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from the editor

Surprise endings and plot twists have been around for as long as people have told stories, but the term “spoiler alert”—signifying that an unexpected narrative development is about to be discussed—has come into ever-increasing use in today’s social media age. We’re connected to more people than ever, but we’re all on different seasons of TV shows, and not everyone has seen the new blockbuster. Woe, then, be unto those who “spoil” the experience for friends by revealing which characters are secretly related, who dies at the end of season three, or who was a ghost for the entire movie.

The phrase “spoiler alert” may not appear often in an orchestra’s program magazine, but some may argue that it should—since the program notes for classical concerts lift a veil on the music’s content. But are these really “spoilers”? The answer may depend on why you choose to come to Orchestra Hall, and what you’re listening for. Perhaps you already know the music by heart; maybe you’re about to skim the “one-minute notes” to learn that a symphony’s final movement symbolizes a rush of daylight; it could be that all you know is that today’s concert includes some Mahler, Beethoven, patriotic songs, Williams or Cole, and you’ve stashed this issue for later perusal. Whatever the case, it would be hard to find a true “spoiler” in these pages, since the joy of a live orchestral performance is that no matter how much you know in advance, the music sounds and feels different each time, fresh as when the composer’s pen hit paper—when he or she could only imagine the eventual sound.

Carl Schroeder, Editor
editor@mnorch.org

about the cover
The cello—the orchestral instrument whose range is closest to that of the human voice, from bass to soprano—is featured in a solo role this month as Principal Cello Anthony Ross plays Shostakovich’s Second Cello Concerto for the first time ever at Orchestra Hall. Photo: Travis Anderson.

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### Artistic Roster

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<thead>
<tr>
<th>Position</th>
<th>Name</th>
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<tr>
<td>Music Director</td>
<td>Osmo Vänskä</td>
</tr>
<tr>
<td>Assistant Conductor</td>
<td>Akiko Fujimoto</td>
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<tr>
<td>Director, Composer Institute</td>
<td>Kevin Puts</td>
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<tr>
<td>Choral Advisor</td>
<td>Minnesota Chorale</td>
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<td>Principal Chorus</td>
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<td>Assistant Principal</td>
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<td>Acting Conductor</td>
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<td>Principal</td>
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<tr>
<td>Assistant Principal</td>
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- **Erin Keefe**
  - Concertmaster
- **Susie Park**
  - First Associate Concertmaster
- **Lillian Nippert**
  - Open
- **Edgar F. Zelle**
  - Open
- **Michael Adams**
  - Principal Conductor, Live at Orchestra Hall
- **Sarah Hicks**
  - Principal Conductor, Live at Orchestra Hall

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- **Jonathan Magness**
  - Associate Principal
- **Cecilia Belcher**
  - Assistant Principal
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  - Chair
- **Jean Marker De Vere**
  - Chair
- **Aaron Jane**
  - Chair
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- **Ben Odhner**
  - Chair
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  - Chair
- **Michael Sutton**
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Finnish conductor Osmo Vänskä, the Minnesota Orchestra's tenth music director, is renowned internationally for his compelling interpretations of the standard, contemporary and Nordic repertoires. He has led the Orchestra on five major European tours, as well as an August 2018 visit to London’s BBC Proms, and on historic tours to Cuba in 2015 and South Africa in 2018. The Cuba tour was the first by an American orchestra since the thaw in Cuban-American diplomatic relations, while the five-city South Africa tour—the culmination of a Music for Mandela celebration of Nelson Mandela’s centennial—was the first-ever visit to the country by a professional U.S. orchestra. He has also led the Orchestra in appearances at New York’s Carnegie Hall and Lincoln Center, Chicago’s Symphony Center and community venues across Minnesota.

Vänskä’s recording projects with the Minnesota Orchestra have met with great success, including a Sibelius symphonies cycle, the second album of which won the 2014 Grammy Award for Best Orchestral Performance. In 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.
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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: Henri Verbrugghen

When Emil Oberhoffer, the Minnesota Orchestra’s founding music director, stepped down in 1922 after 19 seasons, the Orchestra entrusted its next season to five guest conductors, rather than naming an immediate replacement. Two of the five guests were seriously considered for the permanent post: Bruno Walter and Henri Verbrugghen. Verbrugghen won out, but Walter secured a place in the Orchestra’s history by leading its first radio broadcast concert in March 1923.

Born in Brussels in 1873, Verbrugghen was a violin prodigy and prize pupil of Eugène Ysaÿe. He began his career as an orchestral violinist, later turned to chamber music and conducting, and in 1915 founded a music school in Australia now known as the Sydney Conservatorium of Music.

During Verbrugghen’s eight seasons with the Minnesota Orchestra (then known as the Minneapolis Symphony Orchestra), the ensemble made its first recordings, launched its first regular radio broadcasts, traveled twice to Cuba, and moved its home concerts from the Lyceum Theater to the University of Minnesota’s new Northrop Auditorium. In 1923 he hired the Orchestra’s first female musician, violinist Jenny Cullen.

Verbrugghen’s tenure with the Orchestra ended abruptly. In October 1931, during a rehearsal of Strauss’ Ein Heldenleben (A Hero’s Life), he suffered a physical collapse that ended his conducting career, although he recovered sufficiently to serve as head of the music department at Carleton College in Northfield, Minnesota.
Experiencing the pure joy of sharing music was a recurring theme of the Minnesota Orchestra’s August 2018 South Africa tour, which honored Nelson Mandela’s centenary. Music Director Osmo Vänskä and the Orchestra traversed the country, performing in Cape Town, Durban, Johannesburg, Pretoria and Soweto, in locales from stately city halls to simple classrooms, as well as a historic church in Soweto. For many, the emotional heart of the tour came when the Minnesota Chorale joined the Gauteng Choristers to perform South African songs and Beethoven’s Ode to Joy with the Orchestra in Johannesburg and Soweto. The audience response was magical.

Top: South African soprano Goitsemang Lehobye enjoyed a curtain call with Music Director Osmo Vänskä and Concertmaster Erin Keefe in Cape Town. Lehobye was the celebrated soloist in composer Bongani Ndodana-Breen’s Harmonia Ubuntu, a work commissioned by Classical Movements for the tour as part of the Eric Daniel Helms New Music Program. Above: The sound was jubilant when South Africa’s Gauteng Choristers and the Minnesota Chorale joined with the Orchestra in Johannesburg and Soweto. Above left: Principal Cello Anthony Ross connected with a young cellist in a Side-by-Side rehearsal with the South African National Youth Orchestra in Pretoria. Left: Osmo Vänskä liked what he heard at the Soweto rehearsal. Of the tour, he said, “It was a dream. And now it is happening.”
Meet the President and CEO: A Q&A with Michelle Miller Burns

The Minnesota Orchestra welcomed its new President and CEO, Michelle Miller Burns, in September. She comes to Minnesota from the Dallas Symphony Orchestra, where she held multiple roles, including Executive Vice President for Institutional Advancement and Chief Operating Officer, as well as Interim President and CEO. Before officially taking the Minnesota position, she traveled with the Orchestra on its August 2018 South Africa tour.

What strikes you as unique and exciting about the Minnesota Orchestra and the "Minnesota model" that’s been established in recent years?

This fundamentally different way of working together distinguishes the Minnesota Orchestra from other orchestras and performing arts organizations. The Minnesota Model—at its essence, a truly collaborative approach to governance—was born out of necessity, but it has been embraced and is now embedded in the DNA of this organization. I have definitely felt its impact in my first months on the job: this isn’t a theoretical model that is sitting on a shelf. It’s a cooperative, flexible way of working that has evolved over time (as trust has grown) and that influences our work on a daily basis. I am confident that the Minnesota Model will be emulated—in part or in whole—by orchestras across the country because it works.

