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from the editor

Through the past century, U.S.-Russian relations have been complex and ever-shifting, to say the least. World War II allies turned Cold War foes, the two nations are still mired in political controversy today. Yet the music of Russian classical composers has remained a constant in Western concert halls—including many of the 20th century’s great orchestral masterworks, from Stravinsky’s ballet scores to Rachmaninoff’s piano concertos to Shostakovich’s symphonies (which were often more controversial in the composer’s home country than in our own). The personal influence of these composers is felt in the Minnesota Orchestra’s history, as Stravinsky conducted the ensemble on two occasions, Rachmaninoff performed as piano soloist seven times, and Shostakovich’s son Maxim was a guest conductor at the 1984 Sommerfest.

Russian music is central to many of this month’s concerts, most clearly in a “Russian Century” performance conducted by Sarah Hicks and hosted by Orchestra violist Sam Bergman that guides audiences through 120 years of Russian music and history. Another all-Russian program is led by conductor Juanjo Mena and inaugurates a project throughout 2020 in which Kirill Gerstein will play all five of Rachmaninoff’s piano-orchestra works at Orchestra Hall. And at month’s end, Associate Conductor Akiko Fujimoto leads music by Prokofiev and contemporary Russian-born composer Polina Nazaykinskaya in two performances at the Orchestra’s former home of Northrop at the University of Minnesota—the very stage that Stravinsky graced in 1940 and 1966. Though it is anyone’s guess what the next century of Russian-American interactions will bring, we can hope that the steady stream of great music continues unabated.

Carl Schroeder, Editor
editor@mnorch.org

about the cover

Rebecca Albers—now in her third season as the Minnesota Orchestra’s principal viola—this year marks her tenth anniversary of joining the Orchestra. Photo: Nate Ryan.

Kirill Gerstein, page 29  Sarah Hicks, pages 25, 35  Cameron Carpenter, page 39

March 2020

concerts

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Aiko Fujimoto, pages 36, 39
Photo: Travis Anderson
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ORDWAY.ORG/FESTIVAL
innish 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 became 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.
he Minnesota Orchestra, led by Music Director Osmo Vänskä, ranks among America's top symphonic ensembles, with a distinguished history of acclaimed performances in its home state and around the world. Founded in 1903, it is known for award-winning recordings as well as for notable radio broadcasts and educational engagement programs, and a commitment to new orchestral repertoire.

The Minnesota Orchestra history: The Concertmasters

- The Minnesota Orchestra made history in 1989 when it named violinist Jorja Fleezanis as its first female concertmaster. A native of Detroit, Fleezanis came to Minnesota from the San Francisco Symphony, where she had served as associate concertmaster.

- High points of Fleezanis' 20-year tenure as concertmaster include her solo role in the 1994 world premiere of John Adams' Violin Concerto and her enthusiastic involvement in mentoring young composers through the Minnesota Orchestra Composer Institute. She left the Orchestra in 2009 to become a professor of violin and orchestral studies at Indiana University's Jacobs School of Music.

- After Fleezanis' departure, Sarah Kwak, the Orchestra's first associate concertmaster, became acting concertmaster while a permanent search was undertaken. Kwak, a Boston native who joined the Orchestra in 1988, left the ensemble in summer 2012 to become concertmaster of the Oregon Symphony, where she remains today.

- In September 2011 the Orchestra welcomed Erin Keefe as concertmaster, continuing a decades-long trend of women serving in this post. Highlights of her tenure to date have included numerous concerto performances and groundbreaking tours to Cuba and South Africa.

- A native of Northampton, Massachusetts, Keefe is also a dedicated chamber musician, serving as an Artist with the Chamber Music Society of Lincoln Center since 2010 and performing regularly with the Accordo chamber music ensemble in the Twin Cities.
### Minnesota Orchestra Staff

#### ARTISTIC

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<td>Kris Arkis</td>
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<td>Artistic Planning Coordinator</td>
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<td>Maureen Conroy</td>
<td>Principal Librarian</td>
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<tr>
<td>Don Hughes</td>
<td>Stage Manager</td>
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<td>Janelle Lanz</td>
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<td>Valerie Little</td>
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<td>Grant Meachum</td>
<td>Director, Live at Orchestra Hall</td>
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<td>Joel Mooney</td>
<td>Technical Director</td>
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<td>Michael Murnane</td>
<td>Head Electrician</td>
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<td>Dustin Dimnick</td>
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tickets@mnorch.org

General Information
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Late-comers will be seated at pauses as determined by the conductor.

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meet a musician: Douglas C. Carlsen

Minnesota Orchestra musician since: 1999
Position: Associate Principal Trumpet
Hometown: Blair, Nebraska
Education: Arizona State University

Tell us about a favorite musical memory or proud moment.
There have been so many goosebumps moments playing with the Minnesota Orchestra over the last 20 years. One of my most memorable actually didn’t involve playing the trumpet. I was honored to perform on the shofar in 2008, on Stephen Paulus’ oratorio To Be Certain of the Dawn with libretto by Michael Dennis Browne. The work was a commission—a gift to the Jewish community—by the Basilica of St. Mary to commemorate the 60th anniversary of the freeing of Holocaust survivors. It is a remarkable work.

Are there musicians you would love to perform with, but haven’t yet had the chance?
Violinist Anne-Sophie Mutter, for one. There are also many conductors that I would love to perform under: Valery Gergiev, Riccardo Muti and Simon Rattle, just to name a few.

Which upcoming concerts are you most excited about?
Looking forward to the rest of the season, it is hard for me to choose a favorite concert. Prokofiev’s Cinderella Suite, Shostakovich’s Seventh, Mahler’s Ninth! If I had to pick one, though, it would be Rimsky-Korsakov’s Scheherazade next month.

Can you give us any insight about the upcoming international tour to South Korea and Vietnam?
It is quite an honor for the Orchestra to be invited to perform in Hanoi marking the 25th anniversary of restored diplomatic relations between the U.S. and Vietnam. I’m most looking forward to the interaction with the students in performances and side-by-side rehearsals. As we found out in Cuba and South Africa, those experiences do last a lifetime, and my hope is the students will be inspired to do even greater things in their lives. Another highlight will be a performance at the soon-to-be-completed Hong Suong Theatre in Hue. We will be the first orchestra to perform in this beautiful concert hall.

If you didn’t play the trumpet, what instrument would you choose?
I’ve always said that when I retire I can see myself taking lessons on the timpani. It would be fun to play in a civic band or orchestra if they’d have me. Sitting six feet from the timpani my whole career has given me a unique insight into this amazing instrument.

What else should our audiences know about you?
I am a diehard Nebraska football fan. I try to get back to Lincoln each year to catch a game in Memorial Stadium. I love to garden and noodle in the yard a lot, as my neighbors would attest. I try to get in some golf, love to walk my dog, Koko, and find any excuse to drive around in my electric car.

What fun fact would you share with someone attending an Orchestra concert?
As the associate principal trumpet player, I have a unique position. Half of the time I am sitting in the principal or first chair, and the other half I am playing third chair. So if you find yourself looking to the back row you might notice the four trumpet players doing a little bit of musical chairs depending on the piece we are performing.

To read an extended version of this interview, visit minnesotaorchestra.org/showcase.

Do you come from a musical family?
I grew up in Blair, Nebraska, where my father was my junior and senior high school choir director and my mother taught me piano, along with half of the kids in town. She also taught music in the Omaha public schools. Both of my sisters are also musicians. Janet sings professionally as a soloist with many orchestras and is a member of Conspirare in Austin, Texas. Barb is a fantastic singer, conducts church choir in Omaha and is a music teacher in Millard, Nebraska. I wouldn’t be where I am without each of them.

What is currently on your music stand?
At least half of my practice is working on fundamentals—sound, articulation, intonation, rhythm, time. Hard-core trumpet players may recognize the names: the Arban book, Stamp, Cichowicz, et cetera. The other half is music that I am preparing to perform, such as solo works or our orchestral repertoire.
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In late January, the Minnesota Orchestra undertook a two-state Midwest tour, stopping first in Bloomington, Indiana, for a residency at Indiana University, then visiting Ann Arbor, Michigan, for the Orchestra’s first performance at the University of Michigan since 1972.

Tour activities in Indiana included master classes and sectionals in which Orchestra musicians worked with students at Indiana University's Jacobs School of Music. These sessions included a mock audition with Concertmaster Erin Keefe and Principal Second Violin Peter McGuire, sectional coaching with the Orchestra’s horn section, and a master class with Principal Percussion Brian Mount and Principal Timpani Erich Rieppel—both of whom are Indiana University alumni. String quartets of Orchestra musicians visited elementary and middle schools, and the full Orchestra participated in a side-by-side rehearsal with the Indiana University Symphony Orchestra led by Osmo Vänskä. Then Vänskä and the Minnesota Orchestra were joined by pianist Juho Pohjonen for a concert at the Indiana University Auditorium, at which Pohjonen starred in Grieg’s Piano Concerto, inaugurating the venue’s brand-new Steinway grand piano.

