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from the editor

The Minnesota Orchestra’s history is one of ever-widening circles. Even the ensemble’s name reflects this trend: founded in 1903 as the Minneapolis Symphony Orchestra, in 1968 it became the Minnesota Orchestra, signifying a growing commitment to the entire state. More recently, Manny Laureano, the Orchestra’s principal trumpet, remarked to the Star Tribune during the Orchestra’s 2015 Cuba tour that perhaps the name should change again, stating: “I hope after this trip, that the logo would say ‘World Orchestra.’ We are an orchestra that belongs to the entire world.”

The Orchestra affirmed that sentiment with last August’s Music for Mandela tour to South Africa, the first ever by a U.S. orchestra. And this summer, the 2018-19 season’s focus on American music widens to include music from all of the Americas—South, Central and North—in a Sommerfest titled Música Juntos (Music Together). Most thrillingly, the festival ends with the Minnesota premiere of Argentine composer Osvaldo Golijov’s La Pasión según San Marcos, an extraordinary and deeply moving telling of the final days in Jesus’ life on earth. No matter your musical tastes, heritage or any religious affiliation, you’re sure to be talking about what critics have hailed as “the first masterpiece of the 21st century” long after the final ovation. Bienvenidos—welcome—to Orchestra Hall, enjoy today’s concert, and visit us again soon!

Carl Schroeder, Editor
editor@mnorch.org

about the cover

A portion of “Summer Breeze,” a painting by St. Paul native Ernesto Ybarra, one of several Latinx artists whose work is on display at Orchestra Hall this summer. The full painting is shown at left.

Sommerfest 2019

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The arts make us think, make us feel, and make us wonder. And being able to support the Minnesota Orchestra’s Sensory Concert today makes us proud.
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 January 2020 he will become music director of the Seoul Philharmonic 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 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.
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: Osmo Vänskä**

- Finnish conductor Osmo Vänskä first led the Minnesota Orchestra as a guest conductor in October 2000 in a program that featured all-Finnish repertoire by Jean Sibelius and Einojuhani Rautavaara.

- In May 2001, Vänskä was named the Minnesota Orchestra’s tenth music director. He was not available to start immediately due to existing commitments with the Glasgow-based BBC Scottish Symphony and Finland’s Lahti Symphony. His Minnesota tenure began officially in September 2003.

- A native of Sääminki, Finland, Vänskä spent the first decade of his career as a clarinetist in the Turku Philharmonic and Helsinki Philharmonic. During this time, he studied conducting at the Sibelius Academy, where his classmates included Esa-Pekka Salonen and Jukka-Pekka Saraste.

- One of Vänskä’s first concerts as music director was an outdoor performance at Lake Harriet, at which Vänskä “bobble-arm” dolls were distributed courtesy of Target.

- While in Minnesota, Vänskä has explored an interest in composing. The Orchestra has played two of his works: *Here!...Beyond?* and *The Bridge*.

- Vänskä is an avid hockey fan and enjoys attending Minnesota Wild games.

- He is the only Orchestra music director to serve a non-continuous term: he resigned in September 2013 during the Orchestra’s lockout and accepted re-appointment in May 2014.

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meet a musician: Natsuki Kumagai

Minnesota Orchestra member since: September 2017
Position/section: First Violin
Hometown: Chicago, Ill.
Education: New England Conservatory; The Juilliard School

Tell us about one of your favorite moments of your career.
During my first year with Minnesota Orchestra, we did a Midwest tour where we performed at Indiana University and University of Illinois, and then finished at Chicago Symphony Center. I performed there for the first time when I was 4 years old, and to be on that same stage 22 years later as a professional musician was literally a dream come true.

What orchestral repertoire do you really love?
I have a soft spot for Bruckner symphonies, especially the slow movement from his Seventh Symphony. It gets me every time; the solemn melody in the violas with the four Wagner tubas setting the mood, and then all the strings singing with such intense, profound harmonies. It’s heartbreaking yet full of warmth and richness. It’s sublime.

What are you listening to lately?
Lately I’ve been listening to Calidore Quartet’s recording of Prokofiev’s String Quartet No. 2, Death of a Bachelor by Panic! At The Disco, and Can’t Take My Eyes Off You by Frankie Valli.

If you weren’t a professional musician, what career do you think you’d have?
Probably mechanical engineering. My dad majored in it, and when I was a kid I would look through his college notebooks, fascinated by the equations and designs. I’ve always loved math and complex puzzles, and the idea of doing that while being creative sounds like a fun challenge.

Do you have any advice for aspiring musicians?
Play as much chamber music as you can with as many different people and different instruments as possible. I definitely attribute my musical growth to the people I play chamber music with, sharing various interpretations, sharpening my listening skills and getting better at playing in octaves with other people.

What else should Minnesota Orchestra audiences know about you?
Since I moved here I’ve picked up boxing. I’ve also adopted a little Shiba Inu puppy who makes it rather difficult to practice, due to her jealousy over my relationship with my violin. And I’ve started teaching again, which I’ve always loved doing. All my life I’ve had amazing teachers who went above and beyond what is required, and if it weren’t for their love of music and teaching I wouldn’t be here today. Passing down my knowledge and sharing my love for music reminds me why I love violin so much and why it gives me so much joy. Plus I have great students who practice all their etudes!

a Texas post for Akiko Fujimoto

The 2019-20 season will be Associate Conductor Akiko Fujimoto’s third year with the Minnesota Orchestra—and in welcome news, it will also be her first as music director of the Mid-Texas Symphony, a professional orchestra based in Seguin and New Braunfels, Texas. This will be her second titled post with a Texas orchestra; prior to arriving in Minnesota, she was associate conductor of the San Antonio Symphony for five seasons. Her new position will not impact her Minnesota Orchestra role, as she will continue to lead all of her previously-announced concert dates in the 2019-20 season—including her subscription concert debut in March 2020. We invite you to join us in congratulating her and to see her onstage at Orchestra Hall for the Orchestra’s concerts on July 28 and August 1.
Paintings by Latinx artists. Images and videos from the Minnesota Orchestra's 2018 tour of South Africa. Live trivia games hosted by Trivia Mafia. Pre-concert music and entertainment on Peavey Plaza. Food and drinks from local vendors. This summer, all these and more are part of OH+ (Orchestra Hall Plus), the program that connects our community with music and culture through pre- and post-concert experiences designed to enrich your concert outing. Here's a sampling of this summer's OH+ activities:

• July 6 and 7: Día de los Muertos-inspired artwork display featuring pieces by Marina Castillo and the José Guadalupe Posada print collection on loan from the Consulate of Mexico in St. Paul

• July 6, 7, 13 and 28: Interactive art collage with Jimmy Longoria and Mentoring Peace Through Art

• July 11-13: Display of artwork by Lonnie Broden, an Orchestra supporter who joined last August's South Africa tour, plus tour photography and video from the Star Tribune

• July 19-20: Minnesota Orchestra vinyl listening stations on Balcony A

• Throughout Sommerfest: Displays of artwork by Jimmy Longoria, Ernesto Ybarra and Jessica Bortoni

• Throughout Sommerfest: Trivia games on the N. Bud Grossman Mezzanine, including four hosted by Trivia Mafia on July 6, 13, 26 and August 1

Visit minnesotaorchestra.org/ohplus for a complete list of upcoming OH+ experiences.
**a new Mahler recording**

Good news for fans of Gustav Mahler and Minnesota Orchestra recordings: the Orchestra’s newest album, featuring Mahler’s First Symphony, is due out later this summer on the BIS Records label. Conducted by Music Director Osmo Vänskä and recorded in March 2018, the album is the fourth release in the Orchestra’s acclaimed Mahler symphonies series, which got off to a roaring start in 2018 with a Grammy-nominated disc of the Fifth Symphony. The series has been hailed by critics worldwide, with the Star Tribune’s Terry Blain stating that it is “shaping up to be a defining achievement of [Vänskä’s] Minnesota Orchestra tenure.” Visit minnesotaorchestra.org and follow the Orchestra’s social media channels for updates when the album is available for purchase.

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**Composer Institute participants announced**

Since 1996, 141 emerging composers have participated in the annual Minnesota Orchestra Composer Institute and its predecessor, Perfect Pitch. In January 2020, seven more will join their ranks during the 17th Composer Institute, which culminates on Friday, January 10, with a MusicMakers concert of their music conducted by Osmo Vänskä. The seven composer participants, with their composition titles in parentheses, are Theo Chandler (Songs from Brooches), Paul Frucht (Acadian Vista), Clare Glackin (Archaea), Marc Migó (Double Concerto for Violin and Piano), Patrick O’Malley (Rest and Restless), Liza Sobel (Ticking Time Bomb) and Nicky Sohn (Bird Up). To learn more about the Institute and its history, visit minnesotaorchestra.org/composerinstitute.
#MNorch: social media spotlight

Two audience members at a Verdi Requiem performance in May.

The month of June brought audiences of all ages and backgrounds to Orchestra Hall for performances ranging from Mahler’s Tenth Symphony to a concert celebrating LGBTQ composers and performers to a Beatles tribute concert. Audiences continued to share their reactions and photos on social media. We invite you to tag yours with #MNorch, and you may see your photos in an upcoming issue of Showcase magazine.

While you’re online, stop by the Minnesota Orchestra’s Facebook, Instagram and Twitter pages for online-only features such as an insider’s look at Minnesota Orchestra Fantasy Camp, an interview with composer Jennifer Higdon, glimpses at the range of powerful experiences made possible by Orchestra donors, Instagram account takeovers by guest soloists, video clips of concerts and much more. We’ll see you online!

Audience members at an early June Minnesota Orchestra concert.
**critics’ column: recent reviews**

“Led by English conductor Edward Gardner, it was a gripping performance [of Verdi’s Requiem], a big, booming look at death that seemed designed both to comfort and to frighten you into repentance.... Drawing listeners in with its whispering opening, it soon was jarring the audience into alertness with a ‘Dies Irae’ that featured powerful bass drum whacks from principal percussionist Brian Mount, a lovely oboe solo from John Snow, and arias of awe and resignation from bass Eric Owens....[T]he enraptured audience greeted its final notes with a lengthy silence suitng the sacred then an extended standing ovation that felt like a cathartic release from the reverie due a very memorable performance.”

—Rob Hubbard, *Pioneer Press*, May 18, 2019

“...[the] explosive midday performance of [Gershwin’s Piano Concerto in F] by pianist Orion Weiss was Gershwin par excellence—jaunty and jazz-flavored yet with arresting moments of melancholy and earnest cries of individuality amid a work full of big-city bustle.”


“[Osmo] Vänskä’s commitment to the detail of [Mahler’s] scores pays off, and, as in previous installments, the result is a richly variegated musical canvas...”

—Gavin Dixon, *Fanfare*, May/June 2019

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happy anniversary, staff!

You may not see them onstage, but the Minnesota Orchestra’s administrative staff are vital to the organization’s success, doing everything from artistic planning, fundraising and marketing concerts to cleaning Orchestra Hall, managing payrolls and overseeing the Orchestra’s online presence, to name just a few roles. The Orchestra’s wide-ranging needs are reflected in a staff with a diverse set of skills, and many have musical backgrounds of their own. Below we salute full-time staff who have recently reached milestone anniversaries of their continuous employment with the Orchestra.

