from the editor

You can’t be all things to all people—as the cliché goes—but in the summer of 2018, the Minnesota Orchestra was many things to an unusually large number of people. At Orchestra Hall, the ensemble delivered a “Music for Mandela” Sommerfest that was inspiring and inclusive, offering audiences space to reflect on Nelson Mandela’s ideals and our shared humanity. For “Prommers” attending the BBC Proms in London, the Orchestra was a one-night visitor as part of a larger festival, returning for the first time since 2010.

In South Africa, the Orchestra was more than a guest performer—it was a collaborative partner, teacher, listener and ambassador. Minnesota Chorale member Scott Chamberlain observed that it was more of an “exchange” than a tour, as the Orchestra and Chorale performed diverse repertoire alongside South African musicians and worked extensively with students. Many, like myself, felt connected from afar by tracking social media and press coverage, and by listening to MPR’s broadcast of the Soweto concert.

While the Minnesota Orchestra isn’t all things to all people, it is inarguably doing things that no other orchestra is—thanks to you and your support by attending concerts, giving, and sharing your experiences with friends and family. We warmly welcome you to a 2018-19 season that spotlights American music, starting in the span of this issue with John Williams and Minnesota’s own Dessa—all of whose music speaks to us in different ways.

about the cover

In the midst of a month of concerts on three continents, the Minnesota Orchestra and Music Director Osmo Vänskä returned to the BBC Proms in London with an all-American program of works by Bernstein, Gershwin and Ives—followed by a special encore, the traditional South African song Shosholoza. Photo: Chris Christodoulou.
"Your pianos were so much nicer than anything in the Twin Cities, and in fact all of MN" - Dr. Ryan Bosca, Moorhead

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VALLEY in black (left and upper right) and cocoa patent (lower right).
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 March 2018 BIS released the Orchestra’s newest album, featuring Mahler’s Sixth Symphony—part of a Mahler series that began with a Grammy-nominated Fifth Symphony recording. Due for release this season is a disc of Mahler’s Second Symphony. Other recent releases include an album of in-concert recordings of Sibelius’ Kullervo and Finlandia and Kortekangas’ Migrations; two albums of Beethoven piano concertos featuring Yevgeny Sudbin; a two-CD Tchaikovsky set featuring pianist Stephen Hough; To Be Certain of the Dawn, composed by Stephen Paulus with libretto by Michael Dennis Browne; and a particularly widely-praised Beethoven symphonies cycle, of which individual discs were nominated for a Grammy and a Classic FM Gramophone award.

As a guest conductor, Vänskä has received extraordinary praise for his work with many of the world’s leading orchestras, including the Boston and Chicago symphony orchestras, the Philadelphia Orchestra, New York Philharmonic, London Philharmonic, Berlin Philharmonic, Leipzig Gewandhaus Orchestra, Royal Concertgebouw Orchestra, Vienna Symphony, Hong Kong Philharmonic and Yomiuri Nippon Symphony Orchestra. In 2014 he became the Iceland Symphony Orchestra’s principal guest conductor; since then he has been named the ensemble’s honorary conductor. He is also conductor laureate of the Lahti Symphony Orchestra, which, during two decades as music director, he transformed into one of Finland’s flagship orchestras, attracting worldwide attention for performances and for award-winning Sibelius recordings on the BIS label.

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

During the 2018-19 season he will conduct American orchestras including the Chicago Symphony Orchestra and Florida’s New World Symphony, and will appear with ensembles abroad such as the China Philharmonic Orchestra, Deutsches Symphonie-Orchester Berlin, Hangzhou Philharmonic, Helsinki Philharmonic Orchestra, Hong Kong Philharmonic Orchestra, Iceland Symphony Orchestra, Lahti Symphony Orchestra, London Philharmonic Orchestra, Netherlands Radio Philharmonic Orchestra and Seoul Philharmonic Orchestra. For more information, visit minnesotaorchestra.org.
Other recent releases include an album of in-concert recordings of Sibelius' Fifth Symphony recording. Due for release this season is a disc of Mahler's Second Symphony. In March 2018 BIS released the Orchestra's newest album, featuring a Sibelius symphonies cycle, the second album of which won the Grammy award. Osmo Vänskä's recording projects with the Orchestra have met with great success, including a Sibelius symphonies in-concert tour. The Orchestra's most recent Minnesota Orchestra and Seoul Philharmonic Orchestra performances have attracted worldwide attention for their compelling interpretations of the standard contemporary and Nordic repertoires. He has conducted American orchestras including the Boston and Chicago symphony orchestras, the Philadelphia Orchestra, New York Philharmonic, London Philharmonic, and Vienna Symphony. During the 2018–19 season he will lead the Orchestra on five major European tours, as well as a July 2018 visit to London's BBC Proms, and on historic tours to New York's Carnegie Hall and Lincoln Center, Chicago's Symphony Center and community venues across Minnesota. He has also led the Orchestra in appearances at South Africa tour—the culmination of a Music for Mandela celebration of Nelson Mandela's centennial. Vänskä began his music career as a clarinetist, holding major posts with the Florida's New World Symphony, and will again for Sommerfest 2005 he has performed with the Chicago Symphony Orchestra and will conduct American orchestras including the Cleveland Orchestra and Yomiuri Nippon Symphony Orchestra. In 2014 he became the Iceland Symphony Orchestra's laurate of the Lahti Symphony Orchestra, an ensemble's flagship orchestra with laurate of the Lahti Symphony Orchestra, an orchestra with Honorary Conductor. He is also conductor of the Orchestra, Royal Concertgebouw Orchestra, Berlin Philharmonic, Leipzig Gewandhaus Orchestra, Minnesota Orchestra, Iceland Symphony Orchestra, Lahti Symphony Orchestra, Hong Kong Philharmonic Orchestra, Deutsches Symphonie-Orchester Berlin, Hangzhou China Philharmonic Orchestra, Deutsches Symphonie-Orchester Berlin, and Seoul Philharmonic Orchestra. He has also served as guest conductor for many of the world's leading orchestras, attracting worldwide attention for his transformative performances and for award-winning Sibelius recordings on the BIS label. Vänskä is renowned internationally for his compelling interpretations of the standard repertoire and has received a wide range of awards.

Minnesota Orchestra's tenth music director, is renowned internationally for his transformative performances and for award-winning Sibelius recordings on the BIS label. Vänskä is renowned internationally for his transformative interpretations of the standard repertoire and has received a wide range of awards.
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The Minnesota Orchestra, led by Music Director Osmo Vänskä, ranks among America's top symphonic ensembles, with a distinguished history of acclaimed performances in its home state and around the world. Founded in 1903, it is known for award-winning recordings as well as for notable radio broadcasts and educational engagement programs, and a commitment to new orchestral repertoire.

Music Director Spotlight: Emil Oberhoffer

The first music director of the Minnesota Orchestra—originally called the Minneapolis Symphony Orchestra—was Emil Oberhoffer, who, at age 36, led the ensemble's first-ever performance in November 1903.

Born in Munich in 1867, Oberhoffer studied first with his conductor-organist father, and later at the Munich Conservatory and in Paris. He moved to New York in the mid-1880s and arrived in Minnesota about five years later when, according to some sources, his touring Gilbert and Sullivan troupe suddenly disbanded, leaving him stranded in the Twin Cities.

In 1896 he was appointed director of Minneapolis' leading chorus, the Apollo Club. Four years later he was hired by the rival Philharmonic Club. He advocated for that Club to establish a permanent orchestra rather than relying on freelancers, and in 1903 the Club's officers consented, forming the Minneapolis Symphony Orchestra.

In his 19 seasons as the Orchestra's leader, Oberhoffer established the ensemble's national reputation through frequent tours, often funded by the conductor himself. In 1911 he led the Orchestra's first Young People's Concerts.

In 1946, 13 years after Oberhoffer's passing, his estate donated his Mason & Hamlin grand piano to the Minneapolis Public Library system. That piano is now located in the soundproof Anna M. Heilmaier Piano Room at the downtown Minneapolis public library, where anyone may reserve time to play it at no cost.
The Minnesota Orchestra's memorable summer of 2018 began with a “Music for Mandela” Sommerfest celebrating Nelson Mandela’s centennial, and concluded with an unprecedented five-city tour of South Africa—the first-ever visit to the country by a professional U.S. orchestra. Between the two came the Orchestra’s triumphant return to the BBC Proms, the world’s largest classical music festival. On August 6, the Orchestra and Music Director Osmo Vänskä brought an all-American program to London’s Royal Albert Hall, where a full house of eager fans was rapt by the music of Bernstein, Gershwin and Ives. Audiences around the world tuned in as well via live broadcasts on the BBC and stations of Classical Minnesota Public Radio.

Keeping with tradition, the Prommers injected their humor into the concert experience—applauding Concertmaster Erin Keefe as she sounded the ‘A’ on the piano to tune the orchestra and shouting “Heave, ho!” as the stage crew lifted the lid of the piano in anticipation of soloist Inon Barnatan’s performance. After his rendition of Gershwin’s Concerto in F, the Prommers wanted more, stomping their feet as a request for an encore, and the soloist obliged, returning to the stage to perform an improvisational rendition of Gershwin’s *I’ve Got Rhythm*.

The “reviews” came in instantly via social media—with audience member Terri 0cargar stating “My first time at the #bbcproms in 25 years in London, it’s fantastic. The @mn_orchestra is blowing everyone away here. I’m swelling with pride. Gulp.” For a sampling of responses from more traditional critics, turn to pages 16 and 17.

For most ensembles, an appearance at the BBC Proms would mark the celebratory end of a season. Three short days later, though, the Minnesota Orchestra touched down in Cape Town, South Africa. The tour had just ended as this issue of Showcase went to press; for a full recap of the historic undertaking, visit minnesotaorchestra.org/southafrica and watch this space in the next issue of Showcase.
a place to remember

At Lakewood, we believe it’s time to take a fresh look at the ways we approach death and remembering. To reimagine how we honor and memorialize life—in ways that are more purposeful, personal and enduring. We invite you to come and see the possibilities for yourself.

Lakewood’s award-winning Garden Mausoleum is open from 10 am to 4:30 pm daily.
welcoming Michelle Miller Burns

The Minnesota Orchestra is launching the 2018–19 season with a new administrative leader at the helm as Michelle Miller Burns succeeds Kevin Smith as President and CEO. Burns, who becomes the second woman to serve as the Orchestra’s president, comes to Minnesota from the Dallas Symphony Orchestra, where she held multiple executive roles, including Executive Vice President for Institutional Advancement and Chief Operating Officer, as well as Interim President and CEO. “It is clear that Music Director Osmo Vänskä and the Orchestra have a strong relationship with their audience and the community,” says Burns, a native of Iowa whose musical background includes playing violin in the Chicago Youth Symphony Orchestra. “This is a remarkable organization, and I’m honored to join it.” Learn more about her thoughts on music, Minnesota and the Orchestra’s direction in an interview in the next issue of Showcase.

a Sommerfest to remember

The Minnesota Orchestra’s 2018 Sommerfest celebrating the late Nelson Mandela’s 100th birthday brought many new things to Orchestra Hall: fresh sounds, new audiences, and a lobby brimming with musicians, merchants, informational displays and unique activities. Most importantly, it brought a new purpose to the Orchestra and the community. For three weeks, a classical music festival 9,000 miles from South Africa was the unlikely conduit for Mandela’s principles of peace, freedom, reconciliation and ubuntu—a South African term meaning that “the knowledge that one’s humanity is tied to the humanity of others,” as composer Bongani Ndodana-Breen explained. The festival’s central events included a “Mandela at 100” concert and an International Day of Music that brought together the talents of more than 20 musical ensembles and culminated in the Orchestra’s premiere of Ndodana-Breen’s Harmonia Ubuntu, in which soprano Goitsemang Lehobye sang Mandela’s words, and a performance of Beethoven’s Ninth Symphony with a mass choir of singers from throughout the local community and Africa.

