your premier downtown
minneapolis jeweler since 1885
fine diamonds, jewelry, watches
from the editor

In the recent film *Yesterday*, a struggling singer-songwriter becomes the only person who remembers the music of the Beatles in an alternate reality where the Fab Four never existed. Whether or not you’ve seen the movie, the premise lends itself to some intriguing thought exercises, depending on your musical tastes. What if, for example, you woke up one day and were the only person in the world to recall Beethoven’s Ninth Symphony? Would you try to somehow recreate it? Would you share it with the world, or keep it to yourself? And what would our lives look like if nobody had founded the Minnesota Orchestra? Would you step up and help create it today?

Questions along these lines are interesting to ponder, and not as farfetched as they may initially seem. While most of us couldn’t recreate the masterpieces of great composers and songwriters, we all go through each day with thoughts and ideas uniquely our own—and then it’s up to us whether to explore or dismiss them. We can all be grateful for the institutions and art in our lives, including the concert you hear today at Orchestra Hall or North Community High School, but the world can always be a little better, and maybe your impractical dream, creative idea or quest for something new will help get us there. We invite you to visit us often during our 2019-20 season for world-class music that can enrich our lives—and perhaps inspire what comes tomorrow.

Carl Schroeder, Editor
editor@mnorch.org

about the cover

Osmo Vänskä, who became the Minnesota Orchestra’s music director in 2003, will equal the record for the most years in the position when his tenure concludes in 2022. Photo: Nate Ryan.
"Wells Pianos is committed to the highest level of service and product. They are a real partner in my musical career."

Jeremy Walker
Artistic Director, Jazz at Orchestra Hall
**raster**

**Minnesota Orchestra**

**Osmo Vänskä**  
Music Director  
Douglas and Louise Leatherdale  
Music Director Chair

**Sarah Hicks**  
Principal Conductor,  
Live at Orchestra Hall

**Kevin Puts**  
Director, Composer  
Institute

**Dec Severinsen**  
Pops Conductor Laureate

**Minnesota Chorale**  
Principal Chorus

**Kathy Saltzman Romey**  
Choral Advisor

---

**FIRST VIOLINS**

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
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</thead>
<tbody>
<tr>
<td>Erin Keefe</td>
<td>Concertmaster</td>
</tr>
<tr>
<td>Elbert L. Carpenter Chair</td>
<td></td>
</tr>
<tr>
<td>Susie Park</td>
<td>First Associate Concertmaster</td>
</tr>
<tr>
<td>Lillian Nippert and</td>
<td></td>
</tr>
<tr>
<td>Edgar F. Zelle Chair</td>
<td></td>
</tr>
<tr>
<td>Felicity James</td>
<td>Associate Concertmaster</td>
</tr>
<tr>
<td>Frederick B. Wells Chair</td>
<td></td>
</tr>
<tr>
<td>Rui Du</td>
<td>Assistant Concertmaster</td>
</tr>
<tr>
<td>Loring M. Staples, Sr.</td>
<td>Chair</td>
</tr>
<tr>
<td>Pamela Arinstein</td>
<td></td>
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<tr>
<td>David Brubaker</td>
<td></td>
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<tr>
<td>Rebecca Carruccini</td>
<td></td>
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<tr>
<td>Sarah Grimes</td>
<td></td>
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<tr>
<td>Helen Chang Haertzen</td>
<td></td>
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<tr>
<td>Natsuki Kumagai</td>
<td></td>
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<tr>
<td>Céline Leathad</td>
<td></td>
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<tr>
<td>Rudolf Lektner</td>
<td></td>
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<tr>
<td>Joanne Oggenorth</td>
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<tr>
<td>Milana Elise Reiche</td>
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<tr>
<td>Deborah Serafini</td>
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**SECOND VIOLINS**

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Peter McGuire</td>
<td>Principal</td>
</tr>
<tr>
<td>Sumner T. McKnight Chair</td>
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<tr>
<td>Jonathan Magness</td>
<td>Associate Principal</td>
</tr>
<tr>
<td>Cecilia Belcher</td>
<td>Assistant Principal</td>
</tr>
<tr>
<td>Taichi Chen</td>
<td></td>
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<tr>
<td>Jean Marker De Vere</td>
<td></td>
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<tr>
<td>Aaron Janse</td>
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<tr>
<td>Hanna Landrum</td>
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<tr>
<td>Sophia Meckler</td>
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<tr>
<td>Ben Odhner</td>
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<tr>
<td>Catherine Schubitske</td>
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<tr>
<td>Michael Sutton</td>
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<tr>
<td>Emily Switzer</td>
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**VIOLAS**