The Orchestra then traveled to Ann Arbor to perform at the University of Michigan’s Hill Auditorium. The all-Sibelius concert featured the UMS Choral Union in the Orchestra’s first-ever performance of Sibelius’ Snöfrid; also spotlighted was Finnish violinist Elina Vähälä in Sibelius’ Violin Concerto. For a full recap of the tour and additional photos, visit minnesotaorchestra.org/showcase.
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UPCOMING EVENTS

2019–2020 SEASON

Danill Trifonov, piano
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Alexandra Daiorescu, piano
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a sneak preview of summer 2020

Last September the Minnesota Orchestra appointed Jon Kimura Parker as its first-ever creative partner for summer programming, introducing a new leadership model for the Orchestra’s popular summer festival designed to bring varied artistic voices into summer programming. Parker and the Orchestra are unveiling the Orchestra’s summer plans in two events in Orchestra Hall’s Target Atrium following the Orchestra’s Coffee Concert on Thursday, March 5, and in the auditorium preceding the evening concert on Friday, March 6. The 2020 festival will run from July 17 to August 8—slightly later than usual due to the Orchestra’s tour to South Korea and Vietnam—and will feature 10 full-Orchestra concerts, four spotlighting Parker as piano soloist, as well as several small ensemble performances. The popular International Day of Music returns on July 18, featuring free performances by local artists in and around Orchestra Hall, and the Orchestra’s first free outdoor concert on Peavey Plaza in over a decade. In addition, Associate Conductor Akiko Fujimoto will lead a family concert, and the Orchestra will again collaborate with local theatrical group The Moving Company, following last summer’s acclaimed performance focusing on Clara Schumann. The Plaza will be abuzz throughout the festival with performances, food, drinks and more. Visit minnesotaorchestra.org beginning March 5 for a rundown of festival plans, and read more in next month’s Showcase.

now hiring: ushers and ticket services

Are you looking for an opportunity to be an even closer member of the Minnesota Orchestra family? We have good news: the Orchestra is currently hiring several positions, including part-time ushers and ticket services representatives. Starting pay ranges from $12.25 to $13 per hour, and perks include complimentary tickets to Orchestra concerts. We hope you’ll be a part of our team! Learn more or apply at minnesotaorchestra.org/jobs.

critics’ column: recent reviews

“[Guest conductor Simone] Young’s experience and seasoned musicality were thrillingly evident in her Minnesota Orchestra debut at Orchestra Hall....Her sharp ear for balances was a major asset in the five songs of Mahler’s ‘Rückert Lieder,’ where the young Irish mezzo-soprano Tara Erraught—a rising star of the international opera circuit—was the soloist....She used a wide range of dynamic across the Rückert songs, unleashing a full-blown operatic forte at the conclusion of ‘Um Mitternacht’ while distilling a vulnerable intimacy in ‘Ich bin der Welt abhanden gekommen.’”

—Terry Blain, Star Tribune, January 19, 2020

“The orchestra, particularly the upper strings, seemed to build off of [violin soloist Elina] Vähälä’s energy. A performance [of Sibelius’ Violin Concerto] that began tentative and fragile ended bright and triumphant. The Minnesota Orchestra clearly knows its Sibelius, from the sweeping melodic lines double by the strings to the occasional brass melodies and woodwind solos that briefly come to the fore....[I]n the middle of the third movement [of Sibelius’ Fifth Symphony], when the orchestra finally played the sweeping, soaring theme the symphony is famous for, I couldn’t help but close my eyes to revel in the sound.”


“Of the various impressive ongoing Mahler [symphony] cycles...the one by Osmo Vänskä [and the Minnesota Orchestra], occupies an interesting place; and once it is completed, I suspect this recording of the Fourth Symphony will be seen to hold a special place....[T]his Mahler 4 ranks with the very best, and I shall return to it very often.”

—Michael Wilkinson, MusicWeb International
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Christian Tetzlaff, violin

Thursday, March 5, 2020, 11 am | Orchestra Hall
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With these concerts we gratefully recognize Karen and Lloyd Kepple for their generous contribution to the Minnesota Orchestra’s Investing in Inspiration campaign.

Franghiz Ali-Zadeh  Nagillar (Fairy Tales)  ca. 14’

Dmitri Shostakovich  Concerto No. 2 in C-sharp minor for Violin and Orchestra, Opus 129  ca. 29’
  Moderato
  Adagio
  Adagio – Allegro
  Christian Tetzlaff, violin

INTERMISSION  ca. 20’

Sergei Prokofiev  Symphony No. 5 in B-flat major, Opus 100  ca. 46’
  Andante
  Allegro marcato
  Adagio
  Allegro giocoso

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.
Ali-Zadeh: Fairy Tales
This colorful and energetic 21st-century work creates a magical fairy-tale atmosphere through the creative use of percussion and piano, constant rhythmic motion and elements meant to be played differently at each performance.

Shostakovich: Violin Concerto No. 2
Somber and introverted, Shostakovich's Second Violin Concerto features dark colors from the low registers of the strings and woodwinds, noble solos from the first horn, and careful partnering of the solo violin with the orchestra, integrating the demanding solo elements seamlessly into the orchestra's unique textures.

Prokofiev: Symphony No. 5
The densely layered work is a monument to the composer's genius and heart: written in a single month during the last year of World War II, it speaks of humanism rather than cynicism or angst. Among its hallmarks: simple, almost singable themes that contrast with tumultuous developments, and brilliant scoring for winds and percussion. Memorable, too, is the grieving third movement, Adagio, whose quiet closing moments are among the most beautiful in the symphony.
Fairy tales are among the most resilient forms of traditional storytelling, so it’s no surprise that numerous classical composers have mined the genre to create treasured works ranging from Ravel’s *Mother Goose* Suite to Tchaikovsky’s ballet *Sleeping Beauty* to Humperdinck’s opera *Hansel and Gretel*. In our own century, Azerbaijani composer Franghiz Ali-Zadeh has added a new orchestral work in this vein titled simply *Fairy Tales*, or *Nagillar* in her native language.

### The Influence of Folk Music
Franghiz Ali-Zadeh was educated at Azerbaijan’s Baku Conservatory, where she studied piano and composition with Kara Karaev, a close associate of Dmitri Shostakovich. She graduated with degrees in piano in 1970 and in composition in 1972, taught for some years at the Conservatory, and then began to develop an international career. She spent three years as a choir director and teacher in Turkey, and in 1999 she moved to Germany, which has been her home ever since. She has, however, maintained her connection to her native country, and in 2007 she was named head of the Azerbaijani Composers Union.

Ali-Zadeh has identified two major influences on her own music. The first of these has been Western classical music, in particular the music of the 20th century. She performed music by Schoenberg and Berg in Azerbaijan at a time when it was almost unknown in the Soviet Union. At the same time, she was quite aware of music as it continued to develop in the West, and she performed works by Messiaen, Cage and Crumb in Baku. The second influence, just as powerful as the first, has been the folk music of Azerbaijan and its surrounding region. She has been particularly drawn to *mugham*, a form of folk music based on modes and orally-transmitted melodies. *Mugham* is rooted primarily in Azerbaijan, but in some forms it stretches from the Arab nations to the Uighurs of Xinjiang. Ali-Zadeh has participated in Yo-Yo Ma’s Silk Road Project, for which she composed *Dervish*, and her music has been championed by such performers as the Kronos Quartet (which devoted an entire CD to her music), Hilary Hahn, Mstislav Rostropovich and Cho-Liang Lin, among others.

### Imagined Fairy Tales
Ali-Zadeh composed *Nagillar* early in 2002 on a commission from the International Festival of Music Lucerne, which that year had as its theme “Scheherazade—Oriental Night.” Susanna Mälkki led the work’s premiere with the Orchestre Philharmonique Suisse in Lucerne on August 17, 2002.

Given the theme of the festival for which *Nagillar* was written, we might expect it to tell a tale worthy of comparison to *Scheherazade*. In the score, however, the composer does not specify which fairy tales are being told; the intent, then, may instead be to evoke a general fairy-tale atmosphere, and then allow listeners to bring their own imagination to this music.

*Nagillar*, in one movement that spans about 15 minutes, is most notable for the imaginative colors of its orchestration. Ali-Zadeh writes for a large orchestra that includes extensive percussion instruments, including vibraphone, marimba, bells and glass chimes. There is also a prominent part for piano, and the composer makes that familiar instrument sound in entirely new ways: at several points she asks that a necklace of glass beads be laid across its strings, at other times she requires the pianist to play tone clusters with the flat of a hand, and at others she calls for rubber erasers to be inserted between the piano’s strings to create percussive attacks. The orchestra’s string sections play some passages entirely in harmonics, others in long glissandos.

*Nagillar* is also notable for its rhythmic energy—this music is often in furious motion—and for the choices Ali-Zadeh offers individual performers within the orchestra. Players are instructed to play the notes in certain passages in any order they choose, one measure is to be repeated as many times as the conductor chooses, and other passages are to be played “in chaotic rhythm.” Ali-Zadeh has annotated this score carefully, but she wants to give individual members of the orchestra a certain amount of freedom, and no two performances of this music should ever sound quite the same.

**Instrumentation:** 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, tambourine, tam-tam, tom-toms, triangle, glockenspiel, vibraphone, glass chimes, harp, prepared piano, celesta and strings.
Dmitri Shostakovich wrote his Second Violin Concerto in the spring of 1967 and presented it to David Oistrakh that summer as a 60th birthday present. The embarrassed violinist had to break the news to Shostakovich that the composer had his dates wrong: Oistrakh had been born in 1908 and so was only 59 that year. Undeterred, Shostakovich gave this concerto to Oistrakh and then composed his Violin Sonata the following year and dedicated that to the violinist on his real 60th birthday. Oistrakh gave the premiere of the new concerto on September 26, 1967, with Kirill Kondrashin conducting the Moscow Philharmonic, and Oistrakh also gave the European premiere on November 19, 1967, with Eugene Ormandy leading the London Symphony Orchestra.