Pictured here are two special guests at the July 20 “Mandela at 100” concert: Mandela’s daughter Dr. Makaziwe Mandela and South African film producer Anant Singh, both of whom spoke about Mandela and his legacy.
critics’ column: recent reviews

Sommerfest

“Any evening spent listening to the world-class Minnesota Orchestra is an evening well spent, but when you add... Audra McDonald, you get a rare evening of witnessing genius at work.... The versatile orchestra flawlessly executed and matched every number with McDonald’s energy.”
—Kristen Hirsch Montag, Broadway World, July 14, 2018

“The jangling finale [of Ives’ Symphony No. 2] was a particular triumph, its teeming profusion of ideas and episodes thrillingly encapsulating the great, restless scurry of American living. The trombones relished a few rambunctious moments with American songwriter Stephen Foster. And the monstrous dissonance employed by Ives at the ending was timed to perfection.”
—Terry Blain, Star Tribune, August 2, 2018

BBC Proms

“With the Minnesota players alert and precise from the get-go, it opened the programme with a burst of vitality that mellowed into warmth...”
—George Hall, Financial Times (London), August 7, 2018

“This was as fine a reading [of Gershwin’s Piano Concerto in F] as I’ve heard in years, up there with the greats.... [Ivan] Barnatan’s encore, Earl Wild’s Virtuoso Étude on ‘I got Rhythm,’ was swish and light-fingered,
classically cool with a dizzy suggestion of Domenico Scarlatti two-hundred years on, cigars and a bourbon for backcloth: superb.”

—Ateş Orga, Classical Source, August 6, 2018

“Any review would be incomplete without mention of the impeccable jazz trumpet solos of Manny Laureano in the central panel [of the Gershwin]; the way Laureano placed the low notes was as thrilling as his lip-glisses were seductive.”

—Colin Clarke, Seen and Heard, August 9, 2018

“Finally, the concert’s knockout punch: the encore of the South African miners’ song Shosholoza, the country’s unofficial national anthem, delivered with bone-shaking panache by the orchestra’s singing musicians. South Africa, look out.”

—Geoff Brown, The Times (London), August 9, 2018

South Africa tour

 “[Soprano] Goitsemang Lehobye... was chosen to sing [Bongani Ndodana-Breen’s] Harmonia Ubuntu’s premiere.... Her voice not only carried itself amazingly well in the Cape Town City Hall, but her technique taken as a whole, plus her dynamic phrasing, is impressive. The orchestra and the conductor, demonstrating to be in full control of this challenging work, did both its creator and Madiba’s legacy proud.”

—Paul Boekkooi, Artslink, August 15, 2018
Even casual Minnesota Orchestra followers know about the ensemble’s great success in performing and recording Beethoven and Sibelius symphonies during Osmo Vänskä’s tenure as music director. In recent seasons, you may also have experienced one of the Orchestra’s newest calling cards: Mahler symphonies. Vänskä and the Orchestra are now in the midst of a multi-year project to record all ten of the composer’s symphonies on the BIS Records label. The first two recordings—including a Grammy-nominated Fifth Symphony—have already been released, with the next installment, the Second Symphony, due later this season. This November, the cycle continues with performances of Mahler’s dramatic Seventh Symphony.

Another November highlight is a concert celebrating Veterans Day and the 100th anniversary of the armistice that ended World War I, with the U.S. Naval Academy Glee Club joining the Orchestra for the first time. Also debuting with the Orchestra in November is conductor Brett Mitchell, who leads concerts featuring Principal Cello Anthony Ross in Shostakovich’s Second Cello Concerto, a work which has never before been heard at Orchestra Hall. Mitchell and the Orchestra will also perform Beethoven’s Seventh Symphony and a new work directly linked to that symphony: *Inspiring Beethoven* by Pulitzer Prize–winning composer Kevin Puts. Film music fans won’t want to miss the months’ final concerts, when Sarah Hicks leads the Orchestra in John Williams’ score to the Tyrannosaurus Rex of all dinosaur movies: the original 1993 film *Jurassic Park*, while the complete movie is shown above the stage.

In a new event that promises to be far more serene than velociraptors in a kitchen, on November 18 yoga enthusiasts are invited to bring their mats to the first-ever Yoga Class at Orchestra Hall, a series designed to get you moving to the music. In the first of three music-and-yoga sessions this season, Principal Harp Kathy Kienzle provides live music while instructor Michelle Henkel facilitates an all-levels yoga experience in our sun-filled lobby.

The Orchestra’s Holiday season concerts are always among the year’s most popular—so be sure to make your December plans now! We’ve filled the calendar with favorite programs including trumpeter Charles Lazarus’ Merry & Bright, pianist George Winston, and the return of last year’s smash-hit Home for the Holidays concerts. The Minnesota Chorale is also back, bringing its voices to the final three cantatas of Bach’s *Christmas Oratorio*. Bookending the holiday season are Grammy-winning vocalist Gregory Porter in an evening inspired by Nat “King” Cole, and a performance of Disney’s *Beauty and the Beast*, held at the Minneapolis Convention Center Auditorium, with the Orchestra performing the score live as the beloved 1991 animated version is shown on the big screen. Visit minnesotaoorchestra.org for tickets and details. We hope to see you back soon!
#MNorch: social media spotlight

Audience members at first full-Orchestra Sensory-Friendly Family Concert.

During the Minnesota Orchestra's unforgettable July and August of music-making that spanned three continents, social media was abuzz with videos, photos, tweets, stories and more. The Orchestra and Minnesota Chorale's official pages broadcast part of the story, while many touring musicians and staff offered their own perspectives. Several news outlets sent delegations with the Orchestra to South Africa, with some of the most popular posts coming from singer-rapper-writer Dessa, who covered the tour for Classical Minnesota Public Radio. Visit the Orchestra on Facebook, Twitter and Instagram for tour recaps and exciting new content throughout the 2018–19 season—and we invite you to share your own concert experiences as well. Use the hashtag #MNorch, and you may see your photos in an upcoming issue of Showcase.

Dessa, acting as Classical MPR's tour correspondent, alongside a resident of Elsie's River Township, South Africa.
happy anniversary: audience services

Your Orchestra Hall concert experience begins well before the conductor's first downbeat and doesn't end with the final ovation. From the Hall entrances to the lobby to the Auditorium and back, our dedicated ushers, bartenders, doormen, box office employees and other Audience Services staff are there to guide your way, serve you and lend a helping hand. Below we salute those who celebrate major milestone anniversaries of service to the Minnesota Orchestra this season.

5 years
Karen Greene, usher
Dennis Hamilton, security

10 years
Lavina Erickson, ticket sales
Bruce Anderson, security

15 years
JC St. Onge, audience services
Mitzi Litman, usher

20 years
Margaret Miller, usher
Sylvia Pearson, usher

25 years
Rita Wolf, usher

30 years
Neil Trembley, usher

If you’re interested in joining our Audience Services team, please visit the Auditions and Jobs page on our website, minnesotaorchestra.org/jobs. The Orchestra is hiring ticket sales representatives in September and October, and will hire ushers in subsequent months.

congratulations, Friends!

In the four decades since FRIENDS of the Minnesota Orchestra founded Kinder Konzerts, this award-winning educational program has given generations of young students their first encounter with live classical music. In recent years FRIENDS has broadened the program’s scope beyond Orchestra Hall through Kinder Konzerts on the Road. This version of the program brings classical music directly to inner-city elementary schools in the Twin Cities area, serving more than 5,000 pre-K, kindergarten and first grade students, as well as 2,000 teachers and parents. At these concerts, a chamber ensemble of Minnesota Orchestra musicians performs a narrated musical story piece commissioned by FRIENDS. In addition, a teaching artist and volunteer guides provide hands-on music workshops, tying music to literacy concepts. Earlier this year Kinder Konzerts on the Road earned a high honor when the program won the prestigious Award of Excellence in the Education category of the League of American Orchestras Volunteer Council’s annual Gold Book awards. Congratulations to FRIENDS on this accolade! We invite you to learn more about Kinder Konzerts on the Road and FRIENDS’ other programs and events by visiting friendsminnesotaorchestra.org.
Good Fellows update

As the Minnesota Orchestra’s new season begins, so does the second year of its Rosemary and David Good Fellowship program—an initiative that encourages greater diversity in the orchestral field by supporting the career development of outstanding young musicians of African American, Latin American and Native American descent.

The first Fellowship positions were awarded in fall 2017 to tuba player Jason Tanksley and trombonist Myles Blakemore. Last season, Blakemore departed from the Fellowship to accept a post with Florida’s New World Symphony. This summer his success continued when he won a trombone position with the U.S. Naval Academy Band in Annapolis, Maryland.

Throughout Tanksley’s first year as a Fellow, he performed in many Minnesota Orchestra concerts, participated in educational engagement activities across the greater Twin Cities and, most recently, traveled and performed with the Orchestra for its historic South Africa tour in August.

Joining the Orchestra this season as the newest Good Fellow is flutist Emilio Rutllant, who comes to Minnesota from the Miami City Ballet (Opus One) Orchestra and Sinfonia Boca Raton in Miami, Florida. Please join us in welcoming Emilio, and watch for him onstage soon!

Emilio Rutllant, the Minnesota Orchestra’s newest Good Fellow.
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Minnesota Orchestra
Osmo Vänskä, conductor
Emanuel Ax, piano

Friday, September 21, 2018, 8 pm       Orchestra Hall
Saturday, September 22, 2018, 8 pm       Orchestra Hall

With these concerts the Minnesota Orchestra recognizes the extraordinary leadership of Marilyn Carlson Nelson, Chair of the Board of Directors.
We are deeply grateful for her dedication, her service and her generosity in all ways.

John Stafford Smith/
arr. Stanislaw Skrowaczewski  The Star-Spangled Banner  ca. 2’

Joan Tower  Fanfare for the Uncommon Woman, No. 1  ca. 3’

Aaron Copland  Appalachian Spring (1945 Orchestration)  ca. 24’

INTERMISSION  ca. 20’

Johannes Brahms  Concerto No. 2 in B-flat major for Piano and Orchestra, Opus 83  ca. 50’
Allegro non troppo
Allegro appassionato
Andante
Allegretto grazioso  Emanuel Ax, piano

OH+  Concert Preview with Akiko Fujimoto
Friday, September 21, and Saturday, September 22, pre-concert;
visit minnesotaorchestra.org/ohplus for times, locations and guests

Minnesota Orchestra concerts are broadcast live on Friday evenings on stations of Classical Minnesota Public Radio,
including KSJN 99.5 FM in the Twin Cities.
sept 21, 22  Artists

Tower: Fanfare for the Uncommon Woman, No. 1
The season begins with Tower’s 1986 Fanfare for the Uncommon Woman, which pays both sly and sincere homage to Copland’s Fanfare for the Common Man through three minutes of visceral brass and percussion music which the composer dedicates to “women who take risks and who are adventurous.”

Copland: Appalachian Spring
Copland’s ballet suite is pure musical Americana, telling the tale of a young pioneer couple in rural Pennsylvania through square dances, country fiddling and a famous finale built on the Shaker song Simple Gifts.

Brahms: Piano Concerto No. 2
This glorious, richly-scored work, one of the longest and most difficult concertos in the repertoire, exploits the full resources of both solo piano and symphony orchestra. Magical horn calls extended by the piano soloist or orchestra in the first movement, a famous cello solo early in the Andante, gypsy touches in the finale—these are among the concerto’s many notable features.

Emanuel Ax, piano
Grammy Award-winning pianist Emanuel Ax first captured public attention in 1974 when he won the first Arthur Rubinstein International Piano Competition in Tel Aviv. That August, he debuted with the Minnesota Orchestra, performing Brahms’ First Piano Concerto in one of the Orchestra’s final concerts at Northrop prior to the opening of Orchestra Hall in October 1974. In partnership with

violinist Leonidas Kavakos and cellist Yo-Yo Ma, he begins the 2018-19 season with concerts in Vienna, Paris and London performing the trios of Brahms, which the same three musicians recorded for an album recently released by Sony Classical. In the U.S. he also returns to perform with the orchestras of Cleveland, Chicago, New York, Philadelphia, San Francisco, Los Angeles, Washington, Detroit, Pittsburgh, Nashville and Portland, Oregon, and to Carnegie Hall for a recital to conclude the season. In Europe he can be heard in Munich, Amsterdam, Berlin, Rome, Vienna and London, and on tour with the Budapest Festival Orchestra in Italy. A Sony Classical exclusive recording artist since 1987, his other recent releases include Mendelssohn Trios with Yo-Yo Ma and Itzhak Perlman, Strauss’ Enoch Arden narrated by Patrick Stewart, and discs of two-piano music by Brahms and Rachmaninoff with Yefim Bronfman. More: emanuelax.com.

