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from the editor

New year, new decade, new music, new artists: all of the concerts detailed in this issue of Showcase will bring something brand new to the Orchestra Hall stage. This voyage of discovery begins on New Year’s Eve and Day as the Minnesota Orchestra presents a widely-varied program that includes a recently-composed work by London-born composer Hannah Kendall, a performance of Benjamin Britten’s classic Young Person’s Guide to the Orchestra with new narration by writer-narrator Kevin Kling, and the Orchestra Hall debut of alto saxophone soloist Jess Gillam.

More debuts continue throughout January, including the first Orchestra Hall appearances of conductor Simone Young and mezzo Tara Erraught. A chamber music program includes the world premiere of Steven Juliani’s Campane for brass quintet, while the entire program is new to Minnesota audiences in a MusicMakers concert of works by seven of the country’s top young composers, concluding the Orchestra’s 17th annual Composer Institute. An audience favorite—singer-songwriter-pianist Ben Folds—may not be new to our stage, but he’s sure to arrive with novel tricks up his sleeve, as in his 2018 appearance that included improvised riffs on the Minnesota Vikings “Skol” cheer. And even the old is new in a performance of a 267-year-old work, C.P.E. Bach’s A-major Cello Concerto, which receives its first-ever performance by the Orchestra in the hands of conductor-cellist Paul Watkins, making his debut in both capacities.

Whether you’re an old acquaintance of the Minnesota Orchestra or are setting foot in Orchestra Hall for the first time, we hope all of these fresh sounds and new faces will bring a memorable start to your 2020.

Carl Schroeder, Editor
carl.schroeder@mnorch.org

about the cover

Minnesota native Peter McGuire, the Minnesota Orchestra’s principal second violin, works with student musicians from the MMEA All-State Orchestra onstage at Orchestra Hall as part of a Side-by-Side Rehearsal in October 2019.

Photo: Joseph Scheller.
Minnesota Orchestral Association

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Minnesota Orchestral Association

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**Editor** Carl Schroeder

**Assistant Editor** Emma Pehal

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profile | Osmo Vänskä, music director

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 a 2018 visit to London's BBC Proms, and on historic tours to Cuba in 2015 and South Africa in 2018. In summer 2020 he and the Orchestra will travel to South Korea and Vietnam, the latter stop in observance of the 25th anniversary of restored U.S.-Vietnam diplomatic relations. 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, one album of which won the 2014 Grammy Award for Best Orchestral Performance. In December 2019 BIS released the Orchestra's newest album, featuring Mahler's Fourth Symphony—part of a Mahler series that includes a Grammy-nominated Fifth Symphony recording. Other recent releases include an album of in-concert recordings of Sibelius' *Kullervo* and *Finlandia* and Kortekangas' *Migrations*; two albums of Beethoven piano concertos featuring Yevgeny Sudbin; a two-CD Tchaikovsky set featuring pianist Stephen Hough; *To Be Certain of the Dawn*, composed by Stephen Paulus with libretto by Michael Dennis Browne; and a particularly widely-praised Beethoven symphonies cycle.

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, Philadelphia Orchestra, New York Philharmonic, London Philharmonic, Berlin Philharmonic, Leipzig Gewandhaus Orchestra, Royal Concertgebouw Orchestra, Vienna Symphony, Hong Kong Philharmonic and Yomiuri Nippon Symphony Orchestra. In January 2020 he becomes music director of the Seoul Philharmonic Orchestra. In 2014 he became the Iceland Symphony Orchestra's principal guest conductor; since then he has been named the ensemble's honorary conductor. He is also conductor laureate of the Lahti Symphony Orchestra, which, during two decades as music director, he transformed into one of Finland's flagship orchestras.

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, the Mostly Mozart Festival, La Jolla Summerfest, the Seattle Chamber Music Festival, and several festivals in Finland. He has recorded Bernhard Henrik Crusell's three Clarinet Quartets and Kalevi Aho's Clarinet Quintet for the BIS label and is in the process of recording several duos for clarinet and violin which he has commissioned with his wife, violinist Erin Keefe.

During the 2019-20 season he will conduct American orchestras including the Pittsburgh Symphony Orchestra and Florida's New World Symphony, and will lead a U.S. tour of the Curtis Institute Orchestra. Abroad he will appear with ensembles such as the Antwerp Symphony Orchestra, City of Birmingham Symphony Orchestra, Helsinki Philharmonic Orchestra, Iceland Symphony Orchestra, Israel Philharmonic Orchestra, London Philharmonic Orchestra, Orchestre National de Lyon, Qingdao Symphony Orchestra, Seoul Philharmonic Orchestra and Taiwan Philharmonic Orchestra. Vänskä will conclude his tenure as Minnesota Orchestra music director at the close of the 2021-22 season.

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

Great women in Minnesota Orchestra history: Mary Ann Feldman

- Mary Ann Feldman made history in 1966 when she became the first woman to serve as program annotator of the Minnesota Orchestra, then known as the Minneapolis Symphony Orchestra. Over the next 37 years she served the organization in a wide variety of roles, including writing program notes for 33 years, editing Showcase magazine, giving pre-concert talks, advising music directors on programming, and working as the official historian in the lead-up to the Orchestra’s centennial in 2003.

- Born in St. Paul in 1933, Feldman attended her first Orchestra concert in March 1941—a Young People’s performance led by Dimitri Mitropoulos. She earned bachelor’s and doctoral degrees from the University of Minnesota—where she wrote music reviews for the Minnesota Daily under the pseudonym “V. I. Olin”—along with a master’s degree at Columbia University.

- In 1980, Feldman was the source of the concept for the Orchestra’s Sommerfest—known originally as Viennese Sommerfest—which she developed with Leonard Slatkin, the festival’s first artistic director.

- Her roles outside the Orchestra included serving as coordinator and vice president of the Metropolitan Opera in the Upper Midwest, as well as program annotator and guest speaker for the Grand Teton Music Festival in Wyoming.

- Feldman passed away in February 2019 at age 85, three years after the death of her husband Harold Feldman. The Minnesota Orchestra’s music library is named in her honor.
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Did you grow up in a musical family?
None of my family members were professional musicians and, although we had a few classical recordings around the house, I mainly remember my parents listening to oldies albums and A Prairie Home Companion on NPR. Our schools had strong music programs, however, and I fell in love with orchestral music when my high school band performed an arrangement of the last movement of Tchaikovsky’s Fourth Symphony, which prompted me to seek out a recording of the entire work. I was blown away by the huge range of expressive content and the innate physicality present in Tchaikovsky’s music. This, in turn, led me to seek out more of his music as well as the music of other great composers. I joined the Milwaukee Youth Symphony that year and loved being in the middle of the amazing sound of an orchestra and being part of something that was greater than the sum of its parts.

Tell us about one of your favorite musical memories or proudest moments.
There are so many good memories, but mostly I love all the wonderful people I have met since joining the Minnesota Orchestra, including audience members, staff and board members. Attaining a position in a major orchestra is a difficult task and there was a time where I had nearly given up expecting to achieve such a position. I consider it an honor and a privilege to be able to make a living performing great music in a wonderfully supportive community.

What inspires you as you perform in an orchestra?
Instrumental music, lacking words, physical substance, and being ephemeral in nature, is the most abstract of the arts. Yet it is this abstract nature that gives this music its power and its ability to evoke any emotion. Music reveals to us entirely different dimensions and becomes a healing and creative conduit for our hearts and minds. This means as musical artists we must think deeply about how we will communicate all this information using only the sound of our instruments and time. I love the creativity that my colleagues bring to that task, and I am inspired on a regular basis by hearing beautifully crafted and shaped melodic lines from every instrument around the orchestra.

If you could share one fun fact or special tip to someone attending a Minnesota Orchestra concert, what would you say?
I always like to say that you don’t need “know something” about the music or the rituals of the concert hall to feel like this music is “your music.” Indeed, the Minnesota Orchestra and the legacy of music left to us from composers past and present is a cultural asset that belongs to everyone. No one “owns” Mozart or Mahler—they belong to all of us. Great music is truly timeless, and the meaning composers write into their music speaks to us across time relevantly and purposefully today. That being said, most of what we present on stage is long-form compared to popular music and therefore will speak to you much more clearly upon repeated hearings. If any of the pieces on today’s program are new to you, I would encourage you to seek out recordings and listen to them several times.

You are performing on two Minnesota Orchestra chamber music concerts this season. What’s special to you about playing in a chamber music setting?
When composers write chamber music, they are often speaking on a more heartfelt level, and this along with the cozier performance setting makes these concerts a more personal experience than the grand orchestral statement for both the performer and the listener.

What is your favorite Minnesota food, drink or activity?
The Twin Cities has such a vibrant food and drink scene these days. I love doing trivia nights at many of the local craft breweries and distilleries where you can also find a tasty new food truck while testing your knowledge of 1970s sitcoms and famous cartoon cats.

What else should our audiences know about you?
I love decorating the house for Halloween and Christmas, my favorite Disney movie is Sleeping Beauty (music by Tchaikovsky!), I enjoy sci-fi and fantasy novels, I’m obsessed with the #pitbullsofinstagram feed on Instagram, and I’m looking forward to going to Mexico for the first time for my 40th birthday this year!
introducing Hall Pass: free tickets for 18 and under

At the Minnesota Orchestra's Annual Meeting in early December, Acting Associate Principal Bass Kathryn Nettleman announced an exciting new initiative, Hall Pass, which provides free tickets to Minnesota Orchestra classical, chamber, Symphony in 60 and Sam & Sarah concerts for young audience members ages 6 to 18, and free tickets for audiences age 18 and under for Family Concerts. Hall Pass is funded by the Orchestra's musicians through the Bellwether Fund for Musician Designated Initiatives.