A lean, introverted concerto
Shostakovich had composed his First Violin Concerto 20 years earlier, in 1947, though he had held it back until the death of Stalin in 1953 brought a more liberal atmosphere. An epic, heroic work, the First Violin Concerto is today recognized as one of the great violin concertos of the 20th century. The Second is on a smaller scale, shorter and somewhat more introverted.

From about the middle of the 1960s Shostakovich favored quite lean orchestral textures, and he scored the Second Violin Concerto for a relatively small orchestra of pairs of woodwinds, contrabassoon, four horns (but no other brass), timpani, tom-toms and strings. The concerto's somber sonority comes not just from its unusual key, but also from Shostakovich's decision to keep the string sections in their lower registers most of the time. Much of the thematic material is given to solo winds, and the first horn has a particularly prominent role. While the solo violin part is extremely demanding, Shostakovich's Second Violin Concerto is not a bravura showpiece: the soloist's part is carefully integrated with the orchestra, which functions as a partner rather than an accompanist.

The music: from darkness to an animated finale
The concerto's opening is dark: over murmuring fragments from low strings, solo violin sings the long, brooding melodic line that will form the basis of this movement. The second subject, a perky five-note figure announced by the woodwinds, functions as a mock-fanfare in the course of the movement. Following a long cadenza, the movement taps itself out on bits of the fanfare-figure.

Adagio. The middle movement gives the solo violin a nearly endless flow of melody over quiet string accompaniment. The writing for the soloist is extremely high here, at one point rising to a high G, virtually the highest possible note on the violin. A noble horn call leads to a brief bridge between the second and third movements. This 16-measure Adagio introduces two features that figure importantly in the finale: rapid exchanges between soloist and orchestra and a salvo of three notes that gives the concluding movement its rhythmic vitality.

Adagio-allegro. Solo violin leads the way into the animated finale with a dancing theme built entirely on this three-note figure. Soon there are quick exchanges between soloist and different sections of the orchestra as that three-note figure is tossed between them, at first gently but later with increasing violence—when the timpani and tom-toms join these exchanges, the music sounds like a series of cannonades. An extended cadenza leads to a close on furious salvos of the three-note figure.

Instrumentation: solo violin with orchestra comprising flute, piccolo, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, timpani, tom-toms and strings

Sergei Prokofiev
Born: April 23, 1891, Sontsovka, Russia
Died: March 5, 1953, Moscow, Russia
Symphony No. 5 in B-flat major, Opus 100
Premiered: January 13, 1945

The premiere of Prokofiev's Fifth Symphony on January 13, 1945, in Moscow, is one of those storybook tales that seems almost too good to be true. As Prokofiev mounted the conductor's podium, the sound of distant artillery rumbled through the hall. The news had just arrived that the Russian army had smashed across the Vistula River in Poland and was preparing for its final assault on Nazi Germany. That artillery barrage was the sound...
of the garrison in Moscow celebrating the now-inevitable victory. And so it was that Prokofiev's Fifth Symphony was heard for the first time with a prelude of artillery thunder.

with vision and force

Prokofiev composed this music in the space of one month during the summer of 1944 in Ivanovo, at an artists’ retreat 150 miles northeast of Moscow. Like Stravinsky and Copland, Prokofiev was not by nature a symphonist, finding himself more comfortable with dance scores and smaller forms. Now, however—in the face of a defining national moment—Prokofiev turned to the most serious of orchestral forms and wrote with vision and force.

The Fifth Symphony builds across an effective sequence in its four movements: a broad-scaled and conflicted first movement gives way to a propulsive scherzo, followed by a painful adagio; the symphony concludes with an almost happy-go-lucky finale that transforms themes from the first movement to suit its mood of celebration. The symphony’s themes are simple, even singable, its orchestration masterful. The combination of dramatic content, attractive themes, skillful orchestration and formal control makes this music almost unique among Prokofiev’s works.

the music: starting in innocence

andante. The very beginning is deceptively innocent: Prokofiev’s Fifth Symphony opens with the pastel sound of two flutes and a bassoon playing the simple opening idea, and the other themes, all introduced quietly and lyrically, appear quickly. This movement is an andante rather than the expected allegro, but while the pace may be measured, it is also inexorable, and the music gathers force as it proceeds. In its closing moments, skies blacken over what had been a generally serene landscape, and the climax is shattering, one of the most impressive in all symphonic music: tunes that had seemed genial now explode as the strength pent up in those simple figures is unleashed.

allegro marcato. The almost demonic ticking accompaniment heard at the very beginning of the second movement continues throughout—so pervasive that the ear seems to hear it even when it is not there. Solo clarinet leads the way in this music, full of rhythmic energy and instrumental color, thanks to Prokofiev’s imaginative handling of percussion. Oboe and clarinet herald the arrival of the good-natured trio, but the return of the opening material brings a surprise: over the halting sound of staccato trumpets, timpani and pizzicato strings, the opening theme now sounds lugubrious. Gradually the tempo accelerates, and the scherzo smashes its way to the close.

adagio. While Prokofiev would not link this symphony with the war that raged while it was written, it is hard not to feel that the third movement is touched by the events of those years. This grieving music opens with a simple clarinet melody that quickly turns impassioned, and a range of melodic material follows, including a theme that rises up over a span of four octaves and a grotesque march that sounds like something plucked from a Mahler symphony. Much of the writing here, particularly for the strings, is very high, yet for all this movement’s pain, its quiet closing moments are among the most beautiful in the symphony.

allegro giocoso. The concluding finale is well named, for this truly is fast and happy music. Prokofiev re-introduces, transformed, several themes from the first movement—the once-poised ideas now are rollicking. Violas lead the way, full of sweep and high spirits, and it takes little imagination to hear the sound of laughter at moments in this music of celebration. The ending is particularly effective. With the music racing along, Prokofiev suddenly reduces his forces to just a handful of players, and for a few moments this mighty symphony becomes chamber music. In the last seconds, the entire orchestra leaps back in for the ear-splitting rush up the scale that drives Prokofiev’s Fifth Symphony to its exultant close.

Instrumentation: 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, E-flat clarinet, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, snare drum, bass drum, cymbals, suspended cymbal, tambourine, tam-tam, triangle, wood block, harp, piano and strings

Program notes by Eric Bromberger.
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The Russian Century with the Minnesota Orchestra

Sarah Hicks, conductor | Sam Bergman, host and viola
Natalie Nowytski, vocalist

Sam and Sarah

Saturday, March 7, 2020, 8 pm | Orchestra Hall

By any measure, Russia experienced a tumultuous 20th century. From the violent end of the Tsarist era to the dawn of Bolshevism, from Stalin’s brutal reign to the reforms of Glasnost, from the collapse of the USSR to the uncertain current era, there are few countries that have seen so much upheaval in such a short time. Tonight’s program traces this history in music and delves into the lives and legacies of Russian composers across the past 120 years.

Modest Mussorgsky/orch. Maurice Ravel

Selections from *Pictures at an Exhibition*
- Baba-Yaga – The Hut on Fowl’s Legs
- The Great Gate of Kiev
c. 6’

Dmitry Kabalevsky

Overture to *Colas Breugnon*, Opus 24
c. 5’

Reinhold Glière

*Introduction*, from *The Zaporozhy Cossacks*, Opus 64
c. 3’

Galina Ustvolskaya

Symphonic Poem No. 2
c. 12’

Dmitri Shostakovich

Two Pieces for String Octet, Opus 11
- Prelude
- Scherzo
c. 11’

INTERMISSION
c. 20’

Dmitri Shostakovich

*Allegro*, from Symphony No. 10 in E minor, Opus 93
c. 5’

Sergei Prokofiev

*Allegro giocoso*, from Symphony No. 5 in B-flat major, Opus 100
c. 10’

Sofia Gubaidulina

Movement VI from *Stimmen…verstummen* (Voices…silence)
c. 5’

Lera Auerbach

*Icarus*
c. 12’

Polina Nazaykinskaya

*My Soul Craves for the Sky*
Natalie Nowytski, vocalist
c. 4’

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

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 conducts the Orchestra in numerous programs including performances with Cloud Cult; a tribute to Frank Sinatra and Ella Fitzgerald featuring Capathia Jenkins and Tony DeSare; Sam and Sarah concerts; and live performances of movie scores in the Movies and Music series including *Star Wars: The Empire Strikes Back* and *It’s a Wonderful Life*. Away from Orchestra Hall, she recently conducted performances of Disney Pixar’s *Coco* at the Hollywood Bowl as well as the orchestra in ABC’s live televised production of Disney’s *The Little Mermaid*. More: minnesotaorchestra.org.

