YP) Concerts—providing concert tickets and bus transportation, as well as in-school educational programs.

YPSCA (Young People’s Symphony Concert Association) is in its 12th year of partnering with one school district, Robbinsdale, where 53 percent of students are eligible for free or reduced-price lunch, and where nearly 1,000 third-graders annually count YP Concerts among their most rewarding experiences. Leaders there recognize that music is a language that speaks to all and does worlds of good: it inspires students to explore their creative side, it supports intellectual and emotional development, it fosters empathy for other cultures…and the list goes on. Consider becoming a Musical Mentor with a gift of $150 or more; visit ypsca.org for details.
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Minnesota Orchestra

Critics’ Corner: Recent Concert Reviews

“Is it still possible for a modern symphony orchestra to flip back to the baroque manner and make a convincing list of rivaling the specialists in authenticity?...The Minnesota Orchestra proved that it is, in an ebullient performance of Cantatas 4, 5 and 6 from Bach’s Christmas Oratorio.”
—Terry Blain, Star Tribune, December 9, 2018

“Anthony Ross brought his cello superpowers to [Tchaikovsky’s] Mozart-inspired ‘Variations on a Rococo Theme’...”
—Pamela Espeland, MinnPost, “25 of the best things we saw and heard in 2018,” December 21, 2018

“Osmo Vänskä’s exhilarating Mahler series marched on with a triumphant reading of the allegedly problematic Seventh. By turns sizzling and sensitive, Vänskä’s Mahler could be his crowning achievement in Minnesota.”
—Terry Blain, Star Tribune, “Minnesota’s 10 best classical concerts in 2018,” December 21, 2018

“A look back at the South Africa tour

“In an arrangement [of the traditional South African song Shosholoza] by a Finnish composer (Jaakko Kuusisto) played by an American orchestra for African audiences, we played and sang full-throttle the emblem of suffering, hope, and solidarity that has become a kind of unofficial national anthem. The audience roared with approval. With deafening abandon they sang, danced, hugged each other, and cried. ‘Shosholoza.’ And I was certain, not that our tour had changed South Africa, but that South Africa had changed us.”
—Minnesota Orchestra cellist Marcia Peck, Strings Magazine, December 4, 2018
coming up: March at Orchestra Hall

Although Minnesotans were treated to an early January thaw, spring officially arrives in March—as does an array of outstanding concerts at Orchestra Hall. High on the list is the Minnesota Orchestra debut of Broadway star Renée Elise Goldsberry—the Tony-winning singer-actress who played Angelica Schuyler in the original cast of the Broadway smash Hamilton. The concert, held on Saturday, March 9, includes Broadway standards plus original songs based on Maya Angelou’s poetry.

The Orchestra’s season-long spotlight on American music continues with performances of Aaron Copland’s Symphony No. 3 and Minnesota Orchestra Composer Institute alumna Missy Mazzoli’s These Worlds in Us (both on March 16–18) and Symphony: Water Music by Minnesota’s own Libby Larsen (March 21–23). On March 24, the Swingles—a five-time Grammy-winning a cappella group—take the stage with a captivating blend of classical, pop and pure voice in a musical retrospective that includes music of Bach, Simon and Garfunkel, the Beatles and more. Singer-rapper-writer Dessa returns to Orchestra Hall on March 26 and 28 for a live-in-concert recording project (see page 16 for details). On March 29 and 30, the Star Trek franchise beams to Orchestra Hall for a movie-and-music concert of the 2013 film Star Trek: Into Darkness.

March 10 brings a pair of Family Concerts, “Carnival of the Animals,” that spotlight sibling pianists Emma Taggart and Jacob Taggart. Like all Minnesota Orchestra Family Concerts, this program is Sensory-Friendly for audiences of all ages and abilities. Yoga fans are invited to bring their mats to the next Yoga Class at Orchestra Hall on March 24. For more details and tickets, visit minnesotaorchestra.org.

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Lazarus
Revelations

DAVID ROUSSÈVE/REALITY
Sat, Apr 13, 7:30 pm
Halfway to Dawn

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Minnesota Orchestra

Jane Glover, conductor
Karen Gomyo, violin | Roma Duncan, piccolo

Thursday, January 31, 2019, 11 am
Orchestra Hall
Friday, February 1, 2019, 8 pm
Orchestra Hall

With these concerts we gratefully recognize Dr. Ralph and Jodi Chu for their generous contribution to the Minnesota Orchestra’s Investing in Inspiration campaign.

Maurice Ravel

Le Tombeau de Couperin
c. 16’
Prélude
Forlane
Menuet
Rigaudon

Wolfgang Amadè Mozart

Concerto No. 5 in A major for Violin and Orchestra, K. 219, Turkish
Allegro aperto
Adagio
Rondeau: Tempo di Menuetto
Karen Gomyo, violin

INTERMISSION
c. 20’

Antonio Vivaldi

Concerto in C major for Piccolo and Orchestra, RV 443, Opus 44, No. 11
[Allegro]
Largo
Allegro molto
Roma Duncan, piccolo

Georges Bizet

Symphony No. 1 in C major
c. 28’
Allegro vivo
Adagio
Allegro vivace
Allegro vivace

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.
Karen Gomyo, violin

Karen Gomyo made her solo debut with the Minnesota Orchestra at Sommerfest 1999 while still a student at the Juilliard School of Music. She was heard at Orchestra Hall most recently in February 2017 performing Bartók's Violin Concerto No. 2. In May 2018, she performed the world premiere of Samuel Adams' new Chamber Concerto, written for her, with the Chicago Symphony Orchestra and Esa-Pekka Salonen, to great critical acclaim. Highlights of her 2018-19 season include debuts with the Philharmonia Orchestra and the Royal Northern Sinfonia, as well as returns to the San Francisco Symphony, Houston Symphony, Oregon Symphony, St. Louis Symphony, Vancouver Symphony, Dallas Symphony and WDR Sinfonieorchester Köln. She regularly performs with Astor Piazzolla's longtime pianist and tango legend Pablo Ziegler and his partners, and with guitarist Ismo Eskelinen. More: seldycramerartists.com.

Roma Duncan, piccolo

Roma Duncan, who joined the Minnesota Orchestra in 2003, has been featured with the Orchestra in Vivaldi's C-major Piccolo Concerto twice before, in 2005 and 2007. She appears regularly on the Orchestra's chamber music series, most recently performing Bach's Sonata in E minor with Orchestra colleagues in January 2017. She is also often featured on the Young People's Concert series, including as narrator in Kleinsinger's Tubby the Tuba and as a soloist in Kling's The Elephant and the Fly. She has been a featured soloist with several orchestras in her native Canada, including l'Orchestre Symphonique de Trois-Rivières, l'Orchestre Symphonique de Québec and the Windsor Symphony. Prior to her Minnesota appointment, she was a member of the Fort Wayne Philharmonic, Orchestra London in Canada, and the Ann Arbor, Windsor and Warren symphony orchestras. More: minnesotaorchestra.org.

one-minute notes

Ravel: Le Tombeau de Couperin

Ravel shaped Le Tombeau as an elegant tribute to the 18th-century French composer Couperin, and to Ravel's friends fallen in World War I. The oboe takes a starring role in lively and gentle dance rhythms borrowed from the French Baroque.