“Hall Pass is, essentially, an invitation directly from the Orchestra's musicians to kids and their families to come be our esteemed VIP guests here at Orchestra Hall,” says Nettleman. “Why have the musicians chosen to underwrite kids’ tickets to our classical and family concerts this year? Well, we wanted to find a new way to express our heartfelt appreciation for the over 116 years of investment this community has made in the Minnesota Orchestra. By drawing the circle bigger, to specifically invest in kids’ attendance, we hope to pay inspiration forward long into the future.”

Hall Pass tickets will be available for all classical concerts and Family Concerts through June 2020 via the Orchestra’s website, minnesotaorchestra.org, and at the Orchestra Hall Box Office. All Minnesota Orchestra concerts are open to children age 6 and over when accompanied by an adult; moreover, children of all ages may attend Family Concerts. All children, regardless of age, must have a ticket to enter the performance venue. For full details on the Hall Pass program, visit minnesotaorchestra.org/hallpass.

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In 2016 a newly-formed Minnesota Orchestra meeting group assembled for the first time. Called the Green Committee, they were a dedicated band of Orchestra staff and musicians who wanted to explore simple ways in which the organization could adopt more sustainable practices. Their early conversations focused on issues like composting, but within months—spurred on by an in-development strategic plan that called for establishing sustainability programs—the Committee set its sights even higher: What if the Minnesota Orchestra were to seek LEED certification for Orchestra Hall?

“It was initially a daunting thought,” recalls Director of Facilities Dan Kupfer. LEED, which stands for Leadership in Energy and Environmental Design, is a points-based system established by the U.S. Green Building Council to set common standards and certify environmentally-friendly buildings. Kupfer and his Green Committee colleagues knew that achieving LEED status was an uphill process, but the team pushed forward with their investigations by connecting with Peter Dahl, Principal of Sustainable Operations at HGA. Dahl and his associate Corinne Wichser offered the encouraging advice that LEED certification was within the Orchestra’s reach—and budget.

The Orchestra set its goal to approach LEED certification by implementing best practices in sustainability that limited the upfront capital costs and maximized the return on investment,” says Dahl. “It was an approach that factored in both cost savings and health and environmental benefits.”

By implementing the strategies of an energy consumption study, the Orchestra will further reduce its energy usage in the Hall annually by 13.5 percent—an improvement that also controls operating costs. Overall, Orchestra Hall is 34 percent more energy-efficient than the average performing arts center in Minnesota, according to HGA data. Other sustainable highlights include a stormwater retention tank, installing low-flow plumbing fixtures and LED lighting, native landscaping and optimized mechanical systems.

“The initial 2014 renovation of Orchestra Hall was transformative in how it allowed the Orchestra to engage with audiences in our lobby spaces and fundamentally change their concert-going experience,” says Orchestra President and CEO Michelle Miller Burns. “Now the LEED certification is a game-changer in terms of optimizing Orchestra Hall’s energy use and environmental impact.”

From Kupfer’s perspective, the process has ultimately been rewarding. “There is a sense of accomplishment in this,” he says. “We are thinking differently about how we are using water and energy and how we can continue to become more sustainable.”
critics’ column: recent reviews

“(Conductor Nathalie Stutzmann) exudes charisma on the podium, displaying a swagger and smoothness ideal for the Brahms Hungarian Dances, as well as Dvořák’s sweet, melancholy Romance, on which [Concertmaster Erin] Keefe’s solos were suffused with lovely lyricism. But the Brahms Second was where conductor and ensemble really clicked. A bright buoyancy permeated the performance, most notably in the second movement’s playful exchanges within the woodwinds, the breathy tiptoe of a dance that opened the third movement, and a briskly paced finale.”

—Rob Hubbard, Pioneer Press, November 7, 2019

“This must be about the most accurate reading of Mahler’s First Symphony to have appeared in years, in the sense that every dynamic marking, every nuance of rubato is scrupulously adhered to.... [T]he woodwind figures are genuinely pianissimo, the trumpet fanfares sound as though coming from miles away.... [I]n fulfilling [Mahler’s] indications to the letter, this remarkable new version demands to be heard.”

—Bayan Northcott, BBC Music Magazine, November 2019

“The orchestra was joined [in Vaughan Williams’ Dona Nobis Pacem] not only by the Minnesota Chorale, but singers with whom it collaborated on its 2018 tour of South Africa, the Gauteng Choristers and 29:11, as well as two vocal soloists, one South African, the other American. It proved an awe-inspiring experience, a profoundly heartfelt reflection on the price of war and the value of life....[and] one of the most memorable concerts Twin Cities audiences will experience in 2019....Thank goodness that the Minnesota Chorale’s artistic director, Kathy Saltzman Romey, pitched it to the Minnesota Orchestra as an ideal vehicle for a collaboration with their South African colleagues.”

—Rob Hubbard, Pioneer Press, November 14, 2019
news | FRIENDS of the Minnesota Orchestra

on the record: charts and honors

The Minnesota Orchestra's recent recordings on the BIS Records and Doomtree Records labels are continuing to connect with critics and audiences—with the latest accolade arriving in the form of a 2020 International Classical Music Awards nomination for the Orchestra recording of Mahler's Second Symphony, performed with the Minnesota Chorale and vocal soloists Ruby Hughes and Sasha Cooke. Winners will be announced in late April.

Meanwhile, Sound the Bells, the Orchestra's live-in-concert album spotlighting singer-rapper-writer Dessa, hit the Billboard charts in late November in several categories, debuting at #2 in both the Current Classical and Classical Crossover charts, at #8 in Independent Albums, and at #35 in overall Top Current Albums. The album, which was recorded in March 2019 under the baton of Sarah Hicks, features arrangements by Andy Thompson and was executive produced by Lazerbeak and Grant Meachum. Visit minnesotaorchestra.org to order any albums that may have missed your holiday wish list!

welcome on Board

In early December, the Minnesota Orchestra warmly welcomed nine new members to its Board of Directors. They are Darren Acheson, Managing Director, Mill City Capital; Roma Calatayud-Stocks, a novelist, composer and community volunteer; John Dayton, an entrepreneur and restauranteur; Jerome D. Hamilton, Jr., CEO, Open Therapeutics; Lloyd Kepple, Partner, Fox Rothschild; Leni Moore, a community volunteer; Brian Tilzer, Chief Digital and Technology Officer, Best Buy; Patrick Walsh, Senior Client Partner, Korn Ferry's Executive Search Practice; and Laysha Ward, Executive Vice President and Chief External Engagement Officer, Target. Thank you all for your volunteer service and commitment to the Minnesota Orchestra!
The Minnesota Orchestra’s recent recordings on the BIS Records and Doomtree Records labels are continuing to connect with critics and audiences—with the latest accolade arriving in the form of a 2020 International Classical Music Awards nomination for the Orchestra recording of Mahler’s Second Symphony, performed with the Minnesota Chorale and vocal soloists Ruby Hughes and Sasha Cooke. Winners will be announced in late April.

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Throughout November and December, audience members braved the cold to make Orchestra Hall their musical home for the holidays, attending concerts that ranged from Handel’s Messiah to Disney Pixar’s Up to a George Winston solo piano performance. Many shared their favorite photos and concert memories on social media. We invite you to tag yours with #mnorch, and you may see them in a future issue of Showcase magazine! While you’re online, be sure to visit the Orchestra’s Facebook, Instagram and Twitter pages for a plethora of online-only content including a “Know Before You Go” guide to parking, restaurants and hotels near Orchestra Hall; an essay by Orchestra horn player Ellen Dinwiddie Smith on the Orchestra’s newest December tradition, Holiday Brass; reflections on the recent Guarantors’ Concert by guest blogger Mandy Meisner; an insider’s guide to the cello with Associate Principal Cello Silver Ainomäe, concert video clips and much more. We’ll see you online!
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A New Year Celebration: Auld Lang Syne  
Tuesday, December 31, 2019, 8:30 pm  Orchestra Hall  
Wednesday, January 1, 2020, 2 pm  Orchestra Hall

Edward Elgar
Military March No. 1 in D major  
from Pomp and Circumstance, Opus 39  
c. 6'

Peter Maxwell Davies
An Orkney Wedding, with Sunrise  
c. 13'

John Williams
Closing In, from Escapades from Catch Me If You Can
Jess Gillam, alto saxophone  
c. 3'

Darius Milhaud
Scaramouche, Suite for Alto Saxophone and Orchestra, Opus 165c
Vif  
Modère  
Brazileira  
Jess Gillam, alto saxophone  
c. 9'

Hannah Kendall
The Spark Catchers  
c. 10'

INTERMISSION  
c. 20'

Einojuhani Rautavaara
A Tale of Love, from Book of Visions  
c. 10'

Benjamin Britten
The Young Person’s Guide to the Orchestra, Opus 34
Kevin Kling, writer and narrator  
c. 18'

Thomas Arne/
arr. Malcolm Sargent
Rule, Britannia!  
c. 3'