Osmo Vänskä, conductor
Profile appears on page 8.
ask classical music lovers to finish the phrase “Fanfare for the” and most will trip over their tongues answering “Common Man,” completing the title of the popular, populist brass-and-percussion piece written by Aaron Copland in 1942.

But listeners willing to step outside the traditional canon might give another answer: Joan Tower’s delightfully titled, propulsive Fanfare for the Uncommon Woman which opens the Minnesota Orchestra’s 2018-19 season. (Unlike the title of Copland’s fanfare, Tower’s is appended with “No. 1”—more on that in a minute.)

an uncommon upbringing
Joan Tower was born in New Rochelle, New York, in 1938, but much of her childhood was spent in Bolivia, where she absorbed many of that country’s musical traditions. When she visited bandstands, performers tossed percussion instruments at her so she could play along with them. Not surprisingly, she developed strong feelings about rhythm. “I grew up in South America, and I really like to dance,” she confessed in a 1987 interview. “The minute I start hearing rock, I want to get up and dance because it has a very strong beat to it.” As a young woman, Tower returned to the United States to finish her education, earning her doctorate in composition from Columbia University in 1963. Ever since, she has enjoyed a busy career as a highly-regarded composer.

tribute and trailblazing
Tower’s first Fanfare for the Uncommon Woman was commissioned in 1986 as part of the Houston Symphony’s Fanfare Project. Her fanfare pays both sly and sincere homage to its 1940s precursor: its instrumentation (aside from some extra percussion), aspirational mood and emphasis on rising melodies are all identical to the Copland. Simultaneously, she brings a smorgasbord of her own original ideas to the table—plus a tempo that outpaces that of the Common Man. This combination of tribute and trailblazing proved irresistible, and her first fanfare became so popular that she ultimately wrote several more. (In 2015 she observed: “The first one is played the most. Sometimes, I’m not sure they know there are five others! I just wrote a sixth—for piano.”)

Tower’s Fanfare No. 1 comprises three minutes of colorful curtain-opening razzle-dazzle. Brilliant brass notes strut, gallop and spin around themselves, as if growing dizzy from their own galvanic energy. Temple blocks cluck and hammer; suspended cymbals flash and flare. More than once, waves of sound shake the seats, creating a visceral collective experience for audiences and artists alike. The ending, and the breathless moment of awed silence that follows it, explodes like an invisible aural firework. If Copland’s Fanfare is a tribute to noble resolve, Tower’s is one to the necessity of movement and action.

“Unless it has lyrics, music is genderless,” Tower has proclaimed. That said, she believes that music has a role to play in honoring women. She writes in the composer’s note to her Fanfare No. 1 that it is “dedicated to women who take risks and who are adventurous.”

Listening to the works of Joan Tower and other female composers programmed in the Minnesota Orchestra’s 2018-19 season, the truth becomes clear: in classical music, uncommon women are more common than we’ve yet dared to realize.

Instrumentation: 4 horns, 3 trumpets, 3 trombones, tuba, timpani, snare drum, tenor drum, bass drum, 3 suspended cymbals, castanets, dinner bell, maracas, sleigh bells, tambourine, temple blocks, 2 wood blocks, glockenspiel, vibraphone and xylophone

Program note by Emily Hogstad.

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

Appalachian Spring
Premiered: October 30, 1944 (original ballet for chamber ensemble); October 4, 1945 (suite for full orchestra)

Tonality in serious music seems to come in waves. In the 1980s it became “permissible” among academic composers to write accessible music again, in a sea-change that some called “the new Romanticism.”

But such shifts in fashion and dogma are seen through the centuries. When Aaron Copland returned to the United States from Paris in 1924, he entered what he called a “period of austerity,” during which he explored 12-tone composition and other modern techniques. Then, toward the end of the 1930s, he found himself dissatisfied with the state of American music, and with the relationship of composers to their audiences.
“The conventional concert public continued apathetic or indifferent to anything but the established classics,” he wrote in 1941. “It seemed to me that we composers were in danger of working in a vacuum. I felt it was worth the effort to see if I couldn’t say what I had to say in the simplest possible terms.” It was in this spirit that Copland embarked upon a series of enduring works that assured his position as the quintessential American classical composer: Fanfare for the Common Man, the ballet Rodeo, A Lincoln Portrait and Appalachian Spring.

the Martha Graham factor
The spark for Appalachian Spring was Martha Graham, who had helped re-make American dance with her innovative modern style. (Copland’s original working title for the ballet was “Ballet for Martha.”)

“When I wrote Appalachian Spring, I was thinking primarily about Martha and her unique choreographic style, which I knew well,” the composer wrote. “Nobody else seems quite like Martha: she’s so proud, so very much herself. And she’s unquestionably very American: there’s something prim and restrained, simple yet strong, about her which one tends to think of as American.”

Graham and Copland had often planned to collaborate, but it was not until Elizabeth Sprague Coolidge attended a Graham performance in early 1942 that funding became available. The fabulously generous benefactress commissioned Graham to create three new ballets for the 1943 Fall Festival of the Coolidge Foundation in Washington, D.C.

Appalachian Spring was one of those three, but it didn’t get to the stage that year. Graham’s script was delayed, so Copland didn’t finish the score until June 1944. The premiere that October in Washington—with Graham, Merce Cunningham and May O’Donnell in the company—was a full year later than originally planned. Louis Horst conducted the 13-member chamber ensemble for which the piece was originally composed.

“a pioneer celebration”
The ballet depicts, in Copland’s words, “a pioneer celebration in spring around a newly built farmhouse in the Pennsylvania hills in the early part of the last century.” The composer’s description continues: “The bride-to-be and the young farmer-husband enact the emotions, joyful and apprehensive, that their new partnership invites. An older neighbor suggests now and then the rocky confidence of experience. A revivalist and his followers remind the new householders of the strange and terrible aspects of human fate. At the end the couple are left quiet and strong in their new house.”

The suite from the ballet created for full orchestra in 1945, and given its premiere that year by Artur Rodzinski and the New York Philharmonic, is the form in which it is best known today. The suite is in eight sections played without pause. Copland himself summarized it:

very slowly. Introduction of the characters, one by one.

fast. Sudden burst of unison strings in A-major arpeggios starts the action.

moderate. Duo for the bride and her intended; scene of tenderness and passion.

quite fast. The revivalist and his flock.

still faster. Solo dance of the bride; presentiment of motherhood.

very slowly. Transition scene.

calm and flowing. Scenes of daily activity for the bride and her farmer husband. There are five variations on a Shaker theme...published under the title “The Gift to be Simple.”

moderato. The bride takes her place among her neighbors. At the end the couple are left in their new house.

Instrumentation: 2 flutes (1 doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 2 trombones, timpani, snare drum, bass drum, suspended cymbal, claves, tabor, triangle, wood block, glockenspiel, xylophone, harp, piano and strings

Program note by Paul Horsley.

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Three years had passed when, after a second Italian journey, Brahms applied himself to the work in earnest, and within two months it was finished. He himself was soloist at the premiere, on November 9, 1881, in Budapest.

To master the B-flat Concerto, the pianist must have at his or her command powerful chords, a wide span of the hands, and the technical prowess to contend with challenging passages in octaves, thirds and sixths, as well as with Brahms’ complex and subtle rhythms. Such a vehicle tests the greatest pianists of each succeeding generation. Since Brahms’ Second was first performed by the Minneapolis Symphony in 1926 with the noted Russian pianist and conductor Ossip Gabrilowitsch (the son-in-law of Mark Twain), guest artists playing it with this Orchestra have included Arthur Rubinstein, Rudolf Serkin and today’s soloist Emanuel Ax, who previously performed it at Orchestra Hall in 1981, 1987 and 2000.

the music: big statements, high drama and grace

allegro non troppo. The dreamy phrase with which the horns inaugurate the concerto hints at far more than will be delivered at so early a stage in the work. Immediately the piano responds with quiet, plush chords, and not further along than the sixth bar, the winds interject their own response, which is destined to play a major role in the course of the spacious sonata design. Once the piano has burst forth with a big statement all its own, the orchestra confirms the idea in its full sonority, and the movement shifts into high gear.

allegro appassionato. This radiant and lyric concerto was so “harmless”—to borrow one of the composer’s sly adjectives—that he was impelled to insert a jolting and tempestuous scherzo. Announced by the keyboard, the surging figure rolls in like a great tidal wave. Latent violence is contained by a contrasting strain, tranquil in the upper strings, and offset by a heroic trio section in D major. But the sweeping force of Brahms’ subject is only briefly deflected, and once again it engulfs the scherzo.

andante. An outpouring of solo cello song unlocks the Andante, melancholy and nocturnal in mood; for the moment the piano is silent as the melody unfolds over a rocking 6/4 pulse. When the soloist at last begins to ruminate upon the theme, the subject is never quite stated in full, though its character is preserved throughout the rhapsodic figurations.

Eventually the placid scene dissolves, and the music grows turbulent with menacing trills and high voltage arpeggiations—gestures that seem wild, yet they are a variant of the lyric cello theme. The storm soon passes, and in one of the most affecting moments of the concerto, the keyboard serves as accompanist to the exalted strain flowing quietly from a pair of clarinets, the tempo even slower than before.

allegretto grazioso. After the high drama of the slow movement, the finale is at risk of seeming anti-climactic, especially since its very heading suggests charm and gracefulness, and its topic is a lilting refrain. But in substituting grace for grandeur, Brahms has created music that turns out to be thoroughly disarming. Structurally, this conclusion is an airy rondo, light of heart and agile in movement. Such well-bred merriment has antecedents in the 18th century, which suddenly does not seem so remote from this Romantic concerto.

Instrumentation: solo piano with orchestra comprising 2 flutes (1 doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani and strings
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Minnesota Orchestra

Osmo Vänskä, conductor
Michael Collins, clarinet
Women of the Minnesota Chorale, Kathy Saltzman Romey, artistic director

Thursday, September 27, 2018, 11 am          Orchestra Hall
Friday, September 28, 2018, 8 pm          Orchestra Hall
Saturday, September 29, 2018, 8 pm          Orchestra Hall

Kareem Roustom

Ramal
ca. 13’

John Adams

Gnarly Buttons for Clarinet and Small Orchestra
The Perilous Shore
Hoedown (Mad Cow)
Put Your Loving Arms Around Me
Michael Collins, clarinet
ca. 26’

INTERMISSION
ca. 20’

Gustav Holst

The Planets, Suite for Large Orchestra, Opus 32
Mars, the Bringer of War: Allegro
Venus, the Bringer of Peace: Adagio
Mercury, the Winged Messenger: Vivace
Jupiter, the Bringer of Jollity: Allegro giocoso
Saturn, the Bringer of Old Age: Adagio
Uranus, the Magician: Allegro
Neptune, the Mystic: Andante
Women of the Minnesota Chorale
ca. 48’

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

Osmo Vänskä, conductor
Profile appears on page 8.

Michael Collins, clarinet
Clarinetist Michael Collins, who makes his Minnesota Orchestra debut in these concerts, has a distinguished career as a soloist, and in recent years he has also become highly regarded as a conductor. His recent conducting and performance highlights have included engagements with the Melbourne Symphony Orchestra, BBC Symphony Orchestra and Zurich Chamber Orchestra. This year Collins will perform at the BBC Young Musician 40th Anniversary BBC Prom, make his conducting debut with the English Chamber Orchestra and perform with the London Mozart Players. He has premiered many works including John Adams' *Gnarly Buttons*, Elliott Carter's Clarinet Concerto, Brett Dean's *Ariel's Music* and Mark-Anthony Turnage's *Riffs and Refrains*. Collins is in great demand as a chamber musician, and his ensemble, London Winds, celebrates its 13th anniversary in 2018. During the 2019-20 season he will be an artist in residence at the Wigmore Hall. He is one of the world's most recorded clarinetists, with releases on the Chandos, Deutsche Grammophon, Decca, EMI and Sony labels. More: ikonarts-editionpeters.com.

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

The Minnesota Chorale, the Minnesota Orchestra's principal chorus since 2004, is now 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.