Mozart: Violin Concerto No. 5, Turkish

Mozart's fifth and final violin concerto, arguably his most popular, requires an elegant virtuosity from the soloist. An episode at the center of the final movement swirls with exotic folk tunes, giving the concerto its Turkish nickname.

Vivaldi: Piccolo Concerto in C major

The soloist barely pauses for breath in this cheerful work for the highest-pitched wind instrument—a jewel among the prolific composer's some 500 concertos.

Bizet: Symphony No. 1

Bizet’s First Symphony, which the composer considered a student exercise, was rediscovered and premiered 60 years after his death. A highlight is the Adagio and its poignant oboe solo.
at the outbreak of World War I in 1914, Maurice Ravel was as war-intoxicated as most Frenchmen, for whom the defeat by the Prussians in 1871 was still a burning issue. But tiny and frail as he was, he had been rejected by the army as physically unfit. Now he desperately wanted to serve his country, not least because his younger brother Edouard had, as had most of his friends. In September he got himself accepted as a military nurses’ aide at Saint-Jean-de-Luz near his birthplace of Ciboure. For the time being he was at least able to think about music, though several larger projects had to be put on hold.

In October he wrote that he had begun two series of piano pieces, one being “a French suite—no, it isn’t what you think: la Marseillaise will not be in it, but it will have a forlane and a gigue...” This is the first mention of what would become Le Tombeau de Couperin.

Having failed to get into the air force (he had thought his diminutive stature might be an advantage), Ravel became a truck driver for the 13th Artillery Regiment in March 1915. Not surprisingly, this activity put a stop to composition. Ravel’s health suffered, and the death of his mother at the beginning of 1917 was a blow and an occasion for grief that he overcame with the greatest difficulty. Some months later he was discharged from the army. While resting at the country house of friends he was at last able to complete Le Tombeau de Couperin.

Tombeau literally means “tomb” or “grave,” but the French elegantly use it to suggest a memorial tribute. He dedicated each of its movements to a friend who had fallen at the front, though these dedications are not carried over to the orchestral version. Ravel intended Le Tombeau to be an homage to French 18th-century music in general, but he invoked the name of François Couperin, a great master of the French Baroque, to make the title more vivid.

The original piano version of Le Tombeau de Couperin, premiered by Marguerite Long in 1919, was an immense success. Later that year Ravel orchestrated four of the six movements, and this version was introduced by the Pasdeloup Orchestra under Rhené-Baton on February 20, 1920.

Excerpted from a program note by the late Michael Steinberg; used with permission.

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

Le Tombeau de Couperin
Premiered: February 20, 1920
Wolfgang Amadè Mozart

Born: January 27, 1756, Salzburg, Austria
Died: December 5, 1791, Vienna, Austria

Concerto No. 5 in A major for Violin and Orchestra, K. 219, Turkish
Composed: ca. December 1775

Mozart’s musical talents, over and above composition, included proficiency on the piano, organ, violin and viola. Proficiency, however, is probably not really the right word. He was considered to be one of the greatest keyboard virtuosos of his day. His violin playing was cultivated by his father, Leopold—himself a famous pedagogue—who encouraged young Wolfgang with the words, “If you would only play with boldness, spirit and fire, you would be the finest violinist in Europe.”

Wolfgang spent most of his nineteenth year (1775) in the service of Count Hieronymous von Colloredo, Archbishop of Salzburg. Here, within the space of six months, he wrote four of his five authenticated violin concertos (the First dates probably from 1773, and two more spurious ones exist). We are not certain whether they were intended for Mozart’s own use as a soloist or for another man who shared Mozart’s duties at the court as concertmaster and leader of the orchestra, Gaetano Brunetti.

Stylistically, these works grew out of the Italian violin tradition as seen in Tartini, Geminiani, Nardini and Boccherini. The music is steeped in the qualities of the style galant, which implies elegance, grace, charm and gentle sentiments. But in the Concerto No. 5, Mozart goes beyond the usual galanterie to produce a more spacious, varied and thematically developed work than is normally encountered in music of the late 18th century.

The concerto in brief

Allegro aperto. The first movement is in sonata form, yet Mozart plays with our expectations and frustrates our preconceptions of form. For example, following the airy orchestral opening, the soloist enters with a surprising adagio passage (a misplaced slow introduction, perhaps?) before launching into a brilliant new theme, accompanied by the orchestra playing material that we have, up until now, thought to be the principal theme.

Adagio. The second movement is one of Mozart’s loveliest, of a lyrical beauty he seldom equaled even in later, more mature music. Today we chuckle to learn that Brunetti asked for an alternate movement for this one, which he considered too artificial!

Antonio Vivaldi

Born: March 4, 1678, Venice, Italy
Died: July 27/28, 1741, Vienna, Austria

Concerto in C major for Piccolo and Strings, RV 443, Opus 44, No. 11
Composed: date unknown

Vivaldi spent nearly 40 years as music director of the Ospedale della Pietà, a home for illegitimate, abandoned or orphaned girls in Venice. The Ospedale believed that teaching these girls to play an instrument would give them a useful skill, rescue them from a life of poverty and keep them from becoming lifelong burdens on the state. Vivaldi’s responsibilities there were to teach violin and to write music for the girls to play, and it was for the use of these girls that he wrote most of his concertos—of which there are about 500. The vast majority of them are for the composer’s own instrument, the violin, and other string instruments. He also wrote concertos for winds, including the Concerto in C major for Piccolo and Strings.

A virtuoso challenge

Like virtually all of Vivaldi’s works, this work is impossible to date—but there is no question about its authenticity, for the composer’s manuscript survives. Vivaldi fully exploits the piccolo’s brilliant high range in this concerto, which is set in the standard three movements of the Italian concerto.

Allegro. Introduced by a powerful orchestral ritornello, the opening movement has a virtuosic solo part: its long runs demand a seemingly endless supply of breath from the soloist, who must play at almost stratospheric heights.

Largo. The middle movement, in E minor, belongs exclusively to the soloist, who projects a sustained and florid melodic line over the orchestra’s steady and subservient rhythms.
allegro molto. The orchestra reasserts itself at the animated opening of the finale, and quickly the piccolo sails in, chirping happily above the orchestra’s busy accompaniment. Once again, Vivaldi requires superb breath control from the soloist as this concerto powers its way to a most cheerful close.

Instrumentation: solo piccolo with orchestra comprising piano continuo and strings

Program note by Eric Bromberger.

