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from the editor

A world-class orchestra such as the Minnesota Orchestra is somewhat like an iceberg. What’s most visible, of course, are the performers and conductors you see onstage. Yet there is much below the surface—including staff, board members, donors and you, our dedicated audience. This month we remember one “below the surface” champion of the Orchestra: John Swanson. A staff member from 1987 until his retirement in 2013, John was a friend to many, beloved for his loyalty and integrity. He was also a music lover—and frequent concertgoer—who made a lasting impact on the Orchestra’s Showcase magazine. Sadly, he passed away this past January 14 at age 71, just weeks after a diagnosis of cancer.

Early in John’s tenure with the Orchestra, he was the first-ever associate editor of Showcase—and he was ideal for the job, bringing to it an unparalleled attention to detail and a vast knowledge of music, language, history and culture. Longtime Showcase editor Mary Ann Feldman, who worked with John, called him “possibly the world’s best proofreader.” John next took on a vital post as assistant to the Orchestra’s President and CEO David Hyslop and General Manager Robert Neu—then continued in that role for Presidents Tony Woodcock and Michael Henson. Through it all, he stayed involved with Showcase as editorial advisor. We at the Orchestra miss him dearly. But his legacy lives on in the magazine you hold now: each season Showcase reprints a number of older program notes, many of them edited and proofed by John. So he’s not exactly “below the surface” after all—he’s here with us, on these pages.

Carl Schroeder, Editor
editor@mnorch.org

about the cover
A violin in the hands of Minnesota native Sarah Grimes, a Minnesota Orchestra member since 2016. The violin is spotlighted on March 21 and 22 as Alina Ibragimova plays Schumann’s rarely-heard Violin Concerto. Photo: Travis Anderson.

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**Minnesota Orchestra SHOWCASE**

March 2019

**VOLUME LI, NO. 6**

**Editor** Carl Schroeder  
**Assistant Editor** Emma Pehal

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- Sarah Hicks, Principal Conductor
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- Sifei Cheng
- Megan Tam
- Katherine Cho
- Thomas Turner
- Nancy Zehn

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- Peter McGuire, Associate Principal
- Summer T. McKnight Chair
- Sumner T. McKnight
- Taichi Chen
- Cecilia Belcher
- Catherine Schubilke
- Michael Sutton

### Violas

- Rebecca Albers, Principal
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- Richard Marshall
- Jenni Sorensen
- Michael Adams
- Trina Bergman

### Cellos

- Kenneth Han
- Anthony Ross
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- Katja Linfield
- Marcia Peck
- Wayne Shin
- Erik Wheeler
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- William Schröder
- Robert Anderson
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- Gabriel Campos Zamora, Principal
- Gregory T. Williams
- Timothy Zavadil

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- Timothy Zavadil

### Bass Clarinet

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- David Pharris
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nish conductor Osmo Vänskä, the Minnesota Orchestra's tenth music director, is renowned internationally for his compelling interpretations of the standard, contemporary and Nordic repertoires. He has led the Orchestra on five major European tours, as well as an August 2018 visit to London's BBC Proms, and on historic tours to Cuba in 2015 and South Africa in 2018. The Cuba tour was the first by an American orchestra since the thaw in Cuban-American diplomatic relations, while the five-city South Africa tour—the culmination of a Music for Mandela celebration of Nelson Mandela's centennial—was the first-ever visit to the country by a professional U.S. orchestra. He has also led the Orchestra in appearances at New York's Carnegie Hall and Lincoln Center, Chicago's Symphony Center and community venues across Minnesota.

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

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

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

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

During the 2018-19 season he will conduct American orchestras including the Chicago Symphony Orchestra and Florida's New World Symphony, and will appear with ensembles abroad such as the China Philharmonic Orchestra, Deutsches Symphonie-Orchester Berlin, Hangzhou Philharmonic, Helsinki Philharmonic Orchestra, Hong Kong Philharmonic Orchestra, Iceland Symphony Orchestra, Lahti Symphony Orchestra, London Philharmonic Orchestra, Netherlands Radio Philharmonic Orchestra and Seoul Philharmonic Orchestra. In December, Vänskä announced he will conclude his tenure as Minnesota Orchestra music director with the end of his current contract at the close of the 2021-22 season. For more information, visit minnesotaorchestra.org.
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: Stanislaw Skrowaczewski

- In October 1960 the Minnesota Orchestra, then known as the Minneapolis Symphony, welcomed Stanislaw Skrowaczewski as its sixth music director. The 36-year-old had recently defected from Poland along with his wife Krystyna, escaping from behind the Iron Curtain under the guise of a guest conducting engagement in Amsterdam.

- Skrowaczewski spent 19 seasons as the Orchestra’s music director, during which time the Orchestra fulfilled one of his top priorities—the construction and opening of Orchestra Hall in 1974—and expanded its season to year-round.

- Skrowaczewski also commanded great respect as a composer, and his music was twice shortlisted for the Pulitzer Prize. The Orchestra has performed many of his works, and for decades, each new concert season has launched with his arrangement of The Star-Spangled Banner.

- The music of Bruckner was a specialty of Skrowaczewski. In October 2016, during his final appearance with the Orchestra, he led Bruckner’s Eighth Symphony from memory, with no musical score.

- When Skrowaczewski concluded his music director tenure in 1979, he took the title of conductor laureate, continued to live in Minnesota and returned each season as a guest conductor while maintaining a busy international career. By the time of his death in February 2017, he had led more than 1,500 Minnesota Orchestra performances, more than anyone in the ensemble’s history.
### Minnesota Orchestra Staff

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Celebrating Common Chords

Bucket drumming, freestyle dance battles and collaborative music-making marked the Minnesota Orchestra’s recent Common Chords residency in North Minneapolis. Spanning a week in mid-January, Common Chords saw Minnesota Orchestra musicians performing in 25 different music events at schools, churches and local businesses. A priority of the residency was to highlight Northside talent, and the week concluded in a celebratory concert at North High School led by Osmo Vänskä and spotlighting Northside poets, dancers, visual artists, student musicians and high-powered sibling ensemble The Steeles. Common Chords North Minneapolis was supported by the Minnesota State Arts Board, U.S. Bank and Target.

In this photo, L.A. Buckner leads an ensemble, including First Associate Concertmaster Susie Park and Music Director Osmo Vänskä, in the precise art of bucket drumming at Sanctuary Covenant Church. Read next month’s issue of Showcase for a full recap of the Common Chords week.

Symphony Ball to feature singer-songwriter Chastity Brown

The Minnesota Orchestra’s 2019 Symphony Ball, “Northern Lights,” is coming up on Saturday, June 8, at Orchestra Hall and the Hilton Hotel—and the gala fundraiser’s special guest performer has just been announced. Singer-songwriter Chastity Brown will perform selections with the Minnesota Orchestra under the direction of Osmo Vänskä, then will perform her own solo set of music. Brown, a Tennessee native based in Minneapolis, has drawn acclaim in the U.S. and abroad for her performances and recordings, including her most recent album, 2017’s Silhouette of Sirens, that combine elements of soul, country and other American genres.

Make your plans now to join us for this one-of-a-kind party and concert in support of a great cause—your Minnesota Orchestra. Tickets for Symphony Ball, which is chaired by Betsy Frost and Charlie Anderson, with Marilyn Carlson Nelson serving as honorary chair, are now available at minnesotaorchestra.org/symphonyball. We’ll see you on June 8!

Harpist Grace Roepke wins Young Artist Competition

Twenty-one-year-old harpist Grace Roepke thought there was “no way I’ll get first.” But not only did she win First Prize in FRIENDS of the Minnesota Orchestra’s 60th Young Artist Competition in January 2019—she received the infrequently-awarded Grand Prize, given by Minnesota Orchestra Music Director Osmo Vänskä. This honor includes, in addition to a cash award, an invitation to perform as soloist with the Minnesota Orchestra in a future season’s subscription series program.

A Minnesotan who grew up in Chanhassen, Roepke comes from a family of musicians, including a grandmother who continues to play harp as music therapy at a care center. She currently studies harp with world-renowned soloist Yolanda Kondonassis at the Cleveland Institute of Music, and she plans to attend graduate school next year. To learn more about the Young Artist Competition and its history, visit friendsofminnesotaorchestra.org.

Young Artist Competition winner Grace Roepke with Music Director Osmo Vänskä at the Competition’s award ceremony.
Orchestra welcomes new Vice President of Advancement

Last month the Minnesota Orchestra welcomed a vital new member of its administrative leadership team when Carolyn Egeberg arrived as Vice President of Advancement. Egeberg, who most recently has held senior positions with the Saint Paul & Minnesota Foundations and the Science Museum of Minnesota, succeeds Dianne Brennan, who led the Orchestra’s fundraising efforts from 2014 until September 2018.

Carolyn Egeberg, the Minnesota Orchestra’s new Vice President of Advancement

“Carolyn has a tremendous depth and breadth of fundraising experience in this community,” said Michelle Miller Burns, the Orchestra’s President and CEO. “Additionally, her strategic thinking skills, connection to music, and business acumen make her a natural fit for this leadership position.”

Egeberg commented: “As a life-long lover of music, I am inspired by the powerful change music can have on people’s lives. It is such a privilege to now join an extraordinary organization whose mission is to serve the community through music. I am thrilled to be part of the Orchestra’s collaborative culture and to have the opportunity to work with its musicians, board and staff.”
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Minnesota Orchestra

Dima Slobodeniuok, conductor
Johannes Moser, cello

Friday, March 1, 2019, 8 pm | Orchestra Hall
Saturday, March 2, 2019, 8 pm | Orchestra Hall

Sergei Prokofiev

Suite from The Love for Three Oranges, Opus 33a
The Ridiculous People
The Magician Celio and Fata Morgana Play Cards
March
Scherzo
The Prince and the Princess
Flight

ca. 15’

Witold Lutosławski

Concerto for Cello and Orchestra
Johannes Moser, cello

ca. 23’

INTERMISSION

ca. 20’

Sergei Prokofiev

Symphony No. 7 in C-sharp minor, Opus 131
Moderato
Allegretto
Andante espressivo
Vivace

ca. 31’

Censorship in the Arts panel with Garrett McQueen
Friday, March 1, 7 pm, Target Atrium
Saturday, March 2, 7 pm, N. Bud Grossman Mezzanine

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

Johannes Moser, cello
German-Canadian cellist Johannes Moser has performed with many of the world's leading orchestras, including the Berlin Philharmonic, New York Philharmonic, Los Angeles Philharmonic, Chicago Symphony, BBC Philharmonic at the Boston Symphony Orchestra and violinist Joshua Bell at the Tanglewood Music Festival. Additional highlights of his current season include debuts with the Royal Concertgebouw Orchestra, Rotterdam Philharmonic, ORF Vienna Radio Symphony Orchestra at the Musikverein, Bayerisches Staatsorchester Munich, Tokyo's NHK Symphony Orchestra, Seoul Philharmonic Orchestra, West Australian Symphony Orchestra, Seattle Symphony Orchestra and Milwaukee Symphony Orchestra. More: kdschmid.de.