Are there ways in which you’ve found that your musical background—including playing violin in the Chicago Youth Symphony Orchestra—has aided your career in orchestra administration?

Because I studied the violin, I had the experience of playing in chamber ensembles and symphony orchestras as a child and through college. Through those experiences, I developed appreciation for what it takes to present a concert—from individual practice and group rehearsal to the performance itself. Musicians continuously strive for excellence, a pursuit that I greatly admire.

Playing an instrument is invaluable preparation for any career because it instills in you discipline, focus and tenacity. Playing in an ensemble also causes you to balance collaboration and teamwork with a competitive spirit.

Do any high points stand out from your experience on the Orchestra’s South Africa tour?

For me, the musical highlight of the tour was the Soweto concert. That concert was more than a performance. It was a holistic cultural and musical experience in which there were no boundaries between the stage and the audience—and that was truly extraordinary. On a personal note, the tour presented an invaluable opportunity for me to get to know members of the Orchestra as well as patrons and staff colleagues who participated in the tour.

Now that you’ve had a chance to settle into Minnesota, are there any hobbies or items on your to-do list?

I am currently re-reading my Nancy Drew books from childhood and, as I explore vintage shops, I am always on the lookout for books that will complete my collection. I also made my first visit to the State Fair in August. It made me feel like a Minnesotan, and now my husband Gary and I will have a new summer tradition.
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As the 2018–19 season got underway in September, the Minnesota Orchestra welcomed two new full-time musicians—Assistant Principal Viola Jenni Seo and cellist Minji Choi—while Kathryn Greenbank took the permanent position of associate principal oboe after one year of acting in the role. Cellist Erik Wheeler has also won a position with the ensemble and will join in January.

Jenni Seo, a native of Korea, comes to Minnesota after performing for one season in the Baltimore Symphony’s viola section. She has performed as a substitute musician with the New York Philharmonic, Los Angeles Philharmonic and New York City Ballet orchestra, and she has appeared at the Music@Menlo, Montecito, Bad Leonfelden, Keuka Lake and Perlman Music Program festivals. The winner of the 2011 ASTA National Solo Competition, she received undergraduate and graduate degrees from The Juilliard School, where she was a student of Cynthia Phelps, Heidi Castleman and Steven Tenenbom, and served as principal viola of the Juilliard Orchestra.

Cellist Minji Choi, also of Korea, most recently performed with the Santa Barbara and Eugene Symphonies. She has won numerous competitions, and she has been featured as soloist with the Teagu Philharmonic Orchestra, Guri City Orchestra, Gunpo Prime Philharmonic Orchestra and Karol Szymanowski Philharmonic Orchestra. She has also served as principal cello of the Paris Conservatory Orchestra, Pacific Music Festival Orchestra and Verbier Festival Orchestra. She studied at the Korean National University of Arts under Myung-Wha Chung and Kangho Lee; received her master’s degree at the Paris Conservatory with Philippe Muller; and earned an artist’s diploma from the Colburn Conservatory of Music with Clive Greensmith.

Kathryn Greenbank was principal oboe of the Saint Paul Chamber Orchestra (SPCO) from 1982 to 2018, during which time she frequently performed as soloist. In a notable highlight, she and the SPCO gave the world...
premiere performance of American composer Jennifer Higdon’s Oboe Concerto, which was commissioned for her by the Minnesota Commissioning Club. She served on the faculty of the University of Minnesota, and she continues to maintain a small private teaching studio. In addition, she has coached and led master classes for the New World Symphony. She is a graduate of the Curtis Institute of Music, where she studied with John de Lancie. Her other teachers include Louis Margaglioni, Richard Woodhams and Richard Killmer.

Houston-born cellist Erik Wheeler began his musical studies with Diane Bonds at the age of five. He has also studied with Steve Laven, Lynn Harrell and Brinton Smith, and with Desmond Hoebig at Rice University, where he earned his undergraduate degree, and at the Juilliard School with cellist Richard Aaron. While at Rice, he served as principal cellist for the Shepherd School Symphony Orchestra. He has performed chamber music alongside numerous world-renowned artists, and has appeared as a soloist with numerous orchestras including the Houston Symphony. Wheeler’s parents are both musicians, and his father Lawrence was co-principal viola of the Minnesota Orchestra in the 1970s.

Join us in welcoming the four stellar players, and visit minnesotaorchestra.org/musicians to learn more.

Clockwise from top left: Jenni Seo, Minji Choi, Erik Wheeler and Kathryn Greenbank
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SYMPHONY IN 60

Bizet, Ravel and Vivaldi
Sat Feb 2, 2019 6pm & 8:15pm
Jane Glover, conductor / Roma Duncan, piccolo
Ravel  Le Tombeau de Couperin
Vivaldi Piccolo Concerto in C major
Bizet  Symphony No. 1

Intimate, elegant and luminous, this one-hour concert is an invitation to mingle, and rejuvenate with music in gorgeous works by Bizet, Ravel and Vivaldi.

Schubert’s Unfinished Symphony
Sat Mar 23, 2019 6pm & 8:15pm
David Danzmayr, conductor
Larsen  Symphony: Water Music
Schubert  Symphony in B minor, Unfinished
J. Strauss, Jr.  On the Beautiful Blue Danube

Called “a sweet stream of melodies” when it premiered, Schubert’s Unfinished Symphony sparkles alongside Libby Larsen and Johann Strauss’ aquatically-themed selections in this cheerfully springy 60-minute concert.

What is Symphony in 60?
One-hour program with a pre-concert happy hour. Plus, stay late for a meet-and-greet with musicians starting at 9:15pm.

INSIDE THE CLASSICS

The Puppet Master: Stravinsky’s Petrushka
Sat Feb 16, 2019  8pm
Listen to examples and stories about Stravinsky’s skills as a musical animator and puppet master of 20th-century music; after intermission, enjoy a full performance of Petrushka.

Amy Beach: American Pioneer
Sat Apr 13, 2019  8pm
Discover the genius of Amy Beach as conductor Sarah Hicks and host-violist Sam Bergman compare notes about the first American woman ever to compose a symphony, with the concert culminating in a complete performance of her Gaelic Symphony.

Love that Dare Not Speak
Sat Jun 1, 2019  8pm
Debbie Duncan, vocalist / Mary Louise Knutson, jazz piano
For much of musical history, LGBT musicians and composers were marginalized and censored, even as they permanently transformed the landscape of classical music. In this concert, we celebrate the talent and legacy of composers who ignored convention and created lasting masterpieces.

What is Inside the Classics?
Principal Conductor of Live at Orchestra Hall Sarah Hicks and host-violist Sam Bergman explore classical music through conversation and orchestral excerpts, as well as complete performances of featured works. Arrive early for happy hour and stay late for a post-concert reception with musicians.

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PHOTOS Travis Anderson Photo
#MNorch: social media spotlight

Audience member Sandra Gabel, right, with Orchestra horn player Ellen Dinwiddie Smith after a September performance.

As the Minnesota Orchestra’s 2018–19 season got off to a memorable start in September and October, audiences of all ages shared photos, videos and stories from popular concerts such as Holst’s *Planets*, the return of Dessa and a visit to Northrop at the University of Minnesota. Also taking social media by storm were clips of former Associate Concertmaster Roger Frisch discussing his appearance in the new Ken Burns documentary *The Mayo Clinic*. We invite you to share your concert experiences using the hashtag #MNorch, and you may see your photos in an upcoming issue of *Showcase* magazine! And while you’re online, visit the Orchestra’s own Facebook, Instagram and Twitter pages for favorite features such as our Instagram takeovers with musicians like Associate Principal Cello Silver Ainomäe, Q&As with Orchestra members, guest artists and composers, rehearsal clips, Spotify playlists and more. We’ll see you online!

