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from the editor

The greatest composers, conductors and performers are often discussed in such reverent tones that it can be easy to forget about the humble origins and development of their talent—which nearly always include the guiding hand of a great teacher. Without Haydn, for example, we may never have seen the full powers of Mozart and Beethoven. In the 20th century, an indispensable musical figure was the composition pedagogue Nadia Boulanger. And today, nearly all Minnesota Orchestra musicians refer to their influential teachers in their biographies—and many of these same musicians pay it forward in our own community as teachers and mentors of the next generation.

The student-teacher connection is a running theme through several of this month’s Minnesota Orchestra concerts, none more so than the performances on May 3 and 4. Besides featuring the music of Haydn and Mozart, the program includes a work by Bernstein with an unusual subject—Plato’s Symposium, in which the Ancient Greek philosopher imparted lessons taught to him through the dialogues of Socrates. On May 12 we shine the spotlight on a piano soloist who is still a student, Emma Taggart (who studies locally with Dr. Reid Smith), and at May’s end we hear Victoria Borisova-Ollas’ The Kingdom of Silence, a piece dedicated to her late teacher Nikolai Korndorf.

As you read this column, a great teacher or two from your past may spring to mind. It may still be possible to reconnect and thank them for their guiding hand—a hand that may even have led you to Orchestra Hall today, since your love of music started somewhere.

Carl Schroeder, Editor
editor@mnorch.org

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about the cover

An oboe in the hands of John Snow, a Minnesota Orchestra musician since 1999 who became principal oboe in 2017 and appears often on the Orchestra’s Chamber Music series. Photo: Travis Anderson.
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Many string players participate in a voluntary system of revolving seating. Section string players are listed in alphabetical order.
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Finnish conductor Osmo Vänskä, the Minnesota Orchestra’s tenth music director, is renowned internationally for his compelling interpretations of the standard, contemporary and Nordic repertoires. He has led the Orchestra on five major European tours, as well as an August 2018 visit to London’s BBC Proms, and on historic tours to Cuba in 2015 and South Africa in 2018. The Cuba tour was the first by an American orchestra since the thaw in Cuban-American diplomatic relations, while the five-city South Africa tour—the culmination of a Music for Mandela celebration of Nelson Mandela’s centennial—was the first-ever visit to the country by a professional U.S. orchestra. He has also led the Orchestra in appearances at New York’s Carnegie Hall and Lincoln Center, Chicago’s Symphony Center and community venues across Minnesota.

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

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

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

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

During the 2018-19 season he will conduct American orchestras including the Chicago Symphony Orchestra and Florida’s New World Symphony, and will appear with ensembles abroad such as the China Philharmonic Orchestra, Deutsches Symphonie-Orchester Berlin, Hangzhou Philharmonic, Helsinki Philharmonic Orchestra, Hong Kong Philharmonic Orchestra, Iceland Symphony Orchestra, Lahti Symphony Orchestra, London Philharmonic Orchestra, Netherlands Radio Philharmonic Orchestra and Seoul Philharmonic Orchestra. In December 2018, 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.

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he Minnesota Orchestra, led by Music Director Osmo Vänskä, ranks among America's top symphonic ensembles, with a distinguished history of acclaimed performances in its home state and around the world. Founded in 1903, it is known for award-winning recordings as well as for notable radio broadcasts and educational engagement programs, and a commitment to new orchestral repertoire.

**music director spotlight: Edo de Waart**

- In 1986 the Minnesota Orchestra welcomed its eighth music director, Dutch conductor Edo de Waart, who succeeded Sir Neville Marriner.

- Born in Amsterdam in 1941, de Waart began his career as an oboist, and in his early 20s spent two years in the renowned Concertgebouw Orchestra. His focus shifted to conducting when he won the 1964 Mitropoulos Competition for young conductors in New York. His initial music director posts were with the Rotterdam Philharmonic and San Francisco Symphony.

- During his nine-year Minnesota tenure, de Waart became known for traditions such as starting each season with a Mahler symphony, bringing large-scale repertoire to Carnegie Hall and playing operas in concert, including Verdi's *Otello* at his farewell concert in 1995.

- In 1989 de Waart appointed the Orchestra's first female concertmaster, Jorja Fleezanis, who had worked with him as associate concertmaster in San Francisco.

- De Waart was scheduled to take the Orchestra on tour to Japan in early 1991, when plans shifted due to security and travel concerns related to the Gulf War. Instead the Orchestra presented a two-week festival in its home city. (History repeated a decade later when a November 2001 Japan tour was cancelled after the 9/11 attacks.)

- Since 1995, de Waart has returned to the Orchestra often as a guest conductor, most recently in February 2019, when he led Mozart's Concerto for Two Pianos.
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Late-comers will be seated at pauses as determined by the conductor.

Children ages 6 and over are welcome at all concerts when accompanied by an adult. Family events are open to all ages.

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

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announcing Sommerfest 2019, “Música Juntos”

Música Juntos (Spanish for “Music Together”) is the theme of the Minnesota Orchestra’s Latin American-focused 2019 Sommerfest, a series of 12 festive concerts from July 6 to August 3. Many programs feature music never before heard at Orchestra Hall, ranging from Michael Giacchino’s score to the Disney-Pixar film *Coco* to a violin concerto by Cuban composer José White to the festival finale, *La Pasión según San Marcos* by Argentine composer Osvaldo Golijov. Also included are familiar favorites by Copland, Gershwin and Beethoven, among others.

The festival begins with Sarah Hicks leading the world’s first performance of Disney-Pixar’s *Coco* with live orchestra accompanying a screening of the 2017 film about a boy’s journey to the Land of the Dead. Music Director Osmo Vänskä conducts music by Brazilian, Argentine, Mexican and Peruvian composers, while reprising selections from the Orchestra’s tours to South Africa and Cuba and the recent Common Chords residency in North Minneapolis. Associate Conductor Akiko Fujimoto leads a program sampling music of the Americas, including the Orchestra’s Principal Clarinet Gabriel Campos Zamora, a Costa Rica native, in Artie Shaw’s Clarinet Concerto. Former Associate Conductor Roderick Cox returns to lead José White’s Violin Concerto with Mexican-American soloist Elena Urioste.

Other Sommerfest highlights include a tango-inspired program, a theatrical concert collaboration with The Moving Company exploring the life of composer-pianist Clara Schumann, Sensory-Friendly Family Concerts, and the return of A Musical Feast, with local chefs cooking onstage as the Orchestra performs. The festival finale showcases Golijov’s *La Pasión según San Marcos* (The Passion According to St. Mark). This extraordinary work, which brings the rich tradition of South American music to the Biblical story of the final days in Jesus’ life on earth, has been hailed by critics as “the first indisputably great composition of the 21st century.” The concerts bring together talent from around the globe, as the Orchestra is joined by soloists and choristers of the Schola Cantorum de Venezuela and the Twin Cities ensembles Border CrosSing and the Minnesota Chorale, all under the baton of Maria Guinand—who conducted the work’s 2000 world premiere. Visit minnesotaorchestra.org now for more details and to purchase tickets.

last call for Symphony Ball

If you’re reading this before June 1, then there’s still time to get your tickets for the Minnesota Orchestra’s 2019 Symphony Ball, “Northern Lights.” The gala fundraiser, held on Saturday, June 8, at Orchestra Hall and the Hilton Hotel, will be an ethereal and electric evening of music, dining, dancing and glamour, inspired by the beauty of the Northern Lights and the brilliance of the Orchestra itself. The evening’s centerpiece is a performance by the Orchestra and special guest singer-songwriter Chastity Brown, under the baton of Music Director Osmo Vänskä. The Ball is chaired by Betsy Frost and Charlie Anderson, with Marilyn Carlson Nelson serving as honorary chair. Join us in this unforgettable evening for a great cause—your Minnesota Orchestra! Tickets are available through May 31 at minnesotaorchestra.org/symphonyball.

Fantasy Camp returns

If you’re an amateur musician who has ever imagined performing with the Minnesota Orchestra, then your dreams can come true at Minnesota Orchestra Fantasy Camp 2019. From July 8 to 11, up to 55 participants will be immersed in the world of a professional orchestra through a series of onstage and backstage experiences with Orchestra musicians and artistic staff, culminating in a rehearsal and performance of the final movement of Brahms’ Second Symphony, side-by-side onstage with the Orchestra with Osmo Vänskä conducting.

Also included in the experience are sectional rehearsals led by Orchestra musicians, a break-out session on the “Art of Conducting” led by Sarah Hicks, Q&A sessions with the Orchestra’s artistic staff and music librarians, and chances to observe the Orchestra in rehearsal or read chamber music with other Camp participants. Fantasy Camp is intended for adults (age 18-plus) who are proficient players of a standard orchestral string, woodwind or brass instrument, or percussion. Fantasy Camp is designed as a fun, friendly and non-competitive program, with no audition necessary. Applications are accepted online through Friday, May 24; for details and to apply, go to minnesotaorchestra.org/fantasycamp.
Composer Institute alumni in the community

Since 1996, 141 emerging composers have participated in the Minnesota Orchestra Composer Institute and its predecessor, Perfect Pitch. Many have since gone on to impressive careers, earning prestigious commissions and high honors. A growing number of them are also nurturing ties to the Twin Cities music community. Several have had their music programmed at Minnesota Orchestra subscription concerts, including Sean Shepherd and Missy Mazzoli during the 2018–19 season. Polina Nazaykinskaya, a 2010 alumnus whose Winter Bells will be played by the Orchestra next March, has forged an especially strong bond with the Metropolitan Symphony Orchestra, whose music director is William Schrickel, the Minnesota Orchestra’s assistant principal bass.