Dima Slobodeniouk, conductor
Moscow-born conductor Dima Slobodeniouk, who makes his Minnesota Orchestra debut in these performances, has been music director of the Orquesta Sinfónica de Galicia in Spain since 2013. He also currently holds the positions of principal conductor of the Lahti Symphony Orchestra and artistic director of the Sibelius Festival. Linking his native Russian roots with the cultural influence of his later homeland Finland, he draws on the powerful musical heritage of these two countries. He regularly works with orchestras such as the Berlin Philharmonic, Leipzig Gewandhaus Orchestra, Bavarian Radio Symphony Orchestra, London Philharmonic, London Symphony Orchestra, Finnish Radio Symphony, Sydney Symphony Orchestra, and the Chicago, Houston and Baltimore symphony orchestras. He recently made his debut with the Proms, London Symphony, Bavarian Radio Symphony Orchestra, Royal Concertgebouw Orchestra, Tonhalle Orchestra Zurich, Tokyo's NHK Symphony, and the Philadelphia and Cleveland orchestras. These performances mark his Minnesota Orchestra debut. He has a multi-award-winning discography with his exclusive label PENTATONE, and late 2018 saw the release of his most recent disc featuring the Lutosławski and Dutilleux cello concertos. During the 2018-19 season he is artist in residence with the Bournemouth Symphony Orchestra, Royal Scottish National Orchestra, Berlin Radio Symphony Orchestra and Oregon Symphony. His other current season highlights include debuts with the Vienna Philharmonic and Oslo Philharmonic orchestras; the world and European premieres of Andrew Norman's Cello Concerto; a tour with the New Zealand Symphony Orchestra; and appearances at the Australian Festival of Chamber Music and with the Melbourne Symphony Orchestra, as well as a recital at the Sydney Opera House. More: opus3artists.com.

one-minute notes

Prokofiev: Suite from *The Love for Three Oranges*
Prokofiev's comic opera bewildered its first audiences, but its music found new life in this witty suite, which is characterized by acerbic harmonies, droll tunes, rhythmic angularity and satirical twists.

Lutosławski: Cello Concerto
In this highly dramatic concerto, the cello soloist is pitted against the orchestra from start to finish, asked to navigate a series of confrontations and interruptions from individual instrument groups as well as the full orchestra. Though the journey is rocky, the soloist is triumphant in the end.

Prokofiev: Symphony No. 7
Prokofiev's final symphony evokes a sense of simplicity, highlighted by optimistic melodies and brimming with energy.
In 1918, 27-year-old Sergei Prokofiev set out eastward across Russia en route to America via Vladivostok and Yokohama. That fall his concert tour landed him in Chicago, where he was commissioned to write a new opera, *The Love for Three Oranges*.

*a thoroughly zany plot*

The opera’s plot, derived from a story by the 18th-century Italian satirist Carlo Gozzi, is just as zany as the title—“merrily lunatic,” in the words of historian Donald Grout. Comedy, fairy tale and satire all combine in the story of a melancholy young Prince who is fated to die unless he can somehow be made to laugh. All kinds of outlandish tricks are attempted, but nothing works until, in the best manner of fairy tales, the one character who is conspiring to ensure the Prince’s death, the evil Fata Morgana, inadvertently trips and falls in a ridiculous heap during her entry to the palace. The Prince is cured, but Fata curses him by declaring he must now find and fall in love with three magic oranges. After a series of bizarre adventures, he finds them. Inside each is a princess: all three are dying of thirst, but one of them is revived with a bucket of water—and—no surprise to opera aficionados—falls in love with the Prince!

“The theatrical aspect of the opera interested me tremendously,” wrote Prokofiev. “The way in which the action developed on three distinct planes—the fairy tale characters, the creatures from the underworld, and the comic characters belonging to the theater itself—was absolutely novel.” In fact, though, something quite similar had been done in Mozart’s *The Magic Flute*, an opera Prokofiev certainly must have known, as well as in two he had probably not yet encountered: Richard Strauss’ *Ariadne auf Naxos* and *Die Frau ohne Schatten*.

Prokofiev himself conducted the first performance—a qualified success—on December 30, 1921. He wrote: “The Chicago audience was both proud and bewildered. Proud of having first produced a ‘modern opera,’ and bewildered by the unusual music and by the fact that this enterprise should have cost some $250,000, as was reported in the newspapers. One person said: ‘Those oranges were the most expensive in the world.’ ”

The opera’s New York debut was less fruitful, and *Three Oranges* went into hiding until it was revived in 1949 by the City Center Opera Company in New York. In 1923, however, Prokofiev prepared the six-movement suite heard in these concerts, which was premiered in Paris on November 29, 1925. The music is full of the acerbic harmonies, droll tunes, rhythmic angularity, grotesque sounds and satirical twists characteristic of Prokofiev’s early style.

**The music: an imaginative suite**

The suite opens with *The Ridiculous People*, depicting one of the oddball groups who in the opera serve as an onstage audience. They attempt to make the Prince laugh; they also argue, comment on and even try to interfere with the story. The second movement brings a card game between the sorceress Fata Morgana and the magician Celio, with power hanging in the balance. The sorceress wins.

Next comes the well-known March, to which the court jester Truffaldino enters with the morose Prince. (Some listeners may recognize it as the theme music to an old radio show, *The FBI in Peace and War*.) During the Scherzo, scurrying strings suggest the fleet progress of the Prince and Truffaldino in search of the three oranges.

*The Prince and the Princess* embodies the tenderly romantic love duet, with the vocal lines given over to instruments in the orchestra. This music occurs just after the prince liberates the third dehydrated princess from her orange tomb. Finally, *The Flight* portrays the chaotic shuffling about as Fata Morgana and her minions attempt to escape retribution.

**Instrumentation:** 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, bass clarinet, 3 bassoons (1 doubling contrabassoon), 4 horns, 3 trumpets, 3 trombones, tuba, timpani, snare drum, bass drum, cymbals, suspended cymbal, tambourine, tamtam, triangle, xylophone, glockenspiel, 2 harps and strings
Cellist Mstislav Rostropovich was a force of nature, intent on creating a new repertory for the cello, and as early as the 1950s he began to pester Witold Lutosławski to write a concerto for him. Lutosławski, then in his 40s, had more pressing commitments, and he put off the cellist. But when the Royal Philharmonic Society commissioned a new work from Lutosławski in 1966, the composer asked that it be for soloist and orchestra. He had never written a large-scale work for that combination before (at that time, his only concerto had been the highly-regarded Concerto for Orchestra premiered in 1954), and the commission would satisfy Rostropovich’s continuing requests.

Lutosławski composed the concerto in 1969-70, and Rostropovich was the soloist at the premiere in London on October 14, 1970. The new work was an immediate success with audiences, critics and cellists alike. Frequently performed and recorded, it has become one of the most successful cello concertos of the 20th century.

**the cello’s dramatic journey**

The title page of the score may say Concerto for Cello and Orchestra, but this in no sense a traditional concerto, for it pits the solo cello against the orchestra in unusual ways. The concerto seems unmistakably to be a musical drama: after a solo introduction, the solo cellist becomes a protagonist who confronts adversaries and finally triumphs over them to achieve a sort of independence at the end. Lutosławski’s model may have been Strauss’ *Don Quixote*, in which a solo cellist makes a very similar musical journey, and in which the orchestra appears to prevail when it hammers out eleven fierce attacks and settles on a strident chord marked *furioso* and *fortissimo*. But what is most striking about this sequence of repeated notes is Lutosławski’s marking: he wants them played *indifferente*, and these repeated Ds will recur at different moments throughout the concerto. This opening section seems to introduce the solo cello as a particular character, and in a few moments the Ds give way to a more animated passage marked *un poco buffo ma con eleganza*.

The relaxed ruminations of this opening are violently interrupted at the start of the second section, in which trumpets stab into the cello’s music like a pack of banshees, shouldering the soloist aside. The cellist regroups and attempts to respond, but the orchestra will interrupt the soloist with three more of these confrontations.

The third section is marked *Cantilena*, and now the cello sings a long and melancholy song, accompanied by eerie whispers from the strings. This section might seem to bring relief, but that promise is soon violated by another strident outburst from the orchestra. The cello, its part marked *fortissimo* and *furoso*, responds to this intrusion but continues to be harried by the abrasive orchestra.

The concerto reaches its climax in the fourth section, where the conflict between soloist and orchestra reaches its highest pitch. The orchestra appears to prevail when it hammers out eleven fierce attacks and settles on a strident chord marked *dolente*: “grieving” (in rehearsals, Rostropovich said of this spot: “It is my death”). But the cello emerges from this catastrophe and asserts itself one final time, climbing ever higher in its register until the music: a concerto in four sections

The music: a concerto in four sections

The concerto is in four sections that are performed without pause. The first section, about four minutes long, belongs entirely to the solo cello. It opens with a sequence of repeated Ds from the cello, played *piano* and repeated as often as the cellist would like (a certain number of elements in this concerto are left to chance). But what is most striking about this sequence of repeated notes is Lutosławski’s marking: he wants them played *indifferente*, and these repeated Ds will recur at different moments throughout the concerto. This opening section seems to introduce the solo cello as a particular character, and in a few moments the Ds give way to a more animated passage marked *un poco buffo ma con eleganza*.

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**Instrumentation:** solo cello with orchestra comprising 3 flutes (2 doubling piccolo), 3 oboes, 3 clarinets (1 doubling bass clarinet), 3 bassoons (1 doubling contrabassoon), 4 horns, 3 trumpets, 3 trombones, tuba, timpani, snare drum, tenor drum, bass drum, suspended cymbal, tambourine, tambant, tom-toms, whip, wood block, xylophone, glockenspiel, vibraphone, harp, piano, celesta and strings

Program note by Eric Bromberger.
Sergei Prokofiev

Symphony No. 7 in C-sharp minor, Opus 131
Premiered: October 11, 1952

Prokofiev composed his seventh—and final—symphony in 1951-52. This was not a good time for the composer. He had fallen and suffered a concussion from which he never really recovered, and now, at the too-young age of 60, he was so frail that he could work for barely an hour each day. Moreover, he was working under repressive conditions. Three years earlier, Stalin’s ideological watchdog Andrei Zhdanov convened the First All-Union Congress of Soviet Composers, specifically to bring Russian composers into ideological conformity. Prokofiev and others were attacked for writing “confused, neuropathological combinations which transform music into cacophony,” music that “dwells too much on the dark and fearful aspects of reality.” In the aftermath, Prokofiev was reduced to writing politically-correct scores, such as a symphonic poem composed for the opening of the Volga Dam canal and the oratorio On Guard for Peace.