Georges Bizet
Born: October 25, 1838, Paris, France
Died: June 3, 1875, Bougival, France

Symphony No. 1 in C major
Premiered: February 26, 1935

The history of music is dotted with exceptionally precocious composers—creators who turned out eminently acceptable works while young children and masterpieces while still in their teens (Mozart, Berlioz, Mendelssohn, Saint-Saëns and Korngold come quickly to mind)—but no one supposed that Bizet ranked among these. At least not until 1933, when his Symphony in C major came to light, 78 years after it had been written.

a hidden symphony
This “historical jetsam,” as it has been dubbed, was written within the space of a mere month in late 1855; its composer had just turned 17. He was still a student at the Paris Conservatoire, and regarded the symphony merely as a student exercise. We know of no attempt on Bizet’s part to have it performed or published. In fact, he considered a later work, the Roma Symphony, to be his First. But whereas the Symphony in C had been tossed off in a few weeks, and remains a model of freshness and inspired spontaneity, the Roma Symphony went through a tortured genesis that spanned eight years and lacks the touch of genius that infuses the earlier symphony. The Roma Symphony remains shrouded in obscurity and is heard only rarely (the Minnesota Orchestra last performed it in 1927), in contrast to the earlier symphony that justifiably enjoys status today as a standard repertory item.

After Bizet’s death, the Symphony in C passed, along with other manuscripts, into the hands of his composer-friend Reynaldo Hahn. Eventually it found its way into the archives of the Paris Conservatoire library. Here it lay in total obscurity until the French musicologist Jean Chantavoine revealed its existence in an article in the journal Le Ménestrel. This piqued the interest of Bizet’s first English-language biographer, the Scotsman D. C. Parker, who examined the score and recognized it for what it was: a fully-formed masterpiece written by a boy barely turned 17 (the date is entered in the manuscript score). The hitherto accepted theory of Bizet as a slow starter was obviously no longer valid. Parker brought the symphony to the attention of conductor Felix Weingartner, who gave the world premiere in Basel on February 26, 1935.

Bizet’s precociousness did not begin—or end—with this symphony. He was already a student at the Conservatoire at the age of 10, an age when most other boys are still learning five-finger exercises at the piano. His main teacher there was Joseph Zimmerman, but Bizet often had lessons with his assistant, Charles Gounod. In 1855, Bizet became acquainted with Gounod’s First Symphony and was so impressed with it that he arranged it for piano duet. When he came to write his own symphony, the music of Gounod played a strong role in shaping the musical material.

the music: influenced by other greats
allegro. The crisp, arpeggiated opening for unison strings brings Beethoven to mind, as do the abrupt changes in dynamic level and the military tone, not to mention the same key as Beethoven chose for his first symphony. Long crescendos à la Rossini (one of Bizet’s favorite composers) and deft orchestral touches reminiscent of Mendelssohn also peek through the pages of the score. But it is probably Schubert who mostly comes to mind, as much for the beguiling, lyrical second theme played by oboe as for the frequent, unexpected extensions of themes into other keys. Yet for all the echoes of the past, the music still impresses for its youthful spontaneity, melodic inventiveness, and buoyant spirit.

adagio. Of the symphony’s four movements, the Adagio is the most characteristic of Bizet’s mature style, and is generally considered the real jewel of the symphony. The long, sensuous, poignant first theme provides the oboe with one of its most cherished solos in the entire repertory. Its faintly Eastern flavor turns up again and again in Bizet’s later works, notably the opera The Pearl Fishers and the incidental music to L’Arlésienne. A fugal section built out of the introductory material constitutes the central portion of the movement.

allegro vivace. The jocular, sturdy Scherzo shares its principal theme with the Trio section, where the theme becomes lyrical over a drone-like effect to evoke a rustic dance.

allegro vivace. The finale, which carries the same Allegro vivace designation as the third movement, flutters along with Mendelssohnian deftness and ebullient spirit, bringing the symphony to a boisterous and joyful close.

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

Program note by Robert Markow.
Minnesota Orchestra

Jane Glover, conductor
Roma Duncan, piccolo

Saturday, February 2, 2019, 6 pm | Orchestra Hall

Tonight's concert is performed without intermission.

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<td>Maurice Ravel</td>
<td><em>Le Tombeau de Couperin</em></td>
<td>ca. 16'</td>
</tr>
<tr>
<td>Antonio Vivaldi</td>
<td>Concerto in C major for Piccolo and Orchestra, RV 443, Opus 44, No. 11</td>
<td>ca. 12'</td>
</tr>
<tr>
<td>Georges Bizet</td>
<td>Symphony No. 1 in C major</td>
<td>ca. 28'</td>
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</tbody>
</table>

Meet the Musicians Onstage: Following tonight's concert, the audience is invited to join Minnesota Orchestra musicians onstage for conversation and beverages after the stage is cleared.


**one-minute notes**

**Ravel: *Le Tombeau de Couperin***
Ravel shaped *Le Tombeau* as an elegant tribute to Couperin, the great 18th-century French composer, but also to 20th-century friends fallen in war. The oboe takes a starring role in lively and gentle dance rhythms borrowed from the French Baroque.

**Vivaldi: Piccolo Concerto in C major***
The soloist barely pauses for breath in this cheerful work for the highest-pitched wind instrument—a jewel among the prolific composer's some 500 concertos.

**Bizet: Symphony No. 1***
Bizet's First Symphony, which the composer considered a student exercise, was rediscovered and premiered 60 years after his death. A highlight is the *Adagio* and its poignant oboe solo.
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Prokofiev's Symphony No. 7
Fri Mar 1 & Sat Mar 2  8pm
Dima Slobodeniouk, conductor / Johannes Moser, cello
Moscow-born guest conductor Dima Slobodeniouk takes the stage for a graceful rendering of Prokofiev's Seventh Symphony, and powerhouse cellist Johannes Moser performs Lutosławski's folkloric concerto.

An Evening with Renée Elise Goldsberry and the Minnesota Orchestra
Sat Mar 9  8pm
Sarah Hicks, conductor / Renée Elise Goldsberry, vocalist
Celebrate International Women's Day with Renée Elise Goldsberry, Tony Award-winning vocalist from the original Broadway cast of Hamilton, as she performs original songs based on the poetry of Maya Angelou as well as a selection of Broadway standards.

Vänskä, Currie and Copland
Thu Mar 14  11am
Fri Mar 15 & Sat Mar 16  8pm
Osmo Vänskä, conductor / Colin Currie, percussion
Colin Currie performs the U.S. premiere of Mark-Anthony Turnage's homage to composer Steve Martland. Also featured is a darkly evocative work by Missy Mazzoli inspired by James Tate's poem The Lost Pilot.

Schubert's Unfinished Symphony
Thu Mar 21  11am
Fri Mar 22  8pm
David Danzmayr, conductor / Alina Ibragimova, violin
Experience Libby Larsen's poetically lush Symphony: Water Music, Schubert's lyrical Unfinished Symphony and Strauss' ode to Vienna's majestic Danube River.

The Swingles
Sun Mar 24  2pm
The five-time Grammy®-winning a cappella group takes the stage with its captivating blend of classical, pop and pure voice performing a musical retrospective that includes J.S. Bach, Simon and Garfunkel, the Beatles and more.

Please note: The Minnesota Orchestra does not perform on this program.