Schrickel commented on the connection and its origins: “When I performed Polina’s Winter Bells with the Minnesota Orchestra as part of the Orchestra’s 2010 Composer Institute, I was immediately impressed by the strength and beauty of her writing for full orchestra. I immediately arranged with her to conduct the piece with the Metropolitan Symphony Orchestra the following season, and the MSO and I have since performed three more of her works, including the premiere of her Symphony No. 1 in 2017. I believe that in ten years the world’s major orchestra will be competing to perform Polina’s compositions, and I’m proud and excited to champion music of such depth and power.”

Other composers who have maintained connections to Minnesota include 2019 Composer Institute alumna TJ Cole, who has been commissioned to compose a new work for Edina High School’s Concert Band, and 2016 participant Matthew Peterson, who returned to the Twin Cities last June to record his chamber opera Voir Dire at Minnesota Public Radio’s studios in St. Paul. In addition, the Minnesota Orchestra’s assistant principal librarian Valerie Little, a violist, programmed works by Institute alumni Hannah Lash and Missy Mazzoli, among other female composers, in a crowdfunded string ensemble performance last August.

Local audiences have a chance to hear music by another Institute alumnus on Sunday, June 2, at 7:30 p.m. at Westminster Presbyterian Church, where 2016 participant Emily Cooley’s Slow Song for Mark Rothko will be performed by Orchestra musicians Greg Milliren, Brian Mount and Anthony Ross, with Stephen Yoakam narrating poetry by John Taggart. This new work was commissioned by former Minnesota Orchestra Concertmaster Jorja Fleezanis through the Michael Steinberg and Jorja Fleezanis Fund—which previously financed a work by 2008 Institute participant Justin Merritt.

Fleezanis, who is now a professor of music at Indiana University’s Jacobs School of Music, explained how the Institute led to these commissions: “I flew up to hear two different Composer Institute concerts in hopes of discovering a compositional voice I would respond to. In both cases I identified Justin Merritt and Emily Cooley. The mission of the Steinberg/Fleezanis Fund is to merge music with the written word by commissioning emerging young composers. In the case of Emily, I was touched by the delicacy of her orchestral work played at the Composer Institute concert and remembered it while pondering a possible poem to marry with it—which turned out to be a poem by John Taggart called Slow Song for Mark Rothko.”

With the next Composer Institute scheduled for January 2020, the Twin Cities community can look forward to even more new music and new connections.
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DANSKO Ashlee in olive burnished calf

OLUKAI Hokua Mesh in dark shadow

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Jennifer Koh Plays Bernstein’s Serenade

Minnesota Orchestra
Juanjo Mena, conductor
Jennifer Koh, violin

Friday, May 3, 2019, 8 pm | Orchestra Hall
Saturday, May 4, 2019, 8 pm | Orchestra Hall

Franz Joseph Haydn
Symphony No. 44 in E minor, Mourning Symphony
Allegro con brio
Menuetto: Allegretto, canon in diapason
Adagio
Presto

Leonard Bernstein
Serenade after Plato’s “Symposium,” for Solo Violin,
Strings, Harp and Percussion
Phaedras – Pausanias: Lento – Allegro
Aristophanes: Allegretto
Eryximachus: Presto
Agathon: Adagio
Socrates – Alcibiades: Molto tenuto – Allegro molto vivace
Jennifer Koh, violin

INTERMISSION

Leonard Bernstein
Divertimento for Orchestra
Sennets and Tuckets | Waltz | Mazurka | Samba | Turkey Trot
Sphinxes | Blues | In Memoriam; March: “The BSO Forever”

Wolfgang Amadè Mozart
Symphony No. 40 in G minor, K. 550
Molto allegro
Andante
Menuetto: Allegretto
Allegro assai

Please note: Minnesota Orchestra Concertmaster Erin Keefe, who was originally scheduled to perform as the soloist for Bernstein’s Serenade, has withdrawn from these concerts due to an injury.

Concert Preview with Sumanth Gopinath
Friday, May 3, 7 pm, Auditorium
Saturday, May 4, 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.
Jennifer Koh, violin

Violinist Jennifer Koh is known for intense, commanding performances, delivered with dazzling virtuosity and technical assurance. She is dedicated to exploring a broad and eclectic repertoire, while promoting diversity and inclusivity in classical music. She has expanded the contemporary violin repertoire through a wide range of commissioning projects, and has premiered more than 70 works written especially for her. One such premiere came with the Minnesota Orchestra in 2009, when she gave the first performance of Jennifer Higdon’s The Singing Rooms. Among her current initiatives is The New American Concerto, a multi-season commissioning project that explores the form of the violin concerto and its potential for artistic engagement with contemporary societal concerns and issues through commissions from a diverse collective of composers. She also performs Bach and Beyond, a recital series that traces the history of the solo violin repertoire from Bach to 21st-century composers. Her most recent recording is an album of music by Kaija Saariaho, released by Cedille Records. More: jenniferkoh.com.

Haydn: Symphony No. 44, Mourning Symphony

The emotional weight of the Mourning Symphony is balanced by moments of reflection and gentleness. The muted-strings Adagio meant so much to Haydn that he requested it be performed at his funeral.

Bernstein: Serenade after Plato’s “Symposium”

The solo violin carries on a dialogue with strings, harp and percussion, speaking variously with wit and mystery, beauty and humor—as if to replicate Plato’s dinner-table conversation on the nature of love.

Bernstein: Divertimento

This eight-movement suite, composed for the Boston Symphony’s centennial, is filled with jubilant dances and jazz-infused passages.

Mozart: Symphony No. 40

A sense of urgency runs throughout this work, one of only two minor-key Mozart symphonies. The breathless opening movement leads to a sensual Andante, then to a stern minuet; the finale is exciting and explosive.
Imagine, if you will, that you are a composer—quite a good one, circa 1770—who is given all the resources you could possibly want to practice your craft. You are housed in a lavish castle owned by a wealthy patron. Your meals are provided, and you get a generous clothing allowance as well as ample vacation time to tour around Europe every year. And your boss—a prince, in this case—really likes your music. He provides you with an ensemble of the finest musicians and instruments to do your bidding, allowing you the perfect environment in which to experiment and hone your skills. These were the remarkable circumstances of the professional life of Franz Joseph Haydn, who at that time was perhaps the luckiest man in the music business. For nearly 30 years, Haydn was employed by the music-loving Esterhazy family. In return, he was required to compose vast amounts of music needed for the daily concerts and for holidays and festivals put on by the royal family. Indeed, they wanted every opportunity to show off their castle, modeled after the palace at Versailles.

“as bold as I pleased”
One of the keys to Haydn’s success is that unlike most composers, he had the incredible luxury of having his own orchestra to try out new ideas. Haydn wrote: “As conductor of the orchestra, I could make experiments, observe what produced an effect and what weakened it, and was thus in a position to improve, alter and make additions or omissions, and be as bold as I pleased. I was cut off from the world, there was no-one to confuse or torment me and I was forced to become original.”

Working in this musical Petri dish at a palace in the country, Haydn “fathered” not only the string quartet form, but the genre of the four-movement symphony as we know it today. And although everything Haydn wrote was technically considered the property of the Prince, we can be thankful he didn’t enforce that clause.

a rare minor-key symphony
The Trauer Symphony (the name translates as “mourning” or “weeping”) dates from 1771, about ten years into Haydn’s Esterhazy Palace tenure. While most nicknames have been attached posthumously by others, this symphony’s “mourning” moniker appears to be Haydn’s own. Its mourning demeanor is reinforced by the composer’s choice of the key of E minor—noteworthy in that Haydn rarely wrote symphonies in minor keys.

allegro con brio. The symphony begins with a tense four-note motive played in unison that is heard throughout the movement in various keys and guises. This motive serves as the structural glue that binds together the entire movement, a technique elevated to perfection by Beethoven (Haydn’s onetime student), who would have found much to admire here. The movement is a textbook example of the Sturm und Drang (storm and stress) style popular at the time, which gave composers the chance to display their darker, more emotional sentiments.

menuetto: allegretto, canon in diapason. Curiously, Haydn places the minuet and trio movement second in the lineup, one of only a handful of Classical-era symphonies to do so. (A slow movement typically comes second, but in this symphony it is in the third spot.) This minuet has an amusing structure in which the lower strings give chase to their upper string counterparts, lagging behind by exactly one bar throughout in this musical canon in two parts.

adagio. The strings are muted in the tender Adagio, which Haydn asked to be played at his funeral. Although this request wasn’t granted—the composer’s funeral in Vienna used music by his student Mozart—the Adagio was played at a memorial service for Haydn held in Berlin shortly thereafter.

finale: presto. For Haydn, a symphony finale is typically a major-key romp full of wry humor and contrapuntal hijinks. Here he delivers all those elements save for one, choosing to begin and end the movement in E minor. The finale, like the first movement, brims with nervous energy and is the embodiment of Sturm und Drang style, lending a more serious demeanor to this symphony.

Instrumentation: 2 oboes, bassoon, 2 horns and strings

Program Note by Michael Adams.
Program Notes

Leonard Bernstein

Born: August 25, 1918, Lawrence, Massachusetts
Died: October 14, 1990, New York City

Serenade after Plato's “Symposium,” for Solo Violin, Strings, Harp and Percussion
Premiered: September 12, 1954

Renowned composer, conductor, pianist, author, teacher and television personality, Leonard Bernstein was the man for every aspect of American life. Through his myriad activities, he developed friendships with most of the leading musical personalities of his times—among them violinist Isaac Stern, for whom he composed the Serenade for Violin, Harp and Percussion in 1954. Commissioned by the Koussevitzky Music Foundation, the work is dedicated “To the beloved memory of Serge and Natalie Koussevitzky.” (Serge, who had died just three years before, was Bernstein's mentor in conducting at Tanglewood, the Boston Symphony Orchestra's summer home. Natalie, a longtime patron of the arts, was also an early supporter and friend of the young composer.)