Prokofiev’s Seventh Symphony has come in for a hard time from Western critics, who see it as a product of the composer’s “tired” final years, a sign of his “capitulation” to Soviet demands for music for the masses. It is true that—coming after Prokofiev’s heroic Fifth Symphony and anguished Sixth—the Seventh can seem gentle and understated. It was commissioned by the Children’s Division of Moscow Radio, and Prokofiev himself described it as “a simple symphony, for young listeners.” Yet after the first run-through at rehearsal, he appeared to have doubts, worrying: “Isn’t the music rather too simple?” Some of the difficulty lies in the title “Symphony,” a term that seems to imply a substantial and dramatic work. Perhaps calling the music a symphonic suite would have occasioned less criticism.

Prokofiev was well enough that his doctors let him attend the premiere of his Seventh Symphony in Moscow on October 11, 1952, but that would prove his final public appearance—he passed away five months later. (In a bitter irony, Stalin died on the same day.)

**The music: a simple symphony**

*Moderato.* The Seventh Symphony bursts to life on a soaring theme that conveys a wonderful sense of space. The second subject is a broad melody that rises out of the low strings and winds, and Prokofiev closes out the exposition with a piquant little tune for oboe and flute enlivened by the accompaniment of bells and harp. This movement is in sonata form, but without the conflict and resolution that mark most symphonic opening movements. Even Prokofiev’s tempo indication for this movement—*Moderato* rather than the expected *Allegro*—suggests a relaxation of mood, and the music closes with quiet reminiscences of the opening theme.

**Allegretto; andante espressivo.** The second movement is a waltz, but this is one of those wonderful Prokofiev waltzes that never quite settles into the rhythms we expect. He marks the beginning *Allegretto*, but this quickly accelerates into an *Allegro* as the music begins to dance; two trio sections break the progress of this waltz. The third movement, *Andante espressivo*, is based on a theme Prokofiev had originally written in 1936.

**Vivace.** The concluding *Vivace* is the expected good-natured finale. Full of energy, it does feel as if it had been conceived for children. Throughout, one is reminded of a youth festival or a circus or a sleigh ride—some lighthearted occasion brimming with happy energy. But the very end brings surprises. Prokofiev recalls themes from earlier movements, and the music slows to a quiet conclusion with the unusual marking *pensiero*: “thoughtful.”

At the first rehearsal of this symphony, some of those in the audience convinced Prokofiev that the symphony needed a “happy” ending, so he wrote a 26-measure addition—essentially a quick variant of the movement’s main theme—to bring the symphony to its close. Mstislav Rostropovich is reported to have said that Prokofiev hoped the more abrupt conclusion would eventually be the accepted one, but at the premiere—and in virtually all subsequent performances—it is the “happy” ending that brings Prokofiev’s Seventh Symphony to its sunny conclusion, and at the first performance the audience demanded that the finale be repeated.

**Instrumentation:** 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, snare drum, bass drum, cymbals, tambourine, triangle, wood block, xylophone, glockenspiel, harp, piano and strings

Program note by Eric Bromberger.

Prior to this week, the Minnesota Orchestra performed *Lutoslawski’s Cello Concerto* on only one program, on January 13 and 14, 1972, with Stanislaw Skrowaczewski conducting; the soloist was the man for whom the concerto was written, Mstislav Rostropovich, just 15 months after he premiered the work in London. Even more time has passed since the Orchestra’s last performance of Prokofiev’s *Seventh Symphony*: Antal Dorati programmed the work several times during the Orchestra’s 1953-54 season.
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Minnesota Orchestra

Yaniv Segal, conductor | Shane Hawley, host and narrator
Emma Taggart, piano | Jacob Taggart, piano
Minnesota Dance Theatre, Lise Houlton, artistic director
Maria Dively, American Sign Language interpreter

Sensory-Friendly Family Concerts

Sunday, March 10, 2019, 1 pm and 3 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.

Today’s concert lasts approximately one hour and is performed without intermission.

Gioachino Rossini

Finale from William Tell Overture
ca. 4’

George Gershwin/arr. Sol Berkowitz

Promenade (The Real McCoy), from Shall We Dance
Minnesota Dance Theatre
ca. 4’

Modest Mussorgsky/orch. Maurice Ravel

Selections from Pictures at an Exhibition
Bydlo
Ballet of Chicks in their Shells
ca. 5’

Peter Ilyich Tchaikovsky

Dance of the Little Swans, from Swan Lake
Minnesota Dance Theatre
ca. 5’

Camille Saint-Saëns

Carnival of the Animals
Introduction and Royal March of the Lion | Hens and Roosters | Horses of the Tartary (Fleet Animals) | Tortoises | The Elephant | Kangaroos | Aquarium | People With Long Ears | The Cuckoo in the Depths of the Forest | Aviary | Pianists | Fossils | The Swan | Finale
Emma Taggart and Jacob Taggart, piano
Shane Hawley, poet and narrator
ca. 22’

thank you

Minnesota Orchestra Sensory-Friendly Family Concerts are sponsored by PNC Financial Services Group, Inc.
Yaniv Segal, conductor

Yaniv Segal has appeared on stages around the world as an actor, singer, violinist, violist and conductor. He is currently acting assistant conductor with the Detroit Symphony Orchestra. Highlights of his recent seasons include a European tour with the I, CULTURE Orchestra as the assistant to Andrey Boreyko, return engagements with the Toledo Symphony and Orlando Philharmonic, and an appearance as narrator in Stravinsky’s The Soldier’s Tale with the Naples Philharmonic. In 2005 he created the Chelsea Symphony to provide opportunities for young instrumentalists, composers and conductors. The Chelsea Symphony can be seen frequently on the Amazon Prime series Mozart in the Jungle. From 2014 to 2017, he was assistant conductor of the Naples Philharmonic and director of the Naples Philharmonic Youth Orchestra. 


Emma Taggart, piano

Sixteen-year-old pianist Emma Taggart recently won first place in the LaCrosse Symphony Concerto competition and first place in the YPSCA Concerto Competition, which led to her May 2019 engagement performing Grieg’s Piano Concerto with the Minnesota Orchestra. She has received many awards from prestigious competitions in both the U.S. and Europe, and she has been featured on Minnesota Public Radio’s Minnesota Varsity and National Public Radio’s From the Top. She has performed with many orchestras, including the Milan Chamber Orchestra, St. Petersburg Chamber Orchestra, Dakota Valley Orchestra, Minnetonka Orchestra, Golden Valley Orchestra and La Crosse Symphony Orchestra. She has also appeared in concert with rock legends Sheila E. and the Goo Goo Dolls. Most recently she was named the 2018-19 featured artist of the Nicholson Brothers’ Classical Music Series at the Hanifl Performing Arts Center.

Jacob Taggart, piano

Twelve-year-old Jacob Taggart performs both as a solo artist and as a member of the piano duo Taggart Squared, along with his sister Emma. They have twice been featured on National Public Radio’s From The Top. Taggart Squared won first place in the United States International Duo Piano Competition and was also named Grand Prix winner of the St. Petersburg, Russia, Grand Piano in Palace International Festival and Competition. He has also recently won first place in the Great Composers Competition and the Thursday Musical competition, and he was co-winner of the Golden Valley Orchestra concerto competition. He won the pre-teen division of the Minnesota State Fair Talent Competition at the age of seven and that same year made his solo and orchestral debut at the Accademia Tadini International Music Festival playing with the Milan Chamber Orchestra.

Shane Hawley, host and narrator

Shane Hawley is a writer and performer from Saint Paul, Minnesota. He is the author of ABC Death, a comedic, macabre picture book about the tricky interactions between humans and animals, published by Button Poetry. A fixture in the spoken word poetry scene since 2001, and a 2010 National Poetry Slam Champion, he has spent the past decade focused mostly on humor writing and shouting jokes at people.

The Minnesota Orchestra commissioned Shane Hawley to write the new poetry based on Saint-Saëns’ Carnival of the Animals which is being premiered at this week’s Young People’s Concerts and Sensory-Friendly Family Concerts.
Maria Dively, interpreter

Maria Dively has been an American Sign Language interpreter for six years in Minnesota and California. She is a freelance interpreter as well as a call center manager at Convo in Burnsville. A NIC/Trilingual Interpreter, she is a graduate of North Central University in Minneapolis. She was born and raised in Puerto Rico and has been involved personally and professionally in the Deaf community since college. From a young age, she has been involved with music as a woodwind player, percussionist and steel drums player, among other roles.

Minnesota Dance Theatre
Lise Houlton, artistic director

Founded in 1962 by Loyce Houlton, Minnesota Dance Theatre and School (MDT) is a flagship dance company in Minnesota that has achieved recognition both locally and abroad for performances that feature a range of classical and contemporary dance. Since 1995, Loyce’s daughter Lise Houlton has led the organization, commissioning new works and drawing from an eclectic repertory of dance masterworks. The MDT school operates in partnership with the company, providing students with high quality training, performance opportunities and mentorship from company dancers. A testament to MDT’s status as one of Minnesota’s cultural treasures are two golden moments in its history: the 50-year anniversary of its founding and the landmark fifty years of Loyce Houlton’s Nutcracker Fantasy, recognized as the longest running holiday arts event in Minnesota.

Company Dancers
Will Bove
Carlie Clemmerson
Sam Feipel
Elissa Fonseca
Adrián Pastén
Zion Rivera
Vanessa Spiteri
Zachary Tuazon
Kaitlyn Deyo (apprentice)

Pre-Professional Trainees
Amelia Bednar
Lana Gieselman
Maia Nguyen
Gates Northrup
Gabrielle Williams
Isabelle Williams

When the Minnesota Orchestra performed Saint-Saëns’ Carnival of the Animals at a Young People’s Concert in 1972, a menagerie of animals from Como Zoo joined the ensemble onstage, including a swan, peacock, leashed lion cub and this 210-pound tortoise.
THE TIMES THEY ARE A-CHANGIN’

The words and music of Bob Dylan in a rock venue

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Palace Theatre, St. Paul
VocalEssence Chorus & Ensemble Singers
Philip Brunelle and G. Phillip Shoultz, Ill, conductors

Join VocalEssence and special guests as they reimagine Dylan in the Midwest premiere of The Times They Are A-Changin’: The Words and Music of Bob Dylan, commissioned in honor of his 2016 Nobel Prize in Literature and arranged by Steve Hackman. Kick back, grab a drink, and hear Dylan’s music like it’s the first time all over again.