CD Signing: Join us in the Orchestra Hall lobby following the January 1 concert as Osmo Vänskä will sign the Orchestra’s Mahler CDs, including the newly-released album of Mahler’s Fourth Symphony.
To celebrate the New Year, Music Director Osmo Vänskä and the Minnesota Orchestra have taken inspiration from the Last Night of the Proms, the popular finale concert of London's annual BBC Proms classical music festival, at which formality goes out the window and unexpected gems, frivolity and beloved British traditions take center stage. One such Proms tradition opens this program: Elgar's Pomp and Circumstance—known around the world as the “Graduation March”—which has been part of British regal ceremony since its use as the coronation anthem of King Edward VII. Continuing the British theme, Davies' jovial An Orkney Wedding, with Sunrise depicts a Scottish wedding celebration, complete with drunken brass, dancing woodwinds and a solo bagpiper representing the rising morning sun. Next come two works for alto saxophone and orchestra performed by Britain's Jess Gillam, who was featured at the 2018 Last Night of the Proms: Closing In, from John Williams' jazz-influenced score for the 2002 film Catch Me If You Can, and Milhaud's jaunty, toe-tapping Scaramouche. This concert's most recently-composed work, Hannah Kendall's The Spark Catchers, is titled after the Irish immigrant workers who caught flying sparks to guard against factory fires and who went on strike over factory conditions in London in 1888. After intermission comes the lyrical, tender Tale of Love movement from Rautavaara's The Book of Visions. Our celebration nears its end with Britten's Young Person's Guide to the Orchestra, the classic instrumental roll call that has introduced the orchestra to generations of listeners—performed here with new narration written and spoken by Minnesota's Kevin Kling—followed by one last Proms tradition: the anthem Rule, Britannia!
In 1901, Edward Elgar could hardly have been happier with his fortunes. His music was connecting with an ever-larger audience at home and abroad. It’s easy to see the appeal: Elgar’s music has the unique ability to express both triumph and nostalgia, reflecting the optimism and exuberance of England at the dawn of a new century during the reign of King Edward, a time when the sun still did not set on the British Empire. But never in his wildest dreams could Elgar have predicted the popularity of his *Pomp and Circumstance* March No. 1, now known the world over as the “Graduation March” because of its stately central theme.

Elgar would eventually write six *Pomp and Circumstance* marches, although none would rival the popularity of his first—the old cliché that “the sequel is never as good as the original” would seem to apply here. The premiere of the famous first march in 1901 was so well received that it was chosen the following year as the official coronation anthem of King Edward, cementing Elgar’s place as a de facto musical spokesman for a generation of Brits. In the U.K., this march is also known as *Land of Hope and Glory*, and it is played each year at BBC Proms festival’s “Last Night of the Proms,” the inspiration for the program you are attending today.

How, then, did this march become almost universally adopted as graduation music? This stems from an American event four years after it was written. In 1905, Elgar crossed the Atlantic to receive an honorary doctorate degree from Yale University. Since he was the celebrity attendant, many of his works were performed during the ceremony, ending with the March No. 1 as the graduates, faculty and distinguished muckety-mucks filed out. Two years later, Princeton used it, followed by the University of Chicago in 1908, Columbia in 1913, Vassar in 1916 and Rutgers in 1918. By the 1920s, *Pomp and Circumstance* March No. 1 had become de rigueur at American graduations.

Fitting right in with (or perhaps exceeding) the spirit of New Year’s revelry is *An Orkney Wedding, with Sunrise*—a decidedly Scottish wedding celebration that vividly depicts the riotous and boozy celebrations after a wedding on the island of Orkney. One of Peter Maxwell Davies’ lighter (and most popular) pieces, it might also be the only work in the classical repertoire to feature a bagpipe solo, which Davies describes as symbolic of the rising sun after a night of prolonged revelry. The score specifies that the bagpiper, dressed in full Scottish regalia, enter the hall from the back, parading to the stage and taking the soloist’s position as the piece concludes.

*An Orkney Wedding, with Sunrise* was inspired by Davies’ attendance at an actual wedding party, its various sections corresponding with the succession of events he witnessed. As the guests arrive, the festivities inside the hall gather momentum. Listen for the processional tune that is passed around the woodwinds as the guests ceremoniously greet the bride and groom. The brass enter noisily (how else?) as drinks are passed; then the musicians raucously tune their instruments in preparation for the evening’s dances. What follows is hilarious: as each new tune is played, the band becomes audibly more inebriated. The brass players smear and burp their way along, occasionally “freelancing” with wrong notes added by the composer for comic relief. The party evidently lasts all night, for as the guests depart, they witness the first rays of dawn, announced by the bagpiper.

*An Orkney Wedding, with Sunrise* was commissioned by the Boston Pops Orchestra and John Williams in 1985, and it has since been performed and recorded many times, twice by the composer himself. Its popularity is ironic, given that Davies was known in the 1960s as an enfant terrible of composers, whose music often shocked audiences and critics. Case in point: his theatrical *Eight Songs for a Mad King* from 1969 attempted to portray the madness of King George III by appropriating a revered work—Handel’s *Messiah*—into a musical parody.
While it remains an open question whether Scaramouche can actually do the fandango (Freddy Mercury was a bit vague on this), we do know with certainty that 38 years prior to Queen's *Bohemian Rhapsody*, Darius Milhaud penned an original work titled *Scaramouche* for piano with two players.

Milhaud was a French composer, conductor and influential teacher who came of age in the musically fertile Petri dish that was Paris in the early 20th century. He assimilated a variety of vernacular styles of the day quite successfully—notably Brazilian music and jazz—the latter of which he encountered on the streets of Harlem during a trip to America in 1922. Both of those styles are smartly represented in the jaunty, carefree tune of *Scaramouche*, accompanied by a Brazilian rhythm track that made it an irresistible toe-tapper to audiences circa 1937.

Although Milhaud was one of the 20th century’s most prolific composers, with a huge catalog of works, it was the brief *Scaramouche* which proved to be his reliable cash cow. It became so popular over time that he found himself returning to it repeatedly in order to satisfy demands for new arrangements. Versions for clarinet and saxophone are probably the best-known arrangements, but *Scaramouche* exists in dozens of other iterations: for concert band, wind sextet, a chamber trio, three guitars and even 16 saxophones.

The story of the courageous, primarily Irish immigrant women who went on strike in 1888 over safety conditions at East London’s Bryant and May Match Factory inspired Hannah Kendall to compose *The Spark Catchers* in 2017. The title is a reference to the eagle-eyed women at the factory who caught and crushed flying sparks to guard against their greatest occupational hazard: fire. Premiered at the BBC Proms in August 2017, Kendall’s piece takes inspiration from a poem of the same name by Lemn Sissay that commemorated the story, penned in 2012.

The London-born Kendall, daughter of Guyanese immigrants to the U.K., came to the profession relatively late. “I’d never thought...
Einojuhani Rautavaara's music is not unfamiliar to Minnesota Orchestra audiences, as it has been frequently championed by his countryman, one Osmo Vänskä. In fact, several premieres of Rautavaara's works have taken place on the Orchestra Hall stage, including his cello concerto *Towards the Horizon* in 2010, for which Minnesota Orchestra cellist Arek Tesarczyk was the soloist.

Rautavaara, who died in 2016, remains one of Finland's most important composers after Sibelius. His four-movement *Book of Visions* was completed in 2003 despite the composer suffering a serious heart attack mid-composition that kept him hospitalized for six months. The four movements each address a dedicated subject: Night, Fire, Love and Fate. *A Tale of Love,* from *Book of Visions* Premiered: April 15, 2005

**Einojuhani Rautavaara**

Born: October 9, 1928, Helsinki, Finland  
Died: July 27, 2016, Helsinki, Finland

*A Tale of Love, from Book of Visions*  
Premiered: April 15, 2005

Of composing before the age of 20 because I'd never seen anyone like myself doing it,” she recalls. “Certainly not a woman of color writing contemporary classical music.” Kendall was educated at the University of Exeter and the Royal College of Music, with further studies at the Royal Welsh College of Music and Drama, and at Columbia University in New York. In addition to composing, she works part-time as a director at London Music Masters, a charity that aims to enable opportunity, diversity and excellence in classical music.

**Benjamin Britten**

Born: November 22, 1913, Lowestoft, England  
Died: December 4, 1976, Aldeburgh, England

*The Young Person’s Guide to the Orchestra, Opus 34*  
Premiered: October 15, 1946

One of Benjamin Britten's most popular pieces, *The Young Person’s Guide to the Orchestra* is also known by its subtitle *1-20 Minn Orch Concerts_LIVE.indd*  
*1-20 Minn Orch Concerts_LIVE.indd*  
*12/12/19*  
*12:22 PM*

**Thomas Arne/arr. Malcolm Sargent**

Born: March 12, 1710, London, England  
Died: March 5, 1778, London, England

*Rule, Britannia!*  
Premiered: August 1, 1740

Perhaps the quintessential British patriotic song, *Rule, Britannia!* originated from a poem of the same name written by James Thomson and set to music by Thomas Arne in 1740. Long associated with the Royal Navy, the tune was originally crafted for use in a dramatic play to commemorate the accession of King George II (and to a lesser extent, Princess Augusta's third birthday). The tune became instantly popular, so much so that Handel even quoted it in his *Occasional Oratorio.*

*Rule, Britannia!* is traditionally sung at the BBC's Last Night of the Proms, featuring a prominent guest vocalist such as Bryn Terfel, Thomas Hampson or Jane Eaglen. And if you should encounter the U.K. Grammar Police in the New Year, a word to the wise: *Rule, Britannia!* is often written as simply *Rule Britannia,* sans both the comma and the exclamation mark, which significantly changes the meaning of the lyrics by altering the grammar. Consider yourself warned!

Program notes by Michael Adams.
Twelfth Night
Feb 8 – March 22
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## Minnesota Orchestra

Osmo Vänskä, conductor  
Kevin Puts, Composer Institute director | Fred Child, host  
Danielle Beckvermit, soprano | Lisa Marie Rogali, soprano  
Felicity James, violin

Friday, January 10, 2020, 8 pm | Orchestra Hall

We are deeply grateful to the late Hella Mears Hueg for her generous support of the Minnesota Orchestra Composer Institute.