Two audience members at the Orchestra’s performance of Holst’s *Planets* in September.
December with the Minnesota Orchestra

The Minnesota 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 popular Home for the Holidays and Bach’s Christmas Oratorio concerts. A highlight for families will be Disney’s Beauty and the Beast, as the Orchestra performs the complete film score live while the beloved 1991 animated movie is shown on the big screen—with two opportunities to enjoy the show on Saturday, December 22: a 2 p.m. matinee along with a newly-added 7:30 p.m. performance. Be our guest at all these concerts! Visit minnesotaorchestra.org for tickets and details.

critics’ corner: recent reviews

“The sound world of [Gustav Holst’s] ‘The Planets’ has been pilfered for a gazillion movie scores of the intergalactic variety. [Osmo] Vänskä and his players shaved off the glitzy Hollywood accretions and played the work for what it is—a remarkably imaginative and hugely entertaining piece of music.”
—Terry Blain, Star Tribune, September 29, 2018

“[The finale of John Adams’ Gnarly Buttons] was beautiful, with sweet solos by bassoonist Mark Kelley and Julie Gramolini Williams on English horn proving an ideal complement to the urgently pleading melancholy of [clarinet soloist Michael] Collins.”
—Rob Hubbard, Pioneer Press, September 27, 2018
The Minnesota Orchestra’s Holiday season concerts are always among the year’s most popular—so be sure to make your December plans. Expect favorite programs including trumpeter Charles Lazarus' Merry & Bright, pianist George Winston, and the return of last year’s popular Home for the Holidays and Bach’s Christmas Oratorio concerts. A highlight for families will be Disney’s Beauty and the Beast, as the Orchestra performs the complete film score live while the beloved 1991 animated movie is shown on the big screen—with two opportunities to enjoy the show on Saturday, December 8 pm matinee along with a newly added 3 pm performance. Be our guest at all these concerts! Visit minnesotaorchestra.org for tickets and details.

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The finale of John Adams' Gnarly Buttons was beautiful, with sweet solos by bassoonist Mark Kelley and Julie Gramolini Williams on English horn proving an ideal complement to the urgently pleading melancholy of clarinet soloist Michael Collins.” —Rob Hubbard, Pioneer Press, September 27, 2018

If you’re reading this at Orchestra Hall, then chances are good that you love great music performed by superb musicians who put their hearts into their work. You may also want to experience a spectrum of music, from the sweetness of a delicate solo phrase to the full-out passion of a Beethoven symphony. If so, put this 2019 date on your calendar: Sunday, February 3, when, for free, you can witness masterful and varied performances by extraordinary young players at the Young People’s Concerto Competition. This thrilling event, presented annually by the Young People’s Symphony Orchestra Association (YPSCA), offers a range of prizes, the most coveted of which is an opportunity to perform with the Minnesota Orchestra.

If you know stellar young musicians in grades 7 through 12, encourage them to apply by Monday, December 3, to participate in the Competition; find guidelines at minnesotaorchestra.org/ypcc. And share in the excitement yourself—as a listener, and/or as a YPSCA volunteer!

Pianist Emma Taggart, winner of the 2018 Young People’s Concerto Competition, who will perform with the Minnesota Orchestra at Young People’s Concerts in March and May of 2019.

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**Minnesota Orchestra**
**Osmo Vänskä, conductor**

**Friday, November 2, 2018, 8 pm**  | **Orchestra Hall**
**Saturday, November 3, 2018, 8 pm**  | **Orchestra Hall**

**Gustav Mahler**

**Symphony No. 7 in E minor**
- **Langsam – Allegro risoluto**
- **Nachtmusik: Andante molto moderato**
- **Scherzo: Schattenhaft**
- **Nachtmusik: Andante amoroso**
- **Rondo – Finale: Allegro ordinario – Allegro moderato ma energico**

This program is performed without intermission.

**CD signing:** Join us in the lobby after the November 2 and 3 concerts as Osmo Vänskä will sign the Orchestra’s Mahler symphony CDs.

**OH+**

**Concert Preview with Phillip Gainsley and Akiko Fujimoto**
- **Friday, November 2, 7 pm and 7:25 pm,** Target Atrium
- **Saturday, November 3, 7 pm and 7:25 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.
Program Notes

Osmo Vänskä, conductor
Profile appears on page 6.

Mahler: Symphony No. 7
Mahler’s Seventh—an epic voyage from night to day—sustains an intensity of expression across five virtuoso movements. The massive opening depicts a violent, stubborn force, while the following three movements offer more hopeful faces of the night, including a flickering scherzo and a moonlit serenade. The grandioso finale is a stunning daybreak, delivering a rush of incandescent energy and overflowing with melodic ideas.

Gustav Mahler
Born: July 7, 1860, Kalischt, Bohemia
Died: May 18, 1911, Vienna, Austria

Symphony No. 7 in E minor
Premiered: September 19, 1908

The Seventh has always been the neglected stepsister among Mahler’s ten symphonies, and greater familiarity over the last several decades has not yet transformed it into Cinderella.

A curious beginning
Mahler’s Seventh had the strangest creation of any of his ten symphonies. In the summer of 1904, he brought his family to their summer retreat at Maiernigg, on the southern shore of the Wörthersee in central Austria. That summer, Mahler composed some of his darkest music, the finale of the Sixth Symphony, then pressed on to write two quite different movements. Both were brief, both were relaxed, and Mahler referred to them as Nachtmusik movements: “night-music.” But he had no idea how they might fit into a larger symphonic context.

Mahler returned to Maiernigg in the summer of 1905, still with no idea how to proceed. A trip to the Dolomites mountain range in Italy brought no inspiration, and, dejected, he headed back home. He got into a boat to be rowed across to Maiernigg, and “As soon as the oar touched the water the theme (or rather the rhythm and the feeling) of the introduction to the first movement came to me—and in four weeks the first, third and fifth movements were ready and done with!” Mahler led the premiere of the Seventh Symphony on September 19, 1908, in Prague.

Darkness and light
Mahler claimed to be wary of providing programs for his symphonies, yet he left a wealth of hints about the Seventh. It is, he said, about the progress from night to day. A massive opening movement, which depicts what he called “the power of darkness… [night as a] violent, stubborn, brutal and tyrannical force,” is followed by three briefer movements, two titled Nachtmusik and a central scherzo, that offer different responses to night. The finale, which Mahler nicknamed Der Tag (Day), escapes the darkness and thrusts us into bright C-major sunlight.

Langsam—allegro risoluto. Mahler described the opening movement as “tragic night” and even went so far as to say that it is “dominated by a tragic and elemental power, that of Death.” It opens quietly with the pulsing rhythm inspired by the oars, and
over this intrudes the strange sound of the tenor horn. Mahler, who asks that this passage be played with großter Ton (big sound), referred to this beginning as the sound of “nature roaring.” Gradually the music eases ahead and becomes a march, and this in turn accelerates into the main body of the movement. A spectacular collection of night-sounds—shrieks, whistles, trills—accompanies the rush into the main theme, a mighty horn-call marked Allegro risoluto, ma non troppo. To the conductor Willem Mengelberg, Mahler described this theme as the force that would do battle against the forces of the night. The second subject is one of the most beautiful melodies Mahler ever wrote, a soaring theme for violins that he marks Mit großem Schwung: “With great energy, verve.”