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>Rebecca Albers</td>
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<tr>
<td>Reise H. Myers Chair</td>
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<tr>
<td>Sabina Thatcher</td>
<td>Associate Principal</td>
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<tr>
<td>Douglas and Louise</td>
<td></td>
</tr>
<tr>
<td>Leatherdale Chair</td>
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</tr>
<tr>
<td>Jenni See</td>
<td>Assistant Principal</td>
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**CELLOS**

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Anthony Ross</td>
<td>Principal</td>
</tr>
<tr>
<td>Silver Anionimäe</td>
<td>Associate Principal</td>
</tr>
<tr>
<td>John and Elizabeth Bates</td>
<td>Cowles Chair</td>
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<tr>
<td>Beth Rapier</td>
<td>Assistant Principal</td>
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<tr>
<td>Minji Choi</td>
<td></td>
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<tr>
<td>Katja Linfield</td>
<td></td>
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<tr>
<td>Marcia Peck</td>
<td></td>
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<tr>
<td>Ates Tarsayczy</td>
<td></td>
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<tr>
<td>Eriki Wheeler</td>
<td></td>
</tr>
<tr>
<td>Roger and Cynthia Brit</td>
<td>Chair</td>
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**BASSES**

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
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<tbody>
<tr>
<td>Kristen Bruya</td>
<td>Principal</td>
</tr>
<tr>
<td>Jay Phillips Chair</td>
<td></td>
</tr>
<tr>
<td>Kathryn Netleiman</td>
<td>Acting Associate Principal</td>
</tr>
<tr>
<td>Mr. and Mrs. Edward E.</td>
<td>Stepanek Chair</td>
</tr>
<tr>
<td>William Schrickeck</td>
<td>Assistant Principal</td>
</tr>
<tr>
<td>Robert Anderson</td>
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<tr>
<td>Matthew Frischman</td>
<td></td>
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<tr>
<td>Brian Liddle</td>
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<tr>
<td>David Williamson</td>
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**PIECES**

<table>
<thead>
<tr>
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<th>Position</th>
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<tbody>
<tr>
<td>Roma Duncan</td>
<td></td>
</tr>
<tr>
<td>Alene M. Grossman Chair</td>
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**OBOES**

<table>
<thead>
<tr>
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<th>Position</th>
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<tbody>
<tr>
<td>John Snow</td>
<td>Principal</td>
</tr>
<tr>
<td>Grace B. Dayton Chair</td>
<td></td>
</tr>
<tr>
<td>J. O’Shaughnessy Chair</td>
<td></td>
</tr>
<tr>
<td>Gregory T. Williams</td>
<td></td>
</tr>
<tr>
<td>Marini J. Hougham</td>
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**ENGLISH HORN**

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Marini J. Hougham</td>
<td></td>
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<tr>
<td>John Gilman Ordway Chair</td>
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**CLARINETETS**

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Gabriel Campos Zamora</td>
<td>Principal</td>
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<tr>
<td>Ray and Doris Mithun Chair</td>
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<tr>
<td>David Pharris</td>
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<tr>
<td>Timothy Zavadov</td>
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**E-FLAT CLARINET**

<table>
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<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Gregory T. Williams</td>
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**BASS CLARINET**

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<tbody>
<tr>
<td>Timothy Zavadov</td>
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**BASSOONS**

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Fei Xie</td>
<td>Principal</td>
</tr>
<tr>
<td>Norman B. Mears Chair</td>
<td></td>
</tr>
<tr>
<td>Mark Kelley</td>
<td></td>
</tr>
<tr>
<td>Marjorie F. and</td>
<td></td>
</tr>
<tr>
<td>George H. Dixon Chair</td>
<td></td>
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<tr>
<td>J. Christopher Marshall</td>
<td></td>
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<tr>
<td>Norbert Nielubowski</td>
<td></td>
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<tr>
<td>Kai Rocke</td>
<td></td>
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<tr>
<td>Rosemary and David Good</td>
<td>Fellow</td>
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**CONTRABASSOON**

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Norbert Nielubowski</td>
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**PICCOLO**

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Romi Duncan</td>
<td></td>
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<tr>
<td>Alice M. Grossman Chair</td>
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**HORMS**