612-371-5656  /  minnesotaorchestra.org  /  Orchestra Hall
Minnesota Orchestra
Vasily Petrenko, conductor
Nikolai Lugansky, piano

Thursday, February 7, 2019, 11 am | Orchestra Hall
Friday, February 8, 2019, 8 pm | Orchestra Hall
Saturday, February 9, 2019, 8 pm | Orchestra Hall

Ludwig van Beethoven
Concerto No. 4 in G major for Piano and Orchestra, Opus 58
Allegro moderato
Andante con moto
Rondo: Vivace
Nikolai Lugansky, piano

INTERMISSION
ca. 20’

Richard Strauss
Ein Heldenleben (A Hero’s Life), Opus 40

ca. 46’

OH+
Concert Preview and Wine Tasting
Friday, February 8, N. Bud Grossman Mezzanine
Saturday, February 9, N. Bud Grossman Mezzanine
Visit minnesotaorchestra.org/ohplus for details on panelists and start times.

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

Nikolai Lugansky, piano

Highlights of his 2018-19 season include his debut with New York’s Metropolitan Opera in a production of Tchaikovsky’s *Pique Dame*, his debut with the Seattle Symphony Orchestra and an appearance with the Israel Philharmonic Orchestra at the newly-created Tsinandali Festival. In 2017 he was honored with the Artist of the Year award at the prestigious Gramophone Awards. More: imgartists.com.

Vasily Petrenko, conductor

Vasily Petrenko holds the positions of chief conductor of the Oslo Philharmonic Orchestra, chief conductor of the Royal Liverpool Philharmonic Orchestra, chief conductor of the European Union Youth Orchestra and principal guest conductor of the State Academic Symphony Orchestra of Russia. He last visited the Minnesota Orchestra in 2016, leading works of Rachmaninoff and Shostakovich. In 2021 he will take up the position of music director of the Royal Philharmonic Orchestra in London. He has worked with many of the world’s most prestigious orchestras, and in recent years he has made a series of highly successful North American debuts, including with the Philadelphia Orchestra, Los Angeles Philharmonic and Cleveland Orchestra, as well as the San Francisco, Boston, Chicago, Montreal and Pittsburgh symphony orchestras. He regularly appears at some of the world’s most distinguished festivals, including Aspen, Tanglewood, Ravinia and Verbier. His CD featuring Rachmaninoff’s piano sonatas won the Diapason d’Or, and his recording of concertos by Grieg and Prokofiev was a Gramophone Editor’s Choice. His most recent disc of Rachmaninoff’s 24 Preludes was released in April 2018, and his recording of solo piano music by Debussy will be released later this year. He is the artistic director of the Tambov Rachmaninov Festival, and he is also a regular performer at the Rachmaninov Estate and Museum of Ivanovka. He was awarded the honor of People’s Artist of Russia in 2013. More: opus3artists.com.

Nikolai Lugansky, piano

Nikolai Lugansky makes his Minnesota Orchestra debut in these performances. Highlights of his 2018-19 season include concerto performances with the Tokyo Metropolitan Symphony Orchestra, Orchestre de Paris, Russian National Orchestra, Orquesta Nacional de España, and the Iceland and Bamberg symphonies, plus tours with Orchestre National de France and St. Petersburg Philharmonic.

Beethoven: Piano Concerto No. 4

Beethoven’s lyrical Fourth Piano Concerto begins with soloist rather than orchestra, foreshadowing the work’s soft-spoken mood. Most striking is the second movement, in which harsh strings are calmed by the gentle piano.

Strauss: *Ein Heldenleben* (A Hero’s Life)

Richard Strauss’ epic tone poem contains all the vivid theatricality of an opera, telling the story of a hero, his companion, his struggles and his ultimate fulfillment. Of note are the sweeping hero’s theme, introduced by horns, and the virtuosic violin lines that represent the hero’s lover—an idealized version of Strauss’ wife.
Ludwig van Beethoven
Born: December 16, 1770, Bonn, Germany
Died: March 25, 1827, Vienna, Austria

Concerto No. 4 in G major for Piano and Orchestra, Opus 58
Public premiere: December 22, 1808

When Beethoven departed for Vienna in November 1792, encouraged by the prospect of becoming a Haydn pupil, Mozart had been dead for only a year. In hindsight, it is hard not to imagine that destiny was compensating for the cruel loss of Mozart by sending this young lion of a pianist to the imperial city, then the musical crossroads of the world.

Fragile pianos, stolen cadenzas
Though he had strong roots in 18th-century Classicism, his alliance with Haydn did not last long, and Beethoven soon went his own way. He emerged as Romanticism’s pre-eminent composer for the piano, the age’s iconic musical instrument, which was steadily improving but was not yet strong enough to support all that Beethoven demanded. Plumbing the poetry as well as the power of the tantalizing new pianoforte, Beethoven wrote five piano concertos, along with 32 sonatas and diverse chamber works with piano, and he changed keyboard style forever.

No piano was safe in his hands, as the late Harold C. Schonberg emphasized in “String Snapper, Hands on High,” the Beethoven chapter in The Great Pianists. Still a fragile instrument in those days, with a resonance too small for what the composer heard in his mind’s ear, the lightweight pianoforte proved no match for his power as a performer, or for his conceptions as a composer who thought orchestrally for the instrument. Nobody ever claimed that Beethoven’s playing was perfect, but all agreed that its impact was overwhelming, and that he strove for the big sound.

As an improviser Beethoven was without peer, at least until Liszt came along. He also tended to be pugnacious, and when he realized that would-be rivals were stealing whatever they could recall of his extemporizations, claiming it as their own, he determined to terminate the cadenza thievery by writing the notes down. A few years after completing this concerto, he produced a number of cadenzas for this work. He also began to regulate the performer, cautioning in the finale, “Let the cadenza be short.” No doubt Beethoven would have agreed with Sir Donald Tovey, who said, “A bad cadenza is the very appendicitis of music.”

Premiere at a legendary concert
The Concerto in G major was composed in 1805-06, near the end of Beethoven’s career as Vienna’s reigning pianist, when deafness was curtailing his appearances. In 1807 he unveiled it at a private subscription concert, but its public premiere was deferred until December 22, 1808, the legendary Beethoven Akademie (a term for concerts and recitals) that also included the premieres of the Fifth and Sixth Symphonies and the Choral Fantasy, along with other works.

Allegro moderato. This most poetic of Beethoven concertos, the fourth work on that marathon program, must have come as a surprise to the listeners. Its start was astonishing: the piano alone presents a sweetly harmonized theme, almost as if in a reverie of improvisation; the first two bars, in fact, consist mostly of repeated notes cast in a rhythmic motif that will pervade the entire movement. All is quiet, introspective. Repeating the thought from a distant key, the orchestral strings hardly dare raise their sound, except for a single emphatic note, one of those sforzandos (sudden loud notes) that intensify expression. This was Romanticism, and it was new, especially in the way it focused on the inner self—restraining the impulse to virtuosity in favor of substance, intimate and serene.

Once the piano has spoken the subdued main thought, affirmed by the orchestra in a brighter key, it drops out for nearly 70 bars before returning to the scene. In the meantime, thanks to the orchestral exposition, the subjects have become very familiar. Returning quietly, the piano soon sweeps into brilliant scales that make way for the principal theme, which now engages orchestra and soloist as equal partners. When the lilting second subject reappears in clear violin and wind tones, the piano supplies a backdrop of rippling figurations—quite virtuosic in fact, without losing sight of the fundamental lyricism. The development culminates in a resounding chordal pronouncement of the principal idea that demonstrates how much power Beethoven demanded from the instrument.