**Natalie Nowytski, vocalist**

Natalie Nowytski is a Twin Cities-based performer, award-winning composer and educator specializing in traditional Eastern European vocal styling. Her repertoire spans more than 50 languages, including her native Ukrainian. In addition to her classical training, she has studied and performed with folk luminaries across the U.S., Bulgaria, France, Czech Republic and Serbia. She has been featured on National Public Radio, PBS and *A Prairie Home Companion*. Performance highlights include engagements with the Rose Ensemble, Olga Bell, Peter Ostroushko, Ruth MacKenzie, Orkestar Bez Ime, Mila Vocal Ensemble, Theater Latté Da, Ethnic Dance Theatre and Flying Foot Forum. Informed by her experiences as a first generation Ukrainian-American, she also writes genre-bending folk-inspired music for theater, dance, a cappella choir and chamber ensembles. She has received performance and composition awards from the American Composers Forum, Jerome Foundation, McKnight Foundation, SAGE Awards and Minnesota State Arts Board. More: natalien.com.

**Sam Bergman, host and viola**

Sam Bergman joined the Minnesota Orchestra in 2000. In addition to performing as violist, he serves as host and writer for the Orchestra’s Sam and Sarah concert series, and he also hosts the Orchestra’s Symphonic Adventures concerts for high school audiences. In recent years he has performed as a guest or substitute musician with ensembles including the Atlanta Symphony Orchestra, Calgary Philharmonic Orchestra, Chicago Symphony Orchestra, IRIS Orchestra, New York Philharmonic and Philadelphia Orchestra. He has appeared in many Minnesota Orchestra chamber music concerts, including one in February at which he performed Gabriella Smith’s string quartet *Carrot Revolution* with Orchestra colleagues. More: minnesotaorchestra.org.
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Juanjo Mena, conductor
Kirill Gerstein, piano

Friday, March 13, 2020, 8 pm  Orchestra Hall
Saturday, March 14, 2020, 8 pm  Orchestra Hall
Sunday, March 15, 2020, 2 pm  Orchestra Hall

We gratefully acknowledge the generous support of Allen and Kathy Lenzmeier in the presentation of these concerts.

Sergei Rachmaninoff
Concerto No. 2 in C minor for Piano and Orchestra, Opus 18
Moderato
Adagio sostenuto
Allegro scherzando
Kirill Gerstein, piano

ca. 36'

INTERMISSION
ca. 20'

Dmitri Shostakovich
Symphony No. 7 in C major, Opus 60, Leningrad
Allegretto
Moderato – Poco allegretto
Adagio
Allegro non troppo
[There is no pause before the final movement.]

ca. 70'

pre-concert
Concert Preview
Friday, March 13, 7:15 pm, Target Atrium
Saturday, March 14, 7:15 pm, N. Bud Grossman Mezzanine
Sunday, March 15, 1:15 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.
Rachmaninoff: Piano Concerto No. 2
The solo piano is heard almost continuously in this very challenging concerto. Deep chords in a haunting opening theme give way to a meditative second movement (flute, clarinet and strings carry the theme in turn), followed by a vigorous, aggressive march.

Shostakovich: Symphony No. 7, Leningrad
In June 1941 Hitler's troops invaded the Soviet Union; this vast symphony is Shostakovich's response. The composer dedicated the work to "our coming victory over the enemy" and to his besieged native city, Leningrad. Recurring throughout the symphony is a heroic theme introduced early in the massive first movement, before a jaunty marching tune signals the approach of an invading force and the destruction to follow. Nostalgic central movements depict a way of life now lost forever, and despite the tension in the finale, the heroic theme returns, heralding victory.

Juanjo Mena, conductor
Juanjo Mena, one of Spain's most distinguished international conductors, is currently principal conductor of the Cincinnati May Festival and associate conductor of the Spanish National Orchestra. He has been chief conductor of the BBC Philharmonic, artistic director of the Bilbao Symphony Orchestra, chief guest conductor of the Scala del Teatro Carlo Felice in Genoa, and principal guest conductor of the Bergen Philharmonic Orchestra. He has worked with all the leading orchestras in North America, including the Boston, Chicago, Cincinnati, Montreal and Toronto symphony orchestras, the New York and Los Angeles philharmonics, the Cleveland Orchestra and the National Symphony Orchestra, as well as prestigious European orchestras such as the Berlin Philharmonic, London Philharmonic, Oslo Philharmonic, Danish National Symphony Orchestra, Orchestre National de France, Gewandhausorchester Leipzig, Tonhalle-Orchester Zürich and Bavarian Radio Orchestra, along with all the major orchestras in Spain. He has made recordings with the BBC Philharmonic and Bergen Philharmonic Orchestra to critical acclaim. More: columbia-artists.com, juanjomena.com.

Kirill Gerstein, piano
American pianist Kirill Gerstein's solo and concerto engagements take him across North America, Europe, Asia and Australia. An important focus of his last season was the world premiere of Thomas Adèś' Concerto for Piano and Orchestra, commissioned by the Boston Symphony Orchestra and composed especially for him. His 2019-20 season includes returns to the Atlanta, Dallas, Houston and San Diego symphonies. His recent North American engagements include performances with the New York Philharmonic, as well as the Chicago, Philadelphia, San Francisco, Pittsburgh, National, Detroit, Toronto and Cincinnati symphonies. In Europe he has played with such prominent orchestras as the Berlin and Vienna Philharmonics, the Munich, London and Oslo Philharmonics, and the Finnish Radio Orchestra. Keenly aware of the importance of working with young musicians, he taught at the Stuttgart Hochschule Musik from 2007-2017, and in the fall of 2018 began teaching at the Kronberg Academy's newly announced Sir András Schiff Performance Program for Young Artists. This week's concerts launch a project for Gerstein to perform all five of Rachmaninoff's works for piano and orchestra with the Minnesota Orchestra in 2020. More: cmartists.com.

one-minute notes

Kirill Gerstein, piano
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Sergei Rachmaninoff’s Second Piano Concerto may be one of the world’s best-loved piano concertos, but it almost didn’t get written, and the tale of its creation is one of the most remarkable in all of music. Rachmaninoff graduated from the Moscow Conservatory in 1892 with its highest award, the gold medal, and quickly embarked on a career as a touring pianist. But he wanted to compose. He had written a piano concerto while still a conservatory student, and early in 1895 the 21-year-old composer took on the most challenging of orchestral compositions, a symphony. Its première, on March 27, 1897, was a catastrophe. Conductor Alexander Glazunov was unprepared, the orchestra played badly, and audience and critics alike hated the music, César Cui describing it as a “program symphony on the Seven Plagues of Egypt...[music that would give] acute delight to the inhabitants of Hell.” What should have been a moment of triumph for the young composer instead brought humiliation.

Rachmaninoff may have been a powerful performer, but he was a vulnerable personality, and the disaster of the première plunged him into a deep depression. His first act was to destroy the score to the symphony. It was never performed again during his lifetime, but after his death it was reassembled from the orchestral parts, and the painful irony is that this work is now admired as one of the finest works of his youth. However, in the aftermath of the fiasco of its première, Rachmaninoff lost confidence in himself and wrote no music at all for the next three years.

The doctor steps in

Alarmed, the composer’s family and friends arranged for him to see Dr. Nicholas Dahl, an internal medicine specialist who sometimes treated patients through hypnosis. Dahl was also extremely cultured—he was an amateur cellist—and Rachmaninoff’s friends were hopeful that contact with such a man would improve the composer’s spirits. During a lengthy series of visits, the composer heard a steady message of encouragement from the doctor: “You will begin to write your concerto....You will work with great facility....The concerto will be of excellent quality.” To the composer’s astonishment, Dahl’s treatment worked. He later said: “Although it may sound incredible, this cure really helped me. By the beginning of summer I again began to compose. The material grew in bulk, and new musical ideas began to stir within me—more than enough for my concerto.”

With the dam broken, new music rushed out of the rejuvenated composer. Across the summer and fall of 1900, Rachmaninoff composed what would become the second and third movements of his Second Piano Concerto. These were performed successfully that December, and Rachmaninoff composed the opening movement the following spring. The first performance of the complete concerto, in Moscow on November 9, 1901, was a triumph. Not surprisingly, Rachmaninoff dedicated the concerto to Dr. Dahl.

The music: virtuosic and rich with melodies

Moderato. The very beginning of the concerto seems so “right” that it is hard to believe that this movement was written last. Throughout his life Rachmaninoff loved the sound of Russian church bells. The concerto begins with the sound of those bells, as the solo piano alone echoes their tolling. Into that swirling sound, the orchestra stamps out the impassioned main theme, one of those powerful Slavic melodies that instantly haunt the mind; the solo piano has the yearning second subject. Rachmaninoff writes with imagination throughout this movement: the orchestra reprises the main theme beneath the soloist’s dancing chordal accompaniment, while the solo horn recalls the second subject in a haunting passage marked dolce. The music demands a pianist of extraordinary ability.

Adagio sostenuto. A soft chorale for muted strings introduces the second movement, but in a wonderful touch the solo flute sings the main theme as the pianist accompanies. The theme is repeated, first by the clarinet and then the strings, growing more elaborate as it proceeds, and only then is the piano allowed to take the lead. A brief but spectacular cadenza leads to a recall of the tolling bells from the very beginning and a quiet close.

Allegro scherzando. The final movement begins quietly as well, but in a march-like manner full of suppressed rhythmic energy. Rachmaninoff makes effective contrast between the orchestra’s opening—powerful but controlled with an almost military precision—and the piano’s entrance, which explodes with an extraordinary wildness. The second theme, broadly sung by the violas, has become one of those Big Tunes for which Rachmaninoff was famous. This wonderful melody would become an inspiration for countless Hollywood composers and, many years later, would be used to set the words “Full moon and empty arms.” If one can escape such associations and listen with fresh ears, this lovely...
On June 21, 1941, Hitler unleashed Operation Barbarossa, the invasion of Russia, and specified to his generals that it would “have to be conducted with unprecedented, unmerciful and unrelenting harshness.” He kept his word: over the next four years 20 million Russians would be killed.