Music inspired by philosophical discourse

In the 1950s, Bernstein was composing in many different fields. The Serenade comes near the same time as his Academy Award-nominated score for the Elia Kazan film On the Waterfront, from which he subsequently produced a symphonic suite in 1955. The musical Wonderful Town was behind him, and soon he would be creating incidental music for Lilian Hellman's The Lark and writing a comic operetta, Candide. But amid the typical flurry of Bernstein activity, the summer of 1954 was a relatively quiet time for the composer, and the inventive Serenade, a nostalgic and emotional work inspired by philosophical discourse, reflects the serenity of living in Italy.

Just five weeks after Bernstein finished the Serenade, it was premiered at the Venice Festival on September 12, 1954; Bernstein conducted the Israel Philharmonic, and Stern was the soloist. They collaborated again for the American premiere, which took place in April 1956 at Carnegie Hall. Over the years, the work has appeared on just four Minnesota Orchestra programs, three of which featured the concertmaster as soloist: Norman Carol in 1966, Lea Foli in 1983 and Jorja Fleezanis in 2006. (In a remarkable coincidence, the fourth soloist, in 1992, was Jaap van Zweden, who in 2018 became music director of the New York Philharmonic, a title Bernstein held from 1958 to 1969.)

In his mid-30s, the Harvard-educated Bernstein re-read the Greek philosopher Plato's dialogue, The Symposium, and the result is one of his most original and lyric works, a blend of symphonic suite and concerto entitled Serenade. In the first four of the five movements, the violin soloist is the chief speaker, initiating the musical discussion. The violin is solitary in the thoughtful opening (Lento), and predominant after that, until the concluding Socrates—Alcibiades movement, which is preceded by an extended introduction led off by strings and chimes. Although there is no program as such, each section evokes the speaker of the title. Like good conversation, the music is rich in variation of ideas. Bernstein has explained that the relationship of the movements does not depend on common thematic material, but rather on a system whereby each movement evolves out of elements in the preceding one. There are ample opportunities for expressive and virtuosic violin cadenzas.

“Guide-posts” from the composer

Nobody, though, explains music better than Bernstein himself. On the day after completing the score in August 1954, he prepared a short commentary, advising: “There is...no literal program, and the music, like the dialogue, is a series of related statements in praise of love, and generally follows the Platonic form throughout the succession of speakers at the banquet. For the benefit of those interested in literary allusion, I might suggest the following points as guide-posts:

Phaedras—Pausanias: Lento—Allegro. “Phaedrus opens the symposium with a lyrical oration in praise of Eros, the god of love (fugato, begun by the solo violin). Pausanias continues by describing the duality of the lover as compared with the beloved. This is expressed in a classical sonata-allegro, based on the material of the opening fugato.

Aristophanes: allegretto. “Aristophanes does not play the role of clown in this dialogue, but instead that of the bedtime-storyteller, invoking the fairy-tale mythology of love. The atmosphere is one of quiet charm.

Eryximachus: Presto. “The physician speaks of bodily harmony as a scientific model for the workings of love-patterns. This is an extremely short fugato-scherzo, born of a blend of mystery and humor.

Agathon: Adagio. “Perhaps the most moving speech of the dialogue, Agathon’s panegyric embraces all aspects of love’s powers, charms and functions. This movement is a simple three-part song.

Socrates—Alcibiades: molto tenuto—allegro molto vivace. “Socrates describes his visit to the seer Diotima, quoting her speech on the demonology of love. Love as a daemon is Socrates’ image for the profundity of love; and his seniority adds to the feeling of didactic soberness in an otherwise pleasant and convivial after-dinner discussion. This is a slow introduction of greater weight than any of
b

Leonard Bernstein

Divertimento for Orchestra
Premiered: September 25, 1980

Leonard Bernstein will forever be closely associated with the city of New York, but it was Boston, where he grew up, and Boston’s Symphony Hall, where he attended many a concert in his youth, that were the formative influences of his spectacular career. So it was entirely fitting that the Boston Symphony commissioned Bernstein to write a celebratory piece for the opening of the orchestra’s 100th anniversary season in fall 1980. Of the 12 compositions written by as many composers for that landmark season, Bernstein’s was the first to be presented to the world, on September 25, 1980, conducted by Seiji Ozawa. Jack Gottlieb, Bernstein’s editor, calls it “a nostalgic album with affectionate memories of musical growing up in Boston.” These words bore fruit in the Bernstein discography, which includes no fewer than four different recordings of the work. The Minnesota Orchestra too recorded Divertimento in 1999, conducted by Eiji Oue, himself a Bernstein protégé.

overflowing with ideas

Bernstein’s initial intent was to write a short march, based on the pitches B (for Boston) and C (for centennial). But this musical germ engendered so many ideas that, as the Boston Symphony’s program annotator Steven Ledbetter wrote, Bernstein “decided to expand the original idea with a series of short movements largely in popular styles, thus paying tribute to the Boston Pops, the orchestra that played the first symphonic concert Bernstein attended as a child.”

Among Bernstein’s wishes for the Divertimento was to involve every musician. This he achieved—and then some. Nearly 30 pieces of percussion, including Cuban cowbells, guiro, sand blocks, trap set and four snare drums, join a regular full-size orchestra. The Divertimento’s eight short pieces each feature a different section or group of instruments: the Waltz for strings, the Mazurka for oboes and bassoons with harp accompaniment, the Blues for brass and percussion, et cetera.

In the spirit of celebration, Bernstein indulges in the 18th-century meaning and purpose of a “divertimento”—music to entertain, to enjoy, to divert. Most of the individual numbers are high-spirited, playful and even brash. A few stand out as highlights, starting with the opening Sennets and Tuckets (a Shakespearean designation for signals and fanfares) which takes its cue from Strauss’ tone poem Till Eulenspiegel’s Merry Pranks, music fully descriptive of antics, shenanigans and impish behavior. The Waltzes is lopsided—don’t try dancing to this one; it has an extra half-beat in each measure! Sphinxes is made up of two tone-rows, a bewildering procedure in music meant to “divert.” The introduction to the final number, played by three flutes, turns unexpectedly serious. Marked in the score In Memoriam, it is a meditation in honor of the musicians and conductors of the Boston Symphony who have passed on. Elsewhere, Bernstein incorporates sly references to well-known music meant to “divert.”

Program note by Robert Markow.

Wolfgang Amadè Mozart

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

Symphony No. 40 in G minor, K. 550
Composed: July 1788

The very perfection of Mozart’s last three symphonies—No. 39 in E-flat, the great G-minor and the Jupiter—is miraculous, and the more so given how quickly they were composed, all in the summer of 1788. No less impressive is their diversity, and the clarity with which, in three quite different directions, they define the possibilities of Mozart’s art. Eric Blom puts it thus: “It is as though...
the same man had written Shakespeare's Twelfth Night, Racine's Phèdre and Goethe's Iphigenie within whatever period may be equivalent for the rapid execution of three plays as compared to three symphonies.”

the clarinet connection

Mozart entered Symphony No. 40 into his catalogue on July 25, 1788. This date refers to Mozart's original version. The one most often heard—and the one presented in these concerts—adds a pair of clarinets; it was probably made for concerts in Vienna on April 16 and 17, 1791. The conductor on that occasion was the composer Antonio Salieri, who, ironically, is most apt to be remembered today in connection with the libel that he poisoned Mozart.

Which version? Almost always nowadays the answer is “with clarinets.” It has a special appeal in that the clarinet is so much the Mozartian instrument par excellence. Think of the Concerto, the Quintet, the Trio with viola and piano, and the extraordinary solos in La Clemenza di Tito—all written for Mozart's friend Anton Stadler—to name just a few examples. The great Stadler was almost certainly the inspiration for the revision of the G-minor Symphony, for we know that he and his younger brother, Johann, took part in Salieri's concerts at the Burgtheater in April 1791. In any event, from what we know of Mozart's work habits, we can be sure that he would not have put himself to the trouble of the revision except with a specific performance in view.

a mood of urgency

Robert Schumann surprises us by speaking of the G-minor Symphony’s “weightless, Hellenic grace.” At the other extreme, some conductors surprise us—to be polite about it—by converting the first movement into a pathetic Andante. But what the score suggests above all is urgency.

molto allegro. The violas’ breathlessness accompaniment that, for a second or two, precedes the melody immediately establishes a sense of tremendous urgency. How astonished the first audience must have been by such a beginning, and accompaniment only, with the dynamic piano! This is reinforced by the melody itself, upbeat leading to upbeat leading to upbeat. We know, too, that Mozart altered the tempo marking from Allegro assai to Molto allegro, which in 18th-century usage is a change toward the faster.

andante. The second movement is both somber and sensual, the opening music rich and strange. Mozart continues to explore the first movement's world of aching chromatic harmony. For the little descending two-note figures that are such prominent features here, the 18th century had a technical term, “Seufzer,” or sighs.

menuetto: allegretto. Polyphony, powerfully used in the first movement, comes to the fore again in the ruggedly stern minuet.

Mozart's sense of harmonic strategy also creates the pathos of the minuet's pastoral trio, where, for the only time in this symphony, the composer settles in G major.

allegro assai: The finale brings the most explosive music Mozart ever wrote: those eight measures of rude octaves and frozen silences that launch the development. It is the normality of most of the finale and the sense of direct momentum it generates that most markedly establish the difference between this movement and the first allegro. The first movement raises questions, posits instabilities, opens abysses. But for all the anguish Mozart still feels and expresses, and even though it is in this movement that he brings his language closest to the breaking point, the finale must at last be a force that stabilizes, sets solid ground under our feet, seeks to close wounds, and brings the voyager safely—if bruised—into port.

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

Excerpted from Michael Steinberg’s The Symphony: A Listener’s Guide (Oxford University Press, 1995), used with permission.

The Minnesota Orchestra first performed Haydn’s Symphony No. 44 on December 2, 1966, at Northrop Memorial Auditorium, with Stanislaw Skrowaczewski conducting. This week’s performances of the work are the first by the Orchestra since 1975.