During one interlude of the development, the music grows quiet and solemn, and a harp glissando sweeps us into a moment that can only be described as magic: Mahler stacks up all four of his main themes—the opening oar rhythm, the march, the main horn theme, and the violins’ soaring second subject—and presents them simultaneously. It is a moment fully worthy of those other towering examples of symphonic counterpoint, the finales of Mozart’s Jupiter and Bruckner’s Eighth. The wonder is that instead of sounding chaotic or forced, this episode sounds so luminous and beautiful. Mahler builds to a climax he marks Grandioso, and the march propels the movement to its firm close. Mahler may have believed this movement full of night and death, but it ends in a triumph that appears to have dispelled the forces of darkness.

The three interior movements, all much shorter, offer less ominous faces of the night.

nachtmusik: andante molto moderato. Mahler said that the second movement was inspired by Rembrandt’s painting The Night Watch and felt that this particular patrol was moving through what he called “fantastic semi-darkness.” Listeners should not search for a literal depiction of a patrol at night but instead for the sense of moving through darkness. The opening horn call and its distant answer create a sense of space, and Mahler heightens this with periodic use of quiet cowbells, heard from afar.

scherzo: schattenhaft. The central scherzo is marked Schattenhaft (shadowy), and it rushes past like something flickering through the darkness. Much of the writing is in the depths of the orchestra (full of whirring, thumping sounds from low strings, tuba, timpani), and the music keeps breaking into ghostly little waltzes, fun rather than frightening, and the movement ends with a wry joke.

nachtmusik: andante amoroso. Mahler’s marking for the fourth movement, Andante amoroso, reminds us that night is also the time of love. This is a moonlit serenade, its character underlined by guitar and mandolin, and much of it written for solo violin, another instrument associated with the music of love. Night here is warm and perfumed, and this sensual music is scored with delicacy. Cellos and violins sing in the central episode, and the movement closes on the guitar’s softly-strummed chords.

rondo–finale: allegro ordinario–allegro moderato ma energico. All this delicacy vanishes in the first instant of the finale, which opens with timpani salvos, wild horn trills and a trumpet solo that rips into the stratosphere. We have left behind night, and are now in the full light of day. This brilliant finale overflows with incandescent energy. It is also full of quotations from other music, and if the main theme seems to take the shape of another piece of celebration music—Wagner’s Prelude to Die Meistersinger—what are we to make of the other references? Some have heard a touch of Lehár’s Merry Widow here, others a bit of Mendelssohn there, and there is even a whiff of Rimsky’s Russian Easter Overture along the way. More unsettling are the movement’s constant dislocations. This music hurtles through instantaneous changes of key, tempo and mood, and while this has been described as a kaleidoscopic inclusiveness, sometimes it feels as if Mahler is shifting gears without benefit of a clutch. Episodic as this music may be, Mahler provides a degree of balance by bringing back the main theme of the opening movement as he nears the conclusion. It is a measure of the suddenness of his vision in the rowboat that the finale—which he wrote first—returns to the main theme of a movement written after it was complete. First we hear bits of it, and finally the full theme is shouted out in all its glory, as the symphony hurtles to its close.

The Seventh Symphony is the most fantastic music (in the literal sense of that adjective) that Mahler ever wrote. This long night’s journey into day is a dazzling passage: the three middle movements have considerable charm, and there is much to love in that strange, dark first movement. But more than anything else it is the finale, the destination point of that journey, that has proven the thorniest part of the work. Listeners come out of this finale (and so out of the entire symphony) amazed, fascinated, dizzied—and challenged to make full sense of this extraordinary symphonic journey.

a note on this edition

Mahler’s Seventh, which has had the most difficult publishing history of any of his symphonies, is heard in these concerts in a new critical edition by Reinhold Kubik and published in 2008 by the International Mahler Gesellschaft, with final revisions in 2011. The 1909 score, published by Bote and Bock of Berlin, contained more than 700 errors, the result of poor editing and use of differing
sources. The Erwin Ratz edition of 1960 solved some but not all of the problems; the Hans Redlich version two years later was based on material from different performances by Mahler himself, so confusions about which text is accurate have persisted. In the Kubik edition, remaining errors and inconsistencies have been corrected—and the score and parts now agree with each other. Listeners will not hear glaring differences between the Kubik and Ratz versions, but for the performers, this edition solves many of the problems that have plagued this complex work over the past century.

**Instrumentation:**
4 flutes, piccolo (1 flute also doubling piccolo),
3 oboes, English horn, 3 clarinets, E-flat clarinet, bass clarinet,
3 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones,
tenor horn, tuba, timpani, snare drum, bass drum, cymbals,
suspended cymbal, cowbells, rute, tambourine, tambour, triangle,
keyboard glockenspiel, chimes, 2 harps, mandolin,
guitar and strings

Program note by Eric Bromberger.

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**Mahler and the Minnesota Orchestra**

The Minnesota Orchestra and Music Director Osmo Vänskä are in the midst of recording Mahler’s ten symphonies on the BIS Records label, with two discs—the Fifth and Sixth Symphonies—released thus far, and the Second Symphony album due out later this season. Visit the Orchestra Hall Box Office or minnesotaorchestra.org to add to your recording collection, and join us in the lobby following the November 2 and 3 concerts as Osmo Vänskä signs the Fifth and Sixth Symphony albums.

**Mahler’s Symphony No. 5**

“With an opening trumpet fanfare of great depth and fearsome might, you know you’re in for a performance full of drama and character...Vänskä’s more controlled approach pays enormous dividends at the climaxes, again helped hugely by fantastic brass....The real triumph is the central Scherzo, with a satisfying robustness to the sound of the horns.”

– Presto Classical, July 2017

“If you go out and buy the Minnesota Orchestra’s BIS recording of Mahler’s fifth symphony, rest assured that you need never buy another. It’s resoundingly well played in every department, devoid of the bravado that impairs some American performances, and discreetly shaped by the music director Osmo Vänskä.”

– Norman Lebrecht, Musical Toronto, July 2017

“...the orchestral playing is exceptional throughout.”

– Andrew Clements, The Guardian, July 13, 2017

“Vänskä’s astute musicality and his aversion to histrionics makes for a highly satisfying listen. It also builds anticipation for future releases in the orchestra’s exciting new Mahler series.”

– Terry Blain, Star Tribune, August 4, 2017

**Mahler Symphony No. 6**

“The Sixth is a titanic work, placing extreme technical and emotional demands on the players. And the orchestra meets those demands, thrillingly, with this new recording.”

– Terry Blain, Star Tribune, March 30, 2018

“The Finnish maestro opts for the revised order of middle movements, the searing andante preceding the scherzo, with its ‘old fatherly,’ Ländler-like trio. The Minnesotans shine in the eerie sonorities of the finale, building to another allegro energico, but ending, movingly, in the minor tonality.”

– Hugh Canning, The Sunday Times, May 13, 2018

“Vänskä and the orchestra are among the finest exponents of Mahler’s music and their performances are competitive with the best recordings, past and present. The interpretation here is intensely focused and utterly compelling, and the playing is impassioned and unnervingly vivid....the integrity of the performance and the expressive heights that are achieved carry the day and make Vänskä’s recording essential for Mahler buffs.”

– Blair Sanderson, AllMusic Review

“By keeping a firm grip on the first three movements, Osmo Vänskä ensures that the vast and increasingly frantic finale, with its hammer-blows of Fate, really does come over as climactic, culminating in a last A minor blast and fade of annihilating intensity....The work’s opening is crisp and disciplined rather than lumpen....A welcome and convincing reappraisal of a difficult, not to say extreme score.”