The program order will be announced from the stage. There will be one intermission.

<table>
<thead>
<tr>
<th>Composer</th>
<th>Work Title</th>
<th>Duration</th>
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</table>
| Theo Chandler | Songs from Brooches for Two Sopranos and Orchestra  
Kitchen  
What She Asked Me  
Danielle Beckvermit, soprano | ca. 10’ |
| Paul Frucht | Acadian Vista | ca. 14’ |
| Clare Glackin | Archaea | ca. 12’ |
| Marc Migó | Nocturne for Violin, Piano obbligato, String Orchestra and Harp  
Felicity James, violin | ca. 12’ |
| Patrick O’Malley | Rest and Restless | ca. 13’ |
| Liza Sobel | Ticking Time Bomb | ca. 6’ |
| Nicky Sohn | Bird Up | ca. 8’ |

The Minnesota Orchestra Composer Institute is co-presented by the Minnesota Orchestra and the American Composers Forum. Program notes and profiles of the composers, soloists, Kevin Puts and Fred Child are provided in the Composer Institute booklet. Osmo Vänskä’s profile appears on page 6 of Showcase.

The audience is invited to stay in the auditorium after the concerts for a Q&A with the composers, Kevin Puts and Osmo Vänskä, followed by an onstage reception.

The January 2020 Composer Institute is generously sponsored by The Aaron Copland Fund for Music, The Amphion Foundation, Hella Mears Hueg and an award from the National Endowment for the Arts.

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.
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Ben Folds with the Minnesota Orchestra

Ben Folds, vocals and piano
Sarah Hicks, conductor

Live at Orchestra Hall

Saturday, January 11, 2020, 8 pm | Orchestra Hall
Sunday, January 12, 2020, 7 pm | Orchestra Hall

Tonight’s program will be announced from the stage. There will be one intermission.

Multi-platinum-selling singer-songwriter Ben Folds has created an enormous body of genre-bending music that includes pop albums with Ben Folds Five, multiple solo albums and numerous collaborative records. His most recent album was a blend of pop songs and his Concerto for Piano and Orchestra that soared to number one on both the Billboard classical and classical crossover charts. For more than a decade he has performed with some of the world’s greatest symphony orchestras, and he currently serves as the first-ever artistic advisor to the National Symphony Orchestra at the Kennedy Center.

In addition to solo rock and orchestral touring, Folds recently wrote his critically-acclaimed memoir A Dream About Lightning Bugs, which debuted as a New York Times bestseller. On television he has been featured for five seasons as a judge on NBC’s a cappella show The Sing-Off.

An outspoken champion for arts education and music therapy funding in our nation’s public schools, in 2016 Folds held the distinction of being the only artist to appear at both national political conventions advocating for arts education. He has served for more than five years as an active member of the distinguished Artist Committee of Americans for the Arts (AFTA), and serves on the board of AFTA’s Arts Action Fund. He is also chairman of the Arts Action Fund’s ArtsVote2020 national initiative to advocate for a greater commitment to the nation’s creative economy through improved public policies for the arts and arts education, and he hosts a podcast series of interviews on arts policies with current 2020 presidential candidates. For more information, visit benfolds.com.

Conductor Sarah Hicks, the Minnesota Orchestra’s principal conductor of Live at Orchestra Hall, has led a broad range of programs since joining the Orchestra as assistant conductor in 2006. During the 2019-20 season, she will conduct the Orchestra in performances with Cloud Cult; a tribute to Frank Sinatra and Ella Fitzgerald featuring Capathia Jenkins and Tony DeSare; the Sam & Sarah series; and live performances of movie scores featured in the Orchestra’s Movies and Music series. Away from Orchestra Hall, she has recently conducted live performances of Disney Pixar’s Coco at the Hollywood Bowl as well as ABC’s live television production of Disney’s The Little Mermaid. For more information, visit minnesotaorchestra.org.
2019/2020

SEASON

Symphony in 60:
Beethoven Symphony No. 4
Feb 1

Chamber Music: Sunday Seven
Feb 2

Music and the Mind
Concert and Conversation
with Sam and Sarah
Feb 7

Frank and Ella
starring Tony DeSare and
Capathia Jenkins
Feb 8

Relaxed Family Concert:
Pictures at an Exhibition
ALL SEATS $12
Feb 9

Ravel Piano Concerto
Feb 13–15

Grieg and Rachmaninoff
Feb 21–22

612-371-5656 / minnesotaorchestra.org / #mnorch
Minnesota Orchestra

Simone Young, conductor
Tara Erraught, mezzo

Friday, January 17, 2020, 8 pm | Orchestra Hall
Saturday, January 18, 2020, 8 pm | Orchestra Hall

Gustav Mahler
Blumine, from Symphony No. 1 in D major  ca. 10'

Gustav Mahler
Rückert Lieder
Blicke mir nicht in die Lieder (Do not eavesdrop on my songs)
Ich atmet’ einen Linden Duft (I breathed a gentle fragrance)
Liebst du um Schönheit (If you love for beauty’s sake)
Um Mitternacht (At midnight)
Ich bin der Welt abhanden gekommen (I have lost track of the world)

Tara Erraught, mezzo

INTERMISSION  ca. 20'

Claude Debussy
Jeux, Poème dansé  ca. 20'

Maurice Ravel
Pavane pour une infante défunte  (Pavane for a Dead Princess)  ca. 6'

Maurice Ravel
Suite No. 2 from Daphnis and Chloe  ca. 16'
Lever du jour
Pantomime
Danse générale

The text and English translation of Mahler’s Rückert Lieder is provided on page 33, and the translation will also be projected as surtitles.

pre-concert

Concert Preview
Friday, January 17, 7:15 pm, N. Bud Grossman Mezzanine
Saturday, January 18, 7:15 pm, N. Bud Grossman Mezzanine

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

Simone Young, now making her Minnesota Orchestra debut, is principal guest conductor of the Orchestre de Chambre de Lausanne, and maintains a busy conducting schedule in the 2019-20 season, including a return to the Vienna Staatsoper for a new production of Britten's *A Midsummer Night's Dream*. Her previous titled positions include principal conductor of the Bergen Philharmonic, artistic director of Opera Australia, principal guest conductor of the Gulbenkian Orchestra in Lisbon, artistic director of the Hamburg State Opera, and chief music director of the Hamburg Philharmonic for ten years. She has conducted major operas and orchestras worldwide including Vienna Staatsoper, Staatsoper Berlin, Bayerische Staatsoper, Opéra National de Paris, Semperoper Dresden, Opernhaus Zürich, Royal Opera House at Covent Garden, Metropolitan Opera, Vienna Philharmonic, Berlin Philharmonic, Munich Philharmonic, London Philharmonic Orchestra and New York Philharmonic. More: arsis-artists.com, simoneyoung.com.

Tara Erraught, mezzo

Irish-born mezzo Tara Erraught, also appearing with the Minnesota Orchestra for the first time this week, enjoys an ever-growing international career and has won acclaim for her rich voice, expansive range and dynamic stage presence. In recent seasons she has sung world premieres, made numerous role debuts, and appeared in recitals and concerts throughout the U.S., Canada, Mexico, Europe and Japan. Engagements have brought her to London's Wigmore Hall, New York's Carnegie Hall, the Celebrity Series of Boston, France's Opera de Lille, the Kennedy Center, Vancouver Recital Society, Japan's Tokyo Opera Nomori and Munich's Nymphenburg Sommer, among other venues and presenters. She has also sung solo opera gala concerts with the RTE National Symphony Orchestra. She sings Annius on Deutsche Gramophone's 2018 live recording of Mozart's *La Clemenza di Tito*. A resident principal soloist with Munich's Bayerische Staatsoper from 2010 to 2018, she was honored with a Promeritis scientiae et litterarum from the Bavarian government in recognition for outstanding contribution to the arts. More: arsis-artists.com, taraerrauhgt.com.

Mahler: *Blumine*, from Symphony No. 1

Originally conceived as incidental music, *Blumine* (Flower Piece) was adapted by Mahler into the second movement of his First Symphony. The gentle, romantic piece offered an interlude between two powerful movements, but Mahler eventually cut the movement before publishing the symphony.

Mahler: *Rückert Lieder*

Poignant, yearning and reflective, these five songs set German Romantic poet Friedrich Rückert’s emotional words to music. The *Rückert Lieder* are delicately scored, in contrast to other orchestral works, such as the expansive Fifth Symphony, that Mahler composed near the same time.

Debussy: *Jeux, Poème dansé*

Debussy's colorful ballet score is rife with nuance and daring harmonies as it depicts a playful game of tennis at twilight and a mysterious nocturnal adventure.

Ravel: *Pavane for a Dead Princess*

Despite its somewhat deceptive title, Ravel's *Pavane* was not meant to evoke emotions of great sadness; rather, the composer intended to convey the delicate image of a young Spanish princess from long ago, engaging in a traditional 16th century dance.

Ravel: *Suite No. 2 from Daphnis and Chloe*

The lovers in this ancient tale are shown in happy moments. Rippling woodwinds announce sunrise; solo flute represents Daphnis telling the tale of Pan and Syrinx; and the couple celebrates with a joyous dance.
from the beginning of his career, Gustav Mahler felt the impulse to blend symphony and song. When the young composer-conductor, who famously proclaimed that “A symphony must be like the world—it must contain everything,” began to construct his first symphonic world in the mid-1880s, it was inevitable that song would be integrated into it, even without the use of the human voice. Four movements of his First Symphony drew from at least one of his vocal works, mainly his Lieder eines fahrenden Gesellen (Songs of a Wayfarer), along with fragments of a cantata dating back to his 18th year, Das klagende Lied (The Song of Sorrow).