The Orchestra added Bernstein’s Serenade after Plato’s “Symposium” to its repertoire on February 4, 1966, also at Northrop under Skrowaczewski, with Concertmaster Norman Carol as soloist. This concert came two weeks after the Orchestra welcomed one of the 20th century’s greatest composers, Igor Stravinsky, as a guest conductor.

The Orchestra's initial performance of Bernstein's Divertimento came on March 13, 1996, at Orchestra Hall, under the direction of William Eddins, who was then the Orchestra's associate conductor. Eddins led the Orchestra most recently in a concert at the Lake Harriet Bandshell in September 2014.

Orchestra audiences first heard the ensemble play Mozart's Symphony No. 40 on February 14, 1908, at the Minneapolis Auditorium, with founding Music Director Emil Oberhoffer conducting. That spring the Orchestra undertook its second tour, visiting 12 cities—up from the three cities visited in 1907.
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Igudesman & Joo: BIG Nightmare Music with the Minnesota Orchestra
Sarah Hicks, conductor | Aleksey Igudesman, violin | Hyung-ki Joo, piano

Live at Orchestra Hall
Saturday, May 11, 2019, 8 pm | Orchestra Hall

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

Violinist Aleksey Igudesman and pianist Hyung-ki Joo have taken the world by storm with their unique and hilarious theatrical concerts. Combining comedy with music, their clips on YouTube have gathered over 45 million hits. They have appeared on many of the world's stages, and have been invited to perform with orchestras including the New York Philharmonic, Chicago Symphony, Los Angeles Philharmonic, London Philharmonic, Tonhalle Orchester Zürich and Orchestra dell'Accademia Nazionale di Santa Cecilia.

Besides touring their duo shows A Little Nightmare Music, AND NOW MOZART and Play It Again, the pair frequently collaborate with symphony orchestras on their titles Clash of the Soloists, UPBeat and BIG Nightmare Music. They have paired with many of the world's most respected musicians to feature them in their skits of musical mayhem, including this season's premiere of The Clone with Yuja Wang at Carnegie Hall. They have also teamed up with actor John Malkovich for their album You Just Have to Laugh and their show The Music Critic. They have shared the stage with artists from Billy Joel to Joshua Bell.

As composers, Igudesman and Joo have been commissioned by orchestras including the New York Philharmonic, Pittsburgh Symphony, Dusseldorf Symphony, Vienna Symphony and Tonhalle Orchester Zürich. They have collectively released over 50 publications on Universal Edition, and their film and concert music is performed all over the world.


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. In July she will lead the Orchestra in a Musical Feast concert celebrating food and music, as well as a collaboration with The Moving Company exploring the life of composer-pianist Clara Schumann. During the 2019-20 season, she will conduct performances with Cloud Cult and a tribute to Frank Sinatra and Ella Fitzgerald featuring Capathia Jenkins and Tony DeSare; Home for the Holidays performances; the Sam & Sarah concert series co-hosted with Orchestra violist Sam Bergman; and live performances of movie scores as the complete films Star Wars: The Empire Strikes Back, Up and It's a Wonderful Life are shown on a large screen. More: minnesotaorchestra.org.

Aleksey Igudesman plays with a bow made by the Boston-based bowmaker, Benoit Roland, and on a Santo Seraphin violin from the year 1717, which is kindly loaned to him by ERSTE BANK. Aleksey Igudesman plays on handmade strings by Thomastik Infeld. Hyung-ki Joo is a Steinway Artist. Aleksey Igudesman and Hyung-ki Joo wear clothing by CLEOFE FINATI–Haute Couture, 100% made in Italy.
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Sensory-Friendly Family Concerts: The Tin Forest

Minnesota Orchestra
Akiko Fujimoto, conductor | Emma Taggart, piano
Libby Larsen, narrator | H. Adam Harris, host
Maria Dively, American Sign Language interpreter

Sensory-Friendly Family Concerts
Sunday, May 12, 2019, 1 pm and 3 pm | Orchestra Hall

Today’s concerts last approximately one hour and are performed without intermission.

<table>
<thead>
<tr>
<th>Composer</th>
<th>Piece Description</th>
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<tr>
<td>Antonín Dvořák</td>
<td>Slavonic Dance No. 1 in C major</td>
<td>ca. 4’</td>
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<tr>
<td>Edvard Grieg</td>
<td>Allegro moderato molto e marcato, mvmt. III from Piano Concerto in A minor</td>
<td>ca. 10’</td>
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<td>Emma Taggart, piano</td>
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<tr>
<td>Libby Larsen</td>
<td>Wafting, mvmt. III from Symphony: Water Music</td>
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<td>Bedřich Smetana</td>
<td>Selections from The Moldau, No. 2 from Má Vlast (My Homeland)</td>
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<td>Steve Heitzeg</td>
<td>The Tin Forest</td>
<td>ca. 12’</td>
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<td></td>
<td>Lynne Warfel, narrator</td>
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<tr>
<td>Florence Price</td>
<td>Juba Dance, from Symphony No. 1 in E minor</td>
<td>ca. 5’</td>
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thank you
Minnesota Orchestra Sensory-Friendly Family Concerts are sponsored by PNC Bank.
Artists

Lynne Warfel, narrator

Lynne Warfel is a national host and producer on Classical 24, and she is heard locally on Classical Minnesota Public Radio each Saturday morning. She is the host of American Public Media’s Flicks in Five and Saturday Cinema, and as an actor and singer, has performed in movies and TV shows. Her radio credits also include KFAC and KUSC in Los Angeles; Radio Forth in Edinburgh, Scotland; and WCAL in Northfield, Minnesota. More: mpr.org.

Akiko Fujimoto, conductor

Akiko Fujimoto joined the Minnesota Orchestra in 2017 as assistant conductor and in 2018 became associate conductor. She conducts Young People’s Concerts, Symphonic Adventures for high schools, special events and outdoor concerts, and this summer will lead a family concert and a “Celebrating the Americas” program. Previously, she was associate conductor of the San Antonio Symphony and conducting associate for the Virginia Symphony Orchestra. During the 2018-19 season she debuts with the Mid-Texas Symphony and leads a classical subscription program with the San Antonio Symphony. She also serves as a cover conductor for two programs with the Los Angeles Philharmonic. More: minnesotaorchestra.org.

Emma Taggart, piano

Sixteen-year-old pianist Emma Taggart has received awards from prestigious competitions in both the U.S. and Europe, most recently winning first place in both the LaCrosse Symphony Concerto competition and the YPSCA Young People’s Concerto Competition. This past March she and her brother Jacob Taggart joined the Minnesota Orchestra to perform Saint-Saëns’ Carnival of the Animals. She has also performed with the Milan Chamber Orchestra, St. Petersburg Chamber Orchestra, Dakota Valley Orchestra, Minnetonka Orchestra, Golden Valley Orchestra and La Crosse Symphony Orchestra, among other ensembles, and she has appeared in concert with Sheila E. and the Goo Goo Dolls. She is the 2018-19 featured artist of the Nicholson Brothers’ Classical Music Series at the Hanifl Center for the Performing Arts. She studies with Dr. Reid Smith. More: taggartpiano.com.

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, and she has been involved with music as a woodwind player, percussionist and steel drums player.

H. Adam Harris, host

H. Adam Harris’ recent theatrical credits include puppeteering and voicing the title role of Dr. Seuss’ The Lorax at the Children’s Theatre Company (CTC) and the Old Globe Theatre. He has also worked locally with the Guthrie Theater, Park Square Theatre and Pillsbury House Theatre. He is a proud Penumbra Theatre Company member, where he is also a lead facilitator. He is the education coordinator at the Playwrights’ Center; a resident teaching artist with the Guthrie and CTC; and a freelance equity, diversity and inclusion consultant. His upcoming roles include guest orator with the Saint Paul Chamber Orchestra’s Xplorchestra Concert Series, and Smaug and others in The Hobbit at CTC. He will direct the world premiere of How It’s Gonna Be by JuCoby Johnson with Underdog Theatre, presented at Mixed Blood Theatre.

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Minnesota Orchestra

Edward Gardner, conductor
Ailyn Pérez, soprano | Elizabeth DeShong, mezzo
René Barbera, tenor | Eric Owens, bass
Minnesota Chorale, Kathy Saltzman Romey, artistic director

Giuseppe Verdi

Requiem

Requiem and Kyrie
Sequence (Dies Irae)
Offertorio (Domine Jesu)
Sanctus
Agnus Dei
Lux aeterna
Libera me

Ailyn Pérez, soprano | Elizabeth DeShong, mezzo
René Barbera, tenor | Eric Owens, bass
Minnesota Chorale

At these performances of Verdi’s Requiem, an English translation by Cori Ellison of the original Latin text will be projected as surtitles.

Concert Preview with Philip Gainsley and soloists
Friday, May 17, 7 pm, Auditorium
Saturday, May 18, 7 pm, Auditorium
Sunday, May 19, 1 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.
Edward Gardner, conductor

Edward Gardner, chief conductor of the Bergen Philharmonic since 2015, has led that orchestra on multiple international tours, including performances in Berlin, Munich and Amsterdam, and at the BBC Proms and Edinburgh International Festival. During the 2018-19 season, he returns to the Chicago Symphony, Netherlands Radio Philharmonic, Royal Stockholm Philharmonic, Orchestra del Teatro alla Scala and London Philharmonic Orchestra. In addition, he debuts with the WDR Symphony Orchestra Köln, Vienna Symphony, Berlin Radio Symphony Orchestra and RAI National Symphony Orchestra, and leads a new production of Kát'a Kabanová at the Royal Opera House. He also continues his longstanding collaborations with the City of Birmingham Symphony Orchestra and BBC Symphony Orchestra. He founded the Hallé Youth Orchestra in 2002 and regularly conducts the National Youth Orchestra of Great Britain, and he maintains a close relationship with the Juilliard School of Music and with the Royal Academy of Music, which in 2014 appointed him its inaugural Sir Charles Mackerras Conducting Chair. More: askonasholt.co.uk.