Roustom: *Raml*  
*Raml*, titled after a poetic meter used in pre-Islamic Arabic writing, is bold, colorful and rhythmically complex. The Syrian-American composer notes that “its emotional drive and changing meters reflect the unsettled state of the world.”

Adams: *Gnarly Buttons*  
Adams drew on a wealth of musical influences and memories—including a Protestant hymn, hoe-down songs and, most importantly, his father's career as a New England swing band clarinetist—in this imaginative landscape starring solo clarinet.

Holst: *The Planets*  
Holst's seven-movement suite explores the astrological characteristics of Earth's planetary neighbors, from the violent, odd-metered *Mars* to the icy and ethereal *Neptune*. A highlight is the stately melody at the core of *Jupiter*. 

soprano 1  
Laura Amos  
Anna Christofaro*  
Monica deCausmeaker*  
Hannah Demmer  
Kristin Elliott  
Katie Hoefer  
Vienna Lewin  
Anna Maher  
Mary Mann  
Kristine Parker  
Adriana Pohl  
Jennifer Sylvester*  
Karen R. Wasiluk  
Jena Wilhelmi  
Keelin Yenney

soprano 2  
Kristi Bergland*  
Alyssa K. Breeze*  
Deyhdra Dennis-Weiss*  
Janine Ernsting*  
Tricia Hanson  
Juliani Kunkel  
Molly Maillette  
Summer McInerney  
Jessica Mehlhoff  
Hannah Miller  
Katherine Muller  
Merilu Narum  
Alyssa Northrop  
Ann M. Sather  
Polly Strege  
Heather Worthington

alto  
Sabreena Cherrington  
Debra Gilroy*  
Michelle Hackett  
Allyssa Haecker*  
Froya Olson  
Joy E. Roellinger  
Kristina Rodel Sorum*  
Kathleen Stuebner  
Katherine Thompson  
Julia Udell  
Marcia VanCamp  
Joanna Zawislak

soprano 1  
Laura Amos  
Anna Christofaro*  
Monica deCausmeaker*  
Hannah Demmer  
Kristin Elliott  
Katie Hoefer  
Vienna Lewin  
Anna Maher  
Mary Mann  
Kristine Parker  
Adriana Pohl  
Jennifer Sylvester*  
Karen R. Wasiluk  
Jena Wilhelmi  
Keelin Yenney

soprano 2  
Kristi Bergland*  
Alyssa K. Breeze*  
Deyhdra Dennis-Weiss*  
Janine Ernsting*  
Tricia Hanson  
Juliani Kunkel  
Molly Maillette  
Summer McInerney  
Jessica Mehlhoff  
Hannah Miller  
Katherine Muller  
Merilu Narum  
Alyssa Northrop  
Ann M. Sather  
Polly Strege  
Heather Worthington

alto  
Sabreena Cherrington  
Debra Gilroy*  
Michelle Hackett  
Allyssa Haecker*  
Froya Olson  
Joy E. Roellinger  
Kristina Rodel Sorum*  
Kathleen Stuebner  
Katherine Thompson  
Julia Udell  
Marcia VanCamp  
Joanna Zawislak
Kareem Roustom is often referred to as a “musically bilingual” composer, and with good reason. Born in Damascus to an American mother and a Syrian father, he emigrated to the U.S. at age 13. His music combines influences from his Middle Eastern roots with western training—though he is primarily self-taught as a composer, aside from some lessons with Michael Gandolfi. Explaining the flexibility of his compositional voice, Roustom states: “I am equally comfortable writing in a completely ‘western’ language as well as a completely ‘near eastern’ language as well, or somewhere in between.”

**a wide-ranging career**

Roustom has written for a broad range of musicians and ensembles such as the Kronos Quartet, West-Eastern Divan Orchestra, Philadelphia Orchestra, Boston Children’s Chorus, Apple Hill String Quartet and conductor-pianist Daniel Barenboim. This past summer, he was the first composer in residence at the Grand Teton Music Festival in Jackson Hole, Wyoming. His music has been performed at such prestigious festivals and venues as the BBC Proms, Lucerne Festival, Salzburg Festival, Elbphilharmonie in Hamburg, Verbier Festival in Switzerland and Kennedy Center in Washington, D.C. His musical versatility extends to arrangements for such high-profile pop artists as Shakira, Beyoncé, Tina Turner and Wyclef Jean.

Roustom also plays a prominent role in the world of film. His award-winning narrative and documentary scores have been presented at major festivals including Sundance, Cannes and Tribeca. He is a faculty member at the Granoff Music Center of Tufts University in Medford, Massachusetts, where he teaches composition, orchestration, musicianship, and film and multimedia scoring. He also plays the oud—a lute-type string instrument common in Middle Eastern and North African music—performing it in the U.S. and Europe, and recording for groups such as the Boston Camerata.

One of Roustom’s recent large-scale projects is a trilogy comprising the clarinet concerto *Adrift on the Wine-dark Sea; Rage Against the Tyrant(s)*, a work for mixed chorus and chamber orchestra; and a string quartet titled *Shades of Night*—a meditation on night as both a metaphor and a fact of nature. The three works were commissioned by the Grand Teton Music Festival and premiered there last August. Roustom’s Violin Concerto No. 1, commissioned by the Daniel Barenboim Foundation, will receive its world premiere in March 2019 in Berlin with Michael Barenboim (son of Daniel) as soloist.

**music inspired by poetic meter**

*Ramal*, the work heard on today’s program, is also connected with Daniel Barenboim, who commissioned it for the West-Eastern Divan Orchestra, and led that ensemble in the world premiere at the Teatro Colón in Buenos Aires on August 11, 2014. Subsequent performances of *Ramal* were given later that month at the Lucerne and Salzburg Festivals. Donald Runnicles conducted the American premiere at the Grand Teton Music Festival in 2016. The score is dedicated to the Palestinian-American Edward Said (1935-2003), professor of literature at Columbia University, cultural critic and co-founder (with his friend Daniel Barenboim) of the West-Eastern Divan Orchestra.

Roustom explains the meaning of the title thus: “*Ramal* is the name of one of the sixteen pre-Islamic Arabic poetic meters used in classic Arabic poetry. Each of these poetic meters is comprised of multiple variations of the verb *fa’al*, which means ‘to do.’ These variants of *fa’al* are constructed by combining a series of unaccented [o] and [/] syllables. The variation of the *ramal* poetic meter used in this work follows this pattern.”

Translated into musical meter, this becomes a rhythmic pattern of 7–5–7–8, not one most listeners are likely to perceive, especially upon first encounter. Adding to the complexity of the score is the fact that the meter often shifts to other patterns as well. One might regard the *ramal* as a kind of rhythmic scaffolding.

Roustom continues: “The opening section expands the metric cycle by gradually adding rests to each measure, while the closing section contracts by gradually removing the added rests. The middle, and largest, section of the piece develops the rhythmic and melodic motifs with contrasting moods that range from intimate and reflective to declamatory and strident. Although the work is not programmatic in its design, its emotional drive and changing meters reflect the unsettled state of the world, specifically the devastating current situation in Syria.”

Explosive power, raw energy and nervous excitability inform much of the 12-minute score. Alternating with this hostile environment are passages of relative calm, though an ominous undercurrent is ever-present. Kaleidoscopic orchestration and contrasts of density, textures and colors are among the elements that will keep listeners’ ears alert.
Ramal has quickly become one of Roustom's most frequently performed orchestral scores. Critical response has been invariably favorable. The New York Times called it “propulsive, colorful and [an] immediately appealing creation.” The Guardian described it as “music with lots of personality.” The Independent described it as “a sort of anti-Boléro whose jagged rhythms and fretful unease spoke of conflict.”

**Instrumentation:** 3 flutes (1 doubling piccolo), 2 oboes, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, bass drum, brake drum, china cymbal, 3 suspended cymbals, tamtam, 3 triangles, crotales, chimes, xylophone, marimba, harp, celesta and strings

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**John Adams**

**Born:** February 15, 1947, Worcester, Massachusetts; now living in Berkeley, California

**Gnarly Buttons for Clarinet and Small Orchestra**

**Premiered:** October 19, 1996

John Adams is one of the biggest success stories among today’s “classical” composers, a success boosted in its earliest stages by one of the Minnesota Orchestra’s former music directors, Edo de Waart, and by one of the Orchestra’s program annotators, Michael Steinberg. In one such nexus, the Orchestra co-commissioned and premiered one of Adams’ most important compositions, the Violin Concerto, with de Waart conducting and then-Concertmaster Jorja Fleezanis as soloist at the 1994 premiere. Steinberg later wrote about this work in his highly-regarded book *The Concerto: A Listener’s Guide*—with Adams being one of just four living composers spotlighted in the volume.

**a leading figure in contemporary music**

Virtually every major orchestra in the world, from Stockholm to Sydney and from Singapore to Syracuse, has played Adams’ music. In fact, in some years he is the most frequently-programmed contemporary American composer on the schedules of major orchestras. Musical institutions around the globe recently celebrated his 70th birthday year of 2017 with hundreds of performances of his music; highlights included a residency with the Berlin Philharmonic and the world premiere of his latest opera, *Girls of the Golden West*, in San Francisco.

Audiences invariably are seduced by his music’s rhythmic energy, hypnotic pulsations, brilliant orchestration, and the imaginative ways in which he incorporates familiar concepts and materials into music uniquely his own and undeniably American. His music even turns up in award-winning films such as *I Am Love*, *Barfly*, *Birdman* and *Call Me by Your Name*. All his important works have been recorded (mostly on the Nonesuch label), and several of these recordings have enjoyed extended time on *Billboard* charts.

Adams’ list of major prizes, awards and honors goes back to 1988 when he won his first Grammy for his first opera, *Nixon in China*. More Grammys followed: in 1997 for *El Dorado*, and three in 2004 for *On the Transmigration of Souls*, the work commemorating those who lost their lives in the September 11 attacks; this work also won him a Pulitzer Prize. Honorary doctorates have been conferred on him by Harvard, Yale, Northwestern, the Juilliard School and Cambridge University.

In addition to his work as a composer, Adams is much in demand as a conductor with the world’s great orchestras in repertory combining his own works and an enormous spectrum of others from Mozart and Beethoven to Ives and Carter to Zappa and Ellington. (He conducted the Minnesota Orchestra in a set of subscription performances in 1992.) Adams is as articulate in words as he is in sound, writing often for *The New York Times Book Review*, *The New Yorker* and *The London Times*. His anthology of memoirs and commentary on American musical life, *Hallelujah Junction*, was named one of the “most notable books of the year” by *The New York Times*.

**an unusual title**

The first thing most people want to know about Adams’ clarinet showpiece *Gnarly Buttons* is “What does the title mean?” Adams explains: “‘Gnarly’ means knotty, twisted or covered with gnarls... your basic village elder’s walking stick. In American school kid parlance it takes on additional connotations of something to be admired: ‘awesome,’ ‘neat,’ ‘fresh,’ etc. The ‘buttons’ are probably lingering in my mind from Gertrude Stein’s *Tender Buttons*, but my evoking them here also acknowledges our lives at the end of the 20th century as being largely given over to pressing buttons of one sort or another.”

The clarinet was the instrument Adams learned as a child from his father, who played in New England swing bands. As a teenager, John sometimes joined his father in local marching bands and community orchestras, and later proceeded to learn the standard classical repertory for his instrument. Adams
eventually became proficient to the degree that he was called on several occasions during his college years at Harvard to substitute in the Boston Symphony. Yet he was nearly 50 before he composed anything featuring solo clarinet. This was *Gnarly Buttons*. “The intimate history [the instrument] embodied,” writes Adams, “stretching from Benny Goodman through Mozart, the marching band, the State Hospital [where Adams once performed] to my father’s final illness, became deeply embedded in the piece.”

The premiere performance of *Gnarly Buttons* was given on October 19, 1996, at London’s Queen Elizabeth Hall by clarinetist Michael Collins, for whom the work was written, with the London Sinfonietta under the composer’s direction. In addition to the soloist, the 25-minute work is scored for strings plus English horn, bassoon, trombone, two keyboard samplers, and a trio of string instruments (guitar, banjo, mandolin) handled by one player—an ensemble that to Adams “underlines the folk and vernacular roots of the music.”