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>Michael Gast</td>
<td>Principal</td>
</tr>
<tr>
<td>John Sargent Pillsbury</td>
<td>Chair</td>
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<tr>
<td>Herbert Winslow</td>
<td>Associate Principal</td>
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<tr>
<td>Gordon C. and Harriet D.</td>
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<tr>
<td>Paske Chair</td>
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<tr>
<td>Brian Jensen</td>
<td></td>
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<tr>
<td>Ellen Dinwiddie Smith</td>
<td></td>
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<tr>
<td>Bruce Hudson</td>
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**TRUMPETS**

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<tr>
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<tbody>
<tr>
<td>Manny Laureano</td>
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</tr>
<tr>
<td>Mr. and Mrs. Archibald G.</td>
<td>Buff Chair</td>
</tr>
<tr>
<td>Ralph W. and Gladys Davis</td>
<td>Miller Chair</td>
</tr>
<tr>
<td>Robert Dorer</td>
<td></td>
</tr>
<tr>
<td>Charles Lazarus</td>
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**TROMBONES**

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>R. Douglas Wright</td>
<td>Principal</td>
</tr>
<tr>
<td>Star Tribute Chair</td>
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<tr>
<td>William C. and Corinne J.</td>
<td>Dietrich Chair</td>
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<tr>
<td>David Pharris</td>
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**TROMBONE**

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>Andrew Chappell</td>
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**TUBA**

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<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Steven Campbell</td>
<td>Principal</td>
</tr>
<tr>
<td>Robert Machray Ward Chair</td>
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**TIMPANI**

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Erich Riepel</td>
<td>Principal</td>
</tr>
<tr>
<td>Dimiter Mitropoulos Chair</td>
<td></td>
</tr>
<tr>
<td>Jason Arks</td>
<td>Associate Principal</td>
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**PERCUSSION**

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>Brian Mount</td>
<td>Principal</td>
</tr>
<tr>
<td>Friends of the Minnesota</td>
<td></td>
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<tr>
<td>Orchestra Chair</td>
<td></td>
</tr>
<tr>
<td>Jason Arks</td>
<td>Associate Principal</td>
</tr>
<tr>
<td>Kevin Watkins</td>
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**HARP**

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<tr>
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<tbody>
<tr>
<td>Kathy Kienzle</td>
<td>Principal</td>
</tr>
<tr>
<td>Bertha Boynton Bean Chair</td>
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**PIANO, HARPSCORD AND CELESTA**

<table>
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<tbody>
<tr>
<td>George H. Dixon Chair</td>
<td></td>
</tr>
<tr>
<td>Markel C. Brooks Chair</td>
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**LIBRARIANS**

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Maureen Conroy</td>
<td>Principal</td>
</tr>
<tr>
<td>Eric Sjostrom</td>
<td>Associate Principal</td>
</tr>
<tr>
<td>Valerie Little</td>
<td>Assistant Principal</td>
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**PERSONNEL MANAGER**

<table>
<thead>
<tr>
<th>Name</th>
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</thead>
<tbody>
<tr>
<td>Kris Arks</td>
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**ASSISTANT PERSONNEL MANAGER**

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Janelle Lanz</td>
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**TECHNICAL DIRECTOR**

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Joel Mooney</td>
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**STAGE MANAGERS**

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>Don Hughes</td>
<td></td>
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<tr>
<td>Matthew Winiacki</td>
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**SOUND TECHNICIAN**

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
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<tbody>
<tr>
<td>Jay Perlman</td>
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**Many string players participate in a voluntary system of revolving seating. Section string players are listed in alphabetical order.**

---

**The Fine Instrument Collection of the Minnesota Orchestra**

Steinway & Sons is the official piano of the Minnesota Orchestra.

- **Andreas Guarnerius** bass violin donated by Edward J. Davenport
- **The Michael Leiter Bass Violin Collection** donated by Kenneth N. and Judy Dayton and Douglas W. and Louise Leatherdale
- **Carcassi violin** donated by Kirke Walker
- **Lyon & Healy harp** donated by Georgia and Jim Thompson
- **Steinway grand piano** donated by Dr. F. Bruce Lewis

---

**Major Restricted Funds**

- The Bellwether Fund  
  for Musician Designated Initiatives
- Nicky Carpenter Fund  
  for Artistic Collaborations
- Charles and Kathy Cunningham Fund  
  for Education and Outreach
- Kenneth and Betty-Jayne Dahlberg Fund  
  for Minnesota Orchestra Musicians
- Roberta Mann Foundation  
  for Guest Artists and Conductors
- Sit Investment Associates  
  Chair for Education

---

**Steinway & Sons**

This statement acknowledges the role of Steinway & Sons in the Minnesota Orchestra's performance spaces, providing pianos and supporting the orchestra's operations. The connection to the grand piano, harp, and other instruments is highlighted, emphasizing the orchestra's high-quality performance environment.