– BBC Music Magazine, June 14, 2018

**Mahler’s Symphony No. 2, Resurrection**

Recording due out later this season—watch future issues of Showcase magazine and minnesotaorchestra.org for details.
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U.S. Naval Academy Glee Club
with the Minnesota Orchestra

Sarah Hicks, conductor

Saturday, November 10, 2018, 8 pm | Orchestra Hall

This concert is sponsored in part by a generous contribution from Rear Admiral Ray C. and Jean K. Witter.

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Leonard Bernstein
Frank Loesser
Arthur Seymour Sullivan
Jeaneine Tesori
Richard Rodgers

New York, New York, from On the Town
Sit Down, You’re Rockin’ the Boat, from Guys and Dolls
With Cat-like Tread, from The Pirates of Penzance
Forget About the Boy, from Thoroughly Modern Millie
There is Nothin’ Like a Dame, from South Pacific

GRAND OPERA CHORUSES
Jacques Offenbach
Richard Wagner
Giuseppe Verdi

Barcarolle, from The Tales of Hoffmann
Pilgrim’s Chorus, from Tannhäuser
Triumphal March, from Aida

I N T E R M I S S I O N ca. 20’

A SALUTE TO AMERICA’S HEROES
John Williams
Traditional/arr. Bob Lowden
John Williams
Kim André Arnesen
Franz Biebl
John Bacchus Dykes
William Steffe

March from Midway
Armed Forces Salute
Hymn to the Fallen, from Saving Private Ryan
Even When He Is Silent
Ave Maria
Eternal Father (Navy Hymn)
Battle Hymn of the Republic
The United States Naval Academy Glee Club, directed by Dr. Aaron Smith, consists of The United States Naval Academy Men's Glee Club, which has achieved prominence as one of the world's premier men's choruses, and The United States Naval Academy Women's Glee Club, which is the only all-female military choral ensemble in the world. These ensembles are components of the United States Naval Academy's musical activities department, which is the primary source of fine arts education for the Brigade of Midshipmen. The Glee Clubs often perform masterpieces of choral-orchestral literature combining with the nation's leading orchestras. In the past decade alone, the Glee Clubs have performed extensively throughout the U.S. and countries abroad including Chile, Argentina and Brazil, and they have undertaken several European tours that included performances at St. Peter's Basilica in the Vatican, cathedrals in Brussels, Wells, Winchester and Salisbury, and St. Paul's Cathedral in London. The Clubs' other recent notable performances include appearances at the dedication ceremony of the 9/11 Pentagon Memorial, the Ronald Reagan Freedom Award ceremony, the Commissioning Ceremony and Gala for the George H. W. Bush Aircraft Carrier (CVN-77), and the Presidential Inaugural Concert “We Are One” on the steps of the Lincoln Memorial, among many other events. It is with honor, pride and distinction that the Glee Clubs represent the United States, the Navy and Marine Corps, and the U.S. Naval Academy in Annapolis, Maryland. More: usna.edu/music.

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 also leads the Orchestra in performances with Dessa, 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. Away from Orchestra Hall, Hicks conducts concerts with the Antwerp Symphony, Pittsburgh Symphony, Sarasota Orchestra, Toronto Symphony, Dallas Symphony and the Virginia Symphony Orchestra. More: minnesotaorchestra.org.
Guarantors’ Week: Anthony Ross Plays Shostakovich

Minnesota Orchestra

Brett Mitchell, conductor
Anthony Ross, cello

Thursday, November 15, 2018, 11 am          Orchestra Hall
Friday, November 16, 2018, 8 pm          Orchestra Hall
Saturday, November 17, 2018, 8 pm          Orchestra Hall

With these concerts we offer our deepest gratitude to the more than 8,000 Guaranty Fund donors who help the Orchestra enrich lives with outstanding classical music.

Please see the next page for a message from Guaranty Fund Chair Joe Green.

Kevin Puts
Inspiring Beethoven     ca. 15’

Dmitri Shostakovitch
Concerto No. 2 for Cello and Orchestra
Largo
Allegretto
Allegretto
[The final two movements are played without pause.]
Anthony Ross, cello

INTERMISSION     ca. 20’

Ludwig van Beethoven
Symphony No. 7 in A major, Opus 92
Poco sostenuto – Vivace
Allegretto
Presto
Allegro con brio

Concert Preview with Phillip Gainsley and Anthony Ross
Thursday, November 15, 10:15 am, Auditorium
Concert Preview with Phillip Gainsley, Brett Mitchell and Anthony Ross
Friday, November 16, 7 pm, Auditorium
Saturday, November 17, 7 pm, Auditorium

The Guarantors’ Concerts are dedicated to the memory of John and Kitty Pillsbury for their decades of commitment to the Minnesota Orchestra.

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.
THANK YOU, GUARANTORS!

During this week of magnificent music, we offer our deepest gratitude to every donor who contributes to the Minnesota Orchestra’s Guaranty Fund. The 2018 Guarantors’ Week holds a special place in the hearts of all of us at the Minnesota Orchestra, as we have the great privilege of celebrating your generosity. Each performance this week is dedicated to the individuals and organizations whose financial contributions provide the vital support necessary for this Orchestra to deliver thrilling performances, outstanding educational programs and inspiring engagements throughout the community.

We honor each of you for your meaningful contributions to the Guaranty Fund. The Minnesota Orchestra continues its momentum, flourishing as a result of your financial investment and the stability that it creates. You guarantee a bright future for this world-renowned ensemble and for all those whose lives are deeply enriched by its music.

Our community is more vibrant because of the value you place on sustaining a world-class Orchestra right here in our own backyard. I offer you my heartfelt thanks for this wonderful gift you share with all who live in and visit our community. When you hear a concert or read about the remarkable achievements of your Minnesota Orchestra—here at home, across the state or beyond—be proud to know that you make this phenomenal music possible. Thank you!

Joe Green
Guaranty Fund Chair, 2018-19

Brett Mitchell, conductor
Brett Mitchell was named the fourth music director of the Colorado Symphony in September 2016. Prior to this appointment, he served as the Cleveland Orchestra’s first associate conductor in over three decades and only the fifth in its 98-year history. He also led more than 100 performances as assistant conductor of the Houston Symphony, has held assistant conductor posts with the Orchestre National de France and the Castleton Festival, and was music director of the Saginaw Bay Symphony Orchestra. This season, he makes his subscription debuts here in Minnesota and with the Dallas and Vancouver symphonies, and returns to the Cleveland Orchestra and Indianapolis Symphony. He is committed to working with young musicians who aspire to be professional orchestral players. He served as the music director of the Cleveland Orchestra Youth Orchestra and is regularly invited to work with students at the Cleveland Institute of Music, with orchestras such as the National Repertory Orchestra, and at the Texas Music Festival and Sarasota Music Festival. More: cmartists.com.

Anthony Ross, cello
Anthony Ross, now in his 31st year as a Minnesota Orchestra member, assumed the principal cello post in 1991. He has been a soloist many times with the Orchestra, performing works by Tchaikovsky, Dvořák, Walton, Brahms, Herbert, MacMillan, Beethoven, Saint-Saëns, Elgar and Shostakovich, as well as many chamber works. In 2015, he performed Schumann’s Cello Concerto under the direction of the late Stanislaw Skrowaczewski—thereby becoming the final musician to perform a concerto under Skrowaczewski’s baton at Orchestra Hall. An avid chamber musician, Ross is a member of Accordo, an ensemble composed of principal string players from the Saint Paul Chamber Orchestra and Minnesota Orchestra. He also plays regularly with the Chamber Music Society of Minnesota and with ensembles of his Orchestra colleagues, most recently performing Gordon Jacob’s Quintet for Clarinet and Strings at a NightCap concert in July 2018. He has performed at music festivals in the U.S. and Europe and has been a faculty member at the Grand Teton, Aspen, Madeline Island and Indiana University festivals. More: minnesotaorchestra.org.
his week, Twin Cities audiences have two opportunities to hear world-class performances of music by Kevin Puts. The Minnesota Orchestra is performing his *Inspiring Beethoven*, while just across the river, Minnesota Opera presents *Silent Night*, which won Puts the 2012 Pulitzer Prize for Music—an honor that places him in distinguished and increasingly diverse company which includes Aaron Copland, Charles Ives, Dominick Argento, Wynton Marsalis and the most recent Pulitzer recipient, rapper Kendrick Lamar.