Andante con moto. Now follows one of the most striking movements in concerto literature: Franz Liszt compared its dialogue to that of Orpheus taming the wild beasts with his music. The stubborn resistance of the bestial voice, low and rough in the strings, is gradually eroded by the plaintive tones of the piano, which will not give up. Its pleas are rendered in as cantabile (singing) a style as possible. Beethoven’s dramatic scene for keyboard and strings has not one excessive note. The music is lean, and the logic persuasive, as the keyboard’s alluring rhetoric conquers all.

Rondo: vivace. Once the luminous E-minor harmonies of the slow movement have dissolved, the concerto forges ahead without a
String whisper the vivacious tune that sets the Rondo finale in gear, whereupon the piano reappears, adding a syncopated jolt to make the refrain even more pungent. In contrast, the responding strain is songful, without sacrificing speed or playfulness. Nowhere will this finale be shy or subdued. Its abundant ideas propel a development that crackles with wit and imagination. After the cadenza Beethoven insists be short, a gigantic coda continues the boisterous antics, quickened to presto and more irrepressible than ever.

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

Program note by Mary Ann Feldman.

**Richard Strauss**

**Born:** June 11, 1864, Munich, Germany  
**Died:** September 8, 1949, Garmisch-Partenkirchen, Germany

**Ein Heldenleben (A Hero’s Life), Opus 40**  
**Premiere:** March 3, 1899

In the summer of 1898, 34-year-old Richard Strauss set to work on what would be his longest tone poem to date, *Ein Heldenleben*, or *A Hero’s Life*—the musical depiction of the life and struggles of an unnamed hero.

In a letter to a friend that summer, Strauss offered a rather disingenuous explanation of why he had chosen this topic: “Beethoven’s *Eroica* is so little beloved of our conductors, and is on this account now only rarely performed that to fulfill a pressing need I am composing a largeish tone poem titled *Heldenleben*, admittedly without a funeral march, but yet in E-flat, with lots of horns, which are always a yardstick of heroism.”

But the work that was completed that December and premiered the following March was far indeed from the spirit of the *Eroica*, and Strauss was probably right to note that the only thing the two pieces have in common is the key, E-flat major. While Beethoven’s *Eroica* offers a rather abstract representation of heroism, in *Ein Heldenleben* Strauss paints in microscopic detail portraits of his hero, the hero’s snarling adversaries, a coquettish lover, a terrific battle in which his enemies are chased off the field, and the hero’s reward: a contemplative if not entirely serene retirement.

Scored for massive orchestra and shaped by Strauss’ ingenious transformation of themes across its more than 40-minute span, *Ein Heldenleben* remains, 120 years after its premiere, one of the great showpieces for virtuoso orchestra.

**the hero’s journey: foes, a lover and a battle**

*Ein Heldenleben* has one of the greatest openings in all of music. From the depths of the orchestra, Strauss introduces his hero with a long, sweeping theme whose powerful stride leaps up across three octaves, changing from the dark colors of lower strings and horns to the silvery sound of massed violins as it climbs. Here is a man of force and idealism, constantly striving toward something higher, and the arc of his music is always upward. It is riding a shaft of incandescent energy when it suddenly vanishes in mid-air.

Out of that silence comes something completely different. Here are the hero’s enemies, and their music, twisted and gnarled, is...
depicted by ugly, carping solo woodwinds. Each seems to have a particularly nasty character: individual entrances are marked “very sharp and spiky” and “jarring.” (At early performances of Ein Heldenleben, outraged music critics felt that Strauss was depicting them in his portrait of the hero’s enemies—and they may well have been right.) The hero’s theme grows somber as he muses on these adversaries, but before he can face them he is interrupted by the other important figure in this music-drama, his lover.

The companion of this powerful hero is a formidable woman in her own right. Strauss confessed that she was modeled on his own wife: “She is very complex, very feminine, a little coquettish, never like herself, at every minute different from how she had been the moment before.” Here she is portrayed by the solo violin, and as he paints her mercurial portrait, Strauss gives the concertmaster some of the most difficult music ever written for that instrument. Individual passages are given markings such as “happy,” “flippant,” “tender,” “insolent,” “lovable” and “scolding” before the union is consummated in soaring G-flat major love music that intertwines the themes of the hero and his love.

Their happiness is brief. Distant trumpets pierce the warm calm of the love scene, calling the hero to battle, where finally he must face his adversaries. Over rattling drums, his enemies attack, their jagged trumpet call a wonderful transformation of the first theme from the adversaries’ section. The battle rages at great length above the clash of spears and glint of swords, and through the smoke of the battlefield Strauss deftly weaves together the hero’s theme, the adversaries’ theme and the love music. Finally the hero triumphs and chases his enemies away (their retreat is a flurry of descending 16th-notes from the woodwinds), and he makes a magnificent entrance on the hero’s theme, now back in the original E-flat major.

**controversy, serenity and repose**

There follows the most controversial section of Ein Heldenleben. A recounting of the hero’s “works of peace,” it takes the form of quotations from Strauss’ own music, quotations from Don Juan, Don Quixote, Macbeth, Guntram, Till Eulenspiegel, the song “Traum durch die Dämmerung” and other works. Critics have been quick, perhaps too quick, to interpret Ein Heldenleben as a vehicle for the composer’s ego. Often overlooked in the rush to scold Strauss is his skill: he weaves these themes together so deftly, in such graceful counterpoint, as to (almost) disarm criticism for calling attention to his own accomplishments.

If the battle music runs on a little too long, and if the hero’s works of peace seem self-indulgent, Strauss rewards our patience in the final section, a portrait of the hero in old age. He clearly suffers from bad dreams (memories of his enemies pop up from time to time to disturb his reveries), but the final moments of Ein Heldenleben bring serenity, beauty and repose. The enemies have been banished, and now the themes of the hero and his love return, transformed far from their initial hard-edged appearance. Borne along by some wonderful writing for solo violin and solo horn, the hero at last finds peace. At the close, a noble chord for winds (in pure E-flat major) swells to a mighty climax, then falls away to silence as the hero completes his journey.