Ailyn Pérez, soprano

Ailyn Pérez, who makes her Minnesota Orchestra debut in these concerts, is a winner of both the Richard Tucker Award and the Plácido Domingo Award. Her career highlights include singing the role of Violetta in La Traviata for Opernhaus Zürich, Hamburgische Staatsoper, Deutsche Staatsoper Berlin, Bayerische Staatsoper, San Francisco Opera, Teatro alla Scala and Royal Opera House at Covent Garden. She has also performed in multiple productions with the Metropolitan Opera, Dallas Opera and Washington National Opera, among other companies. In concert she has performed Verdi's Requiem with the Orchestre Métropolitain in Montreal; Mozart's Requiem with the Accademia Santa Cecilia Orchestra in Rome; and Mahler's Symphony No. 2 with Essen Philharmoniker. Her notable engagements this season include her role debut as Elvira in Ernani for Teatro alla Scala; Mimi in La Bohème and Alice Ford in Falstaff, both at the Metropolitan Opera; Donna Anna in Don Giovanni for the Houston Grand Opera; and concert appearances with the Los Angeles Philharmonic. More: askonasholt.co.uk, ailynpererez.com.

Elizabeth DeShong, mezzo

Mezzo Elizabeth DeShong has performed extensively throughout the world with symphony orchestras including the Cleveland Orchestra, Baltimore Symphony, Pittsburgh Symphony Orchestra, Dallas Symphony Orchestra, Orchestra of St. Luke’s, Cincinnati Symphony, National Symphony Orchestra, Toronto Symphony and Royal Flemish Orchestra, and with opera companies worldwide. Her 2018-19 season engagements included performances as Adalgisa in Norma with North Carolina Opera, a recital for Vocal Arts, D.C., John Adams’ The Gospel According to the Other Mary with the Accademia Nazionale di Santa Cecilia, and Handel’s Messiah with the San Francisco and Houston Symphonies. In addition, she made her debut with the Philadelphia Orchestra in Rossini’s Stabat Mater, portrayed Sesto in a new production of La Clemenza di Tito with Los Angeles Opera, and toured Europe and the U.S. with The English Concert. Her recording of Handel’s Messiah with the Toronto Symphony was nominated for two Grammy Awards in 2018. More: columbia-artists.com, elizabethdeshong.com.

Verdi: Requiem

Verdi was primarily a composer of operas, and his theatrical bent is very present in this unusual Requiem mass. In place of quiet reverence, in place of grief expressed through ceremonial chants, this Requiem offers heart-rending drama that would be at home on the operatic stage. These qualities were intentional. Verdi wrote his Requiem in honor of a man he considered “one of the glories of Italy”—the poet, novelist and patriot Alessandro Manzoni, who died in 1873. To salute this beloved national hero, Verdi created a concert piece for the masses, with music that embraces the Latin mass for the dead not as ritual, but as poetry.
René Barbera, tenor

The recipient of all three Operalia awards, tenor René Barbera recently made his company and role debut as Elvino in I capulett e i montecchi for Teatro Massimo Palermo and will return in future seasons to Teatro alla Scala, Wiener Staatsoper and the Metropolitan Opera. These performances mark his Minnesota Orchestra debut. More: renebarbera.com, askonasholt.co.uk.

Eric Owens, bass

Eric Owens, who has performed with the Minnesota Orchestra multiple times since his debut in 1997, is an esteemed interpreter of classic works and a champion of new music. In the 2018-19 season, he returns to Lyric Opera of Chicago to make his role debut as the Wanderer in David Pountney’s new production of Wagner’s Siegfried. He also stars as Porgy in James Robinson’s new production of Porgy and Bess at the Dutch National Opera and makes his role debut as Hagen in Götterdämmerung at the Metropolitan Opera conducted by Philippe Jordan. Concert appearances include the world premiere of David Lang’s prisoner of the people at the New York Philharmonic, the King in Aida at the Chicago Symphony Orchestra and Mozart’s Requiem with Music of the Baroque. He has been recognized with multiple honors, including Musical America’s “Vocalist of the Year” in 2017. More: imgartists.com.

Minnesota Chorale    Kathy Saltzman Romey, artistic director | Barbara Brooks, accompanist and artistic advisor

The Minnesota Chorale, the Minnesota Orchestra’s principal chorus since 2004, is in its 24th season under the leadership of Kathy Saltzman Romey. Founded in 1972, the Chorale is the state’s preeminent symphonic chorus, performing regularly with both this Orchestra and the Saint Paul Chamber Orchestra. Among the Chorale’s initiatives are its acclaimed Bridges community engagement program, the Minneapolis Youth Chorus and Prelude Children’s Chorus, the Voices of Experience choir for older adults, Men in Music for high-school boys, InChoir open rehearsals and Emerging Conductor training program. More: mncchorale.org.

In the 2018-19 season he debuts with the Wiener Staatsoper, Dutch National Opera and Opera di Roma. He will also sing Tebaldo in I capulett e i montecchi for Teatro Massimo Palermo and will return in future seasons to Teatro alla Scala, Wiener Staatsoper and the Metropolitan Opera. These performances mark his Minnesota Orchestra debut. More: renebarbera.com, askonasholt.co.uk.
One of the smartest and sharpest-tongued figures in 19th-century music, the pianist and conductor Hans von Bülow, was in Milan the day of the premiere of Verdi's Requiem. He was able to sneak a look at the score, and on that basis he sent a report to a German newspaper. He was not present at "the show," he wrote, at the unveiling of this "opera in ecclesiastical vestments....Our quick and illicit preview of this newest runoff from Trovatore and Traviata has done away with any desire to attend these festivities." Eighteen years later, when he had actually heard the Requiem, he wrote to Verdi, recanting his "great journalistic imbecility." Verdi, privately opining that "De Bülow" was "definitely crazy," accepted the extravagantly worded apology with grace, adding a characteristically wry "Who knows? Maybe you were right the first time."

Before the Requiem, Verdi had composed very little music that was not opera: a few songs, a potboiler for a 1862 world's fair in London and an elegant string quartet. The Requiem was another matter: it was a public address by Verdi to his own people on an occasion of national mourning. The poet, novelist and patriot Alessandro Manzoni, an Italian hero, had died in Milan on May 22, 1873, and nothing in Verdi's career ever proceeded more urgently than the composition of the Requiem. Uppermost in his mind was the need to make a worthy monument to the man who represented "the purest, the holiest, the loftiest of our glories," the man he refers to in his letters as "nostro Grande" and "nostro Santo." "Nostro Santo"—our Saint, our Holy One—a surprising and moving phrase from the pen of so resolute a nonbeliever.

When Manzoni died in 1873, he was the most revered figure in Italian public life. His reputation had been established by the poems he had written between 1812 and 1822, one of which Goethe declared to be the finest of all Europe's literary responses to the death of Napoleon. Manzoni's most famous work is I promessi sposi (The Betrothed), and aside from its considerable merits as a novel, it became, as Verdi's biographer George Martin put it, "a primer and dictionary...in effect [creating] a serviceable, modern language for an emerging nation."

A more essential part of the reverence accorded Manzoni had nothing to do with literature. The poet had long been an ardent, eloquent supporter of Italian independence and unification, and in 1861 he had been elected as one of the first senators of the newly founded Kingdom of Italy. Verdi, also elected to the Italian parliament in 1861, had likewise been committed to the Risorgimento for many years.

Verdi loved Manzoni the artist, whose work so beautifully embodied his own ideal of "inventing truth"; he loved the man who bore a lifetime of private sorrows with serenity and strength; he loved the committed public figure. Deeply grieved by the death of "our Great Man," Verdi told his publisher, Giulio Ricordi, that he intended to stay away from the funeral but would soon visit the grave "alone and unseen." Perhaps, he added, he would "after further reflection and after taking stock of my strength, suggest a way of honoring his memory." He made his pilgrimage, and it was on that evening that he wrote to Ricordi with his offer to compose a Requiem for Manzoni.

**Program Notes may 17, 18, 19**

**Giuseppe Verdi**

Born: October 10, 1813, Le Roncole, near Busseto, Italy
Died: January 27, 1901, Milan, Italy

**Requiem**
Premiered: May 22, 1874

**Italy.** Verdi went on to ask: "When the one other glory that is like unto it exists no longer, what will remain to us?" That one other was Manzoni.

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**without delay**

In fact, as the American Verdi scholar David Rosen has established, Verdi had already retrieved the Libera me previously written for the Rossini Requiem and been at work on the Manzoni Requiem for more than a month. He himself would conduct the first performance and assume the cost of copying the parts. Might the city of Milan cover the other expenses and, if Ricordi thought this made sense, would he speak to the mayor about it? No doubt stimulated in part by the desire to be seen as doing the right thing where Bologna had fallen on its face so miserably in the matter of the Rossini Requiem, the municipality assented at once.

Nothing in Verdi's career ever proceeded more urgently than the composition of the Requiem. Uppermost in his mind was the need to make a worthy monument to the man who represented "the purest, the holiest, the loftiest of our glories," the man he refers to in his letters as "nostro Grande" and "nostro Santo." "Nostro Santo"—our Saint, our Holy One—a surprising and moving phrase from the pen of so resolute a nonbeliever.
Verdi did conduct the premiere, which took place at Saint Mark’s, Milan, on May 22, 1874. Chorus and orchestra were specially assembled for the occasion, and the soloists were Teresa Stolz, Maria Waldmann, Giuseppe Capponi and Ormondo Maini. By February 1875, Verdi had written a new Liber scriptus, and the Requiem was first heard in its new and final version in the Royal Albert Hall, London, on May 15, 1875, again with Verdi conducting.