5 years
Kris Arkis, Orchestra Personnel Manager
Greg Geiger, Manager of Concert Enhancements and Concessions
Janelle Lanz, Assistant Orchestra Personnel Manager
John Dunkel, Manager of Corporate Relations
Sarah Blain Chaplin, Director of Individual Giving
Amanda Schroder, Manager of Individual Giving
Dawn Loven, Director of Major Gifts
Emily Boigenzahn, Director of Planned Giving and Operations

15 years
David D. Sailer-Haugland, Vice President of Marketing and Guest Relations
Laura Corts, Assistant Director of Marketing

35 years
Michael Black, Manager of Development Operations
In late May, 11 Minnesota Orchestra musicians traveled to Cuba with the Cuban American Youth Orchestra (CAYO), serving as mentors for CAYO's first-ever tour. CAYO, a non-profit organization founded by Rena Kraut, who is a regular substitute clarinetist with the Minnesota Orchestra, is the largest ongoing project to emerge from the Orchestra’s 2015 Cuba tour. During CAYO’s tour, its young musicians—25 from the U.S. and a similar number from Cuba—rehearsed extensively with the help of Minnesota Orchestra musicians, then performed three concerts including one at the National Theater in Havana, the same venue at which the Orchestra performed in 2015.

Kraut commented to Minnesota Public Radio’s Euan Kerr: “To me this concert and this whole week is a celebration of that youthful optimism, that hope for the future and that desire to keep pushing that engagement and friendship and trust between our two countries.” Future plans for CAYO include additional tours to Cuba as well as the U.S. For more details about the tour and the organization, visit cayomusic.org.

A Cuba exchange

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information

Ticket Sales
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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.

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

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

Lost and Found
Contact the Stage Door at 612-371-5626.

ATM
Located on the Main Floor Lobby next to the Marquette Ave. entrance.

Cameras and Recording Equipment
Prohibited during the concert. Please turn off all electronic devices.

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

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Let us know if you have a special need and we will be happy to accommodate. Visit the Audience Services Office near the Marquette Ave. entrance for a hearing enhancement system, large print programs and accessible seating options, or to let us know of any other special needs or requests.

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Emergency and/or security personnel are present at every Orchestra Hall event. Please ask any usher for assistance. Our trained staff have procedures in place for emergency situations. A safe and secure venue is our top priority at Orchestra Hall.

Dear North Star Kitchens,
I am by nature, very frank and honest. As a result, I can tell you, that of all the contractors working on our new house project (some were great), NSK was absolutely #1 on our list in every discipline.
Thank you!
— Dale and Candy G.
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Disney and Pixar’s Coco In Concert Live to Film
with the Minnesota Orchestra
Sarah Hicks, conductor

Saturday, July 6, 2019, 7 pm  Orchestra Hall
Sunday, July 7, 2019, 2 pm  Orchestra Hall

DISNEY-PIXAR
COCO

Directed by LEE UNKRICH

Co-Directed by ADRIAN MOLINA

Produced by DARLA K. ANDERSON, p.g.a.

Executive Producer JOHN LASSETER

Screenplay by ADRIAN MOLINA  MATTHEW ALDRICH

Original Story by LEE UNKRICH  JASON KATZ  MATTHEW ALDRICH  ADRIAN MOLINA

Original Score by MICHAEL GIACCHINO

Original Songs by KRISTEN ANDERSON-LOPEZ & ROBERT LOPEZ and GERMAINE FRANCO & ADRIAN MOLINA

Presentation licensed by Disney Concerts © All rights reserved

Today’s performance lasts approximately 2 hours and 5 minutes, including a 20-minute intermission.

The concert is a presentation of the complete film Coco with a live performance of the film’s entire score. Out of respect for the musicians and your fellow audience members, please remain seated until the conclusion of the Minnesota Orchestra's performance.

Los materiales del programa de hoy están disponibles en español; solicite un folleto al acomodador.

Sarah Hicks’ profile appears on page 42.

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More great Broadway talent to be announced!
Minnesota Orchestra  
Osmo Vänskä, conductor  
Goitsemang Lehobye, soprano

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<th>Composition</th>
<th>Duration</th>
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<tbody>
<tr>
<td>George Enescu</td>
<td>Romanian Rhapsody in A major, Opus 11, No. 1</td>
<td>ca. 12'</td>
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<tr>
<td>Jimmy López</td>
<td>Perú Negro</td>
<td>ca. 16'</td>
</tr>
</tbody>
</table>
| Heitor Villa-Lobos       | Bachianas Brasileiras No. 5 for Soprano and Orchestra of Cellos  
I. Aria (Cantilena): Adagio  
Goitsemang Lehobye, soprano | ca. 6'    |
|                          | INTERMISSION                                         | ca. 20'  |
| Arturo Márquez           | Danzón No. 2                                         | ca. 10'  |
| Alberto Ginastera        | Variaciones concertantes, Opus 2                     | ca. 24'  |

Los materiales del programa de esta noche están disponibles en español; solicite un folleto al acomodador.

Osmo Vänskä's profile appears on page 8, Goitsemang Lehobye's on page 43.

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George Enescu

Romanian Rhapsody in A major, Op. 11, No. 1
Premiered: March 8, 1903

George Enescu (1881-1955) remains Romania’s most famous composer, so highly respected in Romania that there is a festival, a composer’s prize, a symphony orchestra and even a town (his birthplace) named after him. His output is considerable, and includes five symphonies (two incomplete), three orchestral suites, the opera Oedipe, much chamber music, and many songs to words by the Queen of Romania. He is, however, best known for the first of his two Romanian Rhapsodies.

In musical terms, a rhapsody may be defined as a highly-charged instrumental work in irregular, free or improvisatory form. Though in a single movement, a rhapsody usually consists of several linked sections, as such as we find in the Romanian Rhapsody No. 1. Enescu conducted the first performance of both his Romanian Rhapsodies (written in 1901 and 1902) at a concert in Bucharest on March 8, 1903 (though some sources say the premiere was in Paris in 1908).

The folk element is naturally predominant, and Enescu has commented on it as follows: “Contrary to the general idea, Romania is not a Slavic country, but a Latin one. Settled 2,000 years ago, it has maintained its completely Latin character....Our music, curiously enough, is influenced not by the neighboring Slav, but by the Indian and Egyptian folk songs introduced by the members of these remote races, now classed as gypsies, brought to Romania as servants of the Roman conquerors. The deeply oriental character of our own folk music derives from these sources and possesses a flavor as singular as it is beautiful.”

Jimmy López

Perú Negro
Premiered: May 17, 2013

A native of Peru, Jimmy López (born 1978) has made a name for himself from New York to New Zealand as one of the most exciting and attention-grabbing composers of the younger generation. His musical studies began in Lima, continued with a master’s degree from the Sibelius Academy in Helsinki, and concluded with a Ph.D. from the University of California, Berkeley. His music has been performed by the major orchestras of Chicago, Boston, Philadelphia and Baltimore; by the national orchestras of Peru, Chile, Ecuador and Argentina; and by many other ensembles in Asia, Australia and Europe. He is currently composer in residence with the Houston Symphony. His latest work, Dreamers, is a 45-minute oratorio about the undocumented immigrants who were brought to the U.S. as children, reflecting on how they attempt to survive prosecution and threatened deportation.

Perú Negro was commissioned by conductor Miguel Harth-Bedoya (himself a Peruvian) for the centennial season of the Fort Worth Symphony Orchestra, which gave the premiere on May 17, 2013. “Instead of simply dedicating the piece to Miguel,” says López, “I decided to imprint it with his initials right from the beginning. The first motif, played by the horn, establishes the notes E, B, B-flat and G, which correspond to Miguel (Mi = E) Harth (H = B-natural) Bedoya (B = B-flat) Gonzáles (a family name, G). These four notes rule the intervallic and harmonic structure of the entire piece.” Into the 17-minute work López has incorporated six traditional Afro-Peruvian songs, assimilated into his own personal musical language.

The orchestra includes a wide array of percussion instruments including cajons (Peruvian box drums), tom-toms, ratchet, cowbells, donkey jawbone, temple blocks and a thunder sheet, among others. Music critic Wayne Lee Gay, writing in the Dallas-based D magazine, described the score as “a melodic, noisy, and colorful orchestral showpiece in the tradition of Stravinsky’s Rite of Spring and Prokofiev’s Scythian Suite, well worthy of a spot in the orchestral repertoire.”

Heitor Villa-Lobos

Aria (Cantilena): Adagio, from Bachianas Brasileiras No. 5 for Soprano and Orchestra of Cellos
Premiered: March 25, 1939

Heitor Villa-Lobos (1887-1959) had a special love for the cello, the instrument that makes up an entire “orchestra” in his Bachianas Brasileiras No. 1 and in his most famous work, the Bachianas Brasileiras No. 5. A keen interest in Brazilian folklore, the country’s colorful history, its native music and landscapes all served as sources of inspiration to Villa-Lobos. Another element that deeply infuses many of his works is the spirit of Bach, whom he called “a kind of mystic ’intermediary.’” Villa-Lobos fused the seemingly disparate elements of folklore and Bach into a series of nine compositions entitled Bachianas Brasileiras, which the composer described as “a special kind of musical composition based on an intimate knowledge of the great works of J.S. Bach, and the harmonic, contrapuntal and melodic atmosphere of the folklore of the northeastern region of Brazil.”

The fifth of the Bachianas Brasileiras consists of the Aria, surely the most famous single movement of all nine Bachianas, written in 1938, and the concluding Dansa, added in 1945. Tonight’s concert features the Aria, which is in three connected parts, with a contrasting, more animated central section.
Arturo Márquez

**Danzón No. 2**

Premiered: March 5, 1994

Arturo Márquez (born 1950) ranks as one of Mexico’s most prominent living composers, largely through the huge success of his *Danzón* No. 2. His teachers have included Joaquín Gutiérrez Heras, Hector Quintanar and Rederico Ibarra in Mexico; Jacques Castérède in Paris; and Mel Powell, Morton Subotnick and James Newton in California. Márquez has received grants from the Institute of Fine Arts in Mexico, the French Government, and the Fulbright Foundation. In 2006, Márquez became the first musician to receive the Medalla de Oro de Bellas Artes (Gold Medal of Fine Arts), the highest honor given to artists by Mexico’s government.

Márquez’s *Danzón* series now numbers nine. A *danzón* is a formal dance for couples that developed from elements of the *habanera* and *contradanza*. It is generally considered to be of Cuban origin, in rondo form, and 2/4 meter with a characteristic syncopated rhythmic pattern. “What I do,” says Márquez, “is to take up the spirit of the rhythm and the harmony and the melody and transport it to the concert hall....The *danzón* is still very popular in Mexico. In Veracruz there are special town squares where it is still danced two or three times a week. It’s a very strong tradition. In Mexico City there are special dance halls where only the *danzón* is danced.” *Danzón* No. 2 was written in 1994 and premiered that March 5 by the Filarmonica de la UNAM in Mexico City conducted by Ronald Zolman. Long melodic lines and *montuno* rhythms characterize the ten-minute dance, now a popular favorite.