**“imagined” musical models**

Adams notes that each of the three movements of *Gnarly Buttons* is based on what he calls a “forgery,” or an “imagined musical model.” He explains, in his own words, that “in this spirit, we may believe the genuine articles of *Gnarly Buttons* to be” as follows:

- **The Perilous Shore.** “A trope on a Protestant shape-note hymn found in a 19th-century volume, *The Footsteps of Jesus*, the first line of which is ‘Oh Lord, steer me from that Perilous Shore.’ The melodic line is twisted and embellished from the start, appearing first in monody and eventually providing both micro and macro material for the ensuing musical structures.”

- **Hoe-down (Mad Cow).** “Normally associated with horses, this version of the traditional Western hoe-down takes the perspective of the other animal. Written for my British friends who gave the first performance during a time of quarantine.” [Editor’s note: The containment of mad cow disease was a leading story in British news at the time of *Gnarly Buttons*’ London premiere in 1996.]

- **Put Your Loving Arms Around Me.** “A simple song, quiet and tender up front, gnarled and crabbed at the end.”

**Instrumentation:** solo clarinet with orchestra comprising English horn, bassoon, trombone, 2 keyboard samplers, banjo, mandolin, guitar and strings

Since time immemorial, humans have looked upon the heavens with a sense of awe, wonder, imagination and mystery. It was inevitable that interpretations of outer space would find their way into artistic endeavors, including our music. Thus we find works such as Hindemith’s *Harmony of the Universe* Symphony, Karl-Birger Blomdahl’s space-travel opera *Aniara*, Rued Langgaard’s *Music of the Spheres*, Alex Pauk’s *Cosmos*, André Jolivet’s *Cosmologie* and Gunther Schuller’s *Journey to the Stars*. The signs of the Zodiac have inspired a symphony by Gian Francesco Malipiero, a symphonic poem by Richard Rodney Bennett, a trio by William Mathias and a choral work by Jean Absil. Individual constellations and aspects of the moon have also been depicted in countless songs and larger works.

**Singular and sensational: a tribute to the solar system**

Yet there is but a single musical tribute to our solar system by a well-known composer, Holst’s *Planets*—and even that is incomplete. Holst omitted Earth, and Pluto had not yet been discovered when he was writing, though in retrospect he may have taken the right course: Pluto was downsized to a “dwarf planet” in 2006. This has not prevented other composers, including Colin Matthews, Thomas Oboe Lee, Margaret Brouwer and Richard Burdick, from “finishing” Holst’s *Planets* with their renditions of “Pluto.” (In 2007, the Minnesota Orchestra performed Matthew’s *Pluto: The renewer* at the conclusion of Holst’s *Planets*.)

Composing *The Planets* occupied Holst from 1914 to 1917. Its unveiling is a story in itself. A private performance was given in 1918, as a “gift” from a wealthy friend of the composer; in 1919 came a public performance led by Adrian Boult, who, however, conducted only five of the seven movements. The first complete public performance, on November 15, 1920, was conducted by Albert Coates—and it caused such a sensation that two major orchestras competed for the privilege of giving the American premiere. Both were accorded the honor on the same evening, December 31, 1920: Frederick Stock conducted in Chicago, Albert Coates in New York.
Sept 27, 28, 29

Program Notes

Such is the originality, imagination and sensationalism of this music that audiences have been looking ever since into Holst's catalogue for more works of this nature—in vain. Atypical as it may be, The Planets remains by far Holst's most popular work.

The Movements in Brief

Holst claimed that the individual titles of his Planets “were suggested by the astrological significance of the planets; there is no program music,” he wrote; “neither have they any connection with the deities of classical mythology.”

**Mars.** Mars has come to represent the brutish, unfeeling, inhuman nature of mechanized warfare, sounding “unpleasant and terrifying,” as Holst put it. The relentless pounding set up in the opening bars carries through the entire movement. For this music Holst chose an unusual time signature, 5/4, which creates its own opportunities for musical warfare, and various smaller patterns ($3 + 2; 2 + 3; 5 \times 2$) do battle with it. But nothing really suits the unflinching regularity of this irregular meter.

**Venus.** The antidote to the cruel, terrible oppression of Mars is Venus, in music of soothing melodic contours, predictable rhythmic patterns and pastel colors. Calmness and serenity pervade the music, which rises just once, briefly, to forte.

**Mercury.** Motion resumes for the next planet, portrayed in music of scintillating brilliance, sparkling colors and rapidly pulsating shifts of light and shade. To astrologers, Mercury is the thinker, but Holst's Mercury, despite his disclaimer about classical mythology, is clearly the winged messenger, darting about with feathery lightness.

**Jupiter.** Astrologer Noel Tyl tells us that Jupiter “symbolizes expansiveness, scope of enthusiasm, knowledge, honor and opportunity.” Holst's Jupiter corresponds in all these respects, depicting the quintessence of the plump, jovial fellow who knows how to enjoy life and lives it to the fullest. As a hedonist indulges in many pleasures, so does Holst lavish upon this planet a wealth of musical ideas—five of them, in fact, every one heard initially in the horns.

**Saturn.** A greater contrast with jollity could scarcely be imagined than the grey, mournful sounds that greet our ears at the beginning of Saturn. Like the inexorable ticking of some cosmic clock, flutes (four of them, including a bass flute) and harps mark the unstoppable passage of time. A strange, cold air seems to hover over the opening pages, as a two-note motif swells and recedes in various instruments. A solemn dirge, heard initially in the trombones, underscores the despair and weariness of the grim scenario. Bells clang, clashing in angry syncopation with the booming clock. The frenzy reaches a climax, then subsides as the wisdom, serenity, resignation and acceptance of old age settle over the music. This was Holst's favorite planet in his suite.

**Uranus.** In astrology, Uranus rules over astrologers themselves. It also rules inventors; hence it is entirely appropriate to imagine in Holst's music a kind of “sorcerer's apprentice” scenario, with a mad magician racing about his dungeon workshop and, at the climactic moment, exulting in some arcane discovery about the nature of the universe. The four-note motif brazenly announced by trumpets and trombones, then echoed by tubas at double speed and by timpani at quadruple speed, constitutes the molecular matter from which Holst constructs his musical formula. The climax is truly fearsome—a massive sound from the huge orchestra playing **fff**, to which is added a glissando on the organ. Our magician has obviously unlocked some terrible power.

**Neptune.** Nearly tuneless, often without any kind of metrical pulse, and played pianissimo throughout, the music of Neptune takes on at times an ethereal beauty, at others terrifying mystery. The icy sounds of flutes, celesta, harps and, eventually, a wordless female chorus add to the aura of remoteness and haunting visions of empty space. By the end, the listener has been transported not only to the limits of audibility but to the edge of infinity.

**Instrumentation:** 4 flutes (1 doubling piccolo, 1 doubling piccolo and bass flute), 3 oboes (1 doubling bass oboe), English horn, 3 clarinets, bass clarinet, 3 bassoons, contrabassoon, 6 horns, 4 trumpets, 3 trombones, tuba, tenor tuba, timpani (2 players), bass drum, cymbals, glockenspiel, gong, snare drum, bells, tambourine, triangle, xylophone, celesta, organ, 2 harps, strings and women's chorus.

Program notes by Robert Markow.

Coda

This week's performances of Roustom's Ramal mark the first time the Minnesota Orchestra has played Roustom's music. On January 18, 2019, the Orchestra will present an entire Future Classics program of works by composers whose music has never been heard at Orchestra Hall.

Audiences this week are also hearing the Orchestra's initial performance of Adams' Gnarly Buttons. Adams has visited Orchestra Hall on several occasions; in May 1992 he conducted subscription concerts, and in January 1994 he attended the world premiere of his Violin Concerto.

The Orchestra first performed Holst's Planets on January 22, 1925, at the St. Paul Auditorium Theater, with Henri Verbruggen conducting. Among the Orchestra's many subsequent playings of the work was an outer-spaced themed program in June 1970 that capitalized on interest in the Apollo lunar landings.
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World War I Armistice Centenary Concert

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Sun, Nov 11, 4:00 pm
Dessa with the Minnesota Orchestra

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

Friday, October 5, 2018, 8 pm       Orchestra Hall
Saturday, October 6, 2018, 8 pm       Orchestra Hall

The program for tonight’s concert will be announced from the stage.
There will be one 20-minute intermission.

Dessa is a rapper, singer, essayist, and proud member of the Minneapolis
Doomtree collective. She toured the U.S., Europe and China following the 2018
release of her album Chime, which debuted on the Billboard 200 charts. As a writer,
Dessa traveled with Minnesota Public Radio and the Minnesota Orchestra to
document the Orchestra’s August 2018 tour of South Africa. She has been featured
in The New York Times, MPR, the Star Tribune, Minnesota Monthly and literary
journals across the country. Her first hardcover literary collection, My Own Devices
(Dutton Books) is available now—right now, in fact, at the merchandise table in the
lobby at tonight’s concert. Dessa splits her time between Minneapolis and
Manhattan. For pictures, performance schedules, tour stories and other assorted
nonsense, visit dessawander.com.

Sarah Hicks, the Minnesota Orchestra’s principal conductor of Live at Orchestra
Hall, has led a broad range of programs since joining the Orchestra as assistant
conductor in 2006. During the 2018-19 season she will lead the Orchestra in
performances with the U.S. Naval Academy Glee Club, Indigo Girls and Igudesman
& Joo, as well as the Inside the Classics series and film music concerts of Star Wars,
Jurassic Park, Star Trek Into Darkness, Harry Potter and the Prisoner of Azkaban and
Disney’s classic 1991 animated version of Beauty and the Beast. More:
minnesotaorchestra.org.

thank you
Tonight’s concert is sponsored through generous support of Ameriprise Financial, which welcomes you to tonight’s
concert in a message on page 58.
Andy Thompson (arranger) is a composer, arranger, producer, mixer and multi-instrumentalist who has made music with Belle and Sebastian, Jeremy Messersmith, Dan Wilson, BOY, Taylor Swift, Madisen Ward and the Mama Bear, Josh Groban and Daniel Johnston. He studied composition and jazz at the University of Michigan, but professionally has operated mainly in the rock, pop and hip-hop worlds, both on stage and in the studio. Through his work with Dessa and the Minnesota Orchestra, he is able to combine two of his original musical loves: putting notes on paper and great pop music. More: andywho.com.

Aby Wolf (vocals, vocal director), internationally known for her appearances with Dessa and The New Standards, is a passionate collaborator with an elastic skillset, bringing a palpable element of joy to whatever endeavor she pursues. Wolf is a recent recipient of several grants from the Minnesota State Arts Board, with which she is developing “Champagne Confetti,” an electro-acoustic chamber ensemble project featuring strings, percussion, and vocalists, set to debut in 2019.

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

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

Matthew Santos (vocals) is a singer-songwriter and Minnesota native who performs regularly throughout the U.S. and worldwide. He has twice been nominated for a Grammy Award, and collaborated with Lupe Fiasco on the hit single Superstar. He has released several albums, most recently Into the Further, and tours widely as part of Dessa’s band and with his own project, MONAKR. More: matthewsantos.com.

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

Friday, October 12, 2018, 8 pm        Northrop, University of Minnesota
Saturday, October 13, 2018, 8 pm        Northrop, University of Minnesota

**Johann Sebastian Bach**

*Chaconne, from Violin Partita No. 2 in D minor, arranged for Orchestra*  ca. 14’

**John Harbison**

*What Do We Make of Bach? for Orchestra and Obbligato Organ*  ca. 22’

- Chorale – Variations (Allegro)
- Fantasia, soggetti prestiti (Andante, grazioso)
- Finale: Fugue (Allegro, con brio)

[The movements are played without pause.]

Paul Jacobs, organ

**Camille Saint-Saëns**

*Symphony No. 3 in C minor, Opus 78, Organ Symphony*  ca. 34’

- Adagio – Allegro moderato – Poco adagio
- Allegro moderato – Presto – Maestoso

Dean Billmeyer, organ

* World premiere, commissioned by the Minnesota Orchestra, Seattle Symphony and Northrop at the University of Minnesota

**INTERMISSION** ca. 20’

**OH+**

Concert Preview with Phillip Gainsley
Friday, October 12, 6:15 pm, Best Buy Theater
Saturday, October 13, 6:15 pm, Best Buy Theater

Minnesota Orchestra concerts are broadcast live on Friday evenings on stations of Classical Minnesota Public Radio, including KSJN 99.5 FM in the Twin Cities.
In adapting the finale of Bach's celebrated Second Violin Partita, Jenő Hubay took the intricate lines of the original violin part and creatively distributed them across a large orchestra in a Wagnerian take on a Baroque classic.