At its first performance, the Requiem was given as part of a service, the parish priest celebrating a so-called dry Mass, that is, one without an actual offering of bread and wine, and the movements of Verdi’s work were separated—or connected—by passages of plainchant sung by the church choir. Except for this one occasion, Verdi had no thought of a Requiem for liturgical use. What he offered his—and Manzoni’s—public was a concert piece, and it was as a concert piece that the Requiem was accepted and understood the moment it moved across the street to La Scala and from there to the halls and theaters of Paris, London, Vienna, Berlin and New York. Audiences understood the secular nature of this religious music. They applauded at every opportunity, even between the joined sections of the Dies irae, and at the early performances many movements were encored, most often the whole of the Offertorio, the brilliant Sanctus and the Agnus Dei. Verdi, who was as ironically amused by his acclaim as a composer of sacred music as he had been fervent in the writing of the Requiem, wrote to a friend that now, whenever he heard the word “opera,” he crossed himself.

**requiem and kyrie.** The opening of the Requiem does in fact sound “religious”—yet drama is present here. Like all Requiem Masses, Verdi’s opens with the sentence “Requiem aeternam dona eis, Domine; et lux perpetua luceat eis—Grant them eternal rest, O Lord, and let everlasting light shine upon them.” Requiem aeternum is ritual—these are words of an invisible crowd. With the plea of dona eis, Domine, individual human creatures become visible as four solo soprano voices detach themselves. Their prayer is like a sigh, and it is set against the still more intense entreaties of the violins. It is also the strings who carry the burden of et lux perpetua. The voices retreat once more, to step forward with greater force, but also in the most severe impersonality, for Te decet hymnus.

**Dies irae.** It takes all available forces to set the scene for what comes next, the contemplation of the Day of Wrath, the Dies irae. Great opera composers are great scene painters, and the tremendous noise at the start of the Dies irae fixes the scale for the fresco. The trilling flutes, the skidding clarinets and bassoons, the percussive accents of drums and winds and plucked strings, the half-whispering of the chorus—all people the landscape with a crowd that gradually falls silent in terror. Near and far, the Last Trump is announced.

Now, with the scene set, individual men and women speak their hopes and fears and pleas at the moment of judgment. Haltingly, the bass sings of the astonishment of death and nature when creation defies science and experience, to rise again at the summons of the Judge. The contralto sternly describes the great book in which all things are contained. At the height of perplexed terror, the tenor and both women cling to one another for support. Their questions disintegrate into silence. Then the basses of the chorus hail the King of Awesome Majesty, the tenors timidly repeating the words of their invocation, and from this grow pleas, both piteous and fervent, for salvation.

The most touching, because the most personal, portion of the Dies irae is the prayer addressed directly to Jesus: “Recall that I am the cause of your journey.... Let it not have been in vain” (Recordare, Jesu pie). Verdi sets it as a tender duet for soprano and mezzo, and for a single wondrous and unforgettable moment, at the poignant appeal to Juste judex, the just judge, their two voices join to become one. Then the tenor, fearing his prayer to be unworthy, speaks with utmost pathos. This is the Requiem’s most overtly operatic moment. Tenors are the authors and the victims of their passions; basses are fathers, kings, priests, sternly noble figures. This bass, even in all his humility, can firmly face the vision of the acrid flames in which the accursed are consumed. All voices unite in the summation that the Day will be one of tears.

**offertorio.** The chorus is silent. The music begins with a great upward sweep by the cellos. For a long time we hear only the three lower solo voices: Verdi is saving the soprano for a special moment. That moment is the turn from dark to bright, from the bottomless pit, from the lion’s mouth, from Tartarus, to the appearance of Saint Michael, the standard-bearer who will lead the faithful into the holy light. As Verdi leaves the voices poised on a C-major chord on ne cadant in obscurum, the soprano joins them, singing the word sed (but). For a second or two, her E hangs in the air alone; then ethereal violins, two muted solo instruments in the lead, reinterpret that note as part of the dominant of A major, a bright segment of the harmonic spectrum we have not visited since the first movement. It is but a momentary glimpse of transcendence, for almost at once the soprano slips down to E-flat and so returns us to the proper harmonic center—A-flat major—of the Offertorio. That single word sed—it is one of the most miraculous moments in all of Verdi.
Next, following tradition, Verdi sets the *Quam olim Abraham* as a fugato, a fugal beginning. The *Hostias*, set in the brightness of C major, brings another moment of mystic luminescence.

**sanctus.** Introduced by trumpeting and singing herald angels, this is at once an exultation and a virtuoso fugue.

**agnus dei.** This begins like plainsong, with 13 measures for solo soprano and contralto, in octaves, unaccompanied, and famously feared for the difficulty of getting it in tune. The melody has a remarkable shape, natural and strange at the same time: a first part of seven bars and a subtly compressed second part of six bars. What follows is a set of five variations, the odd-numbered ones drawing in the chorus, and the last of them spinning itself out as a brief and contemplative coda.

**lux aeterna.** Against a softly glowing background of violins divided in six parts, the alto sings the entire text while the bass, in solemn declamation, reminds us of *Requiem aeternam*. At the evocation of the blessed dead lodged “with thy Saints for ever,” woodwinds and high violins set up an angel-wing flutter familiar from many a death scene in Verdi’s operas.

**libera me.** Before, in the *Offertorio*, when Verdi wrote a trio for three lower voices, it was to set in special relief the entrance of the highest voice on “sed signifer sanctus Michael.” In the *Lux aeterna*, Verdi does it to give the soprano a rest before the *Libera me*, for that taxing moment is hers alone. Here Verdi had an interesting challenge, since this Requiem’s *Libera me*, which brings back words from earlier parts of the text, was based on the movement he had earlier written for the Rossini Requiem. He had to extrapolate backwards, as it were, the settings of *Requiem aeternum* and *Dies irae* from the music he had already written for those words as they appear in the *Libera me*. He succeeded magnificently. One would never guess or imagine that the earliest movements quote the later, not the other way around!

In accents of terror—and the agitation in the orchestra reminds us in every bar why we should feel terror—the soprano declaims the text. The chorus, murmuring, echoes her words. The *Dies irae* returns and so, in a wonderful new scoring, does the opening music of the entire work, *Requiem aeternam*. The music disappears into silence, or at least into *pppp*. A harsh tremolo on what was, centuries ago, known as the Devil’s interval—the half-octave, here G and D-flat—recalls us to the world of terror. The soprano repeats her anguished plea for deliverance. This time the chorus joins her in a powerful fugue whose vigorous dominant-and-tonic punctuations at the entrance of each voice must have scandalized counterpoint professors all over Europe. The soprano’s re-entrance is superb, the theme now in notes that are double their original length and presented, *espressivo*

against a *dolcissimo* backdrop, at a striking harmonic slant. The music rises to a white-hot climax, the soprano bestriding all with her high C, and then sinks to a moving close: quiet but intensely scored chords of C major, through which first the soprano, still *tremens factus*, then the chorus, reiterate their prayer: *Libera me*.

Verdi’s Requiem, even though distinct from opera—and Verdi did want a less dramatic style of singing here, and less rubato—is nourished by opera, unimaginable without opera, and ultimately unperformable by conductors and singers who do not understand and adore opera. Verdi spent most of his life in an often frustrating search for good texts. What he was looking for he summed up in a few words when he wrote to one of his librettists: "[I want] a beautiful subject, original, interesting, with fine situations, and impassioned—passions above all!"

Consider the words of the Requiem, formed from centuries of ritualistic response to the human drama of death, including death, as the necessary opening of the door to eternal bliss. It is fatuous to say, as some have done, that the Requiem is Verdi’s best opera, but still, none of his poets ever approached his ideal more nearly than the authors, most of them nameless to us, who contributed to the Roman Mass for the Dead.

**Instrumentation:** soprano, mezzo, tenor and bass soloists, 4-part mixed choir and orchestra comprising 3 flutes (1 doubling piccolo), 2 oboes, 2 clarinets, 4 bassoons, 4 horns, 4 trumpets (plus 4 offstage), 3 trombones, tuba, timpani, bass drum and strings

Program note excerpted from the late Michael Steinberg’s Choral Masterworks: A Listener’s Guide (Oxford University Press, 2005), used with permission.
Inside the Classics: Love That Dare Not Speak
Sat Jun 1 8pm
Sarah Hicks, conductor
Sam Bergman, host and viola
Debbie Duncan, vocalist
Mary Louise Knutson, piano

For much of musical history, LGBT musicians and composers were marginalized and censored, even as they permanently transformed the landscape of classical music. In this concert, we celebrate the talent and legacy of composers who ignored convention and created lasting masterpieces.

Nagano Conducts Bruckner
Thu Jun 6 11am
Fri Jun 7 8pm
Kent Nagano, conductor / Till Fellner, piano

Layering expressive understanding with elegant technique, American conductor Kent Nagano and Austrian pianist Till Fellner shine in this concert of Mozart and Bruckner that truly reveals the range of their luminous talents.

Season Finale: Vänskä Conducts Mahler’s Tenth
Thu Jun 13 11am
Fri Jun 14 & Sat Jun 15 8pm
Osmo Vänskä, conductor

By turns turbulent, calm and ecstatic, Mahler’s Tenth Symphony evokes both despair and hope, and Osmo Vänskä skillfully teases out the extremes to revel in their emotional depth for the sweeping season finale.