Alberto Ginastera

**Variaciones concertantes, Opus 23**

Premiered: June 2, 1953

Argentina’s best-known composer was born of an Italian mother and a father of Catalan descent. Alberto Ginastera (1916-1983) was heavily involved with promoting Argentine music and in developing the musical life of his country. Many of his early works, including *Panambi* and *Estancia*, are representative of what he called his “objective nationalism” style—music that deliberately and overtly employed the rhythms and melodies of native Argentine folksongs and dances.

The *Variaciones concertantes* comes from Ginastera’s second style period, which he termed “subjective nationalism.” Here the composer still employs native Argentine style traits, but these are now more subtly worked into the musical fabric. The *Variaciones concertantes* was commissioned by the Asociación Amigos de la Música de Buenos Aires, and was premiered there on June 2, 1953, with Igor Markevitch conducting. The first American performance took place in December of the same year with Antal Dorati conducting the Minnesota Orchestra, which was then called the Minneapolis Symphony Orchestra. Most of the first-chair players in the orchestra have a chance to play extended solos, supported by a string ensemble; one might think of the work as a Concerto for (Chamber) Orchestra in theme-and-variations form. Gilbert Chase has written of the work: “Some of the variations are in the decorative or ornamental style of variation, while others (according to the composer’s explanation) are written in the modern form of metamorphosis, which consists of taking motifs from the principal theme and constructing out of them a new theme.” The 12 sections are played without pause.

Program notes by Robert Markow.
Vänskä Leads a Vocal Extravaganza

**Minnesota Orchestra**

Osmo Vänskä, conductor  
Goitsemang Lehobye, soprano  
Cecil Neal, dancer  

Minnesota Chorale, Kathy Saltzman Romey, artistic director  
Minnesota State Baptist Convention Choir, Dr. Charvez Russell, director  

Heart & Soul Drum Academy  

Saturday, July 13, 2019, 8 pm  | Orchestra Hall

Tonight's concert is performed without intermission.

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<th>Composer/Music Title</th>
<th>Arrangement/Transcription</th>
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<td>Traditional/We Shall Overcome</td>
<td>arr. Dean Sorenson and LA Buckner</td>
<td>ca. 3'</td>
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<tr>
<td>Richard Smallwood/Total Praise</td>
<td>arr. Sam Shoup</td>
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<tr>
<td>Michael Abels/Dance for Martin’s Dream</td>
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<td>Archibald Arnold Mxolisi Matyila/Bawo Thixo Somandla</td>
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<td>Night of the Flying Horses (Lullaby, Doina and Gallop)</td>
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<td>Lúa Descolorida (Colorless Moon)</td>
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<td></td>
<td>Goitsemang Lehobye, soprano</td>
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<tr>
<td>Stompie Mavi/Usilethela Uxolo (Nelson Mandela)</td>
<td>arr. Gobingca George Mxadana, orch. Jaakko Kuusisto</td>
<td>ca. 4'</td>
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<tr>
<td>Aaron Copland/El Salón México</td>
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<td>ca. 11'</td>
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<tr>
<td>Traditional/Shosholoza</td>
<td>arr. Jaakko Kuusisto</td>
<td>ca. 4'</td>
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Los materiales del programa de esta noche están disponibles en español; solicite un folleto al acomodador.

Osmo Vänskä’s profile appears on page 8; profiles of tonight's other performers begin on page 43.

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The gospel song *We Shall Overcome* became famous during the Civil Rights Movement, when it was used as a protest song and a unifying anthem. This arrangement, which uses traditional African drums, was originally created for the Minnesota Orchestra’s January 2019 North Minneapolis Common Chords week by LA Buckner, a North Minneapolis-based teaching artist at MacPhail Center for Music, and Dean Sorensen, director of jazz studies at the University of Minnesota.

Richard Smallwood/arr. Sam Shoup

*Total Praise*

One of the most successful gospel singers and writers in the U.S., Richard Smallwood (born 1948) has received eight Grammy nominations, and several of his songs have topped Billboard’s gospel chart. He wrote *Total Praise* in 1996 and recorded it with his vocal ensemble Vision for their first album. Since then, the work has been performed worldwide, in many different languages. The Minnesota Orchestra performed this arrangement at its 2017 Send Me Hope concert and again during the North Minneapolis Common Chords week.

Michael Abels

*Dance for Martin’s Dream*

In *Dance for Martin’s Dream*, contemporary composer Michael Abels (born 1962) expresses his sorrow and joy in his own personal experience with the legacy of Dr. Martin Luther King, Jr. Abels was one of the first black composers to have his music performed by the National Symphony of South Africa following the election of President Nelson Mandela. More recently he has earned acclaim and award nominations for his scores to the hit films *Get Out* and *Us*. The Minnesota Orchestra also played *Dance for Martin’s Dream* in North Minneapolis last January.

Archibald Arnold Mxolisi Matyila/arr. J. S. Mzilikazi Khumalo

*Bawo Thixo Somandla*

*Bawo Thixo Somandla* (Father, God Omnipotent) was composed by Archibald Arnold Mxolisi Matyila (1938-1985) in the Bantu language of Xhosa, and arranged by J. S. Mzilikazi Khumalo for the Minnesota Orchestra’s historic South Africa tour last August. Matyila wrote *Bawo* upon receiving notice of his dismissal from a teaching position at a primary school. In the 1980s the song was adopted by protestors and gained prominence as one of South Africa’s most popular and familiar protest songs.

Osvaldo Golijov

*Three Songs for Soprano and Orchestra*

As part of a multi-year commissioning project celebrating its centennial in 2003, the Minnesota Orchestra commissioned Osvaldo Golijov to orchestrate his Three Songs for Soprano and Orchestra. Golijov (born 1960) gathered three separate songs originally composed for other occasions, with words by three poets in three languages, and orchestrated them. They include a gypsy-tinged lullaby in Yiddish, a despairing yet luminous song in Galician and a fusing of Emily Dickinson poems into a poignant expression of loss. The Minnesota Orchestra and soprano Dawn Upshaw premiered the Three Songs on March 27, 2002.


*Usilethela Uxolo (Nelson Mandela)*

*Usilethela Uxolo* (Bring Us Peace) is adapted from “Unomnganga,” the hit by South African jazz legend Stompie Mavi (1955-2008) popularized by the world-famous Imilonji KaNtu Choral Society. Imilonji’s founder and music director Gobingca George Mxadana has taught *Usilethela Uxolo* to choirs around the world—and transcribed it into Western notation specially for this version orchestrated by Jaakko Kuusisto for the Minnesota Orchestra’s 2018 South Africa tour.

Aaron Copland

*El Salón México*

After Aaron Copland visited Mexico in 1932, he brought back an idea for a new piece inspired by an all-night visit to the popular Mexico City night club and dance hall El Salón México. Said Copland: “My thoughts kept returning to that dance hall. It wasn’t so much the music or the dances that attracted me as the spirit of the place.” Recalling that spirit and adapting Mexican folk melodies, he created a symphonic tour de force, with ingenious rhythmic shifts leading to a brilliant finale.

Traditional/arr. Jaakko Kuusisto

*Shosholoza*

The Minnesota Orchestra first performed Jaakko Kuusisto’s arrangement of *Shosholoza* as an encore at London’s BBC Proms in August 2018. During its subsequent five-city South Africa tour, the Orchestra joined South African communities in many more high-spirited renditions of the song. Shosholoza means “go forward” in the Ndebele language of Zimbabwe. Often referred to as South Africa’s second national anthem, it has become a symbol of reconciliation and peace since the end of apartheid.

Program notes written and compiled by Emma Plehal.
**Minnesota Orchestra**

**Andrew Grams, conductor**

**Karen Gomyo, violin | William Schimmel, accordion**

Friday, July 19, 2019, 8 pm  |  Orchestra Hall

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<td><strong>Dominick Argento</strong></td>
<td>Valentino Dances, Suite for Orchestra from The Dream of Valentino, William Schimmel, accordion ca. 10’</td>
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</table>
| **Astor Piazzolla/arr. Leonid Desyatnikov** | Las Cuatro Estaciones Porteñas (The Four Seasons in Buenos Aires)
Verano (Summer)
Otoño (Autumn)
Invierno (Winter)
Primavera (Spring)
Karen Gomyo, violin ca. 26’ |
| **Esteban Benzecry** | Obertura Tanguera ca. 7’ |
| **Osvaldo Golijov** | Last Round, for String Orchestra
Movido, Urgente – Subito meno mosso
Lentissimo ca. 15’ |
| **Alberto Ginastera** | Ballet Suite from Estancia
The Land Workers
Wheat Dance
The Cattlemen
Final Dance (Malambo) ca. 12’ |

Los materiales del programa de esta noche están disponibles en español; solicite un folleto al acomodador.

Osmo Vänskä's profile appears on page 8, Karen Gomyo’s on page 42 and William Schimmel's on page 44.

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Dominick Argento

Valentino Dances, Suite for Orchestra from The Dream of Valentino

Dominick Argento (1927-2019), the most decorated classical composer ever to call Minnesota home, was mourned around the world when he passed away last February. Prominent among his achievements were 13 lyric operas, the last of which was The Dream of Valentino. This true-life 1920s-set tale of the Italian Rudolph Valentino follows the peaks and valleys of his career as a dancer and Hollywood silent film star. After the opera's 1994 premiere by Washington National Opera, Argento composed an instrumental suite of tango dances from Valentino, expanding and re-orchestrating several numbers. The Minnesota Orchestra premiered the suite, which features accordion in a prominent role, on July 13, 1994.

Astor Piazzolla/orch. Leonid Desyatnikov

Las Cuatro Estaciones Porteñas (The Four Seasons in Buenos Aires)

This evening’s celebration of the tango continues with a work by the classical composer most closely associated with the popular dance style from the Argentina-Uruguay border region that includes the port city of Buenos Aires. Argentina’s Astor Piazzolla (1921-1992) started his career as a virtuoso performer of the bandoneon, a traditional Argentinian instrument similar to the accordion. In the 1950s he turned his eye to classical music and honed a unique voice combining elements of classical, jazz and tango. From 1964 to 1970 he composed four tangos known collectively as Las Cuatro Estaciones Porteñas (The Four Seasons in Buenos Aires) for a small chamber group. The version performed today was orchestrated in the late 1990s by Leonid Desyatnikov for violin and strings—not coincidentally, the instrumentation of Vivaldi's famous Four Seasons of the Baroque period.

Esteban Benzecry

Obertura Tangoa

The influence of Piazzolla is felt heavily in Obertura Tangoa (Tango Overture) by Argentinian composer Esteban Benzecry (born 1970), one of the most renowned South American composers of his generation. The composer comments on the work, which dates from 1993: “The name of Obertura Tangoa refers to the melodic and rhythmic twists of tango in its most modern expression, constituting a tribute to Astor Piazzolla, who had died a few months before [I began] to compose it. The work has a tripartite structure, with a brief introduction that shows a fast theme, a central section of a slow and expressive theme that the strings play, that goes in crescendo until the re-exposition of the fast subject, reaching its climax in the end.” Commissioned by Mexican choirs and youth orchestras, Obertura Tangoa was premiered on May 21, 1995, by the Orquesta Sinfónica Carlos Chávez.