*Silent Night*, one of two operas which Minnesota Opera has commissioned from Puts, is the composer's best-known work to date, boasting more than a dozen productions throughout the U.S. and Canada, with upcoming performances including a U.K. premiere by Opera North in Leeds, England. Puts' compositional output, however, extends well beyond his opera about the 1914 Christmas truce in the trenches of World War I. During the past two decades he has received commissions and performances from many major ensembles and institutions. Among them are the New York Philharmonic, Zurich Tonhalle Orchestra, Baltimore Symphony Orchestra, St. Louis Symphony, Boston Pops, Miro Quartet, Eroica Trio, Carnegie Hall and Chamber Music Society of Lincoln Center.

The Minnesota Orchestra, too, has commissioned Puts: in 2006 it premiered his Sinfonia concertante for five soloists and orchestra. His ties to the Orchestra have grown even stronger since, through performances of his Symphony No. 4, *From Mission San Juan; Two Mountain Scenes; Millennium Canons;* and *Rivers Rush*. In 2014 he was named director of the Minnesota Orchestra Composer Institute, succeeding the program's founding director Aaron Jay Kernis.

Puts' most recent works have received world premieres on both coasts. His first chamber opera, an adaptation of Peter Ackroyd's gothic novel *The Trial of Elizabeth Cree* with libretto by Mark Campbell, was commissioned and premiered by Opera Philadelphia in September 2017. In the orchestral realm, his Oboe Concerto, *Moonlight*, was commissioned by the Baltimore Symphony for its principal oboist Katherine Needleman, who premiered it in June 2018 and is reprising it this month with Marin Alsop conducting. In addition, *Silent Night Elegy*, an orchestral fantasy based on music from *Silent Night*, was premiered last month by the San Francisco Symphony. He is currently at work on an orchestral song cycle based on the letters of Georgia O'Keeffe and Alfred Stieglitz titled *The Brightness of Light*, which will be performed by Renée Fleming and Rod Gilfry and several orchestras in the coming seasons. His music is also well-represented on recordings, including *Loves Comes in at the Eye*, a new album released in July 2018 by Albany Records.

**the Beethoven connection**

*Inspiring Beethoven* was commissioned by the Phoenix Symphony and premiered shortly after the composer's 30th birthday in January 2002, during a festival in which the orchestra presented Beethoven's symphonies and premiered new works by Puts, Mason Bates, Stefan Freund and Gregory Mertl—each of whom drew inspiration from Beethoven's music.

**Puts: *Inspiring Beethoven***

*Inspiring Beethoven* imagines the mercurial process of Beethoven, as Kevin Puts interweaves his own original material with fragments from the first movement *Vivace* of Beethoven's Seventh Symphony. The music builds to a passage quoted directly from the Seventh, then fades to nothingness.

**Shostakovich: Cello Concerto No. 2***

What do pretzels, birthdays and the sound of a cello have in common? They are each items that inspired Shostakovich's dark, introspective and intricate Second Cello Concerto, performed this week for the first time at Orchestra Hall.

**Beethoven: Symphony No. 7***

Beethoven's lively Seventh Symphony, famously called "the apotheosis of the dance" by Wagner, constructs a series of astonishing musical moments from short, simple figures. The second movement, based on a repeating rhythm, has been an audience favorite since its premiere two centuries ago.
Shostakovich saw in the New Year of 1966—the year that would bring his 60th birthday—with close friends, including cellist Mstislav Rostropovich and his wife, opera singer Galina Vishnevskaya. At a party game (similar to our “Name That Tune”), Shostakovich played a popular 1920s street song from Odessa that he loved, “Bubliki, kupite bubliki” (Pretzels, buy my pretzels). That spring, when he began to write the first of two works celebrating his birthday, the song of the pretzels and the

Puts' composition, which imagines the mercurial creative process of Beethoven, is directly related to the symphony that concludes this program, Beethoven’s Seventh—specifically the sprightly Vivace section of its first movement. (Not, as might be presumed, the Seventh’s Allegretto second movement, which is perhaps more ingrained in popular culture through its frequent use in films.)

Puts interweaves fragments of Beethoven’s music with his own original material, often characterized by rapid woodwind figurations which contrast with more prolonged tones from brass and strings. The activity builds to a half-minute passage quoted directly from the Seventh Symphony, carefully notated as such in Puts' score, followed by a fade to niente.

The composer shares his own comments: “Inspiring Beethoven is a musical tale, completely imagined, of Ludwig van Beethoven finding the inspiration to compose the first movement Vivace of his Symphony No. 7. The materials of this joyous movement—the shape of the melody, the sprightly dotted rhythm—are all there, but I have cast them in the darkest of colors, reflecting the grim, inescapable realities of the great composer’s life. Out of the darkness intensified by the despair of his ever-worsening deafness, hope and inspiration come like a beacon of light, without warning, as they always seem to. Who or what causes this sudden transformation, I leave to the imagination of the listener.”

Instrumentation: 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, bass drum, suspended cymbal, tamtam, tom toms, glockenspiel, vibraphone, chimes, xylophone, piano and strings

Program note by Carl Schroeder.

Dmitri Shostakovich
Born: September 25, 1906
Saint Petersburg, Russia
Died: August 9, 1975,
Moscow, Russia

Concerto No. 2 for Cello and Orchestra, Opus 126
Premiered: September 25, 1966

Rostropovich met Shostakovich in 1943, when the 16-year-old cellist joined the composer’s classes in orchestration at the Moscow Conservatory. When Shostakovich heard his student play, he recognized a once-in-a-generation talent. “He showered me with a mass of compliments,” the cellist recalled decades later—“he almost choked on them, such was his delight.” But it would be years before Shostakovich wrote anything for his friend to play. Once, when Rostropovich asked the composer’s wife what he would have to do to get Shostakovich to write him a concerto, she replied, “The only recipe I can give you is this—never ask him or talk to him about it.” Rostropovich kept still “with the greatest difficulty,” and he finally was rewarded—with two major works in the span of seven years: one concerto in 1959 (as if to make up for lost time, the cellist learned and memorized it in four days) and then a second concerto composed in the spring of 1966. The first performance was given on September 25 of that year, at a gala concert celebrating the composer’s 60th birthday.

a new interest, late in life

Aside from an early, lightweight piano concerto which he wrote when he was in his twenties, Shostakovich became interested in the concerto form relatively late in his life, and only as a direct result of his contact with important performers like Rostropovich, or, in the case of the two violin concertos, David Oistrakh. A second piano concerto was written for his son Maxim (who played it for the first time on his 19th birthday). The small number of concertos in his vast output is surprising considering that Shostakovich produced 15 symphonies and 15 string quartets; three dozen film scores; several opera and ballet scores; and a great many songs, choral works, piano pieces, and arrangements of other music (including, of all things, “Tea for Two,” which became the Tahiti Trot).