Revolution: The Beatles Symphonic Experience with the Minnesota Orchestra
Sat Jun 22 8pm
Jeff Tyzik, conductor

Grab a ticket to ride in a mesmerizing symphonic journey through the history of The Beatles at Abbey Road that features brilliant new arrangements of their greatest hits interspersed with never-before-seen images from The Beatles Book Archives.
Minnesota Orchestra
Andrey Boreyko, conductor
Orion Weiss, piano

Thursday, May 30, 2019, 11 am
Orchestra Hall
Friday, May 31, 2019, 8 pm
Orchestra Hall

Victoria Borisova-Ollas
The Kingdom of Silence
ca. 15’

George Gershwin
Concerto in F for Piano and Orchestra
Allegro
Adagio – Andante con moto
Allegro agitato
Orion Weiss, piano
ca. 29’

INTERMISSION
ca. 20’

Claude Debussy
Prelude to the Afternoon of a Faun
ca. 10’

Witold Lutosławski
Concerto for Orchestra
Intrada
Capriccio notturno e arioso
Passacaglia, toccata e corale
ca. 26’

Cultural Appropriation Panel Discussion with Garrett McQueen
Thursday, May 30, 10 am, Auditorium
Friday, May 31, 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

Borisova-Ollas: The Kingdom of Silence

The Kingdom of Silence is a dreamlike perspective of the afterlife, a kind of lullaby in memory of another composer, Victoria Borisova-Ollas’ mentor Nikolai Korndorf.

Gershwin: Piano Concerto in F

Gershwin initially called this his New York Concerto, and indeed it captures the spirit of Manhattan in the Roaring Twenties. The outer movements employ dance rhythms, particularly the Charleston, while the Adagio is poetic and nocturnal.

Debussy: Prelude to the Afternoon of a Faun

A sleeping faun, represented by a languid, sensual flute solo, dreams of a romantic tryst with forest nymphs. Like the poem it is based on, this music is impressionistic—offering a series of sensations without formal structure.

Lutosławski: Concerto for Orchestra

A bold musical statement and a virtuoso vehicle for the entire ensemble, this music contains drama ranging from an almost inaudible percussion duet to screaming brass and a 14-part texture spanning five full octaves.
Often the question of “nationality” arises in music. Does a French composer necessarily write “French” music? Does a Russian composer sound “Russian,” especially if she is highly influenced by her studies in the West? This question is often put to contemporary composer Victoria Borisova-Ollas, born in 1969 in Vladivostok, nearly 6,000 miles from Moscow, in the far eastern corner of Russia. (Beijing is a relatively close 800 miles!) Rather than be pegged as a Russian composer—whatever that may mean—she asserts that “my music is just a healthy blend of everything.”

Indeed, Borisova-Ollas was born late enough to enjoy the freedoms of a changing Soviet political system—such as the freedom to travel and study in the West—but also early enough to benefit from the excellent Soviet system of music education. In this case, the aspiring young composer traveled to Moscow to attend the Central Music School and then the Tchaikovsky Conservatory. There, she studied with a brilliant teacher, the composer Nikolai Korndorf (1947–2001) to whom she dedicated her 2003 work _The Kingdom of Silence_ as a musical memorial to her mentor. Korndorf—a highly-respected composer and larger-than-life personality among his generation of Russian composers—died suddenly while playing soccer with friends in 2001 at age 54. _The Kingdom of Silence_ was commissioned by the Gothenburg Art Sounds Festival in 2003 in Rikskonsert, Sweden, and won the prestigious and financially-rewarding Rosenberg Prize, granted by the Society of Swedish Composers.

"the mysterious country"

Borisova-Ollas aims to write music meant to communicate images, sensations, perhaps even messages to her audience, all qualities evident in _The Kingdom of Silence_. Her messages are often religious in nature, her main source of inspiration being the Biblical book of Psalms. The titles she chooses for her works, often drawn from sacred texts, are the point of departure for her process. She says the moment she chooses a title, images begin to flood her imagination. She writes of this piece:

“The mysterious country where we all should go to after our lifetime has many different names, _The Kingdom of Silence_ is one of them. The title is a free interpretation of one of the Psalms from the Bible. The words describe, in a very poetic way, the world to which all of us must go after we die. It is dedicated to Nikolai Korndorf, who was my teacher at the Moscow Conservatory. I guess it’s a kind of a Requiem in a very small format, dedicated to his memory.”

It takes a huge orchestra to perform this work, including triple and quadruple winds and brass, timpani, three percussionists, harp, piano, celesta and strings. Yet despite this large array of instrumental forces, _The Kingdom of Silence_ starts as a hazy lullaby, with the glockenspiel and celesta etching out a simple melody, over pulsating string tremolos. Gradually we sink into a dream as different scenes appear in succession, with sudden change of moods. The opening “lullaby” bookends the piece, marking the end of the long series of dreamscapes. But the dream itself—does it ever end?

**Instrumentation:** 3 flutes (1 doubling alto flute), 3 oboes (1 doubling English horn), 3 clarinets, bass clarinet, 3 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, bass drum, 2 cymbals, 6 Thai gongs, mark tree, 3 tamtams, temple blocks, tom-toms, 4 wood blocks, marimba, glockenspiel, vibraphone, chimes, harp, piano (doubling celesta) and strings

Program note by Michael Adams.

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**George Gershwin**

**Born:** September 26, 1898, Brooklyn, New York

**Died:** July 11, 1937, Beverly Hills, California

**Concerto in F for Piano and Orchestra**

**Premiered:** December 3, 1925

The success of _Rhapsody in Blue_ in February 1924 propelled Gershwin overnight from a talented Broadway composer to someone taken seriously in the world of concert music. When conductor Walter Damrosch and the New York Symphony Society asked Gershwin to compose a piano concerto the following year, the young composer accepted eagerly—the commission, signed in April 1925, would pay him $500 for the new concerto.

**Program Note by George Gershwin:**

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**Youth and Enthusiasm**

There is no truth to the story, told many times, that Gershwin left the meeting with Damrosch and went straight to a bookstore to buy a book on musical form so that he would know what a piano concerto was. But this story does point to a larger truth: Gershwin was entering an unfamiliar musical world. Ferde Grofé had orchestrated _Rhapsody in Blue_ for Gershwin, but now the composer
was anxious to do that work himself. He wanted to be taken seriously as a classical composer.

Gershwin had at first planned to call the piece New York Concerto, but his desire for respectability won out, and he settled on Piano Concerto in F (it may be a mark of the breezy spirit of this music that it is always called that, rather than the more formal Piano Concerto in F major). F. Scott Fitzgerald nicknamed the twenties “The Jazz Age” (The Great Gatsby was published in the same year Gershwin wrote this concerto), and jazz was very much in the air in 1925—but Gershwin insisted that the Concerto in F was not a jazz piece. Though the concerto employs Charleston rhythms and a blues trumpet, Gershwin wanted it taken as a piece of serious music, one intended to represent “the young, enthusiastic spirit of American life.”

the concerto in brief
The Concerto in F takes the basic form of the classical concerto: a sonata-form first movement, a lyric second movement and a rondo-finale.

*allegro.* The Allegro opens with a great flourish of timpani followed by the characteristic Charleston rhythm. Solo bassoon introduces the first theme, gradually taken up by the full orchestra, and the piano makes its entrance with the wonderful second subject, sliding up from the depths on a long glissando into the lazily-syncopated tune. Gershwin was willing to bend classical form for his own purposes, and he described this first movement: “It’s in sonata-form—but.” It concludes with a *grandioso* restatement by full orchestra of the piano’s opening tune and an exciting coda based on the Charleston theme.

*adagio – andante con moto.* Gershwin said that the slow movement “has a poetic nocturnal atmosphere which has come to be referred to as the American blues...” He contrasts the trumpet’s bluesy opening with the piano’s snappy entrance on a variant of the same tune and then alternates these ideas across the span of the movement.

*allegro agitato.* Gershwin described the Allegro agitato finale as “an orgy of rhythm,” and the opening plunges the pianist and orchestra into a perpetual-motion-like frenzy. At the end, Gershwin brings back the *grandioso* string tune from the first movement, and the Concerto in F rushes to a knock-out close.

**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, suspended cymbal, gong, slapstick, triangle, wood block, xylophone, glockenspiel and strings

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Claude Debussy

**Born:** August 22, 1862, Saint-Germain-en-Laye, France

**Died:** March 25, 1918, Paris, France

**Prelude to the Afternoon of a Faun**

**Premiered:** December 22, 1894

his shimmering, endlessly beautiful music is so familiar to us—and so loved—that it is difficult to comprehend how problematic it was for audiences in the years after its premiere in December 1894. Saint-Saëns was outraged: “[It] is pretty sound, but it contains not the slightest musical idea in the real sense of the word. It’s as much a piece of music as the palette a painter has worked from is a painting.”

We smile, but Saint-Saëns had a point. Though it lacks the savagery of Stravinsky’s *Rite of Spring*, the Prelude to the Afternoon of a Faun may be an even more revolutionary piece of music, for it does away with musical form altogether. This is not music to be grasped intellectually, but simply to be heard and felt.

Debussy based this work on the poem “L’après-midi d’un faune” by his close friend, the Symbolist poet Stéphane Mallarmé. The poem itself is dreamlike, a series of impressions and sensations rather than a narrative. It tells of the languorous memories of a faun on a sleepy afternoon as he recalls an amorous encounter the previous day with two passing forest nymphs. This encounter may or may not have taken place, and the faun’s memories—subject to drowsiness, warm sunlight, forgetfulness and drink—grow vague and finally blur into sleep.

a soft and sensual world

Like the faun’s dream, Debussy’s music lacks specific direction. The famous opening flute solo (the faun’s pipe?) draws us into this soft, sensual world. The middle section, introduced by woodwinds, may be a subtle variation of the opening flute melody—it is a measure of this dreamy music that we cannot be sure. The opening theme returns to lead the music to its glowing close.

Audiences have come to love this music precisely for its sunlit mists and glowing sound, but it is easy to understand why it troubled early listeners. Beneath its shimmering and gentle beauties lies an entirely new conception of what music might be.

**Instrumentation:** 3 flutes, 2 oboes, English horn, 2 clarinets, 2 bassoons, 4 horns, antique cymbals, 2 harps and strings
The years following World War II were very difficult for Poland. After the devastation of the war and the Nazi occupation, Poland found itself under the domination of the Soviet Union, and in the icy early days of the Cold War the Polish government laid down a set of strictures on its composers: music was to be accessible to the masses, inspiring and uncomplicated. Anything that deviated from this model was forbidden. When Lutosławski's First Symphony was premiered in 1949, Russian critics walked out, one of Poland's cultural commissars remarked that the composer should be thrown under a streetcar, and further performances were banned.