**Instrumentation:** 3 flutes, piccolo, 4 oboes (1 doubling English horn), 2 clarinets, bass clarinet, E-flat clarinet, 3 bassoons, contrabassoon, 8 horns, 5 trumpets, 3 trombones, tuba, tenor tuba, timpani, small military drum, tenor drum, bass drum, cymbals, tamtam, triangle, 2 harps and strings

Program note by Eric Bromberger.
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Felix Mendelssohn

Piano Trio in D minor, Opus 49
Molto allegro agitato
Andante con molto tranquillo
Scherzo: Leggiero e vivace
Finale: Allegro assai appassionato
   Adam Kuenzel, flute  |  Katja Linfield, cello
   Mary Jo Gothmann, piano

c. 28’

Grażyna Bacewicz

Quintet No. 1 for Piano and Strings
Moderato molto espressivo
Presto
Grave
Con passione
   Sarah Grimes, violin  |  Rebecca Corruccini, violin
   Sam Bergman, viola  |  Beth Rapier, cello
   Mary Jo Gothmann, piano

c. 26’

Ludwig van Beethoven

Septet in E-flat major
Adagio – Allegro con brio
Adagio cantabile
Tempo di menuetto
Tema con variazioni: Andante
Scherzo: Allegro molto e vivace
Andante con moto all marcia
   Jonathan Magness, violin  |  Gareth Zehngut, viola  |  Anthony Ross, cello
   David Williamson, bass  |  Gregory T. Williams, clarinet
   J. Christopher Marshall, bassoon  |  Ellen Dinwiddie Smith, horn

c. 46’

Profiles of today’s performers are provided in an insert.
Twenty years after they began releasing records as the Indigo Girls, Amy Ray and Emily Saliers have declined to slow down with age. With a legacy of releases and countless U.S. and international tours behind them, the Indigo Girls have forged their own way in the music business. Selling over 14 million records, they are the only duo with top 40 titles on the Billboard 200 in the '80s, '90s, '00s and '10s.

In 2012, Saliers and Ray embarked on a bold new chapter, collaborating with a pair of orchestrators to prepare large-scale arrangements of their songs to perform with symphonies around the country. With this successful project, the duo created a seamless blend of folk, rock, pop and classical that elevated their songs to new heights without scarifying the emotional intimacy and honesty that have defined their music for decades. Now, after more than 50 performances with symphonies across America, the experience has finally been captured in all its grandeur on the band’s stunning new album, Indigo Girls Live With The University of Colorado Symphony Orchestra.

The power of unity, both in music and in life, has been an Indigo Girls calling card ever since they burst into the spotlight with their 1989 self-titled breakout album. Since then, the band has racked up a slew of Gold and Platinum records, taken home a coveted Grammy Award, earned the respect of high profile peers, and collaborated with artists ranging from Michael Stipe to Joan Baez. The duo has balanced their long, successful musical career by supporting numerous social causes. Both on and off the stage, Emily Saliers and Amy Ray have secured their spot as one of the most legendary musical acts of this generation. More: indigogirls.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 remainder of the 2018-19 season she will lead the Orchestra in performances with Dessa—to be recorded for a future album on the Doomtree label—Hamilton star Renée Elise Goldsberry and Igudesman & Joo; a Star Trek Into Darkness film music concert; and the Inside the Classics series. 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. More: minnesotaoorchestra.org.
Igor Stravinsky’s *Petrushka* was one of three major ballet scores the legendary Russian composer wrote for Sergei Diaghilev’s Ballets Russes in Paris during the years 1910 to 1913. Sandwiched in between the lush, evocative *Firebird* and the revolutionary *Rite of Spring*, *Petrushka* is perhaps the least well known of the three, but singularly fascinating both as a musical work and a historical milepost of that fraught and divisive period of European history.

On the first half of tonight’s performance, host Sam Bergman and conductor Sarah Hicks will delve into the history and controversy of this seminal ballet, and feature additional music by Richard Wagner, Maurice Ravel and Nikolai Rimsky-Korsakov. The Orchestra will perform *Petrushka* in full after intermission.

*Igor Stravinsky*  
*Petrushka*  
ca. 34’

Igor Stravinsky with Vaslav Nijinsky as Petrushka, 1911.

**Meet the Musicians Onstage:** Following tonight’s concert, the audience is invited to join Minnesota Orchestra musicians onstage for conversation and beverages after the stage is cleared.
Sam Bergman, host and viola

Sam Bergman joined the Minnesota Orchestra in 2000. In addition to performing as violist, he serves as host and writer for the Orchestra's Inside the Classics concert series, and he also hosts the Orchestra's Symphonic Adventures programs for high school audiences. In recent years he has performed as a guest or substitute musician with ensembles including the Atlanta Symphony Orchestra, Calgary Philharmonic Orchestra, Chicago Symphony Orchestra, IRIS Orchestra, New York Philharmonic and Philadelphia Orchestra. He has appeared in many Minnesota Orchestra chamber music concerts, including a performance earlier this month of Bacewicz's Piano Quintet No. 1. He has written frequently for the Orchestra's website, including a series of posts about the historic Cuba tour in 2015. More: minnesotaorchestra.org.

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 remainder of the 2018-19 season she will lead the Orchestra in performances with Dessa—to be recorded for a future album on the Doomtree label—Hamilton star Renée Elise Goldsberry and Igudesman & Joo; a Star Trek Into Darkness film music concert; and Inside the Classics programs centered on Amy Beach's Gaelic Symphony and the history of LGBT composers and performers. 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. More: minnesotaorchestra.org.
Since their formation in 2010, the Julian Bliss Septet has shared their uplifting, classy, humorous shows and exceptional musicianship around the world, from the stages of Ronnie Scott's legendary jazz club to the Wigmore Hall in London, Bermuda Jazz Festival, Amsterdam's Concertgebouw and Jazz at Lincoln Center.

Handpicked by one of today's finest clarinetists, Julian Bliss, the Septet performs shows that combine more than 200 years of musical heritage with an incredible command of Western classical and jazz. The band started out exploring the inspirational music of Benny Goodman—a passion of Bliss' since the age of 7—and has gone from strength to strength with packed audiences and standing ovations around the world. Their live show, and subsequently their first album A Tribute to Benny Goodman, showcased some of the best tunes of this era inspiring authenticity with a modern twist.

Most recently, the Julian Bliss Septet has delved into the treasured Tin Pan Alley sounds of George Gershwin and his contemporaries. The most-loved melodies and swinging tunes explore musical stories and are showcased by original arrangement for the Septet, including a suite from Porgy and Bess, an excerpt from Rhapsody in Blue and the beloved songs I Got Rhythm, Embraceable You and Lady Be Good. More: imgartists.com.
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Mozart's Double Piano Concerto

Minnesota Orchestra

Edo de Waart, conductor
Christina Naughton, piano | Michelle Naughton, piano

Friday, February 22, 2019, 8 pm
Saturday, February 23, 2019, 8 pm
Orchestra Hall
Orchestra Hall

With these concerts we gratefully recognize Trudy and John Wilgers for their generous contribution to the Minnesota Orchestra's Investing in Inspiration campaign.

Mason Bates
Garages of the Valley
c.a. 11'

Wolfgang Amadè Mozart
Concerto No. 10 in E-flat major for Two Pianos and Orchestra, K. 365/316a
c.a. 26'
Allegro
Andante
Rondo: Allegro
Christina Naughton, piano | Michelle Naughton, piano

INTERMISSION
c.a. 20'

Ottorino Respighi
Church Windows
c.a. 25'
The Flight into Egypt
St. Michael Archangel
The Matins of Santa Chiara
St. Gregory the Great

OH+
Concert Preview with Phillip Gainsley, Christina Naughton and Michelle Naughton
Friday, February 22, 7:15 pm, Target Atrium
Saturday, February 23, 7:15 pm, Target Atrium

Minnesota Orchestra concerts are broadcast live on Friday evenings on stations of Classical Minnesota Public Radio, including KSJN 99.5 FM in the Twin Cities.
As the Houston and Kansas City symphony orchestras, NHK Symphony Orchestra, Finnish Radio Symphony, Iceland Symphony Orchestra and Hangzhou Philharmonic, the last as part of a season-long Mahler cycle. A renowned trainer of orchestral players, he has been involved with projects working with talented young musicians at the Juilliard School, Colburn School and Music Academy of the West. More: harrisonparrott.com.