The second concerto for Rostropovich is dramatically different from the first, just as the two violin concertos for Oistrakh would also inhabit different worlds. (That may not be a coincidence: Shostakovich said he modeled his Second Violin Concerto on the Second Cello Concerto.) Where the First Cello Concerto is big and dramatic, ideally capturing Rostropovich’s larger-than-life personality, the second is dark, even somber. Perhaps Shostakovich was trying to test—or at least stretch—his soloist’s extraordinary gifts. “Mstislav Rostropovich,” the composer later wrote, “never resting, always searching and growing—is of such significance that it seems already possible to claim his name will come to be given to a whole era of cello playing, an era in which the range of possibilities for the instrument has been immeasurably broadened, and in which players have been set new tasks and new problems.” No doubt he also wanted to tap into the cello’s affinity for
beethoven turned 40 in December 1810, and things were going very well. True, his hearing had deteriorated to the point where he was virtually deaf, but he was still riding that white-hot explosion of creativity that has become known, for better or worse, as his “heroic” style.

re-imagining music

Over the decade-long span of that style, 1803 to 1813, Beethoven essentially re-imagined music and its possibilities. The works that crystallized the heroic style—the Eroica and the Fifth Symphony—unleashed a level of violence and darkness previously unknown in music and then triumphed over them. In these symphonies, music became a matter not of polite discourse but of conflict, struggle and resolution.

In the fall of 1811, Beethoven began a new symphony, his Seventh, which would differ sharply from those two famous predecessors. Gone is the sense of cataclysmic struggle and hard-won victory. Instead, this music is infused from its first instant with a mood of pure celebration.

Such a spirit has inevitably produced interpretations as to what this symphony is “about”: Berlioz heard in it a peasants’ dance, Wagner called it “the apotheosis of the dance,” and more recently Maynard Solomon has suggested that the Seventh is the musical representation of a festival, a brief moment of pure spiritual liberation.

But it may be safest to leave the issue of meaning aside and instead listen to the Seventh simply as music. There had never been music like this before, nor has there been since: this symphony contains more energy than any other piece of music ever written. Much has been made (correctly) of Beethoven’s ability to transform small bits of theme into massive symphonic structures, but here he begins not so much with theme as with rhythm: tiny figures, almost scraps of rhythm. Gradually he releases the energy locked up in these small figures and from them creates one of the mightiest symphonies ever written.
the symphony: small ideas transformed

poco sostenuto–vivace. The first movement opens with a slow introduction so long that it almost becomes a separate movement of its own. Tremendous chords punctuate the slow beginning, which gives way to a poised duet for oboes. The real effect of this long Poco sostenuto, however, is to coil the energy that will be unleashed in the true first movement, and Beethoven conveys this rhythmically: the meter of the introduction is a rock-solid (even square) 4/4, but the main body of the movement, marked Vivace, transforms this into a light-footed 6/8. This Vivace begins in what seems a most unpromising manner, however, as woodwinds toot out a simple dotted 6/8 rhythm and the solo flute announces the first theme. This simple dotted rhythm saturates virtually every measure of the movement, as theme, as accompaniment, as motor rhythm, always hammering into our consciousness. At the climax, horns sail majestically to the close as the orchestra thunders out that rhythm one final time.

allegretto. The second movement, in A minor, is one of Beethoven’s most famous slow movements, but the debate continues as to whether it really is a slow movement. Beethoven could not decide whether to mark it Andante, a walking tempo, or Allegretto, a moderately fast pace. He finally decided on the latter, though the actual pulse is somewhere between those two. This movement too is built on a short rhythmic pattern, in this case the first five notes: long-short-short-long-long—and this pattern repeats here almost as obsessively as the pattern of the first movement. The opening sounds like a series of static chords—the theme itself occurs quietly inside those chords—and Beethoven simply repeats this theme, varying it as it proceeds. The central episode in A major moves gracefully along smoothly-flowing triplets before a little fugato on the opening rhythms builds to a great climax. The movement winds down on the woodwinds’ almost skeletal reprise of the fundamental rhythm.

presto. The scherzo explodes to life on a theme full of grace notes, powerful accents, flying staccatos and timpani explosions. This alternates with a trio section for winds reportedly based on an old pilgrims’ hymn, though no one, it seems, has been able to identify that hymn exactly. Beethoven offers a second repeat of the trio, then seems about to offer a third before five abrupt chords drive the movement to its close.

allegro con brio. These chords set the stage for the finale, again built on the near-obsessive treatment of a short rhythmic pattern, in this case the movement’s opening four-note fanfare. This pattern punctuates the entire movement: it shapes the beginning of the main theme, and its stinging accents thrust the music forward continuously as this movement almost boils over with energy. The ending is remarkable: above growling cellos and basses (which rock along on a two-note ostinato for 28 measures), the opening theme drives to a climax that Beethoven marks fff, a dynamic marking he almost never used. This conclusion is virtually Bacchanalian in its wild power. No matter how many times we’ve heard it, it remains one of the most exciting moments in all of music. Beethoven led the first performance of the Seventh Symphony in Vienna on December 8, 1813—a huge success, with the audience demanding that the second movement be repeated.

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

Program note by Eric Bromberger.
"My family and I loved it! We’re making this show our holiday tradition."

MINNESOTA ORCHESTRA

HOME for the HOLIDAYS

See full concert schedule online.

PHOTOS: Home for the Holidays: Courtney Perry; Hicks & Lazarus: Travis Anderson Photo; Beauty and the Beast: Presentation made under license from Buena Vista Concerts, a division of ABC Inc. © 2015 Disney. All rights reserved.

**Gregory Porter**

Dec 1

**A Christmas Oratorio**

Dec 8-9

**George Winston**

Dec 21

**A Big, Brassy Christmas with Charles Lazarus**

Dec 15

**A New Year Celebration:**

Vänskä Conducts Bernstein, Copland and Gershwin

Dec 31

**Film with Live Orchestra**

Dec 22

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Jurassic Park in Concert
with the Minnesota Orchestra
Sarah Hicks, conductor

Saturday, November 24, 2018, 8 pm          Orchestra Hall
Sunday, November 25, 2018, 2 pm          Orchestra Hall

A STEVEN SPIELBERG film

Jurassic Park

Starring
Sam Neill
Laura Dern
Jeff Goldblum
and Richard Attenborough

Bob Peck
Martin Ferrero
B. D. Wong
Samuel L. Jackson
Wayne Knight
Joseph Mazzello
Ariana Richards

Live Action Dinosaurs: Stan Winston
Full Motion Dinosaurs: Dennis Muren, A.S.C.
Dinosaur Supervisor: Phil Tippett
Special Dinosaur Effects: Michael Lantieri

Music by John Williams
Film edited by Michael Kahn, A.C.E.
Production designer: Rick Carter
Director of photography: Dean Cundey, A.S.C.
Based on the novel by Michael Crichton
Screenplay by Michael Crichton and David Koepp
Produced by Kathleen Kennedy and Gerald R. Molen
Directed by Steven Spielberg

A UNIVERSAL PICTURE

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In his highly successful book *Jurassic Park*, author Michael Crichton enabled us to imagine what the return of the great vertebrates of 150 million years ago might be like. In his thrilling 1993 film adaptation, Steven Spielberg brought these fascinating and terrifying creatures to life, and in so doing captivated movie audiences around the world.

I must say that I greatly enjoyed the challenge of trying to tell the film’s story musically. And while we can luxuriate this evening in the magnificent sound produced by the Minnesota Orchestra as they perform the entire score live to the picture, it’s nevertheless tempting to imagine what the trumpeting of these great beasts of the distant past might have been like…

I know I speak for everyone connected with the making of *Jurassic Park* in saying that we’re greatly honored by this event…and I hope that tonight’s audience will have some measure of the joy we experienced while making the film 25 years ago.