Harbison: What Do We Make of Bach? for Orchestra and Obbligato Organ

With the world premiere of What Do We Make of Bach?, this weekend’s audiences are the first to hear Northrop's Aeolian-Skinner pipe organ since the restoration and reinstallation of this historic instrument built in the 1930s. Its majestic sound is at the heart of this 21st-century rumination on Bach's trademark styles of improvisation, imitation, thematic variation and, of course, fugue.

Camille Saint-Saëns: Symphony No. 3, Organ Symphony

Saint-Saëns' Symphony No. 3 earned its name Organ Symphony because of the organ's prominent role—as an integral part of the orchestra rather than a soloist. The agitated motive that opens the symphony eventually gives way to a moment of serenity for organ and strings. Following are sections of brilliant scales and majestic fanfares, with the organ's role expanding all the way to the grand conclusion.

about the Northrop organ

The historic Northrop organ, Aeolian-Skinner’s Opus 892, was built between 1932 and 1936, and is one of the most notable concert-hall pipe organs in the United States. Its 6,982 pipes comprise 108 ranks and 81 speaking stops, ranging in size from 32 feet tall to the size of a pencil. The public face of the organ is the console, with four keyboards, a pedalboard and about 225 separate controls. The Northrop organ is the third-largest auditorium-based Aeolian-Skinner extant in the U.S. today. It was awarded the prestigious “Exceptional Historic Merit” citation by the Organ Historical Society in 1999.

When the Minnesota Orchestra—then called the Minneapolis Symphony Orchestra—made Northrop its home beginning in 1930, the organ was used often, but by the late 1960s, it began to fall into disrepair. When Northrop's building renovation began in 2011, the organ was carefully cataloged, crated and moved to storage, where it sat for several years waiting for the funding needed to repair and re-install the instrument. A generous bequest by the late Dr. Roger E. Anderson provided funds for the reinstallation of the instrument in the chambers above the stage and behind the proscenium. The reinstallation has been painstakingly carried out by Foley-Baker and Associates and culminates in this weekend's grand inaugural concert by the Minnesota Orchestra. More: northrop.umn.edu.

one-minute notes

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Harbison: What Do We Make of Bach? for Orchestra and Obbligato Organ

With the world premiere of What Do We Make of Bach?, this weekend’s audiences are the first to hear Northrop's Aeolian-Skinner pipe organ since the restoration and reinstallation of this historic instrument built in the 1930s. Its majestic sound is at the heart of this 21st-century rumination on Bach's trademark styles of improvisation, imitation, thematic variation and, of course, fugue.

Camille Saint-Saëns: Symphony No. 3, Organ Symphony

Saint-Saëns' Symphony No. 3 earned its name Organ Symphony because of the organ's prominent role—as an integral part of the orchestra rather than a soloist. The agitated motive that opens the symphony eventually gives way to a moment of serenity for organ and strings. Following are sections of brilliant scales and majestic fanfares, with the organ's role expanding all the way to the grand conclusion.

About the Northrop organ

The historic Northrop organ, Aeolian-Skinner’s Opus 892, was built between 1932 and 1936, and is one of the most notable concert-hall pipe organs in the United States. Its 6,982 pipes comprise 108 ranks and 81 speaking stops, ranging in size from 32 feet tall to the size of a pencil. The public face of the organ is the console, with four keyboards, a pedalboard and about 225 separate controls. The Northrop organ is the third-largest auditorium-based Aeolian-Skinner extant in the U.S. today. It was awarded the prestigious “Exceptional Historic Merit” citation by the Organ Historical Society in 1999.

When the Minnesota Orchestra—then called the Minneapolis Symphony Orchestra—made Northrop its home beginning in 1930, the organ was used often, but by the late 1960s, it began to fall into disrepair. When Northrop’s building renovation began in 2011, the organ was carefully cataloged, crated and moved to storage, where it sat for several years waiting for the funding needed to repair and re-install the instrument. A generous bequest by the late Dr. Roger E. Anderson provided funds for the reinstallation of the instrument in the chambers above the stage and behind the proscenium. The reinstallation has been painstakingly carried out by Foley-Baker and Associates and culminates in this weekend's grand inaugural concert by the Minnesota Orchestra. More: northrop.umn.edu.
an extravagant reimagining

Hubay's orchestral arrangement shows imagination and extravagance in the deployment of the orchestral forces, while largely maintaining the integrity of the original. He allocates the violin's florid lines throughout the orchestra, awarding solos to wind and brass instruments as well as to the strings, and sometimes pitting one section against another in a sort of call and response. Bach's original includes double, triple, and even quadruple stops—notes played simultaneously—which Hubay adapts as richer harmonic underpinning from the larger ensemble. The result is a Wagnerian take on a Baroque classic.

From a listener's standpoint, Bach's simple four-bar harmonic progression makes the Chaconne comparatively easy to follow. We do not realize how emotionally draining his music is until the ineffably tender variations in D major offer temporary respite from the stern atmosphere of the whole.

Instrumentation: 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, campanella, timpani and strings

This Chaconne is arguably the most celebrated movement in the violin literature. A series of 64 continuous variations, it places extraordinary demands both on the player and the listener. Bach composed his partitas in 1720, but they were not published until 1802. Since then, numerous musicians have edited, arranged or adapted this music, especially the Chaconne. One of them was Hungarian violinist-composer Jenő Hubay (1858-1937). Clearly inspired by his editing work and hearing orchestral sonorities in his mind’s ear, he arranged the Chaconne for large orchestra. His version was published in 1931 and received its American premiere by the Minnesota Orchestra—then known as the Minneapolis Symphony Orchestra—on November 4, 1932, at the same venue as this weekend's performances, Northrop. The conductor on that occasion was Hubay's former student Eugene Ormandy, the Minnesota Orchestra's music director from 1931 to 1936

Hubay’s father, a professor of violin at Budapest Conservatory, was his first teacher. He later studied with Joseph Joachim and Henri Vieuxtemps, and went on to a distinguished career as both soloist and pedagogue. His pupils included Jelly d’Arányi, Joseph Szigeti—and Ormandy. He was hardly the first to recast Bach’s Chaconne for other forces. Mendelssohn arranged it as a concerto movement; Schumann wrote a piano accompaniment for it; Ferruccio Busoni arranged it for solo piano. Brahms arranged the Chaconne for Clara Schumann in 1879 as a left-hand piece, in order to give her right hand a rest during concerts.

With nearly six decades of impressive works behind him, John Harbison is one of the deans of American composition. His academic pedigree is impeccable: Harvard (where he earned honors in both poetry and music), followed by study with Boris Blacher at the Berlin Hochschule für Musik, and an M.A. in composition at Princeton. Since 1969, Harbison has served on the faculty of Massachusetts Institute of Technology. He is currently Institute Professor at MIT, teaching the Emerson Scholars in MIT’s jazz program.

Harbison came to international attention in 1987 when he won the Pulitzer Prize in music for his cantata The Flight into Egypt. The following year he was awarded a MacArthur Fellowship, the so-called “genius grant.” Harbison has more than fulfilled his promise, continuing to write substantial compositions in every genre, notably three operas, six symphonies, many sacred and secular choral works, and a large body of chamber music. He is the Minnesota Orchestra’s featured composer for the 2018-19
season, and his performance history with the ensemble extends back to 1988 on both orchestral and chamber programs. The Orchestra commissioned Harbison’s Partita for Orchestra (premiered in March 2001—and also Bach-inspired) and co-commissioned his Bass Concerto, which it performed in February 2008 both at Orchestra Hall and on a state tour.

**a note from the composer**

Harbison wrote two pieces with organ parts in the 1960s, but had not returned to the instrument in more than half a century until writing *What Do We Make of Bach?*, the centerpiece of this weekend’s program. “This joint commission was a wonderful chance to re-engage with the organ,” he says. It also brings to the fore one of Harbison’s lifelong interests: he cites Bach as one of his three principal musical influences (the others being Stravinsky and jazz). Bach has been a constant companion, as Harbison explains in his note for this weekend’s premiere:

“This piece began with its title, and with the assumption that along with the music I would write a short book with the same title. I started them both simultaneously, and they remain closely linked in my mind, each half of the project explaining the other.

I thought of the piece as freely representing musical types found in Bach, reimagined in our still new century. The score takes note of some of these as they occur: Chorale-Variations, Fantasia on ‘borrowed subjects’ (actually Bach themes in retrograde), a pair of Cadenzas evoking Bach’s improvisational side, Canzone (an instrumental aria), Antiphon, Chorale and Fugue.

“A suggestion early in the process from [Seattle Symphony Music Director] Ludovic Morlot encouraged me in a direction I had begun to consider, the inclusion of an ‘obbligato’ organ part. Perhaps the organist’s role sometimes represents a dialogue between Bach and the composer of this piece? The timbre and presence of the instrument serve as a constant reminder of the dangerous and often exhilarating suggestiveness of the piece’s title.

“In many ways my book *What Do We Make of Bach?* is an extended comment on this piece, sharing with it a relationship to Bach’s music both obvious and oblique. It consists of Portraits—encounters with individuals revolving around Bach’s work; Essays—experiences with institutions in which Bach was at the core, together with some thoughts about where Bach’s music could take us, now; and Program Notes—from many written over the last 60 years, a few chosen to light upon the aesthetic and social issues I feel are most important for us today.

“Since few will likely avail themselves of both of these sources, much as this might be encouraged, I have taken some care to make both halves freestanding. Each plays a role in summarizing a lifetime preoccupation. I do not consider either to be in any way a Tribute or Homage. For me Bach has always been too fundamental, too elemental for that—instead it is something to use, to make something of, to add to the stream.

“I would like to acknowledge the support of the three commissioners of the piece, the Minnesota Orchestra, the Seattle Symphony, and Northrop at the University of Minnesota; the organists of its first performances; my publisher Associated Music, and above all my assistant Sarah Schaffer, who achieved publication of the book, and never, in spite of the oddness of the whole venture, expressed anything but hope and curiosity about the outcome.”

**the music: inspired by the Baroque master**

*What Do We Make of Bach?* comprises three principal parts played without pause. The sectional structure of the large Part II relates Harbison’s piece to the Baroque organ fantasia, which allowed for improvisatory passages and sudden alterations of mood between and among its component segments. It also gave the composer considerable freedom from traditional forms, though often maintaining contrapuntal textures. Imitation plays a prominent role throughout this piece. Sometimes it is shared between organ and orchestra, elsewhere solely in the obbligato organ. (“In terms of this piece,” Harbison explains, the word obbligato “implies that the organ is not always [the] principal voice, or solo,” and that it instead sometimes comments on or enlarges the main idea.)

Imitation plays a prominent role throughout Harbison’s piece. Sometimes it is shared between organ and orchestra, elsewhere solely in the obbligato organ. Listeners familiar with *The Art of Fugue* or *A Musical Offering* may recognize each of those fugue subjects’ initial phrases in retrograde or inversion in Harbison’s *Fantasia, soggetti premisti*. “I chose those two versions because Bach did not use them; they are not suitable for his treatment,” he explains. “Hats off to anyone who recognizes their source. I thought of them as hidden connections.”

Those phrases, beginning with a dialogue between organ and brass, eventually expand to woodwinds and strings. Their conversation leads to the cadenza, an interlude for organ solo that is both virtuosic and improvisational. It in turn cedes to an imitative *Canzone* in more relaxed tempo, then a brief Antiphon, an ancient liturgical form associated with antiphonal psalmody. Harbison adapts it as a bit of call and response between organ and orchestra (strings and brass). Winds rejoin the ensemble for the Chorale, whose countermelody gives it more the feeling of a chorale-fantasy.

*What Do We Make of Bach?* concludes, of course, with a fugue: what other culmination would be suitable for a composition inspired by a lifetime with Bach’s music?