Edo de Waart, conductor

Edo de Waart, who was the Minnesota Orchestra’s music director from 1986 to 1995, is currently music director of the New Zealand Symphony Orchestra. In addition, he serves as the conductor laureate of the Milwaukee Symphony Orchestra, Netherlands Radio Philharmonic Orchestra and Antwerp Symphony Orchestra. This season he also makes return appearances to his former music director posts at the Sydney Symphony Orchestra, Hong Kong Philharmonic, Rotterdam Philharmonic Orchestra and Netherlands Radio Philharmonic Orchestra. He also conducts the San Diego Symphony Orchestra’s opening two weeks, as well as the Houston and Kansas City symphony orchestras, NHK Symphony Orchestra, Finnish Radio Symphony, Iceland Symphony Orchestra and Hangzhou Philharmonic, the last as part of a season-long Mahler cycle. A renowned trainer of orchestral players, he has been involved with projects working with talented young musicians at the Juilliard School, Colburn School and Music Academy of the West. More: harrisonparrott.com.

Christina Naughton and Michelle Naughton, piano

Twin sisters Christina and Michelle Naughton, who are making their Minnesota Orchestra debut in these concerts, have recently been featured together as soloists with American orchestras including the Philadelphia Orchestra and the Atlanta, Houston, Baltimore, Detroit, St. Louis, San Diego and Milwaukee symphony orchestras. Abroad they have performed with the Mahler Chamber Orchestra, St. Petersburg Philharmonic, Hong Kong Philharmonic, Netherlands Philharmonic, Royal Scottish National Orchestra, l’Orchestre Philharmonique de Strasbourg, New Zealand Symphony and Orquestra Sinfônica do Estado de São Paulo. They have also appeared at international festivals such as La Roque d’Antheron, Kissinger Sommer, Ravinia, La Jolla Summerfest and Grand Teton Festival. In 2016 the Naughtons released their debut record, Visions, on the Warner Classics label. The album—which includes the music of Messiaen, Bach and Adams—was selected as Editor’s Choice in Gramophone magazine. More: christinaandmichellenaughton.com.

Bates: Garages of the Valley

Dedicated to former Minnesota Orchestra Music Director Edo de Waart, Mason Bates’ Garages of the Valley was inspired by the masterminds of Silicon Valley who worked tirelessly behind the scenes on some of our greatest advances in modern technology.

Mozart: Concerto No. 10 for Two Pianos and Orchestra

The Concerto for Two Pianos, written as a vehicle for Mozart and his sister Nannerl, treats the soloists as equals as they engage in a brilliant dialogue—smoothly exchanging phrases, responding to each other’s music and sometimes playing together.

Respighi: Church Windows

Luxurious orchestral colors and harmonies built from the medieval church modes form the four movements of Respighi’s Church Windows, which originated as a set of piano preludes based on Gregorian chant melodies.
Program Notes

**Garages of the Valley**

**Premiered:** March 6, 2014

**Mason Bates**

**Born:** January 23, 1977, Richmond, Virginia; now living in San Francisco Bay Area, California

Garages of the Valley was jointly commissioned by the Saint Paul Chamber Orchestra, Milwaukee Symphony and Toronto Symphony. It is scored for what might almost be a classical orchestra—woodwinds, two horns, two trumpets and strings—but to this Bates has added a large percussion section that contributes to the music’s high energy level. The world premiere took place on March 6, 2014, with the Saint Paul Chamber Orchestra performing under the direction of Scott Yoo.

The composer has supplied a program note:

“Much of the Digital Age was dreamed up in the most low-tech of spaces. The garages that dot the landscape of Silicon Valley housed the visionaries behind Apple, Hewlett Packard, Intel and Google. The imagined music of these tech workshops begins hyper-kinetically yet sporadically, filled with false starts. It soon flashes into a quicksilver world of out exotic textures and tunings that is informed by the music of Frenchman Gérard Grisey (whose imaginative orchestrations sound electronic but are completely unplugged). The exhilarating finale reflects the infectious optimism of the great inventors of our time, who conjured new worlds within the bright Valley’s dark garages.”

**Instrumentation:**
- 2 flutes (1 doubling piccolo and alto flute),
- 2 oboes (1 doubling English horn),
- 2 clarinets (1 doubling E-flat clarinet and bass clarinet),
- 2 bassoons,
- 2 horns,
- 2 trumpets,
- bass drum,
- bongos,
- suspended cymbal,
- djembe,
- hi-hat,
- sandpaper blocks,
- triangle,
- wood block,
- xylophone,
- marimba,
- glockenspiel

Program note by Eric Bromberger.

**Wolfgang Amadè Mozart**

**Born:** January 27, 1756, Salzburg, Austria

**Died:** December 5, 1791, Vienna, Austria

Concerto No. 10 in E-flat major for Two Pianos and Orchestra, K. 365/316a

Premiered: ca. 1779

The conditions surrounding the composition of this Concerto for Two Pianos are uncertain. It dates from 1779 in Salzburg and is believed to have been intended as a vehicle for Mozart, then 23, and his sister Nannerl, then 28. After Mozart moved to Vienna in 1781, he wrote back to Salzburg to have the parts sent to him, and he performed the concerto with his student Josepha von Aurnhammer in Vienna that same year. The original orchestra consisted of two oboes, two horns and strings, but for the performance in Vienna Mozart added clarinets, trumpets and timpani.

Mozart lived briefly with the Aurnhammer family in Vienna, but fled the household when Josepha’s amorous interest in him became evident. In letters to his father, Mozart unleashed a withering series of comments about the young woman, describing her as “loathsome, dirty and horrible.” Some of this must surely have been window-dressing, intended to reassure his father that he was not about to marry, for Mozart had great respect for Josepha as a pianist: he performed this two-piano concerto with her, wrote the Sonata for Two Pianos, K. 448, for them to play together and dedicated other works to her. For her part, Josepha remained a devoted friend and is believed to have seen some of his works through the press in Vienna.
the music: energetic and spirited
Mozart wrote two double concertos in 1779. Both—the Concerto for Two Pianos and the Sinfonia concertante for Violin and Viola—treat the soloists as equals, and both are in E-flat major. But beyond that they differ sharply. The Sinfonia concertante is a work of genuine nobility, depth and, in the slow movement, pathos, while the Concerto for Two Pianos is more notable for its energy and good spirits, charming in quite different ways than the Sinfonia concertante.

allegro. The opening Allegro is full of sweep and fire. The full orchestra hammers out a unison E-flat, then leaps down an octave to lay out the noble first theme, built simply on the notes of an E-flat-major chord. The pianos make their simultaneous entry on this theme, but soon develop material of their own. The writing for the pianos throughout the concerto is beautifully balanced. It is as if the soloists are engaged in a brilliant dialogue, exchanging phrases smoothly, responding to each other's music and sometimes playing together; Mozart gives them a cadenza just before the close.

andante. The singing Andante is built on a theme introduced by the orchestra and then taken over by the pianists. In three-part form, this movement, too, belongs largely to the soloists.

rondo: allegro. The orchestra, however, enters more fully into the discourse in the rondo-finale, which shows traces of sonata form. The movement is based on the orchestra's energetic opening theme, and Mozart offers contrasting—but always lively—episodes along the way. One of these, in C minor, has seemed to some commentators to foreshadow Papageno's terrified aria “O, wär ich eine Maus” (If I Were a Mouse) from The Magic Flute, written 12 years after the concerto.