Osvaldo Golijov

Last Round, for String Orchestra

When Piazzolla suffered a severe stroke in 1991, his countryman Osvaldo Golijov (born 1960) was saddened and began sketching a “sublimated tango dance” in honor of his idol—in Golijov’s words, meant “to give Piazzolla’s spirit an imaginary chance to fight one more time.” The work went through several iterations, surfacing first in 1996 as a work for two string quartets and bass, then reworked for string orchestra in a version premiered March 3, 2000, by the Boston Symphony. The composer remarks: “The first movement represents a violent compression of [Piazzolla’s instrument, the bandoneon] and the second a final, seemingly endless opening sigh (it is actually a fantasy over the refrain of the song ‘My Beloved Buenos Aires,’ composed by the legendary Carlos Gardel in the 1930s).” Last Round is one of three Golijov works performed this Sommerfest, including the festival finale on August 2 and 3—his stunning choral-orchestral interpretation of the Biblical Passion story, La Pasión según San Marcos.

Alberto Ginastera

Ballet Suite from Estancia

In 1941, Alberto Ginastera (1916-1983)—Piazzolla’s major competitor for the title of most revered Argentinian classical composer—was commissioned to write a ballet for the American Ballet Caravan. Sadly, the company promptly disbanded, and Ginastera’s Estancia was not staged until 1952. In the meantime, the composer extracted an orchestral suite, premiered by the Teatro Colón Orchestra on May 12, 1943. The following note (slightly edited) appears in the score: “The deep and bare beauty of the land, its richness and natural strength, constitute the basis of Argentine life. This ballet presents various aspects of the activities on an ‘estancia’ [cattle ranch] in the course of a day, from dawn to dawn, with a symbolic sense of continuity. The plot shows a country girl who despises the man of the city. She finally admires him when he proves that he can perform the roughest and most difficult tasks in the land.”
Minnesota Orchestra
Roderick Cox, conductor
Elena Urioste, violin

Saturday, July 20, 2019, 8 pm  |  Orchestra Hall

Manuel de Falla
Suite No. 2 from The Three-Cornered Hat
The Neighbor's Dance (Seguidillas)
The Miller's Dance (Farruca)
Final Dance
ca. 12'

José White
Concerto for Violin and Orchestra in F-sharp minor
Allegro
Adagio ma non troppo
Allegro moderato
Élена Urioste, violin
ca. 21'

INTERMISSION
ca. 20'

Ludwig van Beethoven
Symphony No. 3 in E-flat major, Opus 55, Eroica
Allegro con brio
Marcia funebre: Adagio assai
Scherzo: Allegro vivace
Finale: Allegro molto
ca. 51'

Los materiales del programa de esta noche están disponibles en español; solicite un folleto al acomodador.

Roderick Cox's profile appears on page 41, Elena Urioste's on page 44.

thank you  |  Música Juntos is sponsored by Target and TCF.

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

**Suite No. 2 from *The Three-Cornered Hat***

Premiered: July 22, 1919

The ballet *The Three-Cornered Hat* by Spaniard Manuel de Falla (1876-1947) debuted in London on July 22, 1919, the product of an amazing collaboration. Overseeing the production was the impresario Serge Diaghilev, who had asked the composer to develop an earlier work into this ballet for his troupe; Léonide Massine designed the choreography and danced the lead role, while Tamara Karsavina danced the part of his wife; Pablo Picasso painted the décor; and Ernest Ansermet conducted the orchestra. It was a great success then, and it has remained one of Falla's most popular works.

**humor and intrigue**

The reasons for that popularity are not hard to discover: *The Three-Cornered Hat* is a story full of romance, humor and charm; it breathes the warm atmosphere of Andalusia; and it is told in brilliant music. The plot involves a miller and his beautiful young wife, their flirtations and intrigues, and the trickery that ensues when a magistrate, whose three-cornered hat symbolizes his authority, develops an eye for the beautiful young wife. Fortunately, all ends happily, with obstacles surmounted and the miller and his wife swearing their mutual devotion.

Falla drew two orchestral suites from the ballet. The first includes music from the initial scene, while the second, heard in these concerts, consists of the three major dances from the final scene, each being a characteristic dance from a specific region in Spain. *The Neighbors’ Dance* is a *seguidilla*, a dance of Andalusian origin, and depicts neighbors gathering at the miller's house on a warm summer evening (St. John's Eve), drinking and dancing together. *The Miller's Dance* is a *farruca*, an ancient dance of gypsy origin. This one, danced by the miller to demonstrate his strength and masculinity to his wife, is full of rhythmic energy. After opening with solos for French and English horns, the music turns rough and hard-edged, growing more powerful and finishing with a great flourish of energy. The *Final Dance* is a lively *jota* from northern Spain, often danced to the accompaniment of guitar and castanets. Here it celebrates the defeat of the magistrate: Falla draws themes from the dance of the miller's wife in the first scene and drives the suite to its close in a blaze of energy.

**José White**

**Concerto for Violin and Orchestra in F-sharp minor**

Premiered: 1867

The name José Silvestre White Lafitte—often shortened to José White—may be unfamiliar to audiences today, but in the 19th century White was a virtuoso violinist whose playing was admired by Rossini and who established a brilliant career on three continents. So great was White's fame that in its obituary notice *Le Figaro* referred to him as “the Cuban Paganini.” Not surprisingly, the story of his life is an interesting one.

**a globetrotting composer-violinist**

Born in Cuba to a Spanish father and an Afro-Cuban mother, White learned to play the violin from his father, an amateur violinist. White quickly became so expert a violinist that when he gave his debut recital at 18, he was accompanied by the great American pianist Louis Moreau Gottschalk. Gottschalk recognized the boy's talent and raised the money to send him to Paris, where he continued his studies at the Paris Conservatory. His success there was immediate: at age 22 he won the Conservatory's first prize in violin and embarked on a concert career that took him throughout Europe, North America and South America.

White was also a champion of his contemporaries: he gave the French premiere of Saint-Saëns' Second Violin Concerto. In 1875 White made his debut in the United States, performing in New York, Boston, Philadelphia and Washington, and then settled in South America, where he served as director of the Imperial Conservatory in Rio de Janeiro from 1877 to 1889. In 1891, at age 65, White returned to Paris, where he spent the rest of his life. He continued to teach during his years in Paris; among his students there were Jacques Thibaud and George Enescu. White died in Paris in March 1918, just a few days before Debussy died in the same city.

White (whose name was sometimes anglicized to Joseph White) also composed. His most famous work, the charming habanera *La bella cubana*, is performed today in a variety of arrangements and has been recorded many times. White composed his Violin Concerto in F-sharp minor in Paris in 1864, when he was 28 years old and teaching at the Paris Conservatory, and he gave the premiere three years later. His concerto is very much in the manner of Bruch's First Violin Concerto and Wieniawski's Second Concerto, both composed at exactly the same moment as White's; all three feature appealing melodies, beautifully idiomatic writing for violin, and plenty of excitement.
**the virtuoso’s concerto**

White’s Violin Concerto is compact—its three movements span just over 20 minutes—and it is composed in quite traditional forms: a sonata-form opening movement, a ternary form central movement, and a rondo-finale.

**allegro.** The opening Allegro is based on two themes, both introduced within the first minute: the violins’ flowing, somber opening melody, followed almost immediately by the solo clarinet’s long and stately second idea. The solo violin makes its entry on the opening theme, and the writing for violin gives us some sense of how fine a violinist White must have been—he emphasizes the lyric side of the instrument, but the music is also full of technical challenges like fingered octaves and spiccato thirds. At the climax of the movement White offers his soloist a cadenza that is accompanied very discreetly by the orchestra before the movement powers its way to the close.

**adagio ma non troppo.** Rather than ending in a blaze of excitement, however, the music proceeds without pause into the second movement, marked *Adagio ma non troppo*. Here the violin sings the sweet main theme, which gives way to a turbulent central episode full of octaves and other fireworks. The opening material returns to bring the movement to its close, which has the solo violin sustaining a shimmering high note far above the subdued orchestra.

**allegro moderato.** The concluding *Allegro moderato* is the most virtuosic and extroverted of the three movements. Its rondo theme dances vigorously (White demands some tricky high-position work here from his soloist), and that opening gives way to beautifully lyric episodes along the way. The excitement of the rondo theme always returns, however, and the concerto flies to its emphatic conclusion on a blazing coda.

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**Program Notes by Eric Bromberger.**

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**Symphony No. 3 in E-flat major, Opus 55, Eroica**

Premiered: April 7, 1805

In May 1803, Beethoven confided to a friend: “I am only a little satisfied with my previous works. From today on I will take a new path.” Over the next six months, he sketched his massive new Third Symphony, a revolutionary work of art that dumbfounded early audiences at private performances and the public premiere on April 7, 1805.

Nearly everyone knows the story of how Beethoven had intended to dedicate the symphony to Napoleon, whose reforms in France had seemed to signal a new age of egalitarian justice. But when the composer learned that Napoleon had proclaimed himself emperor, he tore off the score’s title and angrily blotted out Napoleon’s name. When published in 1806, the title bore only the cryptic inscription: “Sinfonia eroica—dedicated to the memory of a great man.”

**a symphony of unparalleled drama**

**allegro con brio.** The *Eroica* explodes to life with two whip-cracks in E-flat major, followed immediately by the main idea in the cellos. This slightly-swung theme is simply built on the notes of an E-flat major chord, but the theme settles on a “wrong” note, C-sharp, and the resulting harmonic complications will be resolved only after much violence. This violence releases what Beethoven’s biographer Maynard Solomon calls “hostile energy” into what had been the polite world of the classical symphony. This truly is a “heroic” movement—it raises serious issues, and in music of unparalleled drama and scope it resolves them.

**marcia funebre: adagio assai.** The second movement is a funeral march, something else entirely new in symphonic music. Violins announce the grieving main idea over growling basses, and the music makes its somber way along the tread of this dark theme.

**scherzo: allegro vivace.** The propulsive scherzo erupts in its center section on a series of brilliant, hunting horn calls.

**finale: allegro molto.** The finale movement is a theme-and-variation style, and Beethoven transforms this old form into a grand conclusion worthy of a heroic symphony. After an opening flourish, he presents not the theme but a bass line played by pizzicato strings. Once the theme appears, it travels through a series of dazzling variations before reaching a moment of poise and reflection, and then a brief pause gives a breath as the *Eroica* hurls to its close.

The *Eroica* may have stunned its first audiences, but audiences today run the greater risk of forgetting how revolutionary this music is. What seemed “lawlessness” to early audiences must now be seen as an extraordinary leap to an entirely new conception of what music could be. It is no surprise the composers over the next century would make full use of this freedom. Nor is it a surprise to learn that late in life—at a time when he had written eight symphonies—Beethoven named the *Eroica* as his own favorite among his symphonies.