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Minnesota Orchestra
Osmo Vänskä, conductor
Colin Currie, percussion

Thursday, March 14, 2019, 11 am | Orchestra Hall
Friday, March 15, 2019, 8 pm | Orchestra Hall
Saturday, March 16, 2019, 8 pm | Orchestra Hall

Missy Mazzoli
*These Worlds In Us* ca. 9’

Mark-Anthony Turnage
*Martland Memorial* for Percussion and Orchestra * ca. 20’
Cortège
Rumba
Pavane
Courante
Hornpipe
Lachryme

*Colin Currie, percussion*

INTERMISSION ca. 20’

Aaron Copland
*Symphony No. 3* ca. 38’
Molto moderato, with simple expression
Allegro molto
Andantino quasi allegretto
Molto deliberato – Allegro risoluto

* U.S. premiere; jointly commissioned by the Southbank Centre, Britten-Pears Orchestra, Royal Flemish Philharmonic, Minnesota Orchestra and Snape Maltings

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**Concert Preview** with Grant Meachum and Colin Currie
Thursday, March 14, 10:15 am, Auditorium

**Concert Preview** with Akiko Fujimoto and Colin Currie
Friday, March 15, 7 pm, Auditorium
Saturday, March 16, 7 pm, Auditorium

Minnesota Orchestra concerts are broadcast live on Friday evenings on stations of Classical Minnesota Public Radio, including KSJN 99.5 FM in the Twin Cities.
Artists mar 14, 15, 16

Colin Currie, percussion

A dynamic and adventurous soloist, percussionist Colin Currie was recognized for his commitment to commissioning and creating new music when the Royal Philharmonic Society awarded him the Instrumentalist Award in 2015. He has premiered works by composers such as Kalevi Aho, Louis Andriessen, Sir Harrison Birtwistle, Elliott Carter, Brett Dean, HK Gruber, Jennifer Higdon, James MacMillan, Nico Muhly, Andrew Norman, Einojuhani Rautavaara, Steve Reich, Kurt Schwertsik, Mark-Anthony Turnage, Rolf Wallin and Julia Wolfe. This season he will also premiere new works by Andy Akiho, Helen Grime, Simon Holt and Robert Honstein. The 2018-19 season also sees the launch of his new percussion quartet, Colin Currie Quartet, as well as orchestral engagements with the Philharmonia Orchestra, Seoul Philharmonic, Lahti Symphony, BBC Scottish Symphony, Scottish Chamber Orchestra, Indianapolis Symphony, Cincinnati Symphony and Florida Orchestra, among other ensembles. In October 2017 he launched Colin Currie Records, in conjunction with LSO Live, as a platform for recording his diverse projects, celebrating the extraordinary developments for percussion music in recent times. More: colincurrie.com and opus3artists.com.

Mazzoli: These Worlds In Us
A vast array of emotions, including the painful memory of war, is reflected in this work’s arching string lines, persistent ostinatos and static harmonies.

Turnage: Martland Memorial for Percussion and Orchestra
Turnage’s new Martland Memorial is dedicated to the memory of English composer Steve Martland, showcasing the talents of their common friend, percussionist Colin Currie. Its six movements spotlight the virtuoso soloist on a variety of instruments, most prominently marimba and the soulful vibraphone, along with more whimsical touches such as bird calls.

Copland: Symphony No. 3
Copland’s distinct Americana style permeates the heroic Third Symphony, written at the end of World War II. Framing the two dancelike inner movements are a serene, expressive opening and a grandiose finale that incorporates themes from Copland’s famous Fanfare for the Common Man.
he evening of December 1, 2006, was a night of firsts at Orchestra Hall. For the first time, the Minnesota Orchestra ended its annual Composer Institute with a public Future Classics concert of new music conducted by Music Director Osmo Vänskä—a significant step up from private reading sessions of the Institute's previous years. The first of nine works on the program was These Worlds In Us by Missy Mazzoli—a name unfamiliar to many in the audience. Although the work had been premiered by the Yale Philharmonia earlier that year, this was its first professional performance.

“These Worlds In Us was the first orchestra piece that I’d ever written, and it was really daunting,” Mazzoli confessed in a 2016 interview with NewMusicBox. Mazzoli was 26 years old at the time of the inaugural Future Classics concert and all-too-conscious of an orchestral canon that can seem impenetrable to emerging composers. While at the Composer Institute, she poured out her concerns in a series of blog entries. “I grew up worshipping Beethoven and Stravinsky, and with heroes like that it’s easy to become one’s own worst enemy,” she wrote. “How could I possibly contribute to this tradition?”

inspiration from poetry and family
Mazzoli’s first attempt was the nine-minute-long These Worlds In Us. The piece is inspired by a James Tate poem called The Lost Pilot, a meditation on Tate’s aviator father, who was killed in action in World War II. In the final stanza, Tate reflects on the inescapable circumstances that led to their respective losses: “misfortune / placed these worlds in us.” The poem resonated with Mazzoli, who dedicated These Worlds In Us to her father, a soldier during the Vietnam War.

These Worlds In Us begins with an ensemble-wide lurch of dynamics, which gives way to melodicas and vibraphone. (According to Mazzoli, when Osmo Vänskä saw how the work began, he commented, “Hmmm, I think we are going to wake a lot of people up with this.”) The first violins play a wandering, unsteady melodic line marked “mournful, molto expressivo.” The swell of their slides lends a dizzy, staggering quality to the music. First the vibraphone, then the woodwinds climb ladders of dotted eighth notes, endlessly striving but seemingly never arriving. Playing off the uneven rhythms and glissando smears, a metronomic and militaristic series of eighth notes appears, first in the viola section, then elsewhere. Dreamy yearning lines soar like clouds above notes that are solidly rhythmic and earthbound. By the work’s climax, it is difficult to tell if we are soaring into the sky or plummeting to the ground; our artificial horizon is spinning. The piece ends with the soft austere wheeze of the melodicas and an insistent vibraphone beat. The musical journey has come full circle—as has that of the piece itself, which is now returning to Orchestra Hall for the second time since 2006.

a major talent
Those in the Orchestra Hall audience at the first Future Classics concert joined the classical music world in recognizing Mazzoli as a major new talent. Over the following decade, her works would be played by orchestras such as the Detroit Symphony, Sydney Symphony and Los Angeles Philharmonic (which commissioned 2013’s Sinfonia for Orbiting Spheres). In June 2018 she was named composer-in-residence with the Chicago Symphony, a position she will hold until 2020. She has also developed a special affinity for opera, composing Song from the Uproar, Breaking the Waves and Proving Up. The Metropolitan Opera was so impressed by her output that in September 2018 they announced a Mazzoli commission of their own; she and Jeanine Tesori will become the first two female composers in Met history to be so honored. In December 2018 her Vespers for Violin was nominated for a Grammy Award in the category of Best Classical Composition; winners are being announced on February 10, just as this program magazine goes to press. (In a twist, Vespers is competing against a violin concerto by Aaron Jay Kernis, who was director of the Minnesota Orchestra Composer Institute when Mazzoli attended.)

Mazzoli’s experience in Minnesota with These Worlds In Us convinced Mazzoli that she—and by extension, composers who are not male or dead—deserve to be played and championed by large, powerful ensembles. The realization was liberating. As she wrote in 2006, “I grew up loving orchestral music and was heartbroken in feeling that the orchestra was an impenetrable behemoth from which I would be forever excluded. My experience today taught me that the orchestra belongs to me and all composers—past, present and future.”

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 trombones, tuba, snare drum, bass drum, suspended cymbal, tuned cowbells, hi-hat, melodica, vibraphone, harp and strings

Program note by Emily Hogstad.
if composers of Beethoven's time were to leap ahead two centuries, they would likely recognize the majority of a symphony orchestra's makeup, as the standard wind, brass and string complements, plus timpani, have remained fairly constant over the years (though often in larger numbers). Our temporal interlopers may, however, be surprised by the wide array of percussion instruments common in modern orchestras. Today's expanded percussion section has understandably attracted the attention of composers seeking to create new timbres and sonic combinations. Recent decades in particular have seen an increase in the percussion concerto form that brings a soloist from the very back of the orchestra to the front, where the soloist's dashing from one instrument to the next is part of the fun and challenge.

A memorial celebrating long friendships

The “concerto-style” Martland Memorial that receives its U.S. premiere at this week's concerts had its origins in 1982, when English composers Mark-Anthony Turnage and Steve Martland struck up a long friendship near the start of their careers. Turnage recalls that “...there were similarities in the music we were both writing then: punchy, percussive and metallic. I went to concerts by the Steve Martland Band and that was where I first heard their percussionist Colin Currie.”

In 2013, when Martland passed away unexpectedly at age 58, Turnage was motivated to write a work in memory of him, spotlighting the talents of their common friend Currie, who has premiered numerous works for percussion with and without orchestra. Currie then approached Minnesota Orchestra Music Director Osmo Vänskä, who facilitated the Orchestra's involvement as a co-commissioner of Turnage's new work, joining four European institutions: the Southbank Centre, Britten-Pears Orchestra, Royal Flemish Philharmonic and Snape Maltings. The world premiere took place in London on April 7, 2017, with Currie joining the Britten-Pears Orchestra under conductor Marin Alsop.

The composer offers these comments on Martland Memorial, which is structured in six movements ranging from three to seven minutes in duration:

“I wanted to write a concerto-style work for Colin Currie, while creating a fitting tribute to Steve following his death in 2013. A grand concerto in the traditional three movements wasn’t right here, as Steve was quirky and volatile, with strong beliefs offset by Liverpudlian humor. I knew Colin was a brilliant mallet percussionist, so marimba and vibraphone were a must, but I also included toy instruments to reflect Steve's lighter and mercurial side. It ended up as a sequence of six shortish movements, largely upbeat in mood beyond the opening Cortège, with a Rumba, Pavane, a Courante cadenza and a Hornpipe before the closing Lachryme. It's a long way from the Mahlerian elegy you might have expected from a memorial.”

A leading British composer

Although Mark-Anthony Turnage is widely considered one of Britain's leading creative figures of contemporary music, his music has been heard at Orchestra Hall only once before, when his Three Screaming Popes (after Francis Bacon) was performed in 1991. The gap in showcasing his talent is due in part to his substantial focus on opera and ballet. Among his most highly-regarded works are the operas Greek (which in 1988 established his reputation for bridging modernism and tradition with a distinct blend of jazz and classical styles), The Silver Tassie and Anna Nicole, along with ballet scores Undance, Tresspass and Strapless.