Instrumentation: 2 solo pianos with orchestra comprising 2 oboes, 2 bassoons, 2 horns and strings

Program note by Eric Bromberger.

Church Windows
Premiered: February 27, 1927

C oncertgoers familiar with Respighi’s famous Roman trilogy (The Pines of Rome, The Fountains of Rome and Roman Festivals), his Botticellian Triptych and The Birds know well this composer’s penchant for writing vividly conceived program music. Church Windows, by its very title, would seem to belong in this company as well. But unlike the aforementioned works, Church Windows was originally conceived as purely abstract music.

a love for medieval music
In 1919 Respighi married one of his former composition students, the mezzo Elsa Olivieri Sangiacomo (who lived to the age of 101, passing away in 1996). One of the fruits of this marriage was a love for medieval music, especially the austere beauty of Gregorian chant, instilled in the composer by his wife. Chant’s archaic flavor derives largely from the medieval church modes in which it is written. (Among these modes are the predecessors of the standard major and minor scales.)

The first of several works Respighi created based on this body of ancient music was Three Piano Preludes on Gregorian Melodies, in which, according to his wife, Respighi attempted “to recast those magnificent melodies in a new language of sounds and to free them from the rigidly formal Catholic liturgy of the Roman Gradual.” Later works inspired by chant include the Concerto gregoriano (a violin concerto), Concerto in the Mixolydian Mode (a piano concerto), Dorian Quartet (string quartet) and the second movement of The Pines of Rome.

In 1925 the composer decided to orchestrate the piano preludes, adding a fourth in the process to make a suite of “Four Impressions.” Only afterward did Respighi affix programmatic titles to the music. He considered Church Doorways, but his friend Claudio Guastalla, a professor of literature, suggested instead Stained-glass Windows of a Church, a shortened form of that title stuck. For each piece, composer and professor worked together to find an appropriate Biblical image such as might be depicted in a church window somewhere in Italy. The actual locations are imaginary; there are no references to existing church windows anywhere.
As befits the subject matter, Gregorian chant resonates throughout *Church Windows*, although Respighi's characteristically opulent orchestral sonorities and textures belie the temporal references. In addition to the standard orchestra Respighi incorporates organ, celesta, piano and chimes. Serge Koussevitzky conducted the Boston Symphony in the first complete performance on February 27, 1927. (The Cincinnati Symphony under Fritz Reiner had performed just the two central impressions a few weeks earlier.)

**The music: four religious impressions**

**The flight into Egypt.** The story of the opening movement comes from a quotation adapted from Matthew 2:14: “The little caravan proceeded through the desert in the starry sky, carrying the Treasure of the world.” Modal melodies bring to mind Gregorian chant, though they are clothed in Respighi's characteristically luxuriant orchestral colors.

**St. Michael Archangel.** The second “impression” suggested to Guastalla the sounds of battle, so Respighi decided to call it “St. Michael Archangel,” after the story of Michael and his angels doing battle with the dragon and its forces. It is not difficult to imagine Satan being cast out of Heaven with the final enormous crash of the tamtam. Respighi writes melodies suggestive of plainsong, but they are decorated with copious filigree no 10th-century monk would have recognized.

**The Matins of St. Clare.** The third “impression” concerns St. Clare, who founded the Franciscan Order of Nuns. As she lay dying, Jesus caused her to be borne by angels to the Church of St. Francis so that she could attend the entire Holy Service of Matins. Here an ancient, medieval character is most prominent, underscored by the sound of bells.

**St. Gregory the Great.** The final movement is a musical tribute to the very figure who is indelibly associated with Gregorian chant itself, Pope Gregory I, who lived from 540 to 604. Gregory was a zealous missionary who sent men out from Rome across Europe to found churches and schools. He did not write chant himself, but he categorized the thousands of melodies and rendered this repertory the fundamental music of the Roman Catholic Church for centuries. Again bells play a role, but while in the third movement they were delicate and soft, played by the glockenspiel, here they are imposing and enormous, invoked by the entire orchestra. Twice the music builds from gentle tolling to music of splendid colors, complex textures, and luxuriant counterpoint. The score’s final pages would seem to portray all Christendom exulting in the glory of giant bells.

**Instrumentation:** 3 flutes (1 doubling piccolo), 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets (1 offstage), 3 trombones, tuba, timpani, bass drum, cymbals, suspended cymbal, 3 tamtams (small, medium and large), chimes, harp, piano, celesta, organ and strings

Program note by Robert Markow.

This week's concerts mark the Minnesota Orchestra's first performance of Bates' *Garages of the Valley*, but not the work's first Minnesota performance: the Saint Paul Chamber Orchestra gave its world premiere in Stillwater on March 6, 2014. Another of Bates' pieces, *Desert Transport*, was performed by the Minnesota Orchestra at a November 2015 “Musical Feast” concert conducted by Sarah Hicks, while three local chefs from Travail Kitchen prepared a meal onstage.

The Orchestra gave its first performance of Mozart's Concerto No. 10 for Two Pianos and Orchestra on February 22, 1918, at the Minneapolis Auditorium, with founding Music Director Emil Oberhoffer on the conductor's podium and pianists Harold Bauer and Ossip Gabrilowitsch as soloists. Since then, 17 additional pairs of pianists have performed the concerto with the Orchestra, most recently Lydia Artymiw and Andrew Staupe in January 2011. Artymiw and Staupe have strong local ties: Artymiw is the Distinguished McKnight Professor of Piano at the University of Minnesota, while St. Paul native Andrew Staupe, one of her former students, was the 2006 winner of the FRIENDS of the Minnesota Orchestra Young Artist Competition.

The Orchestra added Respighi's *Church Windows* to its repertoire on November 19, 1954, at Northrop Memorial Auditorium under the baton of Antal Dorati. Four days later the Dow Jones Industrial Average closed at an all-time high of 382.74—finally surpassing the peak that was reached just before the crash of 1929.
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Christina Baldwin singing at the Orchestra’s Home for the Holidays performance, with writer-performer Kevin King in the background, December 2018. Photo: Courtney Perry
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Orchestra percussionists Jason Arkis (right) and Kevin Watkins (third from left) playing alongside members of Heart and Soul Drum Academy at the Orchestra’s Annual Meeting, December 2018. Photo: Greg Helgeson

2018-19

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Orchestra musicians Susie Park, Ben Odhner, Anthony Ross, Richard Marshall
and Rebecca Albers performing Brahms’ String Quintet No. 2 at the Annual
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