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**Ludwig van Beethoven**

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**Program notes by Eric Bromberger.**
Minnesota Orchestra
Sarah Hicks, conductor
Jose Alarcon, Centro/Popol Vuh | Jack Riebel, The Lexington | Jamie Malone, Grand Café
Mike Brown, Bob Gerken and James Winberg, Travail Collective
The Performance Team from Appetite for Change

Friday, July 26, 2019, 8 pm | Orchestra Hall

Franz Von Suppé
Overture to Light Calvary
ca. 7'

Ludwig van Beethoven
Symphony No. 6 in F major, Opus 68, Pastoral
I. Allegro ma non troppo
(Awakening of happy feelings on getting out into the country)
Jose Alarcon, executive chef, Centro/Popol Vuh
ca. 12'

Leonard Bernstein
Three Dance Episodes from On the Town
The Great Lover
Lonely Town (Pas de deux)
Times Square: 1944
Jack Riebel, executive chef and co-owner, The Lexington
ca. 11'

Johann Strauss, Jr.
Champagne Polka, Musical Jest, Opus 211
ca. 2'

Maurice Ravel
La Valse
Jamie Malone, chef-owner, Grand Café
ca. 13'

Felix Mendelssohn
Symphony No. 4 in A major, Opus 90, Italian
III. Con moto moderato
Mike Brown, Bob Gerken and James Winberg, chef-owners, Travail Collective
ca. 6'

Paul Dukas
The Sorcerer’s Apprentice
Mike Brown, Bob Gerken and James Winberg, chef-owners, Travail Collective
ca. 10'

JT Evans/
arr. Andy Thompson
Grow Food
Aaliyah Demry, Armand Gibson, Nacory Holiday and Princess-Ann Nelson, Appetite for Change
ca. 4'

Los materiales del programa de esta noche están disponibles en español; solicite un folleto al acomodador.

Sarah Hicks’ profile appears on page 42.

thank you
A Musical Feast is sponsored by Star Tribune.
Música Juntos is sponsored by Target and TCF.
**July 26**  

**Artists**

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**Jose Alarcon**, executive chef,  
Centro and Popol Vuh

Inspired by Chef Jose Alarcon’s Mexican heritage, sister restaurants Centro and Popol Vuh opened in summer 2018 in the arts district of Northeast Minneapolis. Led by co-owner Jami Olson, Centro is a casual place to gather over street tacos and pitchers of margaritas, while the adjacent Popol Vuh offers guests an elevated experience featuring refined Mexican cuisine. Chef Jose Alarcon showcases quality ingredients cooked over a wood fire in an open kitchen. More: [popolvuhmpls.com](http://popolvuhmpls.com).

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**Jamie Malone**, chef-owner,  
Grand Café

Chef Jamie Malone grew up cooking and baking breads in Saint Paul with her father. Before receiving her culinary degree from Le Cordon Bleu, she traveled and studied extensively in Hong Kong, Singapore, Vietnam and Europe. She began her cooking career in hospitality in 2006 working for Chef Tim McKee at La Belle Vie. In 2011 she took the position of chef at Sea Change. In 2013 she was named one of Food and Wine magazine’s Best New Chefs. She is now chef-owner at south Minneapolis’ Grand Café, which explores old-fashioned French cookery with style and true hospitality. More: [grandcafemn.com](http://grandcafemn.com).

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**Appetite for Change**

Appetite for Change uses food as a tool to build health, wealth and social change in North Minneapolis. The organization is community-driven, food justice-minded and committed to sustainability. Established in 2011 by Michelle Horovitz, Latasha Powell and Princess Titus, Appetite for Change’s programs and services are built directly on the needs and interests expressed by community members. Together the founders envision Appetite For Change as the catalyst for a North Minneapolis movement toward racial, economic and health equity, giving every young person in North Minneapolis the opportunity to thrive and access food and quality jobs regardless of race, class or neighborhood. Today's performers from Appetite for Change are Aaliyah Demry, Armand Gibson, Nacory Holiday and Princess-Ann Nelson. More: [appetiteforchangemn.org](http://appetiteforchangemn.org).

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**Jack Riebel**, executive chef and co-owner, The Lexington

Jack Riebel, co-owner and head chef of The Lexington, is one of the most recognized and acclaimed chefs in the Midwest with over 25 years in the hospitality industry. The Lexington opened in 1935, after the end of prohibition, and was a popular neighborhood bar to gather and socialize. Riebel has been nominated for the James Beard Association’s Best Chef in the Midwest as chef-owner of Butcher and the Boar in Minneapolis. While there he played an instrumental role in its concept. More: [thexemn.com](http://thexemn.com).

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**Mike Brown, Bob Gerken and James Winberg**, chef-owners,  
Travail Collective

Chefs James Winberg, Bob Gerken and Mike Brown, the culinary wizards of Travail Collective, are constantly elevating the Twin Cities food scene with their signature brand of experiential dining concepts including Travail, Pig Ate My Pizza and Minnesota Barbecue Company. Whether the chefs and their team are paying homage to legendary chefs and restaurateurs, creating the perfect pizza or celebrating the all-American craft of barbecue, they always create a spectacula rly memorable culinary experience. More: [travailkitchen.com](http://travailkitchen.com).
Minnesota Orchestra and The Moving Company

Sarah Hicks, conductor | Dominique Serrand, stage director
Jennifer Baldwin Peden, ensemble | Nathan Keepers, writer and ensemble
Steven Epp, ensemble | Sam Bergman, music and creative partner

Saturday, July 27, 2019, 8 pm | Orchestra Hall

What does it mean to be an artist? How do you use your imagination and heart to bring something to life? Do you hear what’s essential in a piece of music, a poem, a story? Or do you hear what’s essential in the world and create something that reveals to us what we didn’t realize? This is what we at The Moving Company began to think about when learning about Clara Schumann.

Who is Clara Schumann? She was the foremost concert pianist of her time, a composer at moments, a curator of other’s music, an interpreter and artist. Her marriage to Robert Schumann may be familiar, as well as her life-long friendship with Johannes Brahms. We’ll be covering all that and more at this performance, in which Clara is portrayed by the talented Jennifer Baldwin Peden.

The Moving Company loves music. We use it in all of our pieces in varying degrees, sometimes forgoing language altogether and letting music be the voice. Movement is our main vocabulary. Music and movement go well together. Tonight’s performance will be a mixture of all those elements. You’ll hear the story of Clara’s life told by her, Robert and Johannes. You’ll hear the magnificent music of all these artists, plus the music that inspired them. And along the way you’ll take in thoughtful imagery. A sort of play with music. Or concert with words. Enjoy!

Program note by The Moving Company.

Los materiales del programa de esta noche están disponibles en español; solicite un folleto al acomodador.

Sarah Hicks’ profile appears on page 42; profiles of tonight’s other performers begin on page 41.

thank you | Música Juntos is sponsored by Target and TCF.
Relaxed Family Concert: Joyful Rhythms, Joyful Sounds

Minnesota Orchestra
Akiko Fujimoto, conductor | Natsuki Kumagai, host
James Sewell Ballet, dancers | Freestyle dancers
Maria Dively, American Sign Language interpreter

Relaxed Family Concert
Sunday, July 28, 2019, 2 pm | Orchestra Hall

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

Ary Barroso / Brasil
arr. John Wasson

Gabriela Lena Frank
The Mestizo Waltz, from Three Latin American Dances
for Orchestra

Peter Ilyich Tchaikovsky
Waltz of the Flowers, from The Nutcracker
James Sewell Ballet with students from St. Paul Ballet

Peter Ilyich Tchaikovsky / arr. Duke Ellington and Billy Strayhorn,
adapt. Jeff Tyzik
Waltz of the Floreadores, from The Nutcracker Suite
James Sewell Ballet

William Grant Still
Animato, from Symphony No. 1, Afro-American

Jean Sibelius
Tanz-Intermezzo, Opus 45, No. 2

Aaron Copland
Hoedown, from Rodeo
Freestyle dancers

Aaron Copland
Variations on a Shaker Melody from Appalachian Spring
Freestyle dancers

Arturo Márquez
Conga del Fuego Nuevo (Conga of New Fire)

Los materiales del programa de hoy están disponibles en español; solicite un folleto al acomodador.

Profiles of today’s performers begin on page 41.

thank you

Minnesota Orchestra Relaxed Family Concerts are sponsored by PNC.
Música Juntos is sponsored by Target and TCF.
Minnesota Orchestra

Akiko Fujimoto, conductor
Gabriel Campos Zamora, clarinet
Los Alegres Bailadores, Folklórico dance ensemble

Thursday, August 1, 2019, 7:30 pm | Orchestra Hall

George Gershwin  Cuban Overture  ca. 11'
Julián Orbón  Congo (Xylofono), from Tres Versiones Sinfónicas  ca. 3'
Artie Shaw  Concerto for Clarinet and Orchestra  Gabriel Campos Zamora, clarinet  ca. 10'

Manuel Ponce/arr. Adolf Lotter  Estrellita (Little Star)  ca. 5'
Zequinha de Abreu/arr. Cliff Colnot  Tico Tico  ca. 4'

INTERMISSION  ca. 20'

Arturo Márquez  Conga del Fuego Nuevo (Conga of New Fire)  ca. 5'
Astor Piazzolla  Oblivion, from Henry IV  ca. 4'
José Pablo Moncayo  Huapango  Los Alegres Bailadores, dance ensemble  ca. 8'
George Gershwin  An American in Paris  ca. 17'

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Profiles of tonight’s performers begin on page 41.

thank you  Música Juntos is sponsored by Target and TCF.
Aug 1  

**George Gershwin**

**Cuban Overture**

In the 1920s and '30s, George Gershwin (1898-1937) became one of the premier names in American music through a string of successes in popular music, theater and the classical concert hall. After a visit to Cuba in 1932, he drew inspiration from the dance rhythms and percussion instruments he had encountered there and composed a work he initially called *Rumba*—later renamed *Cuban Overture*. Its premiere came at a concert of the New York Philharmonic at New York’s Lewisohn Stadium on August 16, 1932, which the composer called “the most exciting night I have ever had.” A capacity crowd of 18,000 (5,000 were turned away) witnessed Gershwin conduct a program of his own works.

Gershwin provided the following description of *Cuban Overture*: “In my composition I have endeavored to combine the Cuban rhythms and my own thematic material. The result is a symphonic [overture] which embodies the essence of the Cuban dance. It has three main parts.

“The first part...is preceded by a [forte] introduction featuring some of the thematic material. Then comes a three part contrapuntal episode leading to a second theme. The first part finishes with a recurrence of the first theme combined with fragments of the second. A solo clarinet cadenza leads to a middle part, which is in a plaintive mood. It is a gradually developing canon in a polytonal manner. This part concludes with a climax based on an ostinato of the theme in the canon, after which a sudden change in tempo brings us back to the rumba dance rhythms. The finale is a development of the preceding material in a stretto-like manner. This leads us back to the main theme. The conclusion of the work is a coda featuring the Cuban instruments of percussion.”