In its original form, Mahler’s Symphony No. 1 incorporated a fifth movement, afterwards thought to be lost. This lyrical and nostalgic Andante, which followed the complex opening movement, was labeled Blumine, a title that suggests “Little Blossoms” and is sometimes translated as “A Collection of Flowers.” This slow movement also traces its origin to song, for Mahler borrowed a tune from background music he had written in 1884 for a narrative reading of scenes from a popular dramatic poem of the day, Joseph Scheffel’s Der Trompeter von Sickingen. The haunting serenade theme, reflecting a moonlit scene on the Rhine, sounds from the trumpet at the start and the close of the movement; in between it is taken up by the strings and brought to a climax before affirmation by other instruments—notably the flute and the horn in the music’s delicate, transparent scoring.

lost and found

Mahler included the Blumine movement when he conducted the premiere of the First Symphony in Budapest on November 1, 1889, and again in Weimar in 1894 after revising three of the movements. Apparently with mixed feelings, he later discarded both Blumine and the program attached to the symphony before sending the music to the publisher, who put it into print in 1899. For a long time Blumine had disappeared. The composer never mentioned it again. It was as gone from his life as the soprano Joanna Richter, who had inspired its romantic feelings.

However, another woman figures in the odyssey of the Blumine movement: Jenny Feld, who had been tutored by Mahler at the Vienna Conservatory and became a lifelong friend. On leaving his post at Hamburg in 1897, Mahler gave the Blumine manuscript to her as a remembrance. Not long afterward she married a salesman from Seneca Falls, New York, and the couple settled in Belgium. But she kept the gift from Mahler whole life, passing it on to her son, John C. Perrin. Through him the music made its way to the broker company Sotheby’s, where it was put on the auction block and purchased by a couple who donated it to Yale University. After a decades-long dormancy, Blumine finally blossomed again for audiences in its first contemporary performance, led by Benjamin Britten at the Aldeburgh Festival in Suffolk, England, on June 18, 1967. In more recent times, conductors occasionally insert Blumine into performances of Mahler’s First Symphony, or program it as a standalone piece, as in this week’s concerts.

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, trumpet, timpani, harp and strings

Program note by Mary Ann Feldman.

Gustav Mahler
Rückert Lieder
Premiered: January 29, 1905

One summer, when Mahler was instructing his wife Alma what to pack into his luggage, he requested: “Bring my bicycling suit…also Mommsen, Beethoven’s letters. In fact, of the books, leave only Goethe and Shakespeare there. Bring Rückert.” The latter reference is to Friedrich Rückert (1788-1866), one of the German poets whose name has been immortalized by the great music his verses inspired.

Rückert was also a scholar of Middle Eastern and Asian cultures who published a grammar and study of Persian poetry, along with other translations that found a wide readership. But his most personal expression is found in his original poems that were subsequently set to music by song composers—Schubert, Schumann, Strauss, Reger, Berg, and not the least Mahler, who discovered in Rückert the texts for his Kindertotenlieder (Songs on the Death of Children) and the group five of songs for soprano and orchestra commonly called Rückert Lieder.

delicate and personal songs

Mahler, one of the greatest of all opera conductors, never wrote an opera. Instead he created symphonies with vocal movements and songs as intimate as the symphonies are grand. He brought
the innermost feelings of the Lied into the concert hall. Incapable of writing anything less than deeply personal, he told his friend Natalie Bauer-Lechner that the last of the Rückert Lieder, the restrained and concentrated Ich bin der Welt abhanden gekommen (I have lost track of the world), “is my very self!”

As artistic director of the Vienna Court Opera beginning in 1897, Mahler was so harassed by the duties of the opera house that his composing was confined to the summertime. Few holidays bore as much fruit as that of 1901, the year in which he also fell in love with Alma Schindler, who herself had ambitions as a composer. At the time he was sketching most of his Fifth Symphony, he undertook four Rückert settings, which were not completed until 1904, when he was already drafting his Seventh Symphony.

As always, there is a strong cross-fertilization between Mahler’s songs and symphonies: for instance, the famous Adagio for harp and strings, which initiates Part III of the Fifth Symphony, bears a clear relationship to Ich bin der Welt, full of the poignant yearning characteristic of Mahler through his last song cycle, Das Lied von der Erde. Four Rückert Lieder were put into print in 1905, with a fifth, Liebst du um Schönheit (If you love for beauty’s sake), appearing separately in 1907.

Delicate in scoring and contrapuntal in texture, with the voice at times functioning like an orchestral instrument, these songs are conceived in strong contrast with the powerful symphonies that surround them. Because the mood is solitary and reflective, the orchestration has been scaled down to match. Everything is transparent, despite the complex strands of flowing counterpoint.

Instrumentation: solo soprano with orchestra comprising 2 flutes, 2 oboes (1 doubling oboe d’amore), English horn, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, harp, piano (doubling celesta) and strings

Program note by Mary Ann Feldman.

Turn to page 33 for Rückert Lieder text and translation.

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Claude Debussy

Born: August 22, 1862, St. Germain-en-Laye, France
Died: March 25, 1918, Paris, France

Jeux, Poème dansé
Premiered: May 15, 1913

Only 14 days separate the premieres of two landmark works, both at the Théâtre des Champs-Élysées in Paris: Stravinsky’s The Rite of Spring, on May 29, 1913, and Debussy’s Jeux, two weeks earlier, on May 15. Harmonically, each ballet was revolutionary, incorporating some of the earliest use of polytonality—the simultaneous use of two keys at once, upending centuries of harmonic tradition—and exploiting the grit of dissonant intervals. But Stravinsky’s score was radical in all respects, even in the ritualistic primitivism of its tale. It exploded on the Parisian stage, triggering a scandal and obliterating the impact of Debussy’s experimental but more refined score. Reaction to Jeux was mixed, and Sergei Diaghilev soon abandoned it; nor did it thrive when the Swedish Ballet mounted the work in 1920 and 1923.

a game of love: tennis and romance

The game referred to in the title Jeux is the international pastime of the day, tennis, which becomes the springboard for the more challenging games of flirtation and romance. Impresarios had been clamoring for permission to choreograph Debussy’s music, and Nocturnes, in fact, was brought to the stage, complete with flame-colored veils enveloping the prima ballerina. Encouraged by Diaghilev, Vaslav Nijinsky adapted the Prelude to the Afternoon of a Faun, but his angular choreography was considered a blunder. Eventually Diaghilev inveigled Debussy into creating an original ballet score, the scenario of which was described thusly to the audience at the premiere:

“The scene is a garden at dusk; a tennis ball has been lost; a young man and two girls are searching for it. The artificial light of the large electric lamp shedding fantastic rays about them suggests the idea of childish games: they play hide and seek, they try to catch one another, they quarrel, they sulk without cause. The night is warm, the sky is bathed in a pale light; they embrace. But the spell is broken by another tennis ball thrown in mischievously by an unknown hand. Surprised and alarmed, the young man and the girls disappear into the nocturnal depths of the garden.”
musical volleys and daring harmonies

Debussy produced a score as supple and dexterous as the game on which it is based, alert and full of nuance as its subjects are volleys among the ever-changing colors of the orchestra. The scene is set by a motionless prelude that in a few diaphanous bars evokes a twilight atmosphere; beneath a sustained tonic pitch, free harmonies use all the notes of the exotic-sounding whole-tone scale. Soon the tempo quickens for the playful motive of the Scherzando, in 3/8 time. The haze of the slow prelude returns, but at the recurrence of the Scherzando, the game begins in earnest, a main theme floating lightly from a solo clarinet. The music is dense, its harmonies daring without turning abrasive, while the droll rhythms are continuously changing. Marked by changes of meter, the connected episodes packed with musical ideas are not easy to follow, but they are clearly described in the program printed for the first purely orchestral performance of the work at the Concerts Calonne in 1914—adding further details to the shorter scenario that greeted the audience at the ballet’s premiere:

“The action has begun by a tennis ball falling on to the stage. A young man in tennis clothes holding his racket high in the air leaps across the stage and disappears. Two girls appear, shy and inquisitive. They have something to confide to each other and are seeking a suitable corner. They begin their dance, first one, then the other, but suddenly stop, put off by the sound of rustling leaves. The young man has been watching them through the branches. They wish to run away, but he gently leads them back and persuades one of them to dance with him. He even manages to steal a kiss from her, whereupon the jealousy of the other is immediately aroused, which she expresses in a mocking dance (in 2/4 time). By this means she wins some attention from the young man who tries to teach her the steps of a waltz (in 3/8 time). The girl at first mimics him but is eventually won over. Her abandoned friend now wishes to make off, but the other, in a slower passage in 3/4 time, detains her, and the three now join in a dance (in 3/8 time) which is built up with much verve until the climax (return of the 3/4 section). They are interrupted by another lost tennis ball falling on the stage and causing them to flee. The chords of the opening prelude are reintroduced [as an epilogue], a few rapid notes slyly steal through the score, and the work is over.”

Instrumentation: 2 piccolos, 2 flutes, 3 oboes, English horn, 3 clarinets, bass clarinet, 3 bassoons, contrabassoon, 4 horns, 4 trumpets, 3 trombones, tuba, timpani, cymbals, tambourine, triangle, xylophone, celesta, 2 harps and strings

Program note by Mary Ann Feldman.