---

**Kathy Saltzman Romey**

Choral Advisor

---

**Minnesota Orchestra**

SHOWCASE

---

**4 MINNESOTA ORCHESTRA**

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Offer by Prospectus Only. Offering made to bona fide residents of the State of Minnesota only. Interest rates subject to change.
Finnish conductor Osmo Vänskä, the Minnesota Orchestra’s tenth music director, is renowned internationally for his compelling interpretations of the standard, contemporary and Nordic repertoires. He has led the Orchestra on five major European tours, as well as an August 2018 visit to London’s BBC Proms, and on historic tours to Cuba in 2015 and South Africa in 2018. The Cuba tour was the first by an American orchestra since the thaw in Cuban-American diplomatic relations, while the South Africa tour—the culmination of a Music for Mandela celebration of Nelson Mandela’s centennial—was the first-ever visit to the country by a professional U.S. orchestra. He has also led the Orchestra in appearances at New York’s Carnegie Hall and Lincoln Center, Chicago’s Symphony Center and community venues across Minnesota.

Vänskä’s recording projects with the Minnesota Orchestra have met with great success, including a Sibelius symphonies cycle, the second album of which won the 2014 Grammy Award for Best Orchestral Performance. In August 2019 BIS released the Orchestra’s newest album, featuring Mahler’s First Symphony—part of a Mahler series that includes a Grammy-nominated Fifth Symphony recording. Other recent releases include an album of in-concert recordings of Sibelius’ Kullervo and Finlandia and Kortekangas’ Migrations; two albums of Beethoven piano concertos featuring Yevgeny Sudbin; a two-CD Tchaikovsky set featuring pianist Stephen Hough; To Be Certain of the Dawn, composed by Stephen Paulus with libretto by Michael Dennis Browne; and a particularly widely-praised Beethoven symphonies cycle, of which individual discs were nominated for a Grammy and a Classic FM Gramophone award.

As a guest conductor, Vänskä has received extraordinary praise for his work with many of the world’s leading orchestras, including the Boston and Chicago symphony orchestras, the Philadelphia Orchestra, New York Philharmonic, London Philharmonic, Berlin Philharmonic, Leipzig Gewandhaus Orchestra, Royal Concertgebouw Orchestra, Vienna Symphony, Hong Kong Philharmonic and Yomiuri Nippon Symphony Orchestra. In January 2020 he will become music director of the Seoul Philharmonic Orchestra. In 2014 he became the Iceland Symphony Orchestra’s principal guest conductor; since then he has been named the ensemble’s honorary conductor. He is also conductor laureate of the Lahti Symphony Orchestra, which, during two decades as music director, he transformed into one of Finland’s flagship orchestras, attracting worldwide attention for performances and for award-winning Sibelius recordings on the BIS label.

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

During the 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 abroad 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 with the end of his current contract at the close of the 2021-22 season. For more information, visit minnesotaorchestra.org.
Minnesota Dance Theatre

Presenting
Loyce Houlton’s

Nutcracker Fantasy

December 13–23, 2019
Featuring the
Nutcracker Orchestra
conducted by Philip Brunelle

“...the gold standard of ‘Nutcrackers’ in Minnesota.”
– StarTribune

TICKETS:
State Theatre Box Office,
Ticketmaster.com
or 800-982-2787

A Holiday Must-see!
<table>
<thead>
<tr>
<th><strong>Roster</strong></th>
<th><strong>Minnesota Orchestra Staff</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Michelle Miller Burns – President and CEO</td>
<td>Angela Skrowaczewski – Liaison to Board of Directors</td>
</tr>
<tr>
<td><strong>Artistic</strong></td>
<td></td>
</tr>
<tr>
<td>Beth Kellar-Long – Vice President of Orchestra Administration</td>
<td>Michael B. Pelton – Artistic Planning Manager and Executive Assistant to the Music Director</td>
</tr>
<tr>
<td>Karl Marshall – Director of Artistic Planning</td>
<td>Jay Perlman – Sound Technician</td>
</tr>
<tr>
<td>Kris Arkis – Orchestra Personnel Manager</td>
<td>Eric Sjostrom – Associate Principal Librarian</td>
</tr>
<tr>
<td>Casey Collins – Artistic Planning Coordinator</td>
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The Minnesota Orchestra, led by Music Director Osmo Vänskä, ranks among America’s top symphonic ensembles, with a distinguished history of acclaimed performances in its home state and around the world. Founded in 1903, it is known for award-winning recordings as well as for notable radio broadcasts and educational engagement programs, and a commitment to new orchestral repertoire.