**Artie Shaw**

**Concerto for Clarinet and Orchestra**

Artie Shaw (1910-2004), one of America's two foremost jazz clarinetists of the Swing Era (the other being Benny Goodman), was a star in the recording business—selling more than 100 million records in his career. His Concerto for Clarinet, however, originated not in the recording studio, but on the Hollywood screen. Portraying himself in the 1940 Fred Astaire film Second Chorus, Shaw, with his band, played several original selections throughout the film. One was Shaw’s *Swing Concerto*, later expanded as the Concerto for Clarinet. It exists in several instrumentations, including the symphony orchestra version heard tonight.

In his program note for the Minnesota Orchestra's January 2019 performance of the concerto, Robert Markow offered the following description: “The ten-minute Concerto for Clarinet bears little relation to classical concerto form. Part I consists mostly of boogie-woogie with lots of schmaltz and glissandos (a Shaw trademark). Part II is introduced by four sustained chords for the band while the clarinet improvises over each chord. Then Shaw launches into a highly energetic clarinet and drum dialogue.”

**Julian Orbón**

**Congo (Xylofono), from Tres Versiones Sinfónicas**

Aaron Copland, who for a time was Julián Orbón’s composition teacher, spoke highly of his student’s talents, calling him “Cuba’s most gifted composer of the new generation.” Orbón (1925-1991), however, didn’t belong exclusively to Cuba; born in Spain, he moved with his family to Cuba in 1938, left the island for Mexico in 1960 in the wake of the Cuban Revolution, and finally settled in the U.S. in 1964.

One of Orbón’s most popular works is Tres Versiones Sinfónicas (literally “Three Symphonic Versions,” sometimes translated as “Three Symphonic Movements”), which dates from 1953. Its first-ever U.S. performance was given by the Minnesota Orchestra, then called the Minneapolis Symphony Orchestra, on January 17, 1958.

(A recording of that performance can be found on YouTube.) The work’s three movements are based on varied sources: the opening *Pavanne* stems from the 16th-century Spanish court dance, the second movement draws on a phrase by 12th-century French composer Pérotin, and the concluding *Congo* featured on tonight’s performance is built on a Congolese rhythmic pattern, with xylophone playing an outspoken role from start to finish.

**Manuel Ponce/arr. Adolf Lotter**

**Estrellita (Little Star)**

Although Manuel Ponce (1882-1948) wrote several works in traditional classical forms—including concertos for violin, piano and guitar—his work was focused primarily on songs, many based on folk music of his native Mexico. Ponce described his artistic imperative thusly: “I consider it the duty of every Mexican composer to ennoble his country’s music by giving it artistic form, attiring it in the garb of polyphony, and lovingly conserving the popular music that is the expression of the country’s soul.” *Estrellita* (Little Star) is his most famous composition, though there is some debate among musicologists as to whether it is entirely Ponce’s original, or based on traditional music. Whatever its origins, the sweet and wistful melody, long since separated from its lyrics, was a favorite encore of 20th-century violinist Jascha Heifetz and has attracted the attention of numerous arrangers, including the Czech Adolf Lotter.
Zequinha de Abreu/arr. Cliff Colnot

**Tico Tico**

Brazilian composer-performer Zequinha de Abreu (1880-1935) is best known for his 1917 song *Tico Tico no Fubá*—often shortened to *Tico Tico*—the original lyrics of which are about the tico-tico, a local name for the Rufous-collared sparrow. The fast-paced tune comes from the Brazilian choro tradition, a popular genre from Rio de Janeiro characterized by virtuosity, improvisation and subtle modulations, with abundant syncopation and counterpoint. It is heard tonight in an arrangement by contemporary American composer-arranger Cliff Colnot.

Arturo Márquez

**Conga del Fuego Nuevo (Conga of New Fire)**

Arturo Márquez (born 1950), whose *Danzón* No. 2 was heard earlier this Sommerfest, is one of today’s most highly-regarded Mexican composers. Like others on tonight’s program, he is known for absorbing musical forms and styles of his home country and incorporating them into his original compositions. His lively *Conga del Fuego Nuevo* (Conga of New Fire), composed in 2005, is a fast-paced, celebratory piece built on a traditional conga rhythm, with a slower mariachi-inspired middle section spotlighting trumpet.

Astor Piazzolla

**Oblivion, from Henry IV**

In addition to revitalizing the tango in a classical music setting, Astor Piazzolla (1921-1992) was a prolific film composer, with more than two dozen scores to his credit. Among them is the 1988 Italian movie *Henry IV*, which concerns a man who, while playing the role of the Holy Roman Emperor Henry IV at a carnival, falls off a horse and regains consciousness believing he is the real Henry IV. Piazzolla’s score is mostly known for its haunting *Oblivion* music, a slow tango which prominently features solo violin.

José Pablo Moncayo

**Huapango**

During his relatively short life, José Pablo Moncayo (1912-1958) became one of the foremost advocates of Mexican nationalism in art music. He is best known for *Huapango*, which the Symphony Orchestra of Mexico premiered on August 15, 1941. Named after a type of Mexican dance, *Huapango* is inspired by the popular music of Veracruz, which Moncayo and fellow composer Blas Galindo had visited for a field exploration about the popular music of the region. Moncayo reported on the experience and composition:

“[W]e were collecting melodies, rhythms and instrumentations during several days. The transcription of it was very difficult because the huapangueros (musicians) never sang the same melody twice in the same way. When I came back to Mexico, I showed the collected material to Candelario Huízar; Huízar gave me a piece of advice that I will always be grateful for: ‘Expose the material first in the same way you heard it and develop it later according to your own thought.’ At tonight’s concert, *Huapango* is accompanied by Mexican folklórico dancing from the local ensemble Los Alegres Bailadores.

George Gershwin

**An American in Paris**

The inspiration for *An American in Paris*, Gershwin’s most famous standalone orchestral work with no soloist, arrived during a 1926 stay in the City of Lights, during which Gershwin bought authentic Parisian taxi horns to use in his new composition. Work began in earnest in 1928, and the premiere was given in November of that year by the New York Philharmonic under conductor Walter Damrosch. In an interview prior to the premiere, Gershwin stated that his new piece was “the most modern music I’ve yet attempted...My purpose is to portray the impression of an American visitor in Paris, as he strolls about the city and listens to the various street noises and absorbs the French atmosphere.” A cheery, bustling opening section, punctuated by tap-tap-tapping taxi horns, leads to a wistful blues-infused middle section. Finally the street noises and French atmosphere return in a triumphant close.

Program notes by Carl Schroeder.

Gershwin (left) and Cincinnati Symphony Orchestra timpanist James Rosenberg holding the taxi horns used in *An American in Paris*, 1929.
Minnesota Orchestra  
Maria Guinand, conductor | Marcela Lorca, stage director  
Jessica Rivera, soprano | Luciana Souza, mezzo  
Reynaldo González-Fernández, vocalist and dancer  
Gonzalo Grau, piano | Michael Ward-Bergeman, accordion  
Mikael Ringquist, percussion | Marcus Santos, percussion  
Aquiles Báez, guitar | Jeff Bailey, bass  
Guerreiro, capoeirista and berimbau | Ahmed Anzaldúa, choral preparation  
Border CrosSing, chorus  
Minnesota Chorale, Kathy Saltzman Romey, artistic director  
Alumni of Schola Cantorum de Venezuela  

Friday, August 2, 2019, 8 pm | Orchestra Hall  
Saturday, August 3, 2019, 8 pm | Orchestra Hall  

Tonight's concert will be performed without intermission.  

Osvaldo Golijov | La Pasión según San Marcos (The Passion According to St. Mark) | ca. 87'  

Los materiales del programa de esta noche están disponibles en español; solicite un folleto al acomodador.  

Profiles of tonight's performers are provided in an insert, which also includes program notes and artist profiles in Spanish.  

An English translation of La Pasión según San Marcos text will be projected as surtitles.

thank you  
Música Juntos is sponsored by Target and TCF.
The start of our century coincided with a major anniversary in the classical music world, as 2000 was the 250th anniversary of Johann Sebastian Bach’s death. In the Baroque composer’s homeland of Germany, the Bach Academy of Stuttgart marked the occasion by commissioning four composers of international repute to write settings of the Passion—the Biblical story of the final days in the life of Jesus Christ on earth.

The choice of Argentine-American Osvaldo Golijov (born 1960) as one of the four participating composers was hardly intuitive. When the Academy’s founder Helmuth Rilling offered him the commission, Golijov was surprised. “Why are you asking a Jewish composer?” he queried. He did not even own a copy of the New Testament.

Unfazed, Rilling offered considerable artistic latitude with the project. Golijov accepted. “The process was long,” he told an interviewer in 2000. “I studied the New Testament, and tried to divest the text and the story from the use of the Passion through history as an instrument of anti-Semitism.”

Golijov’s breakthrough came via a reproduction of a painting that hung in his grandmother’s kitchen: Rembrandt’s Jeremiah Lamenting the Fall of Jerusalem. “Rembrandt wasn’t Jewish, but he portrayed the Jewish soul better than any other painter,” Golijov points out. That gave him his direction. “The drama in my Pasión comes not from my Jewish part but from my Latin American part,” he says. He made a conscious effort to embrace and include the multiple cross-pollination inherent throughout Latin America, ranging from African native music in the Nigerian Yoruba tradition, to Cuban rhythms and dances, to music from the vast expanses of South America.

The Stuttgart premiere of Golijov’s La Pasión según San Marcos (The Passion According to St. Mark) in September 2000 caused a sensation in the music world. Audience reaction was electrifying and has remained enthusiastic in subsequent performances. Critics raved, too: The Boston Globe called Pasión “the first indisputably great composition of the 21st century.”

about the composer
Golijov, who is of Eastern European and Jewish descent, was reared in La Plata, Argentina. He emigrated to Israel in 1983, studying with Mark Kopytman at the Jerusalem Rubin Academy, and he came to the U.S. in 1986 to pursue a doctorate in composition with George Crumb at the University of Pennsylvania.

Golijov’s career has flourished in the years since Pasión’s premiere. In 2003 he was awarded a MacArthur Fellowship, the so-called “genius award.” From 2006 to 2010, he was co-composer in residence of the Chicago Symphony Orchestra. He currently serves on the faculties of Boston Conservatory, Tanglewood, and Holy Cross College in Worcester, Massachusetts.

The Minnesota Orchestra was prescient in its recognition of Golijov’s talent. It programmed his Last Round at the 1999 Sommerfest and several times since, and it premiered Golijov’s Three Songs for Soprano and Orchestra in 2002; both of these works are reprised at this year’s Sommerfest. This week’s performances of Golijov’s Pasión are a Minnesota premiere.

the Passion in history
In the Christian tradition, the Passion of Jesus Christ has traditionally been observed from Palm Sunday to Good Friday of Holy Week. (It precedes and does not include the Easter Resurrection narrative.) Essentially it tells the story of Jesus’ crucifixion, based more or less strictly on one of the four New Testament gospels. Thus, according to which scriptural text is selected as a basis, the narrative tale focuses on Christ’s betrayal and arrest, trial and interrogation, flagellation and other sufferings, death, burial and farewell.