Throughout his compositional career, Ravel turned often to dance as inspiration. The waltz, minuet, bolero, habanera and pavane he all set twice or more; also given due attention were the malagueña, rigaudon and forlane. One of his first successful works was the exquisite piano miniature Pavane pour une infante défunte (Pavane for a Dead Princess), written in 1899 while the composer was still a student, and dedicated to the Princess of Polignac, a noted patron of the arts. In the composer’s words: “It is not a lament for a dead child, but an evocation of the pavane which might have been danced by a tiny princess such as was painted by Velasquez at the Spanish Court.” The first performance of the solo piano version was given by Ricardo Viñes in Paris on April 5, 1902.

an exquisite orchestration

The Pavane’s popularity grew even more when the composer orchestrated it in 1910. In Ravel’s treatment of the pavane (a stately 16th-century Spanish court dance), we find a haunting, graceful melody set against a gently undulating rhythmic accompaniment. Strings are muted throughout, adding a touch of veiled mystery to the subtly archaic character. The small orchestra includes also a harp, an oboe, and pairs of flutes, clarinets, bassoons and horns. The orchestration’s premiere was conducted by Sir Henry Wood in Manchester, England, on February 27, 1911.

Although Ravel did not leave a recording of himself conducting the work, he did critique the orchestral version’s premiere. He lamented the Pavane’s “excessively flagrant influence” of French Romantic composer Emmanuel Chabrier, and also claimed that the original piano version’s popularity was due to what he considered its conservative, unimaginative character. Regardless of Ravel’s assessment, the Pavane’s quaint charm, evocative mood and idyllic tranquility have endeared it to millions, and no critic, not even the composer, can undo the touching effect this exquisite musical gem has on us.

Instrumentation: 2 flutes, oboe, 2 clarinets, 2 bassoons, 2 horns, harp and strings

Program note by Robert Markow.

Program Notes

Maurice Ravel

Born: March 7, 1875, Ciboure, Pyrénées-Atlantiques, France

Died: December 28, 1937, Paris, France

Pavane pour une infante défunte (Pavane for a Dead Princess)

Premiered: February 27, 1911

Instrumentation:

2 piccolos, 2 flutes, 3 oboes, English horn, 3 clarinets, bass clarinet, 3 bassoons, contrabassoon, 4 horns, 4 trumpets, 3 trombones, tuba, timpani, cymbals, tambourine, triangle, xylophone, celesta, 2 harps and strings
Maurice Ravel

Suite No. 2 from Daphnis and Chloe
Premiered: June 8, 1912

In 1909 the impresario Sergei Diaghilev brought the Ballets Russes to Paris as part of his ongoing presentation of things Russian (art, sculpture, icons, opera and ballet) in the City of Lights, and that summer Diaghilev approached Ravel and asked him for a score. The French composer, then 34, could not have had more distinguished collaborators: Diaghilev oversaw the project, Mikhail Fokine was choreographer, Leon Bakst designed the sets, and Vaslav Nijinsky and Tamara Karsavina would dance the lead roles.

Gentle story, stormy collaboration

But it proved a stormy collaboration. For the subject, Diaghilev proposed the gentle love story of Daphnis and Chloe, a pastoral by the Greek Longus (fourth or fifth century B.C.). A young man and woman, abandoned as infants by their respective parents and raised by a shepherd and a goatherd, meet and fall in love. She is kidnapped by pirates but rescued by the intercession of the god Pan, and the ballet concludes with general rejoicing.

The story seems simple enough, but quickly the collaborators were at odds. Part of the problem was that while Bakst had conceived an opulent oriental setting for the ballet, Ravel imagined “a vast musical fresco, less thoughtful of archaism than of fidelity to the Greece of my dreams, which identifies quite willingly with that imagined and depicted by late 18th-century French artists.” Paintings of the verdant sets suggest that Ravel’s conception—described by Madeline Goss as “a typically 18th-century atmosphere of Watteau shepherdesses”—finally prevailed.

Into our hearts like a comet

The Daphnis premiere was conducted by Pierre Monteux at the Châtelet Théâtre on June 8, 1912. The ballet had an overwhelming impact. Poet and dramatist Jean Cocteau, then only 23, asserted: “Daphnis and Chloe is one of the creations which fell into our hearts like a comet coming from a planet, the laws of which will remain to us forever mysterious and forbidden.”

Ravel drew two suites from the ballet for concert performance. The familiar Suite No. 2 constitutes the closing celebration of the ballet. Rippling flutes and clarinets echo the sound of rivulets as Daphnis awakes and the sun comes up. This glorious music is derived from the soaring horn melody heard at the very beginning of the ballet. Chloe appears, and the joyful lovers are united. Told that Pan had saved her in memory of the nymph Syrinx, Daphnis and Chloe now act out that tale in pantomime, and Daphnis mimes playing on reeds, a part taken in the orchestra by an opulent flute solo. The two collapse into each other’s arms and pledge their love. The stage is filled with happy youths, whose Danse générale brings the ballet to a thrilling conclusion.

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

Program note by Eric Bromberger.

The Minnesota Orchestra first performed Mahler’s Blumine movement from the original version of his First Symphony on June 8, 1977, at Orchestra Hall, under the direction of Leonard Slatkin. Osmo Vänskä has twice conducted Blumine during his tenure as the Orchestra’s music director, in 2006 and 2008. In August 2019 the Orchestra released a new recording of Mahler’s First Symphony on the BIS Records label, although this recording omits the Blumine movement.

The Orchestra’s initial performance of Mahler’s Rückert Lieder came on February 9, 1977, also at Orchestra Hall with Slatkin conducting; on this occasion, Claudine Carlson was the soloist. The previous month, the TV miniseries Roots became a cultural phenomenon, drawing more than 130 million viewers. The Orchestra has also performed the Rückert Lieder with mezzos Tatiana Troyanos, Carolyn Watkinson, Susan Graham and Sarah Connolly.

The Orchestra added Debussy’s Jeux, Poème dansé, to its repertoire on November 16, 1951, at Northrop Memorial Auditorium, with Antal Dorati on the conductor’s podium. That same month, the Minneapolis Lakers began their 1951-52 basketball season, which would bring the city its third NBA championship in four years. This week’s performances of Jeux, Poème dansé, are the Orchestra’s first since 1987.

Orchestra audiences first heard Ravel’s Pavane for a Dead Princess on October 19, 1922, at the St. Paul Auditorium Theater, on the historic occasion of the ensemble’s first-ever concert with its second music director, Henri Verbruggen. In 1974 the Orchestra recorded the work with Stanislaw Skrowaczewski conducting; this recording found new life in 2012 through its use in the blockbuster film The Dark Knight Rises, as background music during the scene in which Bruce Wayne (Batman) dances with Selina Kyle (Catwoman) at a charity ball.
Rückert Lieder

Blick mir nicht in die Lieder
Blick mir nicht in die Lieder!
Meine Augen schlag' ich nieder,
wie ertappt auf böser Tat.
Selber darf ich nicht getrauen,
ihrer Wachsen zuzuschauen.
Deine Neugier ist Verrat!

Bienen, wenn sie Zellen bauen,
lassen auch nicht zu sich schauen,

schauen selbst auch nicht zu.
Wenn die reichen Honigwaben
sie zu Tag gefördert haben,
dann vor allen nasche du!

Ich atmet' einen linden Duft!
Ich atmet' einen linden Duft!
Im Zimmer stand ein Zweig der
Linde,
ein Angebinde von lieber Hand.

Wie lieblich ist der Lindenduft!
Das Lindenreis brachst du gelinde!
Ich atme leise im Duft der Linde
Der Liebe linden Duft.

Liebst du um Schönheit
Liebst du um Schönheit,
on nicht mich liebe!

Liebe die Sonne,
sie trägt ein gold'nes Haar!

Liebst du um Jugend,
on nicht mich liebe!
Liebe den Frühling,
der jung ist jedes Jahr!

Liebst du um Schätze,
on nicht mich liebe!
Liebe die Meerfrau,
sie hat viel Perlen klar!

Liebst du um die Liebe,
o ja, mich liebe!
Liebe mich immer,
dich lieb' ich immerdar.

Do not eavesdrop on my songs
Do not eavesdrop on my songs!
I cast my eyes down
as if caught in a misleading.

I cannot even trust myself
to watch them grow.
Your inquisitiveness is treachery!

Bees, when they build cells,
do not let one observe them
either,

and do not observe themselves.
When the rich honeycombs
have been brought to daylight,
then, before anybody, you shall
feast on them!

I breathed a gentle fragrance!
I breathed a gentle fragrance!
A branch of linden stood in the
room,
a present from a dear hand.

How lovely was the fragrance
of linden.

How lovely is the fragrance
of linden!
Gently you plucked the twig of
linden!

I breath softly amid the linden's
fragrance,
love's gentle fragrance.

If you love for beauty
If you love for beauty's sake,

oh, do not love me!
Love the sun,
it wears hair of gold!

If you love for youth's sake,

oh, do not love me!
Love the spring,
which is young every year!

If you love for treasure's sake,

oh, do not love me!

Love the mermaid,
she has many bright pearls!

If you love for love's sake,
oh yes, do love me!
Love me always,
As I love you always, forever!

Um Mitternacht
Um Mitternacht
hab ich gewacht
und aufgeblickt zum Himmel;
kein Stern vom Sternengewimmel
hat mir gelacht
um Mitternacht.

Um Mitternacht
hab ich gedacht
hinaus in dunkle Schranken.
Es hat kein Lichtgedanken
mir Trost gebracht
um Mitternacht.

Um Mitternacht
nahm ich in acht
die Schläge meines Herzens;
ein einz'ger Puls des Schmerzes
war angefacht
um Mitternacht.

Um Mitternacht
kämpft ich die Schlacht,
O Menschheit, deiner Leiden;
nicht konnt' ich sie entscheiden
mit meiner Macht
um Mitternacht.