Dmitri Shostakovich was on his way to a soccer double-header when he heard the news that would transform his life and that of his nation. When his attempt to enlist in the army was rejected, he contributed to the war effort by writing patriotic songs and marches and joined the fire-fighting brigade at the Leningrad Conservatory. They did not have long to wait. The Germans began shelling Leningrad on September 1, beginning one of the most horrifying sieges in history, lasting almost three years and killing 20 million Russians.

**Dmitri Shostakovich**

- **Born:** September 25, 1906, St. Petersburg, Russia
- **Died:** August 9, 1975, Moscow, Russia

**Symphony No. 7 in C major, Opus 60, Leningrad**

Premiered: March 5, 1942

On March 5, 1942, also in Kyubishev. He dedicated the Seventh Symphony “to our struggle with fascism, to our coming victory over the enemy, and to my native city, Leningrad.”

**Allegretto.** The Leningrad Symphony, as the Seventh inevitably became known, spans some 70 minutes. The massive first movement, which gives the symphony its distinctive character, is a drama that seems to be a complete emotional journey in itself. Its powerful opening, in C major, establishes a heroic character; Shostakovich described it as “the happy, peaceful life of people sure of themselves and their future.” The violins’ lyric second subject and the exposition’s closing theme, imaginatively assigned to a solitary piccolo, offer fleeting glimpses of a peaceful life.

When war suddenly intrudes into this almost pastoral world, the invaders arrive not as cataclysmic horror, but as a faint presence on the most distant horizon. Over a faint snare drum tattoo, strings pluck out a jaunty little tune, almost banal in its simplicity. The sting comes in the closing phrase, taken from “Da geh’ ich zu Maxim’s”—an aria from Franz Lehar’s The Merry Widow, which ironically was among Hitler’s favorites. Over the incessant snare drum, this little tune repeats 12 times, growing louder and beginning to swagger as the enemy approaches. Then the tune, having reached steamroller proportions, is assaulted by a mighty “Russian”-sounding theme, and a noisy musical battle erupts. After Shostakovich reintroduces his heroic opening theme, we hear what might be described as a battered recapitulation, and solo bassoon sings a long threnody on the violins’ second subject. What earlier sounded so peaceful is now spare and grim. The movement concludes in near silence, as fragments of the invader theme lie shattered in the ditch.

**Moderato – Poco allegretto.** The composer referred to the second movement, a scherzo, as “a lyrical respite,” recalling “pleasant events and past joys,” after the violence of the first. Second violins announce a tart little dance, full of ironic turns, and the strident central episode, which moves in 3/8 and C-sharp minor, rides along the piercing sound of solo woodwinds. The opening dance returns, accompanied by wonderful sounds, pulsing quietly, from two flutes and alto flute.

**Adagio.** The spare wind chorale that opens the Adagio alternates with a cadenza-like recitative for violins, and this in turn is followed by a lyric idea for flute. This, some of the most appealing music in the symphony, is rudely shouldered aside as the music accelerates into a raucous, troubled central section. Shostakovich recalls his opening material briefly before proceeding directly into the finale.

**Allegro non troppo.** “Victory” was the composer’s original name for the last movement, which he described more fully as “the victory

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**Program Notes**

Music is an excellent reminder of Rachmaninoff’s considerable melodic gift. The concerto rushes to its conclusion on a no-holds-barred coda (another Rachmaninoff specialty) that resounds in every measure with the young composer’s recently restored health.

**Instrumentation:**

- solo piano with orchestra comprising
  - 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 2 tubas, bass drum, cymbals, timpani and strings
  - 4 horns, 2 trumpets, 3 trombones, tuba, a clarinet, bass drum, cymbals, timpani and strings

**Premiered:**

*March 5, 1942*
of light over darkness, wisdom over frenzy, lofty humanism over monstrous tyranny.” The music begins in harmonic uncertainty and takes a firm direction only when the strings stride out purposefully with the movement’s main theme. This is a long, tense movement, with ten extra brass players; and despite a quiet central episode, the music often feels more tortured than triumphant. Even the last-minute return of the heroic opening theme does not dispel this tension, and Shostakovich wrenches the music into unequivocal C major only for the final chord. Written from the depths of war, this is a finale that celebrates the expectation of victory rather than its finality.

**an unprecedented impact**

No other symphony in history has had such an immediate impact as the *Leningrad* Symphony. Its premiere was broadcast throughout Russia, and the Leningrad premiere—on August 9, 1942, in the midst of the siege—was so important to the beleaguered city that its only surviving orchestra, a radio orchestra of barely 50 players, was augmented by musicians pulled from military units, even including some who were called back from the front to participate.

The score was microfilmed, driven to Tehran, then flown to Cairo and on to the West. Sir Henry Wood led the British premiere on June 29, and Arturo Toscanini led the NBC Symphony in the American premiere on July 19, which was broadcast nationally. That same week, Shostakovich appeared on the cover of *Time* magazine, improbably wearing the hat of the Leningrad Conservatory’s fire brigade. The symphony was performed more than 60 times in its first season, unheard of for any symphony, and by the end of the year, the score was microfilmed, driven to Tehran, then flown to Cairo and on to the West. Sir Henry Wood led the British premiere on June 29, and Arturo Toscanini led the NBC Symphony in the American premiere on July 19, which was broadcast nationally.

Inevitably, a reaction set in. English critic Ernest Newman contributed a memorable barb, saying that if one “wished to locate this symphony on the musical map, he should look along the 70th degree of longitude and the last degree of platitude,” and Bartók—perhaps unwisely—seemed at the invader theme in his *Concerto for Orchestra*. After its excessive popularity, the *Leningrad* Symphony virtually dropped out of sight in the years following the war.

What sense are we to make of the Shostakovich Seventh Symphony, close to seven decades after its premiere? The conditions that gave rise to its creation have long since faded into history, and this work might have been expected to vanish along with them. Yet it has reestablished itself to some degree in recent years, and it continues to engage audiences.

Perhaps, like a faded snapshot or a uniform found in a closet, it draws on simple nostalgia to evoke another era. But the music's passion and heroism are powerful as well. American writer and poet Carl Sandburg said that this symphony was “written in the heart’s blood,” and while its rawness and immediacy may be the source of some of its problems, they are also the source of its strength. Sentiments that sound tinny and jingoistic during moments of ease can take on renewed meaning during times of national emergency, as the events of September 2001 reminded us. In its stark power, broad strokes and unconflicted emotions, Shostakovich’s Seventh Symphony speaks of a less complicated time, and it truly is music written “in the heart’s blood.”

**Instrumentation:** 3 flutes (1 each doubling alto flute and piccolo), 3 oboes (1 doubling English horn), 3 clarinets (1 doubling E-flat clarinet), bass clarinet, 2 bassoons, contrabassoon, 8 horns, 6 trumpets, 6 trombones, tuba, bass drum, cymbal, field drum, tam-tam, tambourine, triangle, xylophone, timpani, 2 harps, piano and strings

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**Program notes by Eric Bromberger.**

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**Coda**

The Minnesota Orchestra, then known as the Minneapolis Symphony Orchestra, added Rachmaninoff’s Second Piano Concerto to its repertoire on January 4, 1914, at the Minneapolis Auditorium, with the Orchestra’s founding Music Director Emil Oberhoffer conducting and Wilma Anderson Gilman as soloist. Gilman had studied piano in Belgium, then taught music in the Minneapolis public school system and at the MacPhail School of Music. Rachmaninoff himself performed his Second Piano Concerto with the Orchestra on four occasions, in 1920, 1932, 1937 and 1942.

The Orchestra’s initial performance of Shostakovich’s Symphony No. 7, *Leningrad*, came on November 27, 1942, at Northrop Auditorium, with Dimitri Mitropoulos conducting, and an intermission placed halfway through the lengthy symphony. The performance came just eight months after the work’s world premiere, with contemporary developments in World War II including U.S. troops landing in French North Africa, the ongoing battle for Guadalcanal between U.S. and Japanese forces, and the German siege of Stalingrad. The Orchestra’s own ranks were impacted by the war, as some musicians were called to service, and several women were among their replacements.
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Cloud Cult with the Minnesota Orchestra
Sarah Hicks, conductor
Shannon Frid-Rubin, violin | Jeremy Harvey, drums | Connie Minowa, painter
Craig Minowa, singer, songwriter and guitar | Shawn Neary, bass, banjo and trombone
Sarah Perbix, keyboard, French horn and trumpet | Scott West, painter
Daniel Zamzow, cello and mandola

Live at Orchestra Hall
Friday, March 20, 2020, 8 pm | Orchestra Hall
Saturday, March 21, 2020, 8 pm | Orchestra Hall

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

Cloud Cult began as Craig Minowa’s solo studio project, and over the course of ten studio albums the band has grown with an evolving lineup of musicians. Cloud Cult’s philosophical lyrics and hybrid orchestral rock sound have brought the band accolades from The New York Times, Entertainment Weekly, Pitchfork and National Public Radio. The band has had several albums at the top of the North American college radio charts, but has declined major record label deals in favor of staying independent. The common thread through Cloud Cult's music and films is their uplifting message, continual celebration of life, love and catharsis through music. The band has toured consistently throughout their career, and their shows feature live painters onstage, a longstanding tradition for the group.