Many of Turnage's achievements in recent years have been in works geared for the concert hall. He has been composer in residence with the Chicago Symphony Orchestra, BBC Symphony Orchestra and London Philharmonic Orchestra. His collaborations with the London Symphony Orchestra have included the work Speranza, premiered under the direction of Daniel Harding in 2013. In 2017 his Remembering was premiered by the Berlin Philharmonic Orchestra under Sir Simon Rattle.

His other recent works include a concerto for pianist Marc-André Hamelin; a drumkit concerto for jazz drummer Peter Erskine; Frieze, which Vasily Petrenko conducted at the BBC Proms; Passchendale, marking the centennial of World War I's outbreak; and the double violin concerto Shadow Walker, composed for soloists Vadim Repin and Daniel Hope.

Instrumentation: solo percussion (large and small bass drums, bird call, 2 congas, duck call, gong, kalimba, motor horn, sleigh bells, swanee whistle, marimba and vibraphone) with orchestra comprising 3 flutes (1 doubling piccolo), 2 oboes, English horn, 2 clarinets, bass clarinet (1 clarinet also doubling bass clarinet), 3 bassoons (2 doubling contrabassoon), 4 horns, 3 trumpets, 3 trombones, tuba, large bass drum, almglocken, tuned gongs, Japanese temple bells, tamtam, marimba, vibraphone, piano (doubling celesta) and strings.

Program note by Carl Schroeder.
Aaron Copland is not a name we automatically associate with the symphony genre. As a composer he was more readily drawn to smaller and more personal forms, such as music for dance, solo piano, chamber ensembles and songs; he was not attracted to the kind of Major Statement and the “grand playing-together” implicit in the title and tradition of the symphony. But the social realities of the Depression and later the Second World War led him to a simpler, more public style, and when Serge Koussevitzky commissioned a new orchestral work from him in March 1944, the lure of the symphony proved irresistible. Copland readily admitted: “I think the greatest single influence on the Third Symphony was Koussevitzky. Without compromising my own integrity I was intent upon giving him the sort of piece he liked. And he liked music in the grand manner.”

the music: a heroic symphony

Copland’s Third may be a heroic symphony, but it is constructed on some very non-symphonic procedures.

Andante moderato, with simple expression. Rather than beginning with the conflict-based movement that has launched symphonies since the time of Beethoven, Copland opens in absolute calm. Violins in octaves very quietly lay out the serene opening idea. More themes follow: a poised melody for violas and English horn and a marcato subject for trombones. This movement is not in the expected sonata form, nor does it build a music drama out of the collision of its themes. Instead, it functions as a prelude to the symphony, introducing themes (some of which will play important roles later on), rising to a climax and falling back to end quietly. Copland asks the musicians to play cantabile molto espressivo as the initial movement of this wartime symphony ends not in thunder but in radiant calm.

Allegro molto. The second movement bursts to life on a salvo of noisy fanfares, but the true main subject is not heard until moments later, when violas and lower woodwinds speed ahead. Here the music dances with cheerful energy and speeds straight into the trio section, built on flowing melodies that sound as if they might have come from Copland’s cowboy ballets. He was adamant, however. “One aspect of the symphony ought to be pointed out: it contains no folk or popular material. During the late ’20s it was customary to pigeonhole me as a composer of symphonic jazz, with emphasis on the jazz. More recently I have been cataloged as a purveyor of Americana. Any reference to jazz or folk material in this work was purely unconscious.” The opening fanfares return to drive the scherzo to a mighty close.

Andante quasi allegretto. At the opening of the third movement—for the two violin sections alone, and treacherously difficult in terms of intonation and ensemble—Copland begins to draw on material presented earlier in the symphony. The fierce marcato trombone theme of the first movement is now transformed into haunting, silky string lines.

All this, however, is only preparation for the main business: a series of variations on a lovely flute theme that sounds as if it has wandered in from Copland’s ballet Appalachian Spring. Soon after its quiet, graceful beginning, the variations turn athletic and dance with an unexpected vigor. The movement concludes on a return of its quiet opening material. But it is not a true close, for the music continues without pause into the finale.

Molto deliberato — allegro risoluto. Over a quiet string chord, two flutes very delicately outline Copland’s own Fanfare for the Common Man, composed in 1942, and this quickly erupts into a titanic statement by brass and percussion. This is not the true beginning of the finale, but only a call to order. The main body of the movement arrives as solo oboe lays out an ornate tune that quickly begins to dance on its own. Here, finally, is the symphony’s sonata-form movement, but even now the structure remains free. The movement dances to a great climax on a strident raspberry for full orchestra, full of flutter-tonguing from the winds. Over bits of the fanfare theme and the very opening of the symphony, the music gathers energy and presses ahead. The finale’s second theme—its syncopations smoothed out—powers its way into the final pages, where the symphony’s very opening returns. What had sounded serene and spacious at the very beginning now returns in grandeur as the Third Symphony pounds its way to a knockout close.

Instrumentation: 3 flutes, piccolo (1 flute also doubling piccolo), 3 oboes (1 doubling English horn), 2 clarinets, E-flat clarinet, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 4 trumpets, 3 trombones, tuba, timpani, snare drum, tenor drum, bass drum, cymbals, suspended cymbal, anvil, claves, ratchet, slapstick, tambourine, triangle, wood block, xylophone, glockenspiel, chimes, 2 harps, piano, celesta and strings

Program note by Eric Bromberger.
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Thursday, March 21, 2019, 11 am | Orchestra Hall
Friday, March 22, 2019, 8 pm | Orchestra Hall

With these concerts we gratefully recognize Anita M. Pampusch for her generous contribution to the Minnesota Orchestra’s Investing in Inspiration campaign.

Libby Larsen

Symphony: Water Music
  Fresh Breeze
  Hot, Still
  Wafting
  Gale

ca. 17’

Robert Schumann

Concerto in D minor for Violin and Orchestra
  In a vigorous, but not too fast tempo
  Slow
  Lively, but not fast
  [There is no pause before the final movement.]
    Alina Ibragimova, violin

ca. 30’

Franz Schubert

Symphony in B minor, D. 759, Unfinished
  Allegro moderato
  Andante con moto

ca. 22’

Johann Strauss, Jr.

On the Beautiful Blue Danube, Opus 314

ca. 10’

I N T E R M I S S I O N

ca. 20’

OH+

Concert Preview with Solveig Mebust and Kay Lipton
Thursday, March 21, 10:15 am, Auditorium
Friday, March 22, 7:15 pm, N. Bud Grossman Mezzanine

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

Alina Ibragimova, who performs music ranging from Baroque to new commissions on both modern and period instruments, has established a reputation as one of the most accomplished and intriguing violinists of her generation. This season, she focuses on Shostakovich's Concertos No. 1 and No. 2, which she

one-minute notes

Larsen: Symphony: Water Music
Premiered by the Minnesota Orchestra in 1985, Larsen's first symphony conveys her feelings about nature, lakes and water, from the pulsing opening of Fresh Breeze—in which we hear echoes of Handel's Water Music—to the fury of the final Gale.

Schumann: Violin Concerto
Originally excluded from Schumann's public catalog of works, the Violin Concerto was unearthed decades after the composer's death. The work's overarching melancholy provides a glimpse into the mental and physical health issues Schumann experienced in his final years.

Schubert: Unfinished Symphony
Lyrical melodies and a passionate emotion highlight classical music's most famous incomplete work. The symphony opens softly and glides effortlessly between unexpected harmonies, achieving a haunting, somber beauty.

Strauss: On the Beautiful Blue Danube
Strauss' beloved waltz never fails to sweep listeners into its magical flow, sending them home radiantly happy after a musical trip to Vienna.
Libby Larsen
Born: December 24, 1950, Wilmington, Delaware; now living in Minneapolis

**Symphony: Water Music**
Premiere: January 30, 1985

Comissioned by the Minnesota Orchestra at the time Libby Larsen served as its composer in residence, Symphony: Water Music received its world premiere at Orchestra Hall on January 30, 1985. On the conductor’s podium was the Orchestra’s music director at the time, Sir Neville Marriner, to whom Larsen dedicated the composition. In the years since, Symphony: Water Music has been performed frequently and commercially recorded by both the Minnesota Orchestra and the London Symphony Orchestra.

Although born in Delaware, Larsen considers herself a true Minnesotan, and she grew up immersed in the outdoor culture for which the state is known. A graduate of Minneapolis’ Southwest High School, she earned her doctorate at the University of Minnesota, where she studied with Dominick Argento (now the Minnesota Orchestra’s composer laureate). Larsen has become one of the nation’s most-performed living composers, and her catalogue currently contains more than 400 works spanning virtually every genre, from vocal and chamber music to full orchestral works and over a dozen operas. More than 50 CDs feature her music.

Larsen has received numerous awards and honors, including a 1993 Grammy Award as producer of the CD The Art of Arleen Augér, which included Larsen’s own composition Sonnets from the Portuguese. She has also earned a Lifetime Achievement Award from the American Academy of Arts and Letters and a Peabody Award, and in 2015 she received the Frederick Lowe Medal for American Music from the Frederick Lowe Symposium. In addition to her residency with the Minnesota Orchestra (which was the first by a woman at a major American orchestra), she has held residencies with the Charlotte Symphony and the Colorado Symphony, and with several academic institutions. She is also a former holder of the Papamarkou Chair at John W. Kluge Center of the Library of Congress.

A vigorous champion of music and musicians of our time, Larsen has a widespread reputation as a generous and articulate colleague who works tirelessly on behalf of music performance and education. In 1973 she co-founded, along with the late Stephen Paulus, the Minnesota Composers Forum (now the American Composers Forum). Her long and valued association with the Minnesota Orchestra continues to this day.

**in the composer’s words**
The composer offers the following comments about Symphony: Water Music.

*Symphony: Water Music* is a poetic symphony in four movements (fast-slow-presto-finale) which create a quartet of water studies. The tempo for each is indicated only by metronome marking, but the score bears many instructions to the performers suggesting how to enhance the expression and the mood (i.e., “fleetingly – like a shadow”).

**fresh breeze.** There is a deliberate homage to Handel in the first movement. However, the opening, *Fresh Breeze*, like the succeeding movements, depends less on motive than on texture and gesture. For instance, the first quiet chord, emerging from the strings, is a stack of thirds pulsing in 6/8 time. It attempts to capture the fresh, oscillating, crystalline vibrancy of water moved by constant wind. The gestures move about the orchestra almost kaleidoscopically, pin-pointing here a quartet of horns and harp glissando, there trilling high in the winds or sandwiched in the violas; often vibrations of percussion are suspended weightlessly in the air. The motion is constant as the colorful images dart across the immensity of the full orchestra.