This performance lasts approximately 2 hours and 20 minutes, including a 20-minute intermission.

This program is a presentation of the complete film *Jurassic Park* with a live performance of the film’s entire score, including music played by the orchestra during the end credits. Out of respect for the musicians and your fellow audience members, please remain seated until the conclusion of the credits.
Sarah Hicks, conductor

Sarah Hicks, the Minnesota Orchestra’s principal conductor of Live at Orchestra Hall, has led a broad range of programs since joining the Orchestra as assistant conductor in 2006. During the 2018-19 season she also leads the Orchestra in performances with Dessa, Indigo Girls, and Igudesman & Joo, as well as the tenth season of the Inside the Classics series and film music concerts of Star Wars, Star Trek Into Darkness, Harry Potter and the Prisoner of Azkaban and Disney’s classic 1991 animated version of Beauty and the Beast. For the second season, she will lead the Minnesota Orchestra’s original “Home for the Holidays” concerts, created in collaboration with director Peter Rothstein, writer Kevin Kling and composer Robert Elhai. Away from Orchestra Hall, Hicks conducts concerts this season with the Antwerp Symphony, Pittsburgh Symphony, Sarasota Orchestra, Toronto Symphony, Dallas Symphony and the Virginia Symphony Orchestra. She has worked often with singer-songwriter-pianist Ben Folds, and in 2011 she served as conductor for Sting’s Symphonicities Tour, leading 31 concerts over two months in venues throughout Europe. More: minnesotaorchestra.org.

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 for more than 100 films, including all eight Star Wars films, the first three Harry Potter films, Superman, Memoirs of a Geisha, 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, Saving Private Ryan, Lincoln, The BFG and The Post. Mr. Williams has composed themes for four Olympic Games. He served as music director of the Boston Pops Orchestra for fourteen seasons and remains their Laureate Conductor. He has composed numerous works for the concert stage including two symphonies, and concertos commissioned by many of America’s most prominent orchestras. Mr. Williams has received five Academy Awards and 51 Oscar nominations (making him the second-most nominated person in the history of the Oscars), seven British Academy Awards, twenty-four Grammys, four Golden Globes and five Emmys. In 2003, he received the Olympic Order (the IOC’s highest honor) for his contributions to the Olympic movement. In 2004, he received the Kennedy Center Honors, and in 2009 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 a composer was honored with this award.
Nat “King” Cole and Me, starring Gregory Porter
with the Minnesota Orchestra

**Gregory Porter**, vocals
**Vince Mendoza**, conductor and arranger  |  **Chip Crawford**, piano

**Saturday, December 1, 2018, 8 pm  |  Orchestra Hall**

Tonight’s program will be announced from the stage, and will feature original music by Gregory Porter as well as selections popularized by Nat “King” Cole, performed in newly-created arrangements by Vince Mendoza.

There will be one intermission.

For vocalist **Gregory Porter**, the influence of Nat “King” Cole on his life and music runs deep, a through-line that reaches back into some of his earliest childhood memories, and culminates in the release of the two-time Grammy Award-winning vocalist’s acclaimed fifth studio album Nat “King” Cole & Me, a heartfelt tribute to the legendary singer, pianist and Capitol recording artist. A formative experience in Porter’s life came when he wrote a short song at age 5 and played it for his mother, who complimented him as sounding like Nat “King” Cole. Porter then delved into his mother’s record collection and was fascinated by what he later called Cole’s “nurturing sound [that] filled a void in me.” Years later, after his role in the Tony-nominated musical *It Ain’t Nothin’ But the Blues*, Porter dramatized his deep appreciation for Cole in a semi-autobiographical musical, *Nat “King” Cole & Me*, which premiered in 2004. That musical underpins Porter’s third Blue Note Records release, *Nat “King” Cole & Me*, the follow-up to his Grammy-winning albums *Liquid Spirit* and *Take Me to the Alley*, which established Porter as his generation’s most soulful jazz singer-songwriter. More: gregoryporter.com.

**Vince Mendoza** has been at the forefront of the jazz and contemporary music scene as a composer, conductor and recording artist for the last 20 years. He was recognized as “Best Composer/Arranger” by *Swing Journal*’s critic’s poll in Japan. His CD *Epiphany* features his compositions played by the London Symphony Orchestra. His 2011 solo release *Nights on Earth* features his original compositions arranged for small and large ensembles, with guest appearances by Luciana Souza, Malian vocalist Tom Diakite, and musicians from Spain, Africa and Brazil. His most recent Grammy-nominated release *Homecoming* celebrates his new compositions for the WDR Big Band in Köln, Germany. Mendoza’s arranging has appeared on many critically acclaimed projects that include dozens of albums with songwriting legends such as Björk, Chaka Khan, Al Jarreau, Bobby McFerrin, Diana Krall, Melody Gardot, Sting and Joni Mitchell. He has received six Grammy Awards and 31 Grammy nominations. Mendoza is the composer in residence with the West Deutsche Rundfunk in Köln and the conductor laureate of the Netherlands Metropole Orkest. More: vincemendoza.net.
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This year we offer our deepest gratitude to the many donors who, today, support that same effort, still called the Guaranty Fund. Donor contributions, then and now, are critical in sustaining our vibrant, world-renowned Minnesota Orchestra. The community’s investment, at all levels, ensures the Orchestra can continue to achieve its mission to Enrich, Inspire and Serve.

Minnesota Orchestra donors make it possible for some 300,000 individuals to experience the Orchestra’s celebrated music live—through spectacular concerts at Orchestra Hall, free summer concerts across the Twin Cities metro and beyond, and week-long Orchestra residencies in Greater Minnesota—plus many more through concert broadcasts on Classical MPR.

Donors help inspire the next generation of music lovers and makers through support of our Young People’s Concerts series and other acclaimed education programs, which enrich the lives of 75,000 students annually. This season, with the help of donor support, the Orchestra is expanding its critical Bus Subsidy Program by 40 percent, further alleviating transportation cost barriers so that even more students can come and experience the magic of the Minnesota Orchestra this year.

The generosity of donors also helps bolster the Minnesota Orchestra’s national and international reputation through recording and touring projects. We are deeply grateful for the special gifts from individuals and institutions that made possible the Orchestra’s recent historic tour to South Africa.

To the more than 8,000 dedicated Minnesota Orchestra donors, we offer our heartfelt appreciation and gratitude for your generosity. Thank you! You are helping the Orchestra continue its tremendous momentum.

To those of you who would like to join these incredible supporters and become a valued guarantor, simply visit minnesotaorchestra.org/giving to make a secure online gift, or call Amanda Schroder, Manager of Individual Giving, at 612-371-7110.
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We are grateful to the following individuals, who are members of the Maestro’s Circle, Concertmaster’s Circle and Artist’s Circle, for their annual gifts to the Guaranty Fund.

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We are grateful to the following individuals, who are members of the Maestro’s Circle, Concertmaster’s Circle and Artist’s Circle, for their annual gifts to the Guaranty Fund.

For information on giving at these or other levels, please call Sarah Blain Chaplin at 612-371-5687 or visit the giving pages at www.minnesotaorchestra.org/giving.
## Maestro's Circle continued


## Concertmaster’s Circle

### 2018-19

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<tr>
<td>$50,000</td>
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## Guaranty Fund

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## Emanuel Ax at center stage in Brahms’ Second Piano Concerto, September 2018.

Photo: Greg Helgeson
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continued

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Phumzile Mazibuko, South Africa Consul General for Chicago and the Midwestern States, delivering introductory remarks during the Orchestra’s “Music for Mandela” Sommerfest, July 2018. Photo: William T. Armstrong

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42 MINNESOTA ORCHESTRA SHOWCASE
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