Cloud Cult's industry-leading environmental practices led to Rolling Stone ranking the band in the Top 10 greenest bands. In 1999 Cloud Cult’s founder Craig Minowa and his wife Connie Minowa formed Earthology, a not-for-profit organization focused on providing individuals, schools and businesses tools for environmental sustainability. Craig Minowa created the Earthology Records branch to help green the music industry, and he co-developed the first 100% post-consumer recycled CD packaging in the U.S. market. The band began zero net greenhouse practices for tours long before it was trendy, and their merchandise is made of 100% post-consumer recycled or certified organic materials. On top of that, Cloud Cult has planted several thousand trees to absorb the band’s CO2 output, their studio is powered by solar energy and built partially from reclaimed wood and recycled plastic, and they donate heavily to projects that build wind turbines as revenue generators on Native American reservations. More: cloudcult.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 conducts the Orchestra in numerous programs including a tribute to Frank Sinatra and Ella Fitzgerald featuring Capathia Jenkins and Tony DeSare; Sam and Sarah concerts; and live performances of movie scores in the Movies and Music series including Star Wars: The Empire Strikes Back and It’s a Wonderful Life. Away from Orchestra Hall, she recently conducted performances of Disney Pixar’s Coco at the Hollywood Bowl as well as the orchestra in ABC’s live televised production of Disney’s The Little Mermaid. More: minnesotaorchestra.org.
Relaxed Family Concert: Star Wars and Beyond

Minnesota Orchestra
Akiko Fujimoto, conductor
Roma Duncan, host
Maria Dively, American Sign Language interpreter

Relaxed Family Concert
Sunday, March 22, 2020, 2 pm | Orchestra Hall

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

Erich Wolfgang Korngold  
*Kings Row* Fanfare  
ca. 3’

John Williams  
*Main Title*, from *Star Wars*, Suite for Orchestra  
ca. 3’

Gustav Holst  
*Mars, the Bringer of War: Allegro*, from *The Planets*  
ca. 7’

John Williams  
*The Imperial March (Darth Vader’s Theme)*,  
from *Star Wars*, Suite for Orchestra  
ca. 3’

Peter Ilyich Tchaikovsky  
*Scene: Moderato*, from *Swan Lake*, Act II  
ca. 3’

John Williams  
*Anakin’s Theme*,  
from *Star Wars: The Phantom Menace*, Suite for Orchestra  
ca. 3’

Peter Ilyich Tchaikovsky  
Selection from *Romeo and Juliet*, Fantasy-Overture  
ca. 5’

John Williams  
*Princess Leia’s Theme*,  
from *Star Wars*, Suite for Orchestra  
ca. 5’

Edward Elgar  
Military March No. 1 from *Pomp and Circumstance*  
ca. 6’

John Williams  
*Throne Room and End Title*,  
from *Star Wars*, Suite for Orchestra  
ca. 6’

Thank you

Minnesota Orchestra Relaxed Family Concerts are sponsored by PNC Bank.
Akiko Fujimoto, conductor

Conductor Akiko Fujimoto joined the Minnesota Orchestra in 2017 as assistant conductor and in 2018 became associate conductor. She conducts Young People's Concerts, Symphonic Adventures concerts for high school students, special events and outdoor concerts. Later this month, she makes her Minnesota Orchestra subscription concert debut in performances at Northrop on the campus of the University of Minnesota. She was previously associate conductor of the San Antonio Symphony and conducting associate for the Virginia Symphony Orchestra. She recently served as a cover conductor for three programs with the Los Angeles Philharmonic and led two concerts with the National Symphony Orchestra at the Kennedy Center. In the 2019-20 season she starts a new role as the music director of the Mid-Texas Symphony. More: minnesotaorchestra.org.

Roma Duncan, host

Roma Duncan, who joined the Minnesota Orchestra in 2003, was featured with the Orchestra in Vivaldi’s C-major Piccolo Concerto in 2005, 2007 and 2019. She appears regularly on the Orchestra’s chamber music series, most recently performing Bach’s Sonata in E minor with Orchestra colleagues in January 2017. She is also often featured on the Young People’s Concert series, including as narrator in Kleinsinger’s Tubby the Tuba and as a soloist in Kling’s The Elephant and the Fly. She has been a featured soloist with several orchestras in her native Canada, including l’Orchestre Symphonique de Trois-Rivières, l’Orchestre Symphonique de Québec and the Windsor Symphony. Prior to her Minnesota appointment, she was a member of the Fort Wayne Philharmonic, Orchestra London in Canada, and the Ann Arbor, Windsor and Warren symphony orchestras. More: minnesotaorchestra.org.

Maria Dively, interpreter

Maria Dively has been an American Sign Language interpreter in Minnesota and California. She is a freelance interpreter as well as a call center manager at Convo in Burnsville. A NIC/Trilingual Interpreter, she is a graduate of North Central University in Minneapolis. She was born and raised in Puerto Rico and has been involved personally and professionally in the Deaf community since college. In addition, she has a background as a musician, being involved from a young age as a woodwind player, percussionist and steel drums player, among other roles.
Chamber Music with
Members of the Minnesota Orchestra

Sunday, March 22, 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.

Zoltán Kodály
Duo for Violin and Cello, Opus 7
Allegro serioso, non troppo
Adagio – Andante
Maestoso e largamente, ma non troppo lento – Presto
Susie Park, violin | Silver Ainomäe, cello

Wolfgang Amadè Mozart
Divertimento No. 11 in D major
for Oboe, Two Horns and Strings, K. 251
Allegro molto
Menuetto – Trio
Andantino
Menuetto (Tema con variazioni)
Rondo: Allegro assai
Marcia alla francese
Sarah Grimes, violin | Milana Elise Reiche, violin | Jenni Seo, viola
Kristen Bruya, bass | Kathryn Greenbank, oboe
Ellen Dinwiddie Smith, horn | Brian Jensen, horn

INTERMISSION

Russell Steinberg
Subterranean Dance, Opus 30
Natsuki Kumagai, violin | Erik Wheeler, cello
Adam Kuenzel, flute | Gabriel Campos Zamora, clarinet
Kevin Watkins, percussion | Mary Jo Gothmann, piano

Benjamin Britten
Three Divertimenti for String Quartet
March | Waltz | Burlesque
Cecilia Belcher, violin | Rebecca Corruccini, violin
Megan Tam, viola | Beth Rapier, cello

Johannes Brahms
String Quartet No. 2 in A minor, Opus 51, No. 2
Allegro non troppo
Andante moderato
Quasi Minuetto, moderato – Allegretto vivace
Finale (Allegro non assai)
Peter McGuire, violin | Sarah Grimes, violin
Kenneth Freed, viola | Anthony Ross, cello

Profiles of today’s performers are provided in an insert.
Minnesota Orchestra

Akiko Fujimoto, conductor
Cameron Carpenter, organ

Friday, March 27, 2020, 8 pm | Northrop, University of Minnesota
Saturday, March 28, 2020, 8 pm | Northrop, University of Minnesota

Polina Nazaykinskaya

Winter Bells
ca. 15’

Joseph Jongen

Symphonie concertante for Organ and Orchestra, Opus 81
Allegro, molto moderato
Divertimento: Molto vivo
Lento misterioso
Toccata (Moto perpetuo): Allegro moderato
Cameron Carpenter, organ
ca. 36’

INTERMISSION
ca. 20’

Sergei Prokofiev

Selections from Cinderella Suites No. 1, 2 and 3, Opuses 107-109
Introduction
Shawl Dance
Quarrel
Cinderella’s Dreams
Cinderella Goes to the Ball
Mazurka
Cinderella’s Waltz
Midnight
Galop
Valse lente
Amoroso
ca. 38’

Pre-concert

Concert Preview with Phillip Gainsley, Akiko Fujimoto, Cameron Carpenter and Polina Nazaykinskaya
Friday, March 27, 6:45 pm, Best Buy Theater
Saturday, March 28, 6:45 pm, Best Buy Theater

Minnesota Orchestra concerts are broadcast live on Friday evenings on stations of Classical Minnesota Public Radio, including KSJN 99.5 FM in the Twin Cities.
Nazaykinskaya: Winter Bells
Lush colors and mystical themes evoke an ancient Russian village, its music and its rituals.

Jongen: Symphonie concertante for Organ and Orchestra
Originally commissioned in 1926 to show off the magnificent organ in Wanamaker’s department store in Philadelphia, Jongen's most famous composition highlights the incredible range of sound that an organ can produce, from the softest whispers to moments of earth-shaking, thunderous brilliance.

Prokofiev: Cinderella Suite
Each character in Prokofiev's sparkling ballet is given his or her own variation, offering myriad opportunities for the traditions of classical ballet to be utilized in the dancers’ choreography. This version of Prokofiev’s suite includes selections from throughout all three acts of the original ballet, presented in chronological order of the classic Cinderella story.
Polina Nazaykinskaya and her symphonic poem *Winter Bells* first came to the attention of Minnesota Orchestra audiences in October 2010, in a Future Classics concert led by Osmo Vänskä featuring works by each participant in that year’s Minnesota Orchestra Composer Institute. It previously appeared on the Orchestra’s classical subscription series in November 2014.