**hot, still.** A phrase small as a summer breeze wafts from a solo flute above hushed chimes and from a single high note in the violins to establish the fundamental image of the second movement, *Hot, Still*. Quick figurations flicker among the woodwinds as if gently ruffling the surface of a lake in August, but the underlying pulse is a slow 6/4, the beat hazed with lots of ties over the bar lines, as if the waters are reluctant to stir. To underline the lethargy of a lake on a hot, humid day, pedal tones in trombones, tuba, cellos, basses and other heavy instruments keep the flow as sustained as possible, until at midpoint, the bass clarinet and other wind instruments seem to stir the breezes. A long pause divides the two halves of the symphony.

**wafting.** The third movement suggests the tiny scatter squalls and cat’s paws created by puffs on still water just before a front moves in. Muted horns and trumpets echoing back and forth in a complex rhythmic pattern establish the head-long pace and Queen Mab-like texture of the scherzo.

**gale.** The final movement, takes its cue from the sudden, violent storms of summer. The goal of the music is not to portray the storm, but to dwell in its force, expressing the feelings aroused by such violence rather than fury, assaulted from all sides by strong, tonal images.
Brahms. Eugenie Schumann, who was the last surviving offspring of the composer, later recalled that her mother stated that she had “settled with Joachim and Johannes that the [violin] concerto is not to be published, not now, or at any time. We are quite agreed on the subject.”

the concerto’s emergence
But the fate of Schumann’s Violin Concerto was only temporarily resolved. For years the disgraced work was engulfed in silence. After Joachim’s death in 1907, the manuscript found its way to the Prussian State Library in Berlin. It surfaced in the 1930s, when Georg Kulenkampff introduced the work with the Berlin Philharmonic on November 26, 1937. A month later, Yehudi Menuhin gave the American premiere with the St. Louis Symphony. From then on, Schumann’s concerto has had avid partisans, with Menuhin and violinists Joseph Szigeti making strong cases for it, and the eminent English scholar Donald Francis Tovey declaring it on par with some of Schumann’s other late works, and worthy of performance.

the music: drama and restrained tempos
in a vigorous, but not too fast tempo. The Schumann Violin Concerto begins with a formal orchestral opening in the classical tradition. The gestures are inherently dramatic, the agitated mood of the D-minor subject unlocked by a great swell and intensified by a relentless tremolo figure in the inner strings and a wild upward-rushing scale in the top line. The idea is passionate and soaring—perfectly suited to the violin, which makes a bold entrance in massive triple, even quadruple stops (pitches played simultaneously), repeating the same material. Before the violin’s debut, however, the orchestra also delivers a songful contrasting strain, in the major mode and full of sweetness, before the soloist comes on the scene to spin out the beautiful thought in its own manner. The grandest rhetoric of the orchestra and a side-stepping modulation make way for the development. Neither the sustained energy nor the impact of the movement depends upon a fast tempo; in fact, Schumann cautioned against too much speed.

slow. The great leder composer and creator of lyric works for the keyboard is at his best in the slow movement. A poignant phrase from the cellos, divided and in duet with violas, provides a brief, quiet prologue to the main theme, a strain of transcendent beauty, unfolded at leisure. In a particularly effective stroke, Schumann returns the theme a third lower, in the key of G minor, where the dusker tones intensify the feeling.

lively, yet not fast. Suddenly there is a hastening and a rapid tremolo within the string section as the music does an about-face, without a break launching the capricious finale—a vivacious polonaise full of the dance impulse but again, like the opening movement, not too fast. Were the tempo too swift, it would be all but impossible for the solo violin to maneuver the virtuoso passagework that Schumann demands from the instrument.

Program note by Sandra Hyslop.
lyrical because this work is built on some of the most singable tunes in classical music, and monumental because of Schubert's ability to transform these melodies into music of stature and power.

Many other features contribute to the symphony's appeal. Chief among these is Schubert's control of orchestral color: three trombones give the music unusual weight, but even more impressive are the many shades of instrumental color he achieves through subtle handling of solo winds. Also impressive is the ease of Schubert's harmonic language. The Unfinished Symphony glides effortlessly between unexpected keys, with the effect of delicately shifting patterns of light. A haunting, somber beauty runs through both movements.

Why didn't Schubert “finish” this symphony by writing the other two movements? There have been many, many answers to that question. In The Victor Book of the Symphony (1935), Charles O'Connell offers, in quite purple prose, the conclusions of one generation:

“(The Unfinished) is utterly perfect in finish. It leaves nothing unsaid. It explores the most mysterious regions of the human soul and heart. In language of inexpressible beauty it communicates from composer to hearer an intensity of passionate emotion, a degree of spiritual exaltation, a completely satisfying and wholly expressive message. Music can go no further; Schubert himself, having said in these two movements all that even he, with his almost inexhaustible flow of melodious expression, could say, gave over the task of writing two more sections.”

Closer to our own day, and in a more grimly realistic explanation, Maurice J.E. Brown has noted that Schubert contracted syphilis in the fall of 1822 while working on this symphony and was critically ill throughout 1823. Brown suggests that when Schubert recovered his health a year later, the sensitive composer identified this music so closely with that illness that emotionally he was unable to resume work on it.

Perhaps we will never know why Schubert completed only these two movements. The unusual form has not kept it from becoming one of the most famous symphonies ever written, and few of the millions who have loved this music have ever considered it “unfinished.”

Program note by Mary Ann Feldman.

Here is the clue to Joachim’s reservations about the concerto: an artist renowned for his noble tone and classical bias, the great Hungarian violinist, much as he loved Schumann, did not have the frame of mind to deal with the brilliant, repetitive figurations. “They become fatiguing,” he admitted, though today's listeners may find more charm and variety in them than he did.

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

Program note by Mary Ann Feldman.

Franz Schubert
Born: January 31, 1797, Vienna, Austria
Died: November 19, 1828, Vienna, Austria

Symphony in B minor, D. 759, Unfinished
Premiere: December 17, 1865

Franz Schubert actually wrote a number of unfinished symphonies. Besides this famous one, there are fragments of five others that he began but abandoned. The one known as the Unfinished was written in the fall of 1822, when the composer was 25. He began work on October 30 and completed two movements in November; he began a third movement, a scherzo, sketching out 129 measures and fully orchestrating the first nine. And then he stopped. The following year he had the manuscript delivered to his friend Anselm Hüttenbrenner, probably as a gesture of appreciation for having been elected a member of the Styrian Music Society of Graz, of which Anselm was a member. At that point, apparently, Schubert forgot about this work. He never heard it performed.

lyrical and monumental

The manuscript came to light in 1865 when conductor Johann Herbeck was visiting the aged Hüttenbrenner in Graz and inquired about the existence of any Schubert manuscripts. Hüttenbrenner showed this symphony to Herbeck, who led the premiere in Vienna on December 17, 1865. From that moment, it has been one of the most popular pieces of music ever written.

Despite its odd form—two movements instead of the customary four—the symphony is a fully satisfying musical experience. Its movements, both massive, and both at a fairly moderate tempo, offer the unusual combination of lyricism and monumentality:

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

Program note by Eric Bromberger.
On the Beautiful Blue Danube has become the most famous and best-loved of all Strauss waltzes, and so it is strange to learn that this waltz was originally composed for voices on an absurdly empty text by a minor Viennese police official. Not surprisingly, the music was a failure at its premiere on February 23, 1867, and—in a spectacular misjudgment—Strauss said: “The waltz was probably not catching enough.” But, freed of the text, the waltz quickly caught on in a Vienna still recovering from military defeat at Königgratz the year before at the hands of the Prussians, and since then this waltz has become a virtual symbol of the city.

a celebration of Vienna

On the Beautiful Blue Danube is a celebration of the city’s setting and of the great river that runs through Vienna on its way to the Black Sea. In a larger sense, the waltz is a celebration of Vienna itself, and it is worth quoting Strauss on the meaning of that city to him: “If it be true that I have some talent I owe its development to my beloved native city, Vienna. Vienna! I drink to her! May she grow and prosper!”

The Blue Danube, as it has become known, begins with a slow introduction full of the rich sound of horns and cellos, and gradually this is transformed into the opening waltz. There are in fact five different waltz-sequences in the Blue Danube, each of a slightly different character. These waltzes—by turns graceful, animated, and always elegant—need little description. This is music simply to enjoy, and at the end Strauss drives his dances to a suitably sparkling close.

another master’s admiration

Although they wrote very different music, Johann Strauss, Jr., and Johannes Brahms were good friends, and Brahms greatly admired Strauss’ music. When Strauss’ daughter Alice presented her fan to Brahms and asked him to autograph it for her, Brahms sketched out the opening bars of the Blue Danube and signed it “Unfortunately not by yours truly, Johannes Brahms!”

Instrumentation: 2 flutes (1 doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, bass trombone, tuba, timpani, snare drum, bass drum, cymbals, triangle, harp and strings

Program note by Eric Bromberger.

The Minnesota Orchestra gave the world premiere performance of Larsen’s Symphony: Water Music on January 30, 1985, at Orchestra Hall, with Sir Neville Marriner conducting. Earlier that month, the internet’s Domain Name System was introduced—which today remains a central component of the global computer network’s functionality. Over the years the Orchestra has performed 15 of Larsen’s compositions, beginning with Tom Twist, A Musical Narrative at a series of Young People’s Concerts in 1976.

The Orchestra first performed Schumann’s Violin Concerto on November 17, 1939, at Northrop Memorial Auditorium, with Dimitri Mitropoulos conducting. That same day, Nazi soldiers stormed the University of Prague in a deadly assault on students protesting the occupation of the Czech homeland; the day has since been commemorated each year as International Students’ Day. The soloist at the Orchestra’s 1939 performance, Yehudi Menuhin, had given the concerto’s American premiere just two years earlier with the St. Louis Symphony. Only two other violinists have played this work with the Minnesota Orchestra: Henryk Szeryng in 1968 and Joshua Bell in 1994.

Schubert’s Unfinished Symphony has the historic distinction of being the first symphony ever performed by the Minnesota Orchestra; it was presented on the first-ever concert of the then-Minneapolis Symphony Orchestra on November 5, 1903, at the International Auditorium in Minneapolis, with founding Music Director Emil Oberhoffer conducting. It was the second work on that evening’s program, following Wagner’s Prelude to Die Meistersinger von Nürnberg.

Orchestra audiences first heard Strauss’ On the Beautiful Blue Danube on March 3, 1905, at the Minneapolis Auditorium, again under the baton of Emil Oberhoffer. This concert came at another important time in the Orchestra’s history: the Minneapolis Auditorium had been inaugurated just two days earlier, and would serve as the ensemble’s primary performance venue until 1930.
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Minnesota Orchestra

David Danzmayr, conductor

Symphony in 60

Saturday, March 23, 2019, 6 pm | Orchestra Hall

Tonight’s concert is performed without intermission.