**Instrumentation:** obbligato organ with orchestra comprising
- 2 flutes (1 doubling piccolo), 2 oboes (1 doubling English horn),
- 2 clarinets (1 doubling bass clarinet), 2 bassoons (1 doubling contrabassoon), 4 horns, 2 trumpets, trombone, bass trombone, tuba, timpani, harp and strings
These factors may account for the frank emotional character of the Third Symphony. From a more strictly musical standpoint, Saint-Saëns' inclusion of the important role for organ is likely an imitation of Liszt's similar scoring in the symphonic poem *Hunenschlacht* (1877).

**Symphony No. 3 in C minor, Opus 78, Organ Symphony**

**Premiered:** May 19, 1886

Camille Saint-Saëns enjoyed that rare luxury for composers: enormous success during his lifetime. (Hector Berlioz famously observed of his younger colleague, “He knows everything, but he lacks inexperience.”) Saint-Saëns’ music has suffered some of the “Mendelssohn syndrome,” from critics who claim that his inspiration slacked. They contend that a lack of obstacles and major crises in his lifetime prevented him from bringing his undeniable talent to fullest bloom. Such simplistic assessment has undergone reassessment in recent decades—and in fact, the symphony played on tonight’s program did come from a time of personal crisis—and Saint-Saëns’ music is appearing more frequently on concert programs, finding new enthusiasts.

The Symphony No. 3 in C minor never relinquished those audiences. It found its champions at its 1886 premiere and has remained steadily in favor for more than a century. Its success is all the more remarkable when one considers that it was Saint-Saëns’ first symphony in 27 years.

**symphony, concerto, or autobiographical sketch?**

Saint-Saëns took a number of structural and other liberties in this work. It consists of two large parts, each of which is subdivided into two sections played without pause. Thus the whole is an adaptation of four-movement symphonic form. Another unconventional feature of the symphony is the inclusion of organ and two pianos (or one piano, four hands) in the scoring. The composer uses the organ both to evoke the spirituality and reverence associated with church organs and to dramatize his musical climaxes with the sheer mass of sound an organ can produce with all its stops pulled. He uses the pianos less dramatically, primarily in the scherzo section, for punctuation effect, with rapid scales and arpeggios.

The Symphony No. 3 was composed when Saint-Saëns was 50. It bears a dedication to the memory of Franz Liszt, who had died in July 1886 at the age of 75. The two men had admired each other greatly, and Saint-Saëns knew he had lost a great ally outside France when Liszt died. He was otherwise embroiled in a major mid-life crisis: his children had died, and his marriage had failed.

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

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The Minnesota Orchestra, originally known as the Minneapolis Symphony Orchestra, performed the grand opening concert at Northrop on October 22, 1929. The visiting Boston Symphony performed there on October 30. During the intervening week, the stock market dropped 25 percent in a wave of panic selling that signaled the start of the Great Depression.
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Richard Strauss
Suite from Der Rosenkavalier, Opus 59
ca. 21’

Sergei Prokofiev
Concerto No. 1 in D major for Violin and Orchestra, Opus 19
Andantino
Scherzo: Vivacissimo
Moderato
Gil Shaham, violin
ca. 22’

INTERMISSION
ca. 20’

Johannes Brahms
Symphony No. 1 in C minor, Opus 68
Un poco sostenuto – Allegro
Andante sostenuto
Un poco allegretto e grazioso
Adagio – Più andante – Allegro non troppo, ma con brio
ca. 45’

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Concert Preview with Phillip Gainsley
Thursday, October 18, 10:15 am, Auditorium
Friday, October 19, 7:15 pm, Target Atrium

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

Gil Shaham’s extensive history with the Minnesota Orchestra dates back to 1992, when he performed Mozart’s Turkish Violin Concerto. A Grammy Award-winner and Musical America’s 2008 Instrumentalist of the Year, he is sought after worldwide for concerto performances with leading orchestras and conductors, in addition to recitals and festival appearances. Recent highlights include the acclaimed recording and performances of Bach’s complete sonatas and partitas for solo violin, as well as recitals throughout North America, Europe and Asia with his longtime duo partner, pianist Akira Eguchi. Appearances with orchestra regularly include the Berlin Philharmonic, Boston Symphony, Chicago Symphony, Israel Philharmonic, Los Angeles Philharmonic, New York Philharmonic, Orchestre de Paris and San Francisco Symphony, as well as multi-year residencies with the Orchestras of Montreal, Stuttgart and Singapore. He has more than two dozen concerto and solo CDs to his name, which have earned multiple Grammys, a Grand Prix du Disque, Diapason d’Or and Gramophone Editor’s Choice. More: opus3artists.com.

Santtu-Matias Rouvali, conductor

Finnish conductor Santtu-Matias Rouvali is currently chief conductor of the Tampere Philharmonic Orchestra, principal guest conductor of the Philharmonia Orchestra and chief conductor of the Gothenburg Symphony, with which he will tour Germany and Austria in February 2019. In addition to his return to Minnesota for these concerts, this season he returns to conduct the Detroit Symphony Orchestra and makes his debut with the Munich Philharmonic. In spring 2018, he led the world premiere of Finnish composer Olli Kortekangas’ My Brother’s Keeper with the Tampere Opera. He regularly works the Orchestre Philharmonique de Radio France, Oslo Philharmonic Orchestra, Leipzig Gewandhaus Orchestra and Deutsches Symphonie-Orchester in Berlin. He recently debuted with the Leipzig Gewandhaus Orchestra, Munich Philharmonic and Spanish National Orchestra in Madrid. Rouvali’s newest recording features the Nielsen and Sibelius violin concertos with the Tampere Philharmonic Orchestra and Baiba Skride, released in summer 2015 on ORFEO. More: harrisonparrott.com.

 Straus: Suite from Der Rosenkavalier
This popular suite from Richard Strauss’ opera abounds with exquisite textures, beautifully balancing the story’s romance, rowdy farce and sentimentality. Highlights include a youthful lovers’ song and a courtly Viennese waltz.

Prokofiev: Violin Concerto No. 1
The lyrical melodies and romantic style of this concerto stand in stark contrast to the revolutionary chaos that enveloped Russia when it was being composed. Shortly after completing the work, Prokofiev fled to California, and eventually to France, where the concerto received its premiere.

Brahms: Symphony No. 1
Brahms’ First Symphony—sometimes called “Beethoven’s Tenth” for its kinship with that composer’s nine symphonies—has an anguished opening. But at its buoyant close, a brilliant horn call clears the way for a melody in which we recognize the influence of the “Ode to Joy.”
Der Rosenkavalier, Richard Strauss’ “comedy for music” on a libretto by Hugo von Hofmannsthal, was completed on September 26, 1910. The premiere, under the direction of Ernst von Schuch, took place at the Dresden Court Opera on January 26, 1911. The score of the suite played at these concerts, which bears the copyright date of 1945, credits no arranger. Artur Rodziński probably had a hand in the arrangement, and possibly Leonard Bernstein. It was published with the blessing of the composer, then desperately in need of income.

A libretto that set itself

In 1909, Strauss was, with Puccini, the most famous and the richest composer alive. He had written a string of orchestral works, many of which had become indispensable repertoire items; he had emerged as an important song composer; and latterly, with Salome and Elektra, he had made his mark in the opera world, and in a big way.

For Elektra Strauss set an adaptation of Sophocles’ play by the Viennese poet Hugo von Hofmannsthal. But it was Der Rosenkavalier (The Knight of the Rose) that launched the two artists’ extraordinary working friendship that lasted through a further half dozen projects until the poet’s death in 1929. Drawing on a broad range of sources, Hofmannsthal provided a libretto that, Strauss said, virtually set itself to music.

To summarize baldly: Der Rosenkavalier is about an aristocratic married lady in her early 30s, wife of Field Marshal von Werdenberg, who loses her 17-year-old lover (who is also her cousin) when he falls in love with a bourgeois girl his own age.

But of course there is more to it than that—it is about what Flaubert called “sentimental education,” the incalculable powers of eros, social climbing, the subtle messages of language, the mysterious passage of time, grace under fire. Not least, it is about gorgeous singing and fragrant orchestral textures.

An impoverished and chawbacon country cousin, Baron Ochs, comes to the Marshal’s wife, the Marschallin, for advice. He has arranged to become engaged to Sophie von Faninal, the sweet

young daughter of a nouveau riche army contractor who is as eager to benefit from Ochs’ title as Ochs is to get hold of some of the Faninal money. Custom—and this is entirely an invention of Hofmannsthal’s—demands that the formal proposal of marriage be preceded by the presentation to the prospective bride of a silver rose: can the Marschallin suggest a young man of suitable background and bearing to take on the role of the rose-bearing knight, the “Rosenkavalier”? She suggests Octavian, her cousin-lover. He and Sophie fall in love at first sight. By means of a series of degrading tricks the projected Ochs-Faninal alliance is undermined, and the Marschallin and Ochs renounce Octavian and Sophie respectively, the former with sentimental dignity, the latter in an atmosphere of rowdy farce.

The first Rosenkavalier Suite came out as early as 1911. In addition to the (presumably) Rodziński Suite of 1945, there are excellent and interesting concert sequences by three eminent Strauss conductors, Antal Dorati, Erich Leinsdorf and William Steinberg.

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

Excerpted from a program note by the late Michael Steinberg, used with permission.
revolutionary upheaval that struck St. Petersburg in 1917. Retreating to a small village not far from the city, he spent the summer of that apocalyptic year dealing with his works in progress—the Classical Symphony as well as the First Violin Concerto—and training himself to compose away from the keyboard.

Though Prokofiev tried to remain detached from the momentous changes that produced the Soviet Union, it became obvious that his career would not escape the impact of political change: in the wake of the October Revolution of 1917, plans for the November premiere of the First Violin Concerto had to be cancelled. The following spring, with the approval of the newly-appointed Soviet Minister of Culture, Prokofiev boarded a train bound for Siberia, the first leg of a journey to America by way of Japan. Since he did not plan to be away for long, he took little with him—though the Violin Concerto No. 1 was carefully packed into his bags. That it waited nearly six years for a performance was partly due to the composer’s peripatetic life, but also because several violinists, including Bronislaw Huberman, declined to learn it.

In 1922, when plans collapsed for a Chicago production of his opera The Fiery Angel, the disillusioned composer moved to Paris. There, on October 18, 1923, Serge Koussevitzky conducted the premiere of the Violin Concerto No. 1 with his concertmaster, Marcel Darrieux, as soloist. “[He] did quite well with it,” Prokofiev later recalled, but noted that “The critics were divided; some of them commented not without malice on its ‘Mendelssohnisms.’”

The score seemed too abrasive for diehard conservatives, and too Romantic not only for the avant garde but for those who considered themselves au courant. But the following summer, when Joseph Szigeti introduced the concerto at the 1924 festival of the International Society for Contemporary Music in Prague, the work at last hit its mark. Szigeti lost no time in taking the premiere of the First Violin Concerto to the major music capitals of Europe.

**the music: confident and deeply expressive**

The First Violin Concerto is the creation of a young man, confident and energetic, and determined not to produce a hackneyed note. Both lyric and roguish by turns, it already displayed the traits of his mature style. Despite its pungent harmonies and rhythmic bite, the work overall conveys an impression of abundant lyricism and joyful exuberance. There is no sentimentality here, only deep expressivity.

**andantino.** The main theme, “which must not be dragged,” Prokofiev stressed, is the soul of the work. He instructs that it be rendered *sognando* (dreamily) against the silvery glow of tremulous violas, divided, and soon joined by violins. Both orchestra and soloist explore the subject. Glistening trills, heady runs, bounding leaps and other devices prepare the way for the second subject, which is narrative in character. So far every element is lucid as well as persuasive, speaking directly, as if in the clearest human language. But the development of these notions distorts them almost beyond recognition, acquiring a sardonic edge along the way. Taking on a mechanized quality, the lyric opening strain becomes almost unidentifiable, while the folk-tale rhetoric of the second theme is lost in whirling figurations. Prokofiev forges a machine-like power, mocking the beauties of his original thoughts as he gears into an accelerando of hydraulic energy. Suddenly the reprise restores the original loveliness. Only the principal idea returns, now in a single flute, floating in ethereal regions and accompanied by delicate violin tracery.