*Winter Bells*, which was inspired by the composer's sojourn to an ancient village near the Volga River, was recorded in 2010 by Sony Music Russia, and in 2012 it was performed by another Minnesota ensemble, the Metropolitan Symphony Orchestra, whose music director is Minnesota Orchestra Assistant Principal Bass William Schrickel. Schrickel has since conducted three more of Nazaykinskaya’s works with the Metropolitan Symphony, including the premiere of her Symphony No. 1 in 2017.

Finding inspiration near home

Nazaykinskaya is a native of the area that she had traveled to for inspiration. Born in Togliatti, an industrial city on the Volga in Russia’s south, she studied piano, violin and flute as a child, and as a teenager at the Moscow Conservatory she concentrated on violin and composition. She came to the U.S. to attend Yale University, where she completed a master's degree in composition and an artist diploma, working with Christopher Theofanidis and Ezra Laderman. She is now pursuing a doctorate at the Graduate Center, City University of New York, studying with Tania León. She has won numerous awards and has garnered performances by ensembles including the Pittsburgh Symphony Orchestra, American Composers Orchestra, Russian National Orchestra, Hermitage Orchestra and Chorus, Yale Philharmonia, U.S. Army Orchestra, and St. Olaf Philharmonia in Northfield, Minnesota. Among her recent works are her first ballet, *Nostalghia*, premiered in June 2018 by the RIOULT Dance NY, and the symphonic poem *Fenix*, premiered this season by the Albany Symphony.

Nazaykinskaya has prepared her own program note to re-introduce *Winter Bells* to Minnesota Orchestra audiences. She writes:

“Each piece of music that I write comes from the depth of my heart, from the inner ocean of emotions and possibilities that are carried by the waves of memories. Just as a sculptor who frees the elusive figures from the block of marble by cutting away all that is unnecessary, I find myself carving out the musical notes from the
Some instruments are luckier than others, in terms of the volume of repertoire. The piano, violin and cello all have a magnificent catalog of concertos, and there are many distinguished concertos for wind instruments as well. But the organ has not been as fortunate. Although many composers have used an organ as part of an orchestral work—and a number have written concertos for organ, or pieces that make the organ and orchestra equal participants—only a few of these have become familiar parts of the literature. Saint-Saëns' Symphony No. 3, subtitled *Organ Symphony*, is probably the most famous example, and works such as Poulenc's Organ Concerto (1938), Copland's *Symphony for Organ and Orchestra* (1924) and Barber's *Toccata Festiva* (1960) are heard with some regularity. But the number of compositions that explore the full resources of an organ and an orchestra is still relatively small.

To this number should be added Belgian composer Joseph Jongen's *Symphonie concertante for Organ and Orchestra*, Opus 81. A musical prodigy, Jongen entered the Liège Conservatory at the age of 7 and remained there for 16 years, eventually earning first prizes in piano, organ and composition. He went to Paris for further study with Vincent d'Indy, then in 1903—at the age of 30—he joined the faculty of the Royal Conservatory in Brussels, where he would remain until his retirement in 1939. Jongen had fled to England during World War I, but he remained in occupied Belgium during World War II. Jongen's son and daughter-in-law were active in the resistance, and both were imprisoned by the Nazis. Much of the composer's energy during these years was devoted to trying to ensure their safety, and the couple did survive the war. Jongen died in 1953, a few months before what would have been his 80th birthday.

Jongen was an extremely prolific composer. He wrote nearly 250 compositions, including symphonies, concertos, chamber music, vocal music and a large number of works for organ. Almost all of these have disappeared from the active repertory, and Jongen's fame today rests largely on the Symphonie concertante. This concertante is a standout composition. Jongen's inspiration that visits me and calls me to compose. Perhaps for the composer, the writing of music is an act much like a meditative experience that seems to open the gates to a lost paradise and brings out the nostalgia for the infinite. This is what I felt when I was writing the symphonic poem *Winter Bells*.

“In 2009, after finishing my first year at Yale, I was preparing to write my first symphonic work, but I did not yet have an idea for it. To find it I went back to Russia and visited an old village in my homeland, the Volga region, where I was able to connect with my roots and rekindle my imagination by visiting a series of sacred places in the wilderness. These included three mountain peaks that, when viewed from above, appeared to form a giant goblet. I was all alone in a vastness of space and rocks stretching in all directions. And then it came to me: I could discern, faintly, a choral motif, a religious motif. I sat down on a fallen tree and wrote it into my notebook.

“Once I returned and started working on my piece, I was at first caught in a dilemma about whether to have a tour de force opening or to save it for the culmination. I finally found the right key, and then the music seemed to write itself. I barely had time to move my hand scribbling it all down. I worked non-stop for several days before I rested my pen.

“When I started composing the piece, I found myself reaching for that special place within, where everything surrenders to the whispers of nature and divine harmony. *Winter Bells* has considerable personal significance for me and is one of my most cherished compositions. Creating it has been both a challenge and an enchanting delight.

“The symphony begins with a fleeting image. A Russian winter filled with void, bleakness and an eerie feeling. A traveler on a long journey and a brink of madness and desperation, fighting his way through a deadly blizzard. A vision from the past, joyous and wondrous, materializes and disappears, as a mirage in a middle of a snowy desert. Will the traveler survive? For whom shall the bells toll, when their ringing resonates at a distance? Will he be spared or will he perish before completing his journey?”

**Instrumentation:** 3 flutes (1 doubling piccolo), 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, snare drum, bass drum, Chinese cymbal, suspended cymbal, triangle, glockenspiel, vibraphone, chimes, harp and strings
work came about in an unusual way. It was commissioned in 1926 by the American businessman Rodman Wanamaker to show off the magnificent organ that was being upgraded in Wanamaker’s department store in Philadelphia. Unfortunately, Wanamaker died in 1928, before the work could be performed in Philadelphia, and he never heard the music he had commissioned. The premiere took place in Mazères on February 11, 1928, with Jongen as soloist and the orchestra conducted by Désiré Defauw.

When Jongen composed the Symphonie concertante in 1926, other works being written at exactly the same moment included Stravinsky’s Oedipus Rex, Bartók’s First Piano Concerto and Janáček’s Glagolitic Mass. By comparison to these fiercely modernist scores, Jongen’s music sounds conservative indeed, and its roots stretch back to the music of Franck, Fauré and Widor. The Symphonie concertante is in four big movements that span well over half an hour, and it was clearly conceived for a huge and magnificent organ. One of the most pleasing aspects of this music is the range of its sound, from the most delicate textures to moments that should shake the entire building.

**the music: equal partners**

_ allegro, molto moderato._ The first movement begins with a fugato introduced by the strings, and this is answered by the organ’s powerful entrance—the orchestra and organ will clearly be equal partners in this musical adventure. Much of the first movement is built around the shape of the opening fugato, though the strings have a singing second subject that Jongen marks _molto espressivo._ After all the energy of this movement, it comes to a surprisingly subdued conclusion marked triple _piano._

_divertimento: molto vivo._ The second movement, marked _Molto vivo,_ is a scherzo. Organ alone makes the initial statement, and that instrument will play by itself at many points throughout this movement. A quiet interlude marked _Religioso_ intrudes on all this energy, and Jongen moves between these two tempos throughout the movement.

_lento misterioso._ The third movement’s tempo indication is a slow _Lento,_ but in the score Jongen is even more specific, noting that it should be _Lento misterioso._ Lonely woodwind solos establish a delicate, almost languid atmosphere, but gradually the strings’ shimmering trills push the music to a powerful climax, full of the sound of the large brass section. This eruption subsides, and the remainder of the music is surprisingly subdued.

_toccata (moto perpetuo): allegro moderato._ By contrast, the finale is brilliant. Jongen marks the organist’s part _Toute la force_ at the opening, and the organist plays at hyper-speed throughout the finale. This movement is very much in the tradition of the virtuosic French toccatas for organ, and Jongen directs the organist to treat it as a perpetual motion. The mood is festive, the brass once again have much to do, and the Symphonie concertante drives to a thunderous conclusion that makes full use of every instrument on the stage.

**Instrumentation:** solo organ and orchestra comprising 3 flutes (1 doubling piccolo), 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contra bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, cymbals, triangle, harp and strings.

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**Sergei Prokofiev**

_Born:_ April 23, 1891, Sontsovka, Russia

_Died:_ March 5, 1953, Moscow, Russia

**Selections from Cinderella**

_Suites No. 1, 2 and 3, Opuses 107-109_  

_Premiered:_ November 21, 1945

Prokofiev’s ballet Cinderella had a difficult birth. The composer made his first sketches in May 1940, but the ballet was delayed by his work on other projects. In the spring of 1941 the 50-year-old composer suffered a heart attack, and in June of that year Hitler’s Germany invaded Russia. The Soviet Union evacuated many of its artists from Moscow, and Prokofiev passed the war in such distant locales as the Caucasus, Georgia and Kazakhstan, where he worked on his major creation of the war years, an opera based on Tolstoy’s War and Peace.

Prokofiev was finally able to return to the score of Cinderella during the summer of 1943, and he completed the orchestration in 1944, just before beginning one of his greatest works, the Fifth Symphony. But during the winter of 1945 Prokofiev fell and suffered a concussion from which he never fully recovered. It was not until that fall, with the war concluded, that the Bolshoi could put Cinderella into rehearsal. The first performance took place in Moscow on November 21, 1945, but Prokofiev—now quite frail—could not attend rehearsals, and his doctors would allow him to attend only a few performances. It had been over five and a half years since he had begun the score.