Um Mitternacht
hab ich die Macht
in deine Hand gegeben!
Herr! über Tod und Leben
du hälst die Wacht
um Mitternacht!

Ich bin der Welt abhanden
Ich bin der Welt abhanden
gekommen
mit der ich sonst viele Zeit
verdorben,
sie hat so lange nichts von mir
vernommen,
sie mag wohl glauben, ich sei
gestorben!

Es ist mir auch gar nichts daran
gleichen,
ob sie mich für gestorben hält,
Ich kann auch gar nichts sagen
dagegen,
denn wirklich bin ich gestorben
der Welt.

Ich bin gestorben dem
Weltgetümmel,
und ru' in einem stillen Gebiet!

Ich leb' allein in meinem Himmel,
in meinem Lieben, in meinem
Lied.

—I Friedrich Rückert

At midnight
At midnight
I awoke
and looked up at the sky;
No star in the galaxy
smiled down at me
at midnight.

At midnight
my thoughts went
out to the limits of darkness.
There was no thought of light
to bring me comfort
at midnight.

At midnight
I paid heed
to the beating of my heart;
One single pulse of pain
caught fire
at midnight.

At midnight
I fought the fight
of your sorrows, humanity.
I could not decide it
for all my power
at midnight.

At midnight
I gave my power
into your hands!
Lord! Over death and life
You keep guard
at midnight!

I have lost track of the world
I have lost track of the world
with which I used to waste so
much time;
It has heard nothing from me for
so long
it may well think I am dead!

And for me it is of no concern
at all
if it treats me as dead.
Nor can I say anything at all
against it,
for in truth I am dead to the
world.

I am dead to the world's tumult,
and take my rest in a place of
quietness!

I live alone in my heaven,
in my loving, in my song.
Minnesota Orchestra

Paul Watkins, conductor and cello

Thursday, January 30, 2020, 11 am | Orchestra Hall
Friday, January 31, 2020, 8 pm | Orchestra Hall

Benjamin Britten

Variations on a Theme of Frank Bridge, Opus 10
Introduction and Theme
Adagio
March
Romance
Aria Italiana
Bourrée classique
Wiener Waltzer
Moto perpetuo
Funeral March
Chant
Fugue and Finale

ca. 25’

Carl Philipp Emanuel Bach

Cello Concerto in A major, Wq 172
Allegro
Largo maestoso
Allegro assai

Paul Watkins, cello

INTERMISSION

ca. 20’

Ludwig van Beethoven

Symphony No. 4 in B-flat major, Opus 60
Adagio – Allegro vivace
Adagio
Allegro vivace
Allegro ma non troppo

ca. 32’

pre-concert

Concert Preview with Akiko Fujimoto and Paul Watkins
Thursday, January 30, 10:15 am, Auditorium
Friday, January 31, 7:15 pm, N. Bud Grossman Mezzanine

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

Paul Watkins, now welcomed for his Minnesota Orchestra debut as both conductor and cello soloist, is the artistic director of the Great Lakes Chamber Music Festival in Detroit, the cellist of the Emerson String Quartet, and visiting professor of cello at Yale School of Music. He took first prize in the 2002 Leeds Conducting Competition and has held the positions of music director of the English Chamber Orchestra and principal guest conductor of the Ulster Orchestra. He gives regular concerto performances with the major British orchestras, including recently at the BBC Proms, and with the BBC National Orchestra of Wales in the world premiere of the cello concerto composed for him by his brother, Huw Watkins. He has performed with orchestras around the globe including the Netherlands Philharmonic Orchestra, Melbourne Symphony Orchestra, Queensland Symphony Orchestra, Konzerthausorchester Berlin, Hong Kong Philharmonic, Colorado Symphony, Norwegian Radio Orchestra, Antwerp Symphony and Orchestra Nazionale Sinfonica della RAI Torino. He has conducted all the major British orchestras, as well as a wide range of international orchestras including the Kristiansand Symphony, Swedish Chamber Orchestra, Vienna Chamber Orchestra, Prague Symphony, Ensemble Orchestral de Paris, Tampere Philharmonic, Netherlands Radio Chamber Philharmonic, Melbourne Symphony Orchestra, Queensland Symphony Orchestra and Tokyo Metropolitan Symphony Orchestra. More: imgartists.com.

Britten: Variations on a Theme of Frank Bridge
When Britten created a set of variations on an original melody composed by his friend and mentor Frank Bridge, he sought to demonstrate the infinite variety of character and color that a string section can produce by showcasing numerous techniques including the use of mutes, pizzicato and harmonics.

C.P.E. Bach: Cello Concerto in A major
This cello concerto by Johann Sebastian Bach’s second surviving son, which also exists in versions for flute and keyboard soloist, showcases the cellist’s virtuosity in a pair of fast-paced, surprise-filled outer movements, while offering an achingly emotional central movement in a minor key.

Beethoven: Symphony No. 4
From deep shade, Beethoven’s Fourth Symphony emerges, powerful and athletic, into bright daylight. The Adagio is an expansive, rapt song. A blustery third movement goes twice through the scherzo-trio-scherzo cycle, and the finale is a comedy worthy of Beethoven’s erstwhile mentor, Haydn.
ike Stravinsky and Shostakovich, Benjamin Britten made a name for himself when he was a very young man. In the spring of 1937, when he was just 23, he accepted a commission to write a new work for the Boyd Neel Orchestra, which was scheduled to present an all-English program at the Salzburg Festival that summer. In ten days’ time, the young composer appeared at Neel’s door with a complete sketch of the work; four weeks later it was fully scored “but for the addition of one bar,” Neel recalled. On August 27, the Variations on a Theme of Frank Bridge created a sensation at Salzburg, and the composer’s international career was launched.

student and teacher

The seeds for this triumph were planted years earlier. As a boy of 11, Britten attended the 1924 Norwich and Norfolk Triennial Festival, where he heard the composer Frank Bridge (1879-1941) conduct his suite The Sea and, in Britten’s own words, “was knocked sideways.”

Three years passed before they met. When Bridge came for the 1927 Festival, Britten’s viola teacher took her pupil to meet Bridge. “We got on splendidly,” Britten reminisced, “and I spent the next morning with him going over some of my music.” From then on, master and pupil met regularly, Britten remembering that some of their marathon sessions reduced him to tears. “This strictness was the product of nothing but professionalism. Bridge insisted on the absolutely clear relationship of what was in my mind to what was on the paper....He taught me to think and feel through the instruments I was writing for.”

Bridge, who had played viola with such renowned ensembles as the Joachim and English String Quartets, was a thoroughly trained musician, grounded in academic style, whose misfortune it was to be shelved at the peak of his career, when his brand of romanticism had come to seem outmoded. He is most famous now for his relationship to Britten.

borrowing Bridge’s theme

In 1937, confronted with the invitation to quickly produce something new for Salzburg, Britten chose a theme from the second of Bridge’s Three Idylls, a work for string quartet dating from 1911, and upon it constructed ten imaginative variations that exploit the versatility and broad color spectrum of the strings, bowed and plucked. The restricted medium—an orchestra of strings alone—posed no problem for Britten, who was always to show something of a preference for it, later producing such a masterpiece as the Serenade for Tenor, Horn and Strings. When asked about this predilection, he gave a reply that serves to introduce the wide range of effects in this brilliant string composition:

“I am attracted by the many features of the strings. For instance the possibility of elaborate divisi—the effect of many voices of the same kind. There is also the infinite variety of color—the use of mutes, pizzicato, harmonics and so forth. Then again, there is the great dexterity in technique of string players. Generally speaking, I like to think of the smaller combinations of players, and I deplore the tendency of present-day audiences to expect only the luscious ‘tutti’ effect from an orchestra.”

the variations in brief

In the slow opening Introduction and Theme, fragments of the theme are formally introduced, at first over a sonorous C pedal. Then solos of the string quartet ruminate upon the expressive strain, with support from their sections, gliding without pause into the first variation, Adagio. From the next, a crisp March, the balletic possibilities of the rhythmically vigorous work begin to declare themselves, dances alternating with lyric episodes: Romance (a lightly syncopated dance), Aria Italiana (ushered in by dramatic recitative), Bourrée classique (the 17th-century French dance, here with a robust peasant cast), Wiener Walzer (in witty parody, for Austrian smiles, no doubt), Moto perpetuo, Funeral March, Chant, and an energetic Fugue and solemn Finale.

In all, the Variations on a Theme of Frank Bridge is a highly theatrical score that has given rise to a crop of ballets, the first in 1942 when Britten gave permission for Eugene Loring and his Dance Players to use the music for Jinx, a ballet about a circus troupe, performed at the National Theatre in New York.

Instrumentation: string orchestra

Program note by Mary Ann Feldman.
Carl Philipp Emanuel Bach
Born: March 8, 1714,
Weimar, Germany
Died: December 14, 1788,
Hamburg, Germany

Cello Concerto in A major,
Wq 172
Composed: ca. 1753

In addition to being one of history's most prolific composers, Johann Sebastian Bach was a greatly prolific parent, fathering seven children with his first wife Maria Barbara and, after her death, another 13 with Anna Magdalena. Four of those 20 children followed their father into the composing profession, and the most successful in this regard was Carl Philipp Emanuel Bach. During his life, his influence as a composer, keyboard performer and music theoretician was so great that when Mozart proclaimed "Bach is the father. We are the children!" he was referring to none other than Carl Philipp Emanuel, rather than Johann Sebastian. It would no doubt come as a surprise to Mozart that J.S. Bach ended up revered, while C.P.E. has fallen into relative obscurity—though his music has enjoyed something of a renaissance since the rediscovery of a trove of manuscripts in Kiev in 1999.

a career in the court and the church
There are essentially three chapters in the life of C.P.E. Bach. Born in 1714 in Weimar, in his youth he studied music exclusively with his father, and went through university as a student of law. In 1738 he found employment as keyboardist in the circle of Frederick, the crown prince of Prussia, who two years later ascended to the throne. Frederick the Great, as he became known after presiding over a series of military victories, was an accomplished amateur flutist, and Bach remained busy for decades in his court as his official accompanist. Finally, in 1768 he received permission to depart the court to take the position of music director for the principal churches of Hamburg, where he remained through his death in 1788.