Musical retellings of the Passion in the Roman Catholic liturgy extend back as far as the fourth century A.D. By the 16th century, Passion settings had evolved to a dramatic approach, with an Evangelist as narrator, Christ and other major characters (such as Judas, Peter and Pilate) in singing roles, and the crowd represented by a chorus. In Western musical culture, Passions are most closely associated with Johann Sebastian Bach. Both of his surviving settings, the St. Matthew Passion and the St. John Passion, are masterpieces.

breaking from tradition
Golijov’s Pasión broke from tradition on multiple levels. To begin with, it is as much a theater piece as it is a musical work. The production includes lighting, some costumes, dancers, and stage direction that involves some interaction among the performers. Another unusual aspect is linguistic. Most of the text is a Spanish translation of the Gospel of Mark; however, there are two significant exceptions. Golijov also sets a poem by Rosalia de Castro, Lúa Descolorida (Colorless Moon), as an aria of lamentation for Peter. The concluding Muerte and Kaddish (performed without pause, as is nearly all of Pasión) are a combination of Spanish and Aramaic, the language that Jesus is believed to have spoken.

Golijov’s vocal casting is fluid, often going against type and embracing multiple folkloric and popular Latin traditions. In some cases he even references specific influential contemporary
musicians. Mark has three interpreters: a male vocalist whom Golijov specifies “sings in Babalao style”; a high tenor (“Cuban, Beny Moré style”); and to announce the arrest, “Four Hot Cuban Tenors” who descend from the chorus. The role of Jesus is even more diverse, sung in various numbers by a soprano (“light, early music style”), an alto (“South American, Mercedes Sosa style”), and—briefly—baritone (“Middle Eastern, Muezzin style”). Golijov placed Christ’s words in multiple female voices as what he calls a “collective monologue.” He explains: “In Latin America, women suffer the most. In Argentina, they have the most courage.”

Early in the project, Golijov's vision for the Pasión took shape as a metaphor for Latin America and the challenges it faces. He notes: “Jesus’s last words are, ‘My God, my God, why hast Thou forsaken me?’ And yet: faith persists. The most important thing in the Passion is the hope that life can be better. This is the cry of Latin America: hope for the future.”

Golijov's instrumental complement is unconventional. His score calls for only a few standard orchestral instruments—a pair each of trumpets and trombones, with solo roles for piano, double bass, accordion and guitar. The string complement omits violas, and uses the violins, cellos and basses primarily as connective tissue rather than to carry the thrust of the musical argument. Golijov’s overwhelming instrumental emphasis is on percussion, specifically world percussion. Few of the percussion instruments you see on stage at today’s performance are conventional to a symphony orchestra. Many of them are indigenous to Africa, South America and Cuba.

expert guidance
For guidance on the percussion, Golijov sought out Mikael Ringquist, an expert in Latin and African instruments. Ringquist became an active collaborator in Golijov’s creative process. His encyclopedic expertise with folk instruments helped the composer identify specific sounds he sought. Ringquist describes some of the exotica and their far-flung geographical origins. “Caxixi looks like a woven rattan basket, with seeds in it. It’s sort of a rattle-shaker, with a gourd surface at one end. It’s Brazilian, but very common in Africa. Ago-gó is a West African two-pitched bell. Quitiplás is a Venezuelan folkloric instrument made of bamboo pieces that you hit against the ground. You can change its sound with the hand. Cajon is a box with some strings resting on the side. It’s played by striking on the side, and used in flamenco.”

Ringquist says that the family of Batá drums was particularly important to Golijov. “As played in Cuba,” he explains, “they are a set of three drums: iyá, Okónkolo and Ítótele. All three are of Yoruba [West Africa] origin. Their main purpose is to praise and communicate with the deities—Orishas—of the Yoruba pantheon. Many of the beats that are played are actually speech, using abbreviated Yoruba phrases. This is a way to directly communicate with the Gods. During the Anuncios in Pasión, not only the choir but also the Batá drums are making the announcements.”

how and why
Golijov's musical approach is eclectic, drawing heavily on Latin dances and rhythms. Here again, he flouts convention. One of the most memorable movements is Por qué, for double chorus and the alto Jesus, in mambo style. It posits the central question of the entire Passion: how and why could this happen. Insistent maracas, bongos, bell, congas, piano and trumpets drive the rhythm. The march to Golgotha, the hill on which Jesus died, is a parade, emerging as more of a folk fest in samba than a somber occasion. Yet Golijov is equally masterful at plumbing the depths of this wrenching story, as in Peter’s melismatic and tender aria, Lúa descolorida.

Only rarely does Golijov make a nod to traditional church music. When he does, the impact is searing, as in Eucaristía for Mark, Jesus and women’s chorus. Sung a cappella, it has the ebb and flow of chant, what Golijov describes as “the flexible, flying quality of Gregorian melodies.” Over the course of Pasión, Golijov’s traversal of Afro-Cuban, samba, tango and other Latin styles with more introspective and traditional movements is riveting. Now primordial, now transcendent, the tragic events of the Gospel according to St. Mark unfold with blistering power.

Instrumentation:
- soprano, mezzo and male vocal soloists,
- 4-part mixed chorus, 2 dancers and orchestra comprising 2 trumpets (1 doubling piccolo trumpet), 2 trombones, 6 percussionists (see below), piano, guitar (doubling tres), accordion, solo bass, violins, cellos and basses
- Percussion instruments derive from the following ethnic traditions:
  - Afro-Caribbean: batá drums (iyá, ítótele and okónkolo), bombo, 2 bombos legüeros, bongos, claves, congas, guagua, guataca, guiro, maracas, shekeres and timbales
  - Afro-Venezuelan: quitiplás (cruzao, pujao and prima)
  - Afro-Brazilian: agogó, berimbau, caixa, caxixi, cuica, repnique, surdos (marcação, resposta and cortador) and tamborim
  - Spanish: cajón
- General percussion: snare drum, bass drum, suspended cymbal, cowbell, sea shells, shaker, spring drum, tamtam, wind chimes, bells and chimes


Ahmed Anzaldúa, who prepared the choruses for these performances, provided his own thoughts and descriptions of La Pasión según San Marcos at minnesotaorchestra.org/showcase.
Sam Bergman, music and creative partner
Sam Bergman joined the Minnesota Orchestra's viola section in 2000. In addition to performing, he serves as host and writer for the Orchestra's Sam & Sarah series, the successor to the Inside the Classics 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, and he has written frequently for the Orchestra's website. More: minnesotaorchestra.org.

Roderick Cox, conductor
Winner of the 2018 Sir Georg Solti Conducting Award from the U.S Solti Foundation, Roderick Cox was the Minnesota Orchestra's associate conductor from September 2016 to July 2018 after a year as assistant conductor. Highlights among recent engagements as a guest conductor include subscription debuts with the Los Angeles Philharmonic, Cleveland Orchestra, Seattle Symphony, Santa Fe Symphony, Sinfonia Varsovia and BBC Scottish Symphony Orchestra, and his opera debut with Houston Grand Opera, among other engagements. He was awarded the Robert J. Harth Conducting Prize from the Aspen Music Festival in 2013. In 2016 the League of American Orchestras selected him as one of five conductors for the 2016 Bruno Walter National Conducting Preview. More: askonasholt.com, roderickcox.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.

Steven Epp, actor
Actor, writer and co-artistic director of The Moving Company, and of Theatre de la Jeune Lune from 1983 to 2008, Steven Epp has a wide range of acting credits including title roles in Crusoe, Hamlet, Gulliver, Figaro and The Miser. Locally, he has appeared at the Guthrie Theater, Ten Thousand Things and the Jungle Theater, among other companies and venues. His work has also brought him to La Jolla Playhouse, Berkeley Rep, the Spoleto Festival, American Repertory Theatre, Actors Theatre of Louisville, The Alley Theatre, Seattle Repertory Theater, Theatre for a New Audience and the New Victory Theatre off-Broadway. In addition to creating new work for The Moving Company, he has co-authored many plays, including Children of Paradise. Among his honors are a McKnight Playwrights Center Fellowship and a Helen Hayes Award for Best Actor.

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,
conductor in 2006. 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.

Sarah Hicks, conductor
Sarah Hicks, the Minnesota Orchestra’s principal conductor of Live at Orchestra Hall, has led a broad range of programs since joining the Orchestra as assistant conductor in 2006. During the 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.

Karen Gomyo, violin
Karen Gomyo made her solo debut with the Minnesota Orchestra at Sommerfest 1999. She was heard at Orchestra Hall most recently in February 2019, performing Mozart’s Turkish Violin Concerto. Her upcoming engagements include returns to the Dresden Philharmonic, Zagreb Philharmonic, Nashville Symphony, Sydney Symphony, Melbourne Symphony, BBC Scottish Orchestra in Glasgow and Perth, St. Louis Symphony, Bamberg Symphoniker, Deutsche Radio Philharmonie, Orchestre de la Suisse Romande, Utah Symphony, Orchestre de Pau, Detroit Symphony and Polish National Radio Symphony in Katowice. She is deeply interested in the Nuevo Tango music of Astor Piazzolla, and performs regularly with Piazzolla’s longtime pianist and tango legend Pablo Ziegler and his partners Hector del Curto, Claudio Ragazzi and Pedro Giraudo. More: seldycramerartists.com.

Andrew Grams, conductor
American conductor Andrew Grams has steadily built a reputation for his dynamic concerts and long-term orchestra building. He has led orchestras throughout the U.S. including the Philadelphia Orchestra, Chicago Symphony, Detroit Symphony, National Symphony Orchestra, St. Louis Symphony, Cincinnati Symphony, Baltimore Symphony Orchestra, Dallas Symphony and Houston Symphony. He served as assistant conductor of the Cleveland Orchestra from 2004 to 2007, and he is now in his sixth season as music director of the Elgin Symphony Orchestra. A frequent traveler, he has also worked extensively with major orchestras abroad. In addition, he is an accomplished violinist, and was a member of the New York City Ballet Orchestra from 1998 to 2004. More: andrewgrams.com.

Nathan Keepers, writer and actor
Nathan Keepers is the producing artistic director of The Moving Company, working as a creator, actor, author, director and producer. Previously, he spent 11 seasons with Theatre de la Jeune Lune. In the Twin Cities he has performed at the Jungle Theater, Ten Thousand Things, Sod House Theatre, CTC and Augsburg Varsity Theatre. Nationally, he has directed at Actors Theatre of Louisville and Merrimack Repertory Theatre, and performed with Berkeley Repertory, American Repertory Theatre, The Alley Theatre, La Jolla Playhouse, Actors Theatre of Louisville, Shakespeare Theatre, D.C., and the Folger Theatre. As a teacher, he has led extensive workshops, including serving as a teaching artist at various institutions and universities both in Minnesota and around the country.
**Natsuki Kumagai, host**

Natsuki Kumagai joined the Minnesota Orchestra second violin section in the 2017-18 season and won a position in the first violin section in 2019. Born and raised in Chicago, she has served in numerous concertmaster positions at orchestras including the New World Symphony, New York String Orchestra Seminar and Tanglewood Music Center Orchestra, where she was awarded the Jules C. Reiner Violin Prize. She was also a member of the Verbier Festival Orchestra. She is an active chamber musician, winning prizes at the Fischoff National Chamber Music Competition, Saint Paul Chamber Music Competition and Society of American Musicians Competition. She was also a member of the New Fromm Players, the quartet-in-residence for contemporary music at the Tanglewood Institute. More: minnesotaorchestra.org.