**great women in Minnesota Orchestra history: Jenny Cullen**

- In 1923, violinist Jenny Cullen was appointed to the Minnesota Orchestra, then called the Minneapolis Symphony Orchestra, by its second music director, Henri Verbruggen. She was the ensemble’s first female full-time musician and one of the first women to join any major American orchestra.

- Born in Glasgow in 1890, Cullen was a protégée and longtime pupil of Verbruggen, having begun studies with him at age 13 and later playing second violin in Verbruggen’s string quartet. When Verbruggen moved to Australia in 1915, she followed suit and became concertmaster of the State Symphony Orchestra of Sydney.

- Cullen was one of three musicians Verbruggen brought from Australia to join the Minneapolis Symphony. She played in the ensemble from 1923 to 1932, enjoying artistic triumphs such as the ensemble’s tours to Cuba in 1928 and 1929. She then became head of the violin department at Carleton College and served on the faculty of both the University of Minnesota and Hamline University.

- In 1942 she returned to the Minneapolis Symphony, then led by Dimitri Mitropoulos, and was joined by three additional women as seats opened due to musicians joining the Armed Forces during World War II. She concluded her second tenure in 1949, and spent the remainder of her life teaching and playing chamber music, passing away in 1957 in northern Minnesota.
meet a musician: Sabina Thatcher

Do you come from a musical family?
Yes, my parents are amateur musicians and adore music. My father accompanied me on piano until I left for college and my mother taught me to sing. All six of us children played an instrument—it was part of our education. We even had a family string quartet for a time.

What is your favorite Twin Cities hang-out spot or activity?
I love taking walks, often at Baker Park Reserve or down Summit Avenue in St. Paul.

What is special to you about making music in Minnesota?
Making music in Minnesota is a privilege. There are so many fantastic players in town between the two major orchestras, colleges and freelancers. There are concerts going on all over the metro area. Minnesota audiences are loyal, appreciative and discerning. They value culture and what it does for the soul and society.

If you weren’t a professional musician, what career do you think you’d have?
I like to think I would have gone into medicine. Like music, it can be endlessly interesting and fulfilling.

Tell us about a proud moment during your career.
I think winning an audition at age 55 might be my proudest moment!

Which solo or moment in the viola’s repertoire do you love?
My favorite solo work is Mozart’s Sinfonia concertante for violin and viola.

What do you think will be most challenging about your new role with the Minnesota Orchestra?
The biggest challenge will be getting used to the differences in sound and rhythmic placement after more than 20 years in the Saint Paul Chamber Orchestra, and I will have a lot of notes to learn!

What are your hobbies outside of the concert hall?
My family is my biggest hobby. My husband and I have five children—two boys and three girls—who are all amazing. We are so fortunate!

happy retirement: Myron Gannon

When Myron Gannon joined the Minnesota Orchestra’s maintenance staff in 1978, Orchestra Hall was just four years old, Stanislaw Skrowaczewski was music director, and popular traditions such as Sommerfest and Kinder Konzerts had yet to be founded. The secret, he says, to being hired in those days: “If you could spell Skrowaczewski, they’d hire you!”

Following the most recent Sommerfest, Gannon concluded a 41-year tenure doing what he calls “just about everything in keeping Orchestra Hall presentable for patrons,” including maintenance of lights, lockers and restrooms; setting up and tearing down equipment, tables and décor in the lobby for concerts and rental events; and unloading deliveries of Showcase magazine each month, to name just a few tasks. Over the years, his job required frequent improvisation and quick action, as when tents were emptied from Peavey Plaza into the Hall’s lobby before a tornado blew through the Twin Cities on a Sommerfest opening night in the 1980s—and then set back up on the Plaza in time for the concert.