Lutosławski, then in his mid-30s, found himself writing film scores and children's songs just to survive as a composer.

The tide turns

Things began to change in 1950, however. The conductor Witold Rowicki, who was re-forming the Warsaw National Philharmonic Orchestra, asked Lutosławski to write a piece for the orchestra, stipulating that it was to be brief and not too difficult. What the orchestra got, however, was something quite different. And they had to wait for it.

As Lutosławski worked on the new piece, it grew longer and more complex; he did not finish it until August 1954, four years after the commission. The “brief piece” now stretched to nearly half an hour, a triumph, and the work brought its composer fame outside the country.

Folk idioms à la Bartók

Any work titled Concerto for Orchestra inevitably faces comparison with Bartók's magnificent work of that same title, composed only a decade earlier. Lutosławski, too, based his Concerto for Orchestra on folk music, though he turned to a published collection of Polish folk tunes from Mazovia—a region that includes Warsaw, home to the population known as the Mazurs and to the mazurka. Bartók's themes were largely his own, but Lutosławski took the themes from Mazovia, broke them down into intervals and fragments, and from these made his own themes. The Concerto for Orchestra is in three movements, and Lutosławski consciously puts the emphasis on the finale, which is longer than the first two movements combined.

Intrada. The first movement's title, which sometimes refers to processional music, simply implies an opening. Lutosławski gives this music a grand beginning with the recurrent pound of a deep F-sharp powering the movement forward (was the beginning of Brahms' First Symphony running through his mind as he imagined this?). This pulse continues throughout much of the Intrada, and very quickly cellos sing the main theme, a folk-music-derived theme that Lutosławski marks aggressivo on its every appearance. It alternates with more lyrical episodes marked cantando. As the Intrada progresses its character changes: the music grows soft, and suddenly the ear realizes that the pulsing F-sharp of the beginning has moved from the very bottom of the orchestra into its highest register. Now it rings very delicately in the celesta as the movement glides to its unexpected conclusion on a major seventh chord that Lutosławski marks perpendosi: “suspended.”

capriccio notturno e arioso. The work's second movement, a scherzo, falls into the traditional ternary form. Its nocturnal quality is apparent from the first instant, as muted strings skitter along delicately (the composer marks this opening mormorando, “murmuring”). Out of this whirling tracery, the Arioso explodes to life on a strident fanfare for four trumpets, then the opening material is recalled, and the movement taps itself into silence on the sound of quietly-rolling drums.

Passacaglia, toccata e corale. The huge finale falls into two different sections. It begins with a long Passacaglia whose ground bass is plucked out by harp and contrabasses. This bass-line repeats 18 times as a complex web of thematic transformations is heard above it, and then the Toccata races ahead on some quite brilliant music (its principal theme is derived from the passacaglia bass and material in the Intrada). The writing for orchestra is quite vivid here, and along the way Lutosławski interrupts its exciting progress with a somber chorale for winds. The rush of the toccata resumes, the music builds in power and speed, and at the climax the chorale theme blazes out before the Concerto for Orchestra races to its conclusion on a Presto coda that should send a shower of sparks throughout the hall.

Program notes on the Gershwin, Debussy and Lutosławski works by Eric Bromberger.
Join us for the 2019–20 Season!
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PHOTO Nate Ryan
Minnesota Orchestra
Sarah Hicks, conductor | Sam Bergman, host and viola
Debbie Duncan, vocals | Mary Louise Knutson, piano

Inside the Classics
Saturday, June 1, 2019, 8 pm | Orchestra Hall

Throughout much of music’s history, LGBTQ musicians and composers were marginalized and censored, even as they permanently transformed the landscape of classical music. In this concert, we celebrate the talent and legacy of composers who ignored convention and created lasting masterpieces.

Samuel Barber       Overture to *The School for Scandal*       ca. 8’
Aaron Copland       *Saturday Night Waltz*, from *Rodeo*       ca. 4’
Francis Poulenc     *Allegro con fuoco*, from *Sinfonietta*       ca. 5’
Billy Strayhorn     *Lush Life*       ca. 3’
                        Debbie Duncan, vocals | Mary Louise Knutson, piano
Pauline Oliveros    *Dissolving Your Earplugs*       ca. 6’
Jennifer Higdon     *blue cathedral*       ca. 11’

**INTERMISSION**       ca. 20’

Peter Ilyich Tchaikovsky Serenade for Strings in C major, Opus 48
Movement I: Pezzo in forma di sonatina: Andante non troppo       ca. 9’
David Diamond       *Romeo and Juliet: Balcony Scene*, from *Music for Shakespeare’s Romeo and Juliet*       ca. 4’
Leonard Bernstein   *Lonely Town (Pas de deux)*, from *On the Town*       ca. 3’
Peter Maxwell Davies *An Orkney Wedding, with Sunrise*       ca. 13’

*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.
Sarah Hicks, conductor

Sarah Hicks, the Minnesota Orchestra's principal conductor of Live at Orchestra Hall, has led a broad range of programs since joining the Orchestra as assistant conductor in 2006. In July she will lead the Orchestra in a Musical Feast concert celebrating food and music, as well as a collaboration with The Moving Company exploring the life of composer-pianist Clara Schumann. During the 2019-20 season, she will conduct performances with Cloud Cult and a tribute to Frank Sinatra and Ella Fitzgerald featuring Capathia Jenkins and Tony DeSare; Home for the Holidays performances; the Sam & Sarah series, which is the successor to Inside the Classics; and live performances of movie scores as the complete films Star Wars: The Empire Strikes Back, Up and It's a Wonderful Life are shown on a large screen. More: minnesotaorchestra.org.

Debbie Duncan, vocals

Debbie Duncan is a jazz vocalist who draws inspiration from a deep well of Gospel, folk, blues, R&B and classical music. She has commanded audiences everywhere from the Guthrie Theater—headlining and opening for giants like Herbie Hancock—to the Blues Al Femminile Festival in Torino, Italy; the du Maurier Festival in Vancouver; the legendary Snug Harbor Club in New Orleans; and Dizzy’s Club Coca-Cola in New York. The recipient of numerous major music awards throughout Minnesota, she was presented with the first-ever Perpetually Outstanding Performer Award at the Minnesota Music Awards. She earned a starring role in Blues in The Night at the McKnight Theatre, and she has released six CDs to date. She has been one of the most revered figures in the vibrant Twin Cities music scene for the last three decades, and the breadth of this admiration was shown when August 24, 2018, was proclaimed Debbie Duncan Day in the state of Minnesota. More: debbieduncan.net.

Mary Louise Knutson, piano

Minneapolis-based jazz pianist-composer Mary Louise Knutson has been acclaimed by critics as as one of today’s most exciting jazz pianists. She tours regularly with former Tonight Show bandleader trumpeter Doc Severinsen as well as the Mary Louise Knutson Trio, and she has performed with such jazz greats as Dizzy Gillespie, Bobby McFerrin, Dianne Reeves, Kevin Mahogany, Ernie Watts, Randy Brecker, Mike Stern, Nicholas Payton and Slide Hampton, among many others. Her newest jazz trio CD, In the Bubble, made JazzWeek’s Top 10 and stayed in the Top 50 for 19 consecutive weeks. She can be heard regularly in the Twin Cities with her trio, with vocalists Connie Evingson and Patty Peterson, and with a variety of instrumental groups, including the JazzMN Orchestra and the Minnesota Orchestra. More: marylouiseknutson.com.

Sam Bergman, host and viola

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

Sunday, June 2, 2019, 4:30 pm  |  Target Atrium, Orchestra Hall

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

William Walton

Suite from *Façade*  ca. 22’
- Fanfare
- Scotch Rhapsody
- Jodelling Song
- Country Dance
- Polka
- Valse
- Mariner Man
- Long Steel Grass
- Popular Song
- Fox-Trot “Old Sir Faulk”
- Something Lies Beyond the Scene
- Tarantella
- *Roma Duncan, flute and piccolo*
- *Timothy Zavadil, clarinet and bass clarinet*
- *James Romain, alto saxophone*  |  *Douglas C. Carlsen, trumpet*
- *Katja Linfield, cello*  |  *Kevin Watkins, percussion*

Béla Bartók

Contrasts  ca. 18’
- *Verbunkos* (Recruiting Dance)
- *Piheňo* (Relaxation)
- *Sebes* (Fast Dance)
- *Gabriel Campos Zamora, clarinet*  |  *Susie Park, violin*
- *Timothy Lovelace, piano*

INTERMISSION  ca. 20’

Richard Strauss

Sextet for Strings from *Capriccio*, Opus 85  ca. 12’
- *Peter McGuire, violin*  |  *Rui Du, violin*  |  *Kenneth Freed, viola*
- *Thomas Turner, viola*  |  *Anthony Ross, cello*  |  *Beth Rapier, cello*

Dmitri Shostakovich

String Quartet No. 8 in C minor, Opus 110  ca. 20’
- Largo
- Allegro molto
- Allegretto
- Largo
- Largo
- *Rui Du, violin*  |  *Céline Leathead, violin*
- *Rebecca Albers, viola*  |  *Anthony Ross, cello*

Profiles of today’s performers are provided in an insert.
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Percussion soloist Colin Currie in front of marimba and conga drums in the Minnesota Orchestra’s U.S. premiere of Turnage’s Martland Memorial, March 2019. Photo: Greg Helgeson
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Music Director Osmo Vänskä leading the Orchestra in Copland’s Third Symphony,
March 2019. Photo: Greg Helgeson

Concertmaster Erin Keefe playing a pizzicato passage alongside a student violinist from Minnesota Youth Symphonies at a Side-by-Side Rehearsal, March 2019. Photo: Frank Merchlewitz

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