Libby Larsen

**Symphony: Water Music**

- Fresh Breeze
- Hot, Still
- Wafting
- Gale

**Frances Schubert**

**Symphony in B minor, D. 759, Unfinished**

- Allegro moderato
- Andante con moto

**Johann Strauss, Jr.**

**On the Beautiful Blue Danube, Opus 314**

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.

Profile of David Danzmayr appears on page 32. Program notes on the Larsen, Schubert and Strauss works appear on pages 33 to 36.

**Larsen: Symphony: Water Music**

Premiered by the Minnesota Orchestra in 1985, Larsen’s first symphony conveys her feelings about nature, lakes and water, from the pulsing opening of *Fresh Breeze*, in which we hear echoes of Handel’s music, to the fury of the final *Gale*.

**Schubert: Unfinished Symphony**

Lyrical melodies and a passionate emotion highlight classical music’s most famous incomplete work. The symphony opens softly and glides effortlessly between unexpected harmonies, achieving a haunting, somber beauty.

**Strauss: On the Beautiful Blue Danube**

Strauss’ beloved waltz never fails to sweep listeners into its magical flow, sending them home radiantly happy after a musical trip to Vienna.
The Swingles

Live at Orchestra Hall

Sunday, March 24, 2019, 2 pm | Orchestra Hall

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

For more than half a century, The Swingles have pushed the boundaries of vocal music. The seven young singers that make up today's London-based group are driven by the same innovative spirit that has defined the five-time Grammy winners since they first made waves in the 1960s.

In 1963, American-born Ward Swingle first assembled a group of Parisian session singers to sing Bach's keyboard music. The resulting album, *Jazz Sebastian Bach*, launched the Swingle Singers to fame. Since then, they have made more than 50 recordings, with a repertoire that has grown to include a huge variety of music, including new original songs. They have also appeared on numerous film and TV soundtracks, including *Sex and the City, Milk, Grey's Anatomy* and *Glee*. In 2017, they co-wrote and performed a song for the end credits of Alexander Payne's acclaimed film *Downsizing*.

The group's versatility has led to collaborations with artists as diverse as the Modern Jazz Quartet, Jamie Cullum and Labrinth. Luciano Berio was one of the first composers to explore the sound of the Swingles' amplified voices in an orchestral setting with his groundbreaking *Sinfonia*. In addition to a busy touring schedule that regularly takes them to North and South America, Europe and Asia, The Swingles present their own London A Cappella Festival at Kings Place each January in partnership with Ikon Arts Management.

Released in March 2017, The Swingles' most recent project is *Folklore*, a diverse collection of folk music from around the world, inspired by their international travels and featuring collaborations with traditional artists.

At this afternoon’s performance, The Swingles present a musical retrospective in celebration of their late, great founder Ward Swingle. The group takes a look back at Ward's formative influences—in particular, Bach—and at the musical landscape as it has changed over The Swingles' extraordinary five-decade history. Moving through the singer-songwriters of the 1960s and '70s right up to current British favorites, the group brings the retro sound of the classic Swingle Singers alive as well as bringing a fresh approach on original songs from their newer releases. For more information, visit theswingles.co.uk.
Dessa Live Concert Recording

with the Minnesota Orchestra

Dessa, vocals | Sarah Hicks, conductor
Andy Thompson, arranger | Aby Wolf, vocal director
Ashley DuBose, vocals | Cameron Kinghorn, vocals | Matthew Santos, vocals
Joey Van Phillips, percussion

Live at Orchestra Hall

Tuesday, March 26, 2019, 7:30 pm | Orchestra Hall
Thursday, March 28, 2019, 7:30 pm | Orchestra Hall

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

These performances are being recorded for a "Live in Concert" release on Doomtree Records, produced by Lazerbeak and Andy Thompson. Pre-sale and purchase information for the album will be available in fall 2019.

Dessa is a rapper, singer, essayist, and proud member of the Minneapolis Doomtree collective. Her most recent record, Chime, debuted on the Billboard 200 charts and was listed by NPR as one of the best records of 2018. She has written for The New York Times, MPR, the Star Tribune, Minnesota Monthly and literary journals across the country. Her first hardcover literary collection, My Own Devices (Dutton Books), is available now—right now, in fact, at the merchandise table in the lobby. Dessa splits her time between Minneapolis and Manhattan. For concert listings, tour stories, videos and other assorted nonsense, visit dessawander.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 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 Virginia Symphony Orchestra. During summer 2011 she served as conductor for Sting's Symphonicities Tour, leading 31 concerts over two months in venues throughout Europe. More: minnesotaorchestra.org.

thank you | These concerts are sponsored through the generous support of Ameriprise Financial.
Andy Thompson (arranger) is a composer, arranger, producer, mixer and multi-instrumentalist who has made music with Belle and Sebastian, Jeremy Messersmith, Dan Wilson, Boy, Taylor Swift, Madisen Ward and the Mama Bear, Graveyard Club, Jason Mraz, and Daniel Johnston. He studied composition and jazz at the University of Michigan, but professionally has operated mainly in the pop, rock, and hip-hop worlds, both on stage and in the studio. Through his work with Dessa and the Minnesota Orchestra, he’s able to combine two of his original musical loves: putting notes on paper, and great pop music. More: andywho.com.

Aby Wolf (vocals, vocal director), internationally known for her appearances with Dessa and The New Standards, is a passionate collaborator with an elastic skillset, bringing a palpable element of joy to whatever endeavor she pursues. Thanks to a 2019 Arts on Tour grant from the Minnesota State Arts Board, Wolf will tour greater Minnesota with her new group Champagne Confetti, an 11-piece electro-acoustic chamber ensemble featuring strings, percussion and vocalists. Champagne Confetti premieres in Minneapolis this spring 2019. More: abywolf.com.

Ashley DuBose (vocals) is a soul-pop recording and performing artist. Her albums Somethin’ More and Be You have garnered millions of streams online, while the Star Tribune named Be You one of the best local albums of the year. City Pages crowned her “Best Female Vocalist” in its annual “Best of the Twin Cities” issue. She has been performing around the world with a boutique special events cover band while working on her third studio album. More: ashleydubose.com.

Cameron Kinghorn (vocals) is a vocalist, trumpeter and songwriter who performs regularly at major venues in the Twin Cities, as well as nationally and internationally. He performs most frequently as the frontman of neo soul group Nooky Jones and as the trumpeter of Afrobeat/Afrofunk band Black Market Brass, and new music from both groups is set to be released in 2019. When he isn’t making and performing music of his own, he can be seen making guest appearances throughout the Twin Cities with local, national and international artists.

Matthew Santos (vocals) is a singer-songwriter and Minnesota native who performs regularly throughout the U.S. and worldwide. He has twice been nominated for a Grammy Award, and collaborated with Lupe Fiasco on the hit single Superstar. He has released several albums, most recently Into the Further. More: matthewsantos.com.

Joey Van Phillips (percussion and arranger) brings classic training in jazz and improvisation and a background in hip-hop and contemporary music to live gigs, composition and session work. As a performer, he plays with the accomplished contemporary musicians in the Twin Cities—from the stages of First Avenue and multiple performances on NPR to freelance studio work, U.S. tours and gigs overseas. In 2017, he released his first album, Punch Bowl, featuring a dozen notable rappers backed by original percussion ensemble music. More: JVPmusic.net.

Paul Guthrie is the lighting and projection designer for these concerts.
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**Star Trek Into Darkness**

Complete Film with the Minnesota Orchestra

**Sarah Hicks, conductor**

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**Saturday, March 30, 2019, 8 pm**  
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Visual Effects and Animation by **Industrial Light & Magic**  
Music by **Michael Giacchino**

Costume Designer: **Michael Kaplan**  
Edited by **Maryann Brandon, A.C.E.** and **Mary Jo Markey, A.C.E.**  
Production Designer: **Scott Chambliss**  
Director of Photography: **Dan Mindel, ASC, BSC**

Executive Producers: **Jeffrey Chernov, David Ellison, Dana Goldberg** and **Paul Schwake**  
Produced by **J.J. Abrams, Bryan Burk, Damon Lindelof, Alex Kurtzman and Roberto Orcci**

Based upon “**STAR TREK**” created by **Gene Roddenberry**

Written by **Roberto Orci & Alex Kurtzman & Damon Lindelof**  
Directed by **J.J. Abrams**

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Tonight’s performance lasts approximately 2 hours and 30 minutes, including a 20-minute intermission.  
The program is a presentation of the complete 2013 film **Star Trek Into Darkness** with a live performance of the film’s entire score, including music played by the orchestra during the end credits. Out of respect for the musicians and your fellow audience members, please remain seated until the conclusion of the Minnesota Orchestra’s performance.

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thank you  
The Minnesota Orchestra’s Movies & Music series is sponsored by **U.S. Bank**.
**Star Trek Into Darkness Live** is produced by Film Concerts Live!, a joint venture of IMG Artists, LLC and The Gorfaine/Schwartz Agency, Inc., in association with the 21st Century Symphony Orchestra.

Producers: Maria Giacchino, Steven A. Linder and Jamie Richardson

Production Manager: Rob Stogsdill • Production Coordinator: Sophie Greaves

Representation for IMG Artists, LLC: Maureen Taylor • Supervising Technical Director: Alex Levy • Technical Director: Luke Dennis

Music Composed by Michael Giacchino

Score Manager for Concert Performance: Andrea Datzman

Music Consultant for Concert Performance: Ludwig Wicki

Music Preparation for Concert Performance: Suzie Katayama, Note That Score! Productions

Technical Preparation for Concert Performance: Epilogue Media

Music Administration for Concert Performance: BTW Productions, Inc.

The score for *Star Trek Into Darkness* has been adapted for live concert performance.

Special thanks to: CBS Consumer Products, Paramount Pictures, Bad Robot, and the musicians and staff of the Minnesota Orchestra.

---

**notes from the composer and director**

What an honor it is for me to be a part of the *Star Trek* legacy. I was a huge fan of the series when I was a kid. For this opportunity, I must thank my friend and collaborator J.J. Abrams, who made these films incredibly fun to work on. J.J.’s inspired new vision of the *Star Trek* saga brought me immediately back to my childhood, as if I was watching Gene Roddenberry’s brilliant creation for the first time on television. J.J. and I are among the lucky few who get to hear the world’s most talented musicians bring a score like *Star Trek* to life in person. But now that’s all changed. For me, the most exciting aspect of the *Star Trek* Film with Orchestra concerts is that audiences now have an opportunity to experience the films in a way that can’t be replicated in their living rooms—with a full orchestra. Tonight, those musicians are members of the Minnesota Orchestra under the direction of Sarah Hicks. You couldn’t be in better hands. Enjoy!