Much of Bach's output as a composer focused on his own instrument, the keyboard, including hundreds of solo works and 52 keyboard concertos, many of which were written during his service to Frederick. Bach created alternate versions of several of his keyboard concertos, including three adapted for flute or cello, two for flute, two for oboe and two for organ. Because these adaptations are so idiomatic for each solo instrument, the order of their composition remains a matter of debate. Today's performance features the cello version of the A-major concerto composed around 1753. The details of its premiere are unknown.

"mighty in his own right"
Bach's musical style does not fall directly on the line connecting Baroque and Classical—if such a straight progression even exists. As the late Minnesota Orchestra program annotator Mary Ann Feldman stated: "...to view C.P.E. Bach's music merely as a skillful transitional work en route to the commanding voices of Haydn and Mozart is to gravely shortchange a composer who stands mighty in his own right, alongside both his father and a succeeding generation that had much to learn from him." Core features of Bach's music include the element of surprise—via sudden shifts in dynamic and tone, with ideas often interrupting one another—as well as occasional humor and great emotional depth, particularly in slow movements. Ornamentation (the decorations of a melody with effects such as trills) is another key factor, and the composer generally demands great virtuosity of his soloists.

In composing concertos for cello, Bach was considerably ahead of his time—Mozart, for instance, wrote none—and even in the late 1800s composers were still tiptoeing into the genre. (In 1887, upon hearing Dvořák's Cello Concerto, Brahms is said to have marveled that "If I had known that it was possible to compose such a concerto for the cello, I would have tried it myself!")

A primary challenge awaiting would-be composers of cello concertos is how to allow the solo instrument, with its low range and darker tone, to project above the orchestra. In Bach's case, part of the solution is to make the orchestra small—just strings and harpsichord.


"Here is the last concerto that Bach arranged for cello, flute, and keyboard, and like its brethren it probably started out as a cello concerto. The opening ritornello is very diverse for its size, and it introduces a movement in very close argued dialogue, with some very virtuosic solo writing and sudden orchestral outbursts. Whenever the composer uses a very slow tempo designation in his concertos, as in the Largo molto, we can be almost completely sure that it means a very dark and deeply sad piece—one that contrasts hugely with (in this case) an especially breezy finale sporting an irresistible and energetic main theme in 'hunting' rhythm. Of course, it wouldn't be Bach without a few odd interruptions here and there, while the solo enters with a variation that really does show off his wonderfully improvisational compositional technique in a particularly clear way."

Instrumentation: solo cello, harpsichord and strings

Program note by Carl Schroeder.
In September 1806, Beethoven accompanied his patron Prince Karl Lichnowsky on a visit to the castle of another nobleman, Count Franz von Oppersdorff. The count was a musical enthusiast almost without equal: he maintained a private orchestra and would hire new staff for the castle only if they played an instrument and could also play in his orchestra. The trip paid musical dividends for Beethoven, as the count commissioned him to write a new symphony.

**the music: removed from the furies**

The Fourth Symphony has inevitably been overshadowed by the titanic symphonies on either side of it. Although the Fourth does seem at first a relaxation, far removed from the furies that drive the *Eroica* and Fifth Symphony, we need to be careful not to underestimate this music.

*adagio–allegro vivace.* The symphony's originality is evident from its first instant: the key signature says B-flat major, but the symphony opens in B-flat minor. This introduction keeps us in a tonal fog, but those mists blow away at the *Allegro vivace.* Huge chords lash out, and when the main theme leaps out brightly, we recognize it as a sped-up version of the slow introduction.

*adagio.* Violins sing the main theme, marked *cantabile.* Berlioz spoke effusively of the *Adagio:* “The being who wrote such a marvel of inspiration as this movement was not a man. Such must be the song of the Archangel Michael.”

*allegro vivace.* The third movement is a scherzo in all but name: its outer sections are full of rough edges and blistering energy, and its witty trio is built on a rustic woodwind tune spiced with saucy interjections from the violins.

*allegro ma non troppo.* The finale goes like a rocket from its first instant. This movement may be in sonata form, but it feels like perpetual-motion on a pulse of racing sixteenth-notes that hardly ever lets up.

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**Symphony No. 4 in B-flat major, Opus 60**

Premiered: March 1807

**Program note by Eric Bromberger.**

The Minnesota Orchestra gave its initial performance of Britten's *Variations on a Theme of Frank Bridge* on April 4, 1979, at Orchestra Hall, under the baton of Leonard Slatkin. This week's performances of the work are the ensemble's first since 1979. Although the full Orchestra has never performed a work by Frank Bridge, a chamber work by Bridge, the *Phantasie* Piano Trio, was presented at Orchestra Hall during the 2002 Sommerfest, with current Minnesota Orchestra musician Catherine Schubilške as the violinist.

This week's performances of C.P.E. Bach's *A-major Cello Concerto* are the first in the Minnesota Orchestra's history. The ensemble has played six other works by C.P.E. Bach, including the D-minor Flute Concerto in 1977 with soloist Jean-Pierre Rampal, and the E-flat-major Oboe Concerto in 1986 with soloist Basil Reeve.

The Orchestra first performed Beethoven's *Fourth Symphony* on January 7, 1910, at the Minneapolis Auditorium, with founding Music Director Emil Oberhoffer conducting. Nearly a century later, Beethoven's Fourth and Fifth Symphonies were the first works recorded by the Orchestra during the tenure of Music Director Osmo Vänskä, on April 30 and May 1, 2004.
Minnesota Orchestra

Paul Watkins, conductor and cello

Saturday, February 1, 2020, 6 pm  Orchestra Hall

Tonight’s concert is performed without intermission.

Carl Philipp Emanuel Bach

Cello Concerto in A major, Wq 172
Allegro
Largo maestoso
Allegro assai
Paul Watkins, cello

Ludwig van Beethoven

Symphony No. 4 in B-flat major, Opus 60
Adagio – Allegro vivace
Adagio
Allegro vivace
Allegro ma non troppo

Meet the Musicians Onstage: Following tonight’s concert, the audience is invited to join Minnesota Orchestra musicians onstage for conversation and beverage after the stage is cleared.

A profile of Paul Watkins appears on page 36. Program notes on the Bach and Beethoven works appear on pages 38 and 39.

C.P.E. Bach: Cello Concerto in A major

This cello concerto by Johann Sebastian Bach's second surviving son, which also exists in versions for flute and keyboard soloist, showcases the cellist’s virtuosity in a pair of fast-paced, surprise-filled outer movements, while offering an achingly emotional central movement in a minor key.

Beethoven: Symphony No. 4

From deep shade, Beethoven's Fourth Symphony emerges, powerful and athletic, into bright daylight. The Adagio is an expansive, rapt song. A blustery third movement goes twice through the scherzo-trio-scherzo cycle, and the finale is a comedy worthy of Beethoven’s erstwhile mentor, Haydn.
CONCERTS AND CONVERSATION WITH SAM AND SARAH

Hosted by Minnesota Orchestra violist Sam Bergman and conducted by Sarah Hicks, each Sam and Sarah concert is curated around a compelling theme or idea and explores a wide range of music. Experience conversation from the stage, as well as musical examples and performances of complete works.

Music and the Mind
Fri Feb 7  8pm
The way we process music—and the mental gymnastics great composers do to create it—can tell us a lot about our own humanity. In this concert, Sam Bergman and Sarah Hicks explore how music, including excerpts from monumental works such as Beethoven’s Symphony No. 9 and Sibelius’ Symphony No. 2, engages our brains and prods us to seek out more.

The Russian Century
Sat Mar 7  8pm
Stormy, stylized, exquisite: explore the genius of 20th- and 21st-century Russian composers with host Sam Bergman and conductor Sarah Hicks.

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Chamber Music with Members of the Minnesota Orchestra

Sunday, February 2, 2020, 4:30 pm | Target Atrium, Orchestra Hall

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

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*World premiere performance
Profiles of today’s performers are provided in an insert.
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Aaron Dworkin narrating the second- ever performance of his The American Rhapsody at a “Hear Into the Future” concert at Orchestra Hall, October 2019. Photo: Joseph Schellera

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### PERSPECTIVES

- Percussionists from the University of Minnesota Symphony Orchestra joining the Minnesota Orchestra in a movement from Shostakovich's Seventh Symphony, October 2019. Photo: Joseph Scheller

**Guest conductor Juraj Valčuha leading the Minnesota Orchestra, November 2019. Photo: Courtney Perry**
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“In Remembrance”

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For information on giving at these and other levels, please call Amanda Schroder at 612-371-7110 or visit our website at minnesotaorchestra.org/giving.

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

A North Community High School dancer performing with the Orchestra under Osmo Vänskä’s direction, October 2019. Photo: Joseph Scheller

Minnesota Orchestra President and CEO Michelle Miller Burns, composer Osvaldo Golijov and conductor Maria Guinand following the Minnesota premiere of Golijov’s La Pasión según San Marcos, August 2019. Photo: Courtney Perry

The Orchestra’s four-member flute section performing Strauss’ An Alpine Symphony, November 2019. Photo: Courtney Perry
The Laureate Society

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