**Goitsemang Lehobye, soprano**

Goitsemang Lehobye, a native of Ga-Rankuwa, South Africa, joined the Black Tie Ensemble’s “Incubator” Scheme to train for a career as an opera singer. She subsequently won a scholarship to study singing at the University of Cape Town’s College of Music. Her performances there included roles in La Bohème, Postcards from Morocco, Don Giovanni and, most recently, La Traviata in the joint UCT/Cape Town Opera production, where she portrayed Violetta to great acclaim. She often performs as soloist with the Cape Town Philharmonic Orchestra, and in 2015 she premiered a new song cycle by South African composer Bongani Ndodana-Breen. In 2018 she performed the world premiere of Ndodana-Breen’s Harmonia Ubuntu with the Minnesota Orchestra, then joined the ensemble for its historic South Africa tour.

**Cecil Neal, dancer**

Cecil Neal is a self-taught urban style dancer and choreographer who incorporates Afro Caribbean, Krump and hip-hop moves in all of his performances. Originally from Winnipeg, Canada, he currently resides in Saint Paul and attends Saint Paul College. As the winner of a freestyle dance battle held by the Minnesota Orchestra and Asian Media Access, he was invited to perform onstage during the Orchestra's North Minneapolis Common Chords finale concert in January 2019. He is also a creator and choreographer of Kasai Dansu Crew and winner of the 2018 House of Dance Hip Hop Award. In 2018 he performed as a dancer at Super Bowl Live.

**Jennifer Baldwin Peden, actor**

Jennifer Baldwin Peden has performed with Minnesota Orchestra, Colorado Symphony, Jacksonville Symphony and Astoria Music Festival. She has also performed memorable theatrical and operatic roles with companies such as Theatre de la Jeune Lune, The Moving Company, the Guthrie Theater, Minnesota Opera, Nautilus Music-Theater, Ordway Center for the Performing Arts, Skylark Opera, History Theatre, and nationally with American Repertory Theatre and Berkeley Repertory Theatre. She has been a featured guest on A Prairie Home Companion, appeared as an opera-singing contestant in the movie Drop Dead Gorgeous, and has done extensive voice work in commercials and award-winning short films. She has won an Ivey Award as well as a Minnesota State Arts Board Grant for original productions with Nautilus Music-Theater.

**conductors and artists**
conductors and artists

William Schimmel, accordion
William Schimmel is a virtuoso accordionist, author, philosopher and composer. He is one of the principal architects in the tango revival in America, the resurgence of the accordion and the philosophy of Musical Reality. Named as the world’s greatest accordionist by National Public Radio, he has performed with virtually every major symphony orchestra in America and the Kirov, as well as nearly every chamber music group in New York. He has performed with pop stars ranging from Sting to Tom Waits and can be heard on numerous film soundtracks. He now heads the Neupauer Conservatory Order of the Shield program. He recently curated a weeklong event, “Accordion Mixology,” at Lincoln Center, where his compositions, writings and works—including video collaborations with his wife Micki Goodman—are currently being archived. More: billschimmel.com.

Dominique Serrand, stage director
Co-artistic director of The Moving Company and co-founder of Theatre de la Jeune Lune, Dominique Serrand has acted, conceived, directed and designed for most Jeune Lune and Moving Company productions for over 30 years. His other directing stages include Berkeley Repertory Theatre, Playmakers, La Jolla Playhouse, Yale Repertory Theatre, American Repertory Theatre, Actors Theater of Louisville, the Guthrie Theater, the Children’s Theatre, The Alley, and the Shakespeare Theater, D.C., among many others. Among his many awards, he is the recipient of a 2005 Tony Award for regional theater; USA ARTIST, Ford Foundation and Bush Foundation Fellowships; and has been knighted by the French Government in the order of Arts and Letters.

Elena Urioste, violin
Elena Urioste is a first-prize winner in the Sphinx and Sion International Violin competitions and was more recently selected as a BBC New Generation Artist. In addition to recital and chamber music appearances at Carnegie Hall, the Kennedy Center, London’s Wigmore Hall, and the Marlboro, Moab and Sarasota music festivals, she has performed with such major U.S. orchestras as the Boston Pops, Philadelphia Orchestra and Cleveland Orchestra; the New York and Los Angeles philharmonics; and the Chicago, San Francisco, National, Atlanta, Baltimore, Detroit and Pittsburgh symphonies. She has appeared in the U.K. with the Hallé Orchestra, Philharmonia Orchestra, BBC Symphony, and Royal Liverpool Philharmonic, among others, and in France and Hungary with the Orchestre National de Lille, Orchestra Dohnányi Budafok and MAV Orchestra. More: elenauroioste.com.

Gabriel Campos Zamora, clarinet
Gabriel Campos Zamora, a native of San José, Costa Rica, was appointed principal clarinet of the Minnesota Orchestra in June 2016. He was the featured soloist in January 2019, performing both the Copland and Artie Shaw clarinet concertos in one program. He previously served as associate principal clarinet of the Kansas City Symphony and principal clarinet of the Virginia Symphony. In addition, he has appeared as guest principal clarinet with the Cleveland Orchestra, Seattle Symphony and Houston Symphony. A laureate of many competitions, he received first prize at the 2008 Pasadena Showcase House Instrumental Competition, in addition to winning concerto competitions at the Aspen Music Festival, Music Academy of the West and National Repertory Orchestra. More: minnesotanorchestra.org.
ensembles

Heart and Soul Drum Academy
Heart and Soul Drum Academy is a youth educational nonprofit program based in the Rondo neighborhood of St. Paul. Learning the art of African drum and dance provides these energetic youth with fulfilling opportunities for leadership and personal development while promoting positive outcomes for team dynamics. The group has repeatedly performed at Target Field, Orchestra Hall, Arts@MSP Airport, annual neighborhood celebrations and in other Midwestern states. More: heartandsoulmn.com.

Aireon Allen
Bryana Anderson
David Brown
Dashawna Buckingham
Makirah Hervey
Baba Jesse
Aiden Lawson
Zahki Lowe-Brown
Noah Ransom
Charvez Russell
Da’Jeon Russell
William Russell
Amar Smith
Romel Toe
Michael Young

James Sewell Ballet
James Sewell, artistic director
James Sewell Ballet (JSB) is a chamber dance company that blends the elegance of classical and contemporary ballet with the freedom of modern dance. The company was founded in New York City in 1990 and relocated to Minnesota in 1993. Combining their expertise, vision and chutzpah, James Sewell and partner/muse Sally Rousse established a close-knit company of dance artists willing to challenge the physical limits and typical conceptions of ballet. Nearly three decades later, critically acclaimed JSB performances move and delight audiences across the U.S. On the July 28 Family Concert program, Eve Schulte is the choreographer for the Ellington and Márquez selections, while Lirena

Branitski is the choreographer for the Tchaikovsky work, in which JSB is joined by guest student dancers from St. Paul Ballet. More: jsballet.org.

dancers
Ashley Chin-Mark
Chloe Duryea
Andrew Lester
Da’Rius Malone

student dancers from St. Paul Ballet
Veronika Bastien
Alivia Brouwer
Kati Hinsverk
Natalie Larkin
Bailey McManimon
Genesis Scanlon
Brynn Whitman

Los Alegres Bailadores
Rebecca Moran Cusick, founder and director
Los Alegres Bailadores is a Mexican folkloric dance group based on the west side of Saint Paul. Under the leadership of founder and director Rebecca Moran Cusick, the group is one of the most established folkloric dance groups in Minnesota and never fails to delight and inspire audiences of all ages. Los Alegres Bailadores’ mission to preserve and promote this beautiful art form, as well as use it to address social issues and bridge cultural gaps, has benefited many. More: losalegresbailadores.com.

Gabriela Everett
Isabela Guadalupe Everett
Juliana Rebeka Burgos Frias
Mariela Liseth Frias
Solisa Maria Frias
Aldo Antonio Garcia
Maya Calysta Garcia
Adrian Gomez
Chayito Gutierrez
Cheyannen Gutierrez-Rosales
Lacy Holm
Amelia Raquel Kelly
Catalina Adriana Martinez
Angela Mendez
Olivia Nunez
Analisa Penia
Luis Alberto Peralta Perez
Leslie Ramirez
Crystal Bonilla Rios
Zaira Bonilla Rios
Sofia Rivera
Aileen Rojas-Duarte
Julio Rojas-Duarte
Rosario Ruiz
Venecia Salas
Angelica Villegas
Liliana Villegas
Arriana Winter

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: mnchorale.org.
## ensembles

### Minnesota State Baptist Convention Choir
**Dr. Charvez Russell**, director

The Minnesota State Baptist Convention Choir is a combined choir comprised of members from 20 churches that make up the Minnesota State Baptist Convention. The choir is under the leadership of Rev. Dr. Charvez Russell of Greater Friendship Missionary Baptist Church, Brenda Yates-Hunter of First Community Recovery Church, Marcus Mayes of New Salem Missionary Baptist Church and Steven Daniels of Shiloh Baptist Church. In August 2016 the MSBC Choir released their first live recording project, titled *We Are Better Together*. This project peaked at number 6 on the Gospel Billboard charts and stayed in the top 20 for six consecutive weeks.

### Mass Choir

The mass choir performing at the July 13 concert comprises members of the Minnesota Chorale, the Minnesota State Baptist Convention Choir, New Hope International/29:11 and Shiloh Temple International Ministries Choir.


* Minnesota Chorale
** Minnesota Chorale section leader
+ Minnesota State Baptist Convention Choir
^ New Hope International/29:11
@ Shiloh Temple International Ministries Choir
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Oct 2-5 7:30pm
Oct 6 2pm
Sarah Hicks, conductor

Harry Potter and the Goblet of Fire™ in Concert
Complete Film with the Minnesota Orchestra
Oct 25 & 26 7pm
Oct 27 2pm
Nicholas Buc, conductor

Disney Pixar’s Up in Concert
Complete Film with the Minnesota Orchestra
Nov 29-Dec 1 2pm
Nov 30 7pm
Sarah Hicks, conductor

It’s a Wonderful Life in Concert
Complete Film with the Minnesota Orchestra
Sat Dec 21 8pm
Sun Dec 22 2pm
Sarah Hicks, conductor

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We are grateful to the following individuals, who are members of the Maestro’s Circle and Concertmaster’s Circle, for their annual gifts to the Guaranty Fund. For information on giving at these or other levels, please call Sarah Blain Chaplin at 612-371-5687 or visit the giving pages at minnesotaorchestra.org/giving.

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