—Michael Giacchino

One of the highlights of my experience working on the *Star Trek* films has been the opportunity to collaborate with Michael Giacchino. His beautiful, powerful, inspired musical scores elevate, transform and enrich every scene or sequence in these two films. While the music as heard on the original soundtracks is thrilling, experiencing these scores performed live, as I was lucky to, during the recording sessions, is profound. The wonder of hearing—and watching—a full orchestra bring these scores to life is something I will never forget. I am so happy that you get to experience this, too. I could not be more grateful to Michael, to all the brilliant musicians who originally brought these scores to life, and to those equally astounding artists playing here, live, tonight.

—J.J. Abrams

**Michael Giacchino** is one of the best-known and most successful composers working in Hollywood today. He has scored popular and acclaimed films such as *Inside Out, Jurassic World, The Incredibles, Ratatouille, Mission Impossible: Ghost Protocol, Dawn of the Planet of the Apes, Zootopia, Rogue One, Doctor Strange* and the three most recent *Star Trek* films. His score for the 2009 Pixar hit *Up* earned him an Oscar®, a Golden Globe, and two Grammy Awards, among other honors. Most recently he has composed scores for *Spider-Man: Homecoming, War for the Planet of the Apes, Coco, Incredibles 2, Jurassic World: Fallen Kingdom* and *Bad Times at the El Royale*, as well as the upcoming release *Spider-Man: Far From Home.*

A profile of conductor **Sarah Hicks** appears on page 41.
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of The Minneapolis Foundation
Tony Ross and Beth Rapier
Kurt and Lesley Ann Rusterholz
Mary Anne and Donald Ryks
Jon Schaske* and Deborah Carlson
Deborah and Allan Schneider
Pat and Tom Scott
Buddy Scroggins and Kelly Schroeder
Allen Sever
John and Rebecca Shockley

Music Director Osmo Vänskä conducting a performance during the Minnesota Orchestra’s American Expressions festival in January 2019. Photo: Courtney Perry

Assistant Concertmaster Rui Du as soloist in Alyssa Weinberg’s in somnis at a special Young People’s Concert featuring music from the Minnesota Orchestra Composer Institute, January 2019. Photo: Isaac Risseuw
Concertmaster’s Circle
$1,000 - $2,499

Sarah and Matt Chaplin
Marilyn and Gerald Cathcart
Dr. Thomas C. and Anne D. Carrier
Ruth and Alan Carp
Jon and Jean Carlson
Joan and Keith Carlson
Gretchen E. Anne Campbell
James P. Callahan
Cleo and Eugen Cabuz
Ron and Mary* Budd
Kristen Bruya and Andy Chappell
Ronnie and Roger Brooks
Breyer Family Fund
J.S. and Priscilla W. Braun Family Fund
Allan Bradley
Phillip Bohl and Janet Bartels
Alien Bradley
Steve and Gail Brand
U.S. and Priscilla W. Braun Family Fund of The Minneapolis Foundation
Breyer Family Fund of The Minneapolis Foundation
Ronnie and Roger Brooks
Kristen Bruya and Andy Chappell
Ron and Mary’ Budd
Cleo and Eugen Cabuz
Martha A. and Ronald F. Caldwell
James P. Callahan
Susan Calkins Fund of The Minneapolis Foundation
Anne Campbell
Gretchen E. Carlson
Joan and Keith Carlson
Jon and Jean Carlson
Ruth and Alan Carp
Dr. Thomas C. and Anne D. Carrier
Marilyn and Gerald Adolphson
In memory of Herbert R. Cederberg
Sarah and Matt Chaplin
Anne Cheney and Stuart Mitchell
Bruce A. Christensen and Ann Streitz Christensen
Arnold Chu and I-ming Shih
Dean* and Patricia Clarke
David Colwell
Gary R. Cunningham
Ted and Carol Cushevar Family Fund of The Minneapolis Foundation
Jeffrey and Dawn Daehn
Dr. Sharon Drees and Robert Milligan
James and Gretchen Davidson
Donald Davies
Jean Deatrick and Eldon Feist
Linda M. and Keith M. Donaldson
Mike and Simone Dorcas
David Doty
John and Maureen Drewitz
Jean Eastman
Laura and Tim Edman
Norma and Merle Eslord
John J. Erickson
Lee Ann and Jeff Ettinger
Corrine and Thomas Frenzberg
Norman Fei
Jorja Fleezanis
Kenneth and Gwendolyn Freed
Dr. Daniel and Carol Frenning
Carole and Roger Frommelt
Martha Gabbert
Phillip and Bonnie Gainsley
Vicki and Peter Gollas
Nancy and Jack Garland
Joyce and Charles Gauck
Leland and Beverly Gehrk
John L. and Marybess D. Goeppe
Marsha and Richard Gould
Debra and Todd Grant
Beth and Curt Gray
Mary and Thomas Gross
Paula E. and Michael L. Gross
Roger Gross and Mary Dunnavan
Joan Growe and Tom Moore
Jean Christianson Grussing and Bruce D. Grussing Family Fund
Robert and Julie Guelich
Susan Hagstrum and Robert Brunken
Heather and Nils Haller
Charlene H. Har
Carrie and Richard Higgins
David Hilden and Julie Raisback
Judith and Walter Hind
William Hodder
Barbara Walters Hodges
Karen Lundmark Holmes
Nancy and Spencer Holmes
David and Marjorie Hols
Carlton Hunke and Kate Haugen
Sally Huang
Martha and Rich Ingram
The Jeffs
Zoe Jenkins
Darold E. and Carol O. Johnson
Jerry Johnson and Larry Montan
Dr. and Mrs. Richard V. Johnson
William and Nancy Jones
Charles and Sally Jorgenson
Rollins and Ann LeVoo Juhnke
Joseph and Georgia Kandko
Dr. Martin and Carole Kaplan
Shirley and Arnold Kaplan
Kathleen and Charles Kaufmann
Kathryn E. Keefer
Martin J Kirsch
David J. Klaiber
Brian Kleine and Erin Winchell
Lindsay Kruh
Jim and Amy Lamphere
Barbara Larson
Celine Leatherhead and Evan Skillman

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Your generosity as a donor not only makes the exhilarating music of the Minnesota Orchestra possible, it unlocks access to fantastic insider experiences with your Orchestra. Make a one-time gift of $100 or more, or a monthly gift of $10 or more, and join us for an Open Rehearsal on April 24, 2019.

If you’d like to attend, please make your contribution of $100 or more by April 10, 2019.

We will include a promo code with your gift acknowledgment letter that you may use to redeem for your tickets. Give online at minnesotaorchestra.org/giving or by calling Amanda Schroder at 612-371-7110.

MINNESOTA ORCHESTRA OPEN REHEARSAL
Wednesday, April 24, 2019, 10:00 am

Featuring music from the concert:

**Vänskä Conducts Beethoven and Sibelius**

*Rehearsal music will be announced from the stage.*

Osmo Vänskä, conductor | Timothy Zavadil, bass clarinet | Vikingur Ólafsson, piano

**BEETHOVEN**

*Overture to The Creatures of Prometheus*

**GORDON**

*Prometheus [U.S. Premiere]*

**TÖMASSON**

*Piano Concerto No. 2*

**SIBELIUS**

*Tapiola*

The Open Rehearsal is a private ticketed event for Minnesota Orchestra donors. Guests are invited to stay for the Orchestra’s full morning rehearsal and a post-rehearsal reception with musicians.

See a full listing of donor benefits online at minnesotaorchestra.org/donorbenefits.
Concertmaster’s Circle continued

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Patricia and Arne Sorensen
Dottie Speidel
Curt and Louise Speller
Denny Stanton
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Alan Story
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Judith and Paul A. Tarabek
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Gregory Thomas and Carol Downie
Ross Tolbert
Carol and Lynn Truesdell
Meredith and Samuel Tutterow
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Canole and Rick Wiederhorn
Frances and Frank Wilkinson
Steven Williamson
Barbara and James Willis
Dodd and Ginger Wilson
Eleanor and Fred Winston – The Longview Foundation
Barbara Winthrop
L. Rita Wnuk
Rita Wolf
Eric and Joann Ludeman Yost

*In Remembrance

Here listings are current as of January 22, 2019. Every effort has been made to ensure their accuracy. If your name has been inadvertently omitted or incorrectly listed, please accept our apology and contact the Development department at 612-371-5600 or at support@mnorch.org.

Plan for the future, enjoy benefits today

The Laureate Society

When you include the Minnesota Orchestra in your estate plans, you become a member of the Laureate Society—and you’ll enjoy these benefits:

- Invitation to the annual Laureate Society Luncheon with Minnesota Orchestra musicians
- Backstage tour of Orchestra Hall
- Complimentary refreshments at intermission in the Kathy and Charlie Cunningham Green Room during classical subscription season concerts
- Recognition as Laureate Society members in publications such as Showcase
- Communications about charitable estate planning news and estate and financial seminars
- VIP ticket services for Laureate members who also donate to the Guaranty Fund at the Maestro’s Circle level

If you have included the Minnesota Orchestra in your estate plans, please let us know so we can thank you and recognize you personally for your generosity. We will respect your wishes to remain anonymous if you so choose.

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

Members of the Orchestra’s woodwind section performing Hanson’s Second Symphony, January 2019. Photo: Courtney Perry
The Laureate Society receives those who have included the Minnesota Orchestra in their estate plans.
### Corporations, Foundations and Public Support

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

#### $250,000 and above

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<th>Corporation/Foundations</th>
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<td>US Bank</td>
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<td>Faegre Baker Daniels LLP and Faegre Baker Daniels Foundation</td>
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<td>Fred C. and Katherine B. Andersen Foundation</td>
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<td>JPMorgan Chase &amp; Co.</td>
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<td>Marie H. Arney Legacy Fund of The Minneapolis Foundation</td>
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<td>Ecolab</td>
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<td>Stinson Leonard Street</td>
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<td>William H. Phipps Foundation</td>
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<td>Clinton Morrison Fund of The Minneapolis Foundation</td>
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<td>Eugene U. and Mary F. Frey Family Fund of The Saint Paul Foundation</td>
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<td>Lakewood Cemetery Association</td>
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<td>SandCastle Foundation</td>
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<td>Sir Speedy</td>
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<td>Thomson Reuters</td>
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<td>Felice E. Kronfeld Fund of The Minneapolis Foundation</td>
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<td>The Inga E. Thompson Charitable Trust of the Minnesota Community Foundation</td>
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<td>Margaret H. &amp; James E. Kelley Foundation, Inc.</td>
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<td>Robinson Rubber Products Co., Inc.</td>
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<td><strong>Total</strong></td>
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</table>
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