_a sparkling score_  

One might expect music composed under such conditions to be bleak, but Cinderella is one of Prokofiev’s freshest scores, full of sparkle, appealing melodies and color. It also has the advantage of a terrific story, and in whatever form that story takes—whether...
it is Rossini’s opera or this ballet or Walt Disney’s cartoon—Cinderella’s triumph over her stepmother and stepsisters is a wickedly satisfying experience.

Prokofiev approached the project with some specific intentions. He noted: “The fairy-tale offered a number of fascinating problems for me as a composer—the atmosphere of magic surrounding the Fairy Godmother, the twelve fantastic dwarfs that pop out of the clock as it strikes twelve, the dance chechotka (a kind of tap dance) reminding Cinderella that she must return home; the swift change of scene as the Prince journeys far and wide in search of Cinderella; the poetry of nature personified by the four fairies symbolizing the four seasons...apart from the dramatic structure, I was anxious to make the ballet as ‘danceable’ as possible, with a variety of dances that would flow from the pattern of the story, and give the dancers ample opportunity to display their art. I wrote Cinderella in the traditions of the old classical ballet; it has pas de deux, an adagio, gavotte, several waltzes, a pavane, passepied, bourrée, mazurka and galop. Each character has his or her variation.”

And so Prokofiev, who had made his early reputation as an enfant terrible whose music sent audiences fleeing with their hands over their ears, took a self-consciously old-fashioned approach to writing the music for this very old story.

**familiar and fresh selections**

Early in 1946, a few months after the premiere of the ballet, Prokofiev arranged movements from the ballet into three orchestral suites, and these are sometimes heard today. But the present concert offers something almost unique: a generous selection of music from all three acts of the ballet, chosen by today’s conductor Akiko Fujimoto and performed in correct chronological sequence. Those who know this music only from the suites will hear some familiar pleasures, but the experience will be enriched by a great deal of music that is almost never heard in the concert hall.

The *Introduction* sets the mood perfectly for the entire ballet with its mixture of two quite different kinds of music: the ominous foreboding of the beginning and a tender hopefulness that symbolizes the young Cinderella—both themes will return in various forms throughout the ballet. *Shawl Dance* introduces the snarky stepsisters, characters everyone loves to hate (Prokofiev names them Fatty and Skinny). In the *Quarrel* they argue over an embroidered shawl, and their mother solves the dispute by cutting the shawl in two, to their delight. In the gentle *Cinderella’s Dreams*, she imagines what the ball must be like, while *Cinderella Goes to the Ball*, with its great waltz, is the music that brings Act I to its sparkling close. The stepsisters have already departed, and now Cinderella—beautifully dressed by her Fairy Godmother—sets out on her own.

Act II opens with the ball in progress and a series of brilliant dances taking place—the *Mazurka* is one of these. In *Cinderella’s Waltz* the prince asks Cinderella to dance, and the two of them fall in love. *Midnight* brings the ball (and Act II) to a dramatic conclusion, and—hearing the demonic tick-tack-tock that tells Cinderella that midnight has come—one understands why Prokofiev conceived this as a sort of wild tap dance.

The *Galop* that opens Act III includes some of the Prince’s solo dances as he desperately searches for Cinderella after the ball. During the *Valse lente* the prince and Cinderella whisper their love, and *Amoroso* is the love-music that brings the ballet to its close.

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

*Program notes by Eric Bromberger.*

The Minnesota Orchestra first performed Nazaykinskaya’s *Winter Bells* at a Future Classics concert concluding that year’s Minnesota Orchestra Composer Institute on October 29, 2010, at Orchestra Hall, under the baton of Osmo Vänskä. Earlier this month, the Orchestra presented another of Nazaykinskaya’s works, *My Soul Craves for the Sky*, at a “Russian Century” concert examining Russian music from the 20th and 21st centuries.

The Orchestra gave its initial performance of Jongen’s *Symphonie concertante for Organ and Orchestra* on January 7, 1973, at Northrop Auditorium, with George Trautwein conducting and Virgil Fox as organ soloist. Earlier that month, the United Kingdom, the Republic of Ireland and Denmark all entered the European Economic Community, which later became the European Union.

Orchestra audiences first heard selections from Prokofiev’s *Cinderella* on December 21, 1963, also at Northrop Auditorium, with Frederick Fennell on the conductor’s podium. Although the Orchestra has never presented the ballet in its full form, in July 1979 it presented a choreographed version of the Suite No. 3 from *Cinderella* with dancers Galina and Valery Panova.
The Sphinx Virtuosi, one of the nation’s most dynamic professional chamber ensembles, will join the Minnesota Orchestra April 2–4 for an unforgettable performance of Rimsky-Korsakov’s Scheherazade.

Vänskä Conducts Scheherazade
Apr 2–4
Minnesota Orchestra
Osmo Vänskä, conductor
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Pablo Heras-Casado, conductor
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Join us for guided meditation and live music that explores the nature of connection.

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John and Karen Froelich
Carol and Roger Frommelt
Martha Gabbert
Philip and Bonnie Gainsley
Nancy and Jack Garland
Joyce and Charles Gauck
Nancy Geiger
Philip and Carol Gilmer
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Heather and Nils Haker
Donald and Marion Hall
Ken and Suannie Hallberg
Mark and Lana Halfordson
Rogier B. Halgren, M.D.

Sarah Hicks, principal conductor of Live at Orchestra Hall, conducting the Orchestra’s Home for the Holidays program, December 2019. Photo: Joseph Scheller

Orchestra trumpet player Charles Lazarus and vocalist Cameron Kinghorn, the latter a new addition to the annual Merry and Bright concert, December 2019. Photo: Joseph Scheller
GIVE TODAY AND JOIN US FOR AN OPEN REHEARSAL IN APRIL!

Your generous gift of $100 or more, or a monthly gift of $10 or more, makes the exhilarating music of the Minnesota Orchestra possible, and it unlocks access to fantastic insider experiences with your Orchestra.

Donate online at minnesotaorchestra.org/giving by March 27, 2020, to be eligible for tickets to this exclusive donor event on Wednesday, April 1. You will receive a promo code for tickets in your gift acknowledgement letter. You may also give by phone by calling Amanda Schroder at 612-371-7110.

**Wednesday, April 1, 2020 – 10 am**

A working rehearsal of the concert program Vasks Conducts Scheherazade

Minnesota Orchestra

Osmo Vänskä, conductor | Martin Grubinger, percussion

Sphinx Virtuosi, chamber orchestra

**Music you may hear rehearsed:**

**ROMERO**

Fuga con Pajarillo

**PIAZZOLLA**

Fuga y misterio

**AHO**

Sieidi, Percussion Concerto

**RIMSKY-KORSAKOV**

Scheherazade

Music will be announced from the stage.

Open Rehearsals are private ticketed event for Minnesota Orchestra donors.

See a full listing of donor benefits online at minnesotaorchestra.org/donorbenefits.
Plan for the future, enjoy benefits today

The Laureate Society

When you include the Minnesota Orchestra in your estate plans, you become a member of the Laureate Society—and you’ll enjoy these benefits:

- Invitation to the annual Laureate Society Luncheon with Minnesota Orchestra musicians
- Backstage tour of Orchestra Hall
- Complimentary refreshments at intermission in the Kathy and Charlie Cunningham Green Room during classical subscription season concerts
- Recognition as Laureate Society members in publications such as Showcase
- Communications about charitable estate planning news and estate and financial seminars
- VIP ticket services for Laureate members who also donate to the Guaranty Fund at the Maestro’s Circle level

If you have included the Minnesota Orchestra in your estate plans, please let us know so we can thank you and recognize you personally for your generosity. We will respect your wishes to remain anonymous if you so choose.

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

The Laureate Society recognizes those who have included the Minnesota Orchestra in their estate plans.

Anonymous (41)
Mary Adams
Dennis Albrecht
Meredith and Alden
Dr. Thomas and Donna Alt
Mary Alveson
Frances V. Anderson
Karen L. Anderson
and
Carol L. Anderson
Kenneth Gene Anderson*
Rolf L. Andreassen, M.D.
Mrs. DeWalt Ankeny, Sr.*
Rolf L. Andreassen, M.D.
Estate Gifts
The Minnesota Orchestra is grateful to the forward-thinking businesses and foundations that value the role of the arts in making our community strong and vibrant. Their generous support fuels dazzling musical experiences that enrich, inspire and serve people throughout Minnesota, across the country and around the world. To find out more about how your organization can play a part, contact John Dunkel at 612-371-5659 or jdunkel@mnorch.org.

### $250,000 and above

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<td>Thomson Reuters</td>
<td>William H. Phipps Foundation</td>
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### $100,000-$249,999

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<td>MINNESOTA ORCHESTRA</td>
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<td>Carlson Family Foundation</td>
<td>Ecolab</td>
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<td>Fred C. and Katherine B. Andersen Foundation</td>
<td>Katherine B. Andersen Fund of The Saint Paul Foundation</td>
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<td>of The Minneapolis Foundation</td>
<td>Marie H. Ainey Legacy Fund of The Minneapolis Foundation</td>
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<td>Clinton Morrison Fund</td>
<td>Eugene U. and Mary F. Frey Family Fund of The Saint Paul Foundation</td>
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