**scherzo: vivacissimo.** A fast movement, replacing the customary concerto slow movement, forms the core of the work. It is played as swiftly as fingers and bow will move—no small assignment, considering the mischief of Prokofiev’s technical demands. The solo violin springs into action only to leap and glide with such speed that if its essence were a visual line instead of an aural experience, we would be hard put to follow it. Nor do the demonic episodes offer relief from this refrain. Structured as a five-part rondo, the movement soon abandons its gaiety.

**moderato.** After the bristling antics of the middle movement, lyricism prevails in the finale. Thus the framework of the concerto is essentially gentle and full of loveliness, as Prokofiev reverts to the mood of the opening. After crisp staccatos and a doleful statement by the bassoons, the violin in all its songfulness unfolds a broad melodic line. At the core of the movement, however, when the tempo shifts to moderately fast, a sardonic tone is reasserted, but held in check. Upon the onset of an enormous and lofty coda, the sublime theme of the opening *Andantino* is revived, more tranquil than before and ingeniously combined with the finale’s principal subject. The flute, whole distinctive timbre frequently colors this score, adds a quietly cadential gesture, a long melisma that floats upward as weightlessly as a leaf caught by a breeze.

**Instrumentation:** solo violin with orchestra comprising 2 flutes (1 doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, tuba, timpani, snare drum, tambourine, harp and strings.
a momentous encounter took place on September 30, 1853, the day on which Robert Schumann noted in his diary, “Brahms to see me (a genius).”

Touring Germany as pianist for the Hungarian violinist Reményi, the 20-year-old Brahms had detoured through Düsseldorf in order to pay a call on Schumann, his artistic ideal. For his part, Schumann was so impressed with both the compositions and the keyboard skills of his visitor that he hailed the “young eagle” in a prophetic article published in Neue Zeitschrift für Musik. When success and fame came quickly to Brahms, everyone took for granted that he would soon produce a symphony in the Beethoven mold.

They waited a long time. “To write a symphony is no joke,” Brahms explained, ultimately postponing his debut as a symphonist until the age of 40. Few challenges have occupied a composer over so long a time. Finally, more than two decades after he had first contemplated such a project, Brahms’ Symphony No. 1 resonated in the hall at Karlsruhe on November 4, 1876. It was a triumph.

“savior” of Viennese tradition
Just three months before the C-minor Symphony debuted, Richard Wagner also realized an ambitious pursuit: three complete performances of his gigantic Ring cycle at the festival theater built expressly for it at Bayreuth. To the conservative faction, at odds with the Gesamtkunstwerk (the “total work of art” represented by the composer-dramatist Wagner), Brahms’ persuasive symphony had not appeared a moment too soon. To them, he was the savior of the heathen—those lured from Viennese tradition by the extravagant wiles of Wagnerism. Thus the Symphony No. 1 caught on fast, and with the rapid proliferation of orchestras across the United States it became a staple of the repertory on two continents.

To the relief of the musical world, Brahms had demonstrated the ongoing vitality of the Viennese classical tradition. Affirmed by a new and original voice, the Beethoven principles stood up very well. Hans von Bülow referred to Brahms’ First as “the Tenth”—an epithet that flattered as well as provoked the composer. But Bülow only meant that Brahms was carrying on where Beethoven had left off. Not superficial resemblances, but a kinship of creative spirit and architectural mastery linked the two great symphonists.

the music: Brahms’ symphonic breakthrough
un poco sostenuto–allegro. There is no mistaking the characteristic Brahms tone in the powerful introduction, where a ponderous throbbing in the bass underlies the anguished double theme upon which the symphony embarks. As a chromatic motif struggles upward in the violins, a companionate thought descends in the winds, these conjunctive strands forming a motto that unifies the movement and is prophetic of the Allegro about to erupt. Winds drive it to a piercing start, and what before was melancholy now emerges fierce and ready for combat.

andante sostenuto. Whereas the dramatic opening movement was drawn from a dark palate, the slow interlude is sketched in pastel tones suited to its chamber-like intimacy. Strings, with a lone bassoon, give out the instrumental song, which is soon upstaged by a lyric oboe theme that becomes the heart of a trio in which horn and violin join.

un poco allegretto e grazioso. Since a quicksilver scherzo would have been incompatible with the basic temperament of this granitic work, Brahms offers a thoughtful rather than impetuous intermezzo, unfolding upon a brace of themes.

adagio–più andante–allegro non troppo, ma con brio. The mighty portal to the finale—austere, even hinting at tragedy—makes way for a statement of great purpose. When this strain’s resemblance to Beethoven’s Ode to Joy theme was pointed out to Brahms, he curtly rejoined: “Any jackass can see that.” Analysis, however, dilutes the resemblance.

The late Minnesota Orchestra program annotator Donald N. Ferguson has left a succinct commentary on the rest of the movement: “In the course of the development a horn-call from the introduction (Brahms heard it in the Alps, and it seems to have become for him a symbol of spiritual freedom) is made to achieve great vividness. After this, a recapitulation, which however lacks the principal subject, leads to the coda. Here the joyous energy that was born of the introduction reaches incredible vigor and becomes almost hoarse with triumph. Significant in this great outburst is a religious-sounding phrase in the brass which serves, as did the chorale theme in the first movement, to suggest that the energies displayed are directed towards a purpose not discoverable on the plane of the earth.”

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, timpani and strings

Program notes for the Prokofiev and Brahms works by Mary Ann Feldman.
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Today’s performance lasts approximately 2 hours and 45 minutes, including a 20-minute intermission.
John Williams, composer

In a career spanning more than five decades, John Williams has become one of America’s most accomplished and successful composers for film and for the concert stage, and he remains one of our nation’s most distinguished and contributive musical voices. He has composed the music and served as music director for more than 100 films, including all eight episodic Star Wars films, the first three Harry Potter films, Superman, JFK, Born on the Fourth of July, Memoirs of a Geisha, Far and Away, The Accidental Tourist, Home Alone and The Book Thief. His 45-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood’s most acclaimed and successful films, including Schindler’s List, E.T. The Extra-Terrestrial, Jaws, Jurassic Park, Close Encounters of the Third Kind, the Indiana Jones films, Munich, Saving Private Ryan, The Adventures of Tintin, War Horse and Lincoln. His contributions to television music include scores for more than 200 television films for the groundbreaking, early anthology series Alcoa Theatre, Kraft Television Theatre, Chrysler Theatre and Playhouse 90, as well as themes for NBC Nightly News (“The Mission”), NBC’s Meet the Press and the PBS arts showcase Great Performances. He also composed themes for the 1984, 1988, and 1996 Summer Olympic Games, and the 2002 Winter Olympic Games. He has received five Academy Awards and 50 Oscar nominations, making him the Academy’s most-nominated living person and the second-most nominated person in the history of the Oscars. He has received seven British Academy Awards (BAFTA), 23 Grammys, four Golden Globes, five Emmys, and numerous gold and platinum records. In 2003, he received the Olympic Order (the IOC’s highest honor) for his contributions to the Olympic movement. He received the prestigious Kennedy Center Honors in December of 2004. In 2009, Williams was inducted into the American Academy of Arts & Sciences, and he received the National Medal of Arts, the highest award given to artists by the U.S. Government. In 2016, he received the 44th Life Achievement Award from the American Film Institute—the first time in their history that this honor was bestowed upon a composer.

In January 1980, Williams was named 19th music director of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of Boston Pops Laureate Conductor which he assumed following his retirement in December 1993, after 14 highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood. Williams has composed numerous works for the concert stage, among them two symphonies, and concertos commissioned by several of the world’s leading orchestras, including a cello concerto for the Boston Symphony Orchestra, a bassoon concerto for the New York Philharmonic, a trumpet concerto for The Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. In 2009, Williams composed and arranged “Air and Simple Gifts” especially for the first inaugural ceremony of President Barack Obama, and in September 2009, the Boston Symphony premiered a new concerto for harp and orchestra entitled “On Willows and Birches.”

Sarah Hicks, conductor
Profile appears on page 37.

Minnesota Chorale
Kathy Saltzman Romey, artistic director
Barbara Brooks, accompanist and artistic advisor
Profile appears on page 30.

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A Tribute to Kevin Smith

When Kevin Smith joined the Minnesota Orchestra as interim President and CEO in July 2014, the Orchestra was emerging from a painful 16-month lockout. What followed was a remarkable resurgence. Under Smith’s leadership, the Minnesota Orchestra balanced its budget for three consecutive years; grew its concert attendance by 12% and its earned revenue by almost 25%; increased the number of donors by 16% and contributions by 22%; and established a collaborative “Minnesota Model” approach to governance that is noteworthy in the industry.

Perhaps no project more exemplified Smith’s tenure than the Orchestra’s 2015 tour to Cuba. Shortly after relations between our two countries began to thaw, Smith galvanized the Orchestra team to plan and pull off the historic visit in six short months, raising funds and managing daunting logistics to bring two cultures together through music. The Orchestra’s recent Music for Mandela project, including the South Africa tour, bears the same audacious hallmarks.

Kevin Smith’s legacy will go down in Orchestra history—as a creative leader who spent four exceptional years with the Minnesota Orchestra, just when it needed him the most. Below we recognize and celebrate the musicians, staff, board and community members who made special tribute gifts to honor Kevin Smith’s legacy.

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The Minnesota Orchestra’s Celebration
of the Magic of Music in the Movies

The 2018 Symphony Ball was a fabulous success, thanks to the efforts and contributions of the many talented and committed people who invested their time and energy in the Symphony Ball Committee, led by Lloyd and Karen Kepple. Honorary Chairs were Dr. Stan and Luella Goldberg. Under the direction of Osmo Vänskä, the Minnesota Orchestra performed a cinematic medley celebrating memorable movie motifs. The Orchestra was joined onstage by special guest Jeremy Messersmith, who also performed a solo set with his band. Thank you to our patrons, party guests, and corporate sponsors – especially Presenting Sponsor Best Buy | Geek Squad.

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“In Remembrance

These listings are current as of August 14, 2018. Every effort has been made to ensure their accuracy. If your name has been inadvertently omitted or incorrectly listed, please accept our apology and contact the Development department at 612-371-5600 or at support@mnorch.org.

A message from concert sponsor Ameriprise Financial

Ameriprise Financial welcomes you to the Minnesota Orchestra’s October 5 and 6 concerts with talented vocalist, musician and author Dessa. We are honored to sponsor this incredible event and welcome Dessa, a Minnesota native, back to the Orchestra for the second time.

Throughout her career, Dessa has embraced many genres of music and is a true artist in the way she brings together life experiences, lyrics and music expressing herself through rap, hip-hop and more traditional pop vocals.

We celebrate the pure talent she’s contributed to the global music and literature scene. In addition to being named to National Public Radio’s List of Top Albums of the Year, Dessa is amid a world tour, and Dutton Books recently published her book My Own Devices: True Stories from the Road on Music, Science and Senseless Love.

Ameriprise has a long legacy of supporting the Minnesota Orchestra and is proud to help fund the Orchestra’s Education Programming and Young People’s Concerts. Each year, more than 40,000 students from diverse socio-economic backgrounds attend accessible concerts designed for young people.

Enjoy listening to Dessa and the talented musicians of the Minnesota Orchestra. These two concerts promise to be inspiring evenings.

Brian Pietsch
Senior Vice President, Public Affairs
Ameriprise Financial

Callist Nygel Witherspoon at center stage in Fauré’s Élégie at the first full-Orchestra Sensory-Friendly Family Concert, July 2018. Photo: Scott Streble
Corporations, Foundations and Public Support

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

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Disney Beauty and the Beast
In Concert
Film with Live Orchestra
Sat Dec 22  2pm
Beauty and the Beast in concert, with live orchestra!
Please note: This concert will be performed at the Minneapolis Convention Center Auditorium.

Family Concert*
Carnival of the Animals
Sun Mar 10 1pm & 3pm All seats $12
Saint-Saëns’ masterpiece for two pianos and orchestra will feature YPSCA Young People’s Concerto Competition winner Emma Taggart joined by her brother Jacob Taggart as soloists in the magical Carnival of the Animals.

Family Concert*
The Tin Forest
Sun May 12 1pm & 3pm All seats $12
The beloved children’s book The Tin Forest comes to life in this magical concert.

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

Renée Elise Goldsberry

*Concerts are sensory-friendly inclusive experiences for patrons of all ages and abilities, including individuals on the autism spectrum and those with sensory sensitivities.

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