Gannon speaks fondly about friendships made over the years, including with many Orchestra musicians, and he wishes the audience and the Orchestra the best. “I hope in 2022 they can find another fantastic music director who can maintain the level they play at and the enthusiasm they’re getting from audiences,” he comments about the upcoming conclusion of Osmo Vänskä’s tenure. In retirement, he plans to attend Orchestra concerts regularly, particularly the Movies and Music series, and will “take it easy, work on my garden and my monarch butterfly rearing, plus take care of my 7-month-old grandson and enjoy not driving to work in the winter snow!” Happy retirement, Myron!
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welcoming our new musicians

This summer and fall, four new musicians have been welcomed into the Minnesota Orchestra’s ranks following extensive auditions. In addition to Associate Principal Viola Sabina Thatcher, interviewed on page 10, the Orchestra adds Hanna Landrum, Sophia Mockler and Emily Switzer to the second violin section. Please join us in welcoming these talented musicians, and check Showcase in future months for “Meet a Musician” interviews.

Landrum, originally from Frontenac, Minnesota, previously held the position of principal second violin with the Rochester Philharmonic Orchestra in New York, and has performed with numerous orchestras and at music festivals across the country. She studied under Minnesota Orchestra violinist Aaron Janse before attending the Cleveland Institute of Music, where she earned both her bachelor of music and professional studies degrees.

Mockler, a native of Brooklyn, New York, recently earned her master’s degree from the Yale School of Music, where she studied with Ani Kavafian. Her previous teachers include Catherine Cho at the Juilliard School, as well as Carmit Zori and Itzhak Perlman. She has served as the concertmaster for the Verbier Festival Orchestra as well as the Yale Philharmonia Orchestra.

Switzer is a graduate of Yale University, where she studied under the tutelage of Hyo Kang. Former co-concertmaster of the Yale Symphony Orchestra, she has won numerous prizes and competitions and has also studied with Wendy Sharp, James Maurer, Kathleen Winkler, Jorja Fleezanis, Alexander Treger and Glenn Dicterow. In 2018 she premiered a violin concerto by emerging composer Max Vinetz.

new albums: Mahler and Dessa

The Minnesota Orchestra’s virtuosity and versatility are evident in its two newest albums: one features Mahler’s First Symphony conducted by Osmo Vänskä, while the other spotlights singer-rapper-writer Dessa in a performance of her music arranged by Andy Thompson and recorded live at Orchestra Hall in March 2019 under the baton of Sarah Hicks.

The album of Mahler’s First Symphony was released in August by BIS Records, and is the fourth disc in the Orchestra’s acclaimed Mahler series, which got off to a roaring start in 2018 with a Grammy-nominated recording of the Fifth Symphony. The new disc is already garnering critical acclaim, with the Star Tribune’s Terry Blain stating that “Vänskä’s special gift with Mahler [is] to fully energize this wonderfully full-blooded and dynamic music without encouraging it to boil messily over. It makes this new Minnesota Orchestra version of the First Symphony a constant pleasure and enlightenment to listen to.” Visit minnesotaorchestra.org now to purchase the new album.

On November 8, Dessa and the Orchestra will release Sound the Bells: Recorded Live at Orchestra Hall, a live-in-concert album featuring 17 of Dessa’s strongest songs, ambitiously rearranged by musician and composer Andy Thompson, and recorded live across two sold-out shows performed in March of 2019. The album was executive produced by Lazerbeak and Minnesota Orchestra Director of Live at Orchestra Hall programming, Grant Meachum, and will be released via independent hip-hop label Doomtree Records. The project marks the continuation of a multi-year collaboration during which Dessa and the Orchestra have sold out six performances at Orchestra Hall. Dessa has also performed at the Orchestra’s Symphony Ball and accompanied the ensemble on its history-making tour through South Africa as a social media correspondent for Minnesota Public Radio’s classical station. Visit doomtree.net beginning September 17 to pre-order Sound the Bells.
STEP IN TO YOUR NEIGHBORHOOD LOCATION

Bloomington  |  Burnsville  |  Highland Park  |  Maple Grove  |  Roseville
St. Cloud  |  St. Louis Park  |  Wayzata  |  Woodbury

ECCO Skyler Wedge Bootie in black
ECCO Byway Tred GTX Sneaker in brandy
ECCO Soft 7 Sneaker in stone metallic
One evening in 1980, in a restroom at Orchestra Hall, I gazed into the mirror and examined my new uniform: a white turtleneck shirt, navy blazer and gray slacks. I looked like a TV game show host. But I had little time to contemplate my appearance. In a few minutes, I would debut as an usher for the Minnesota Orchestral Association. Other ushers were pulling on uniforms in the stalls and clattering up the backstage stairs for the 6:15 pre-concert meeting.

I gave a tug at my itchy outfit—the result of high polyester content—and followed my co-workers to the Ushers' Room. Several of us were new for the season. We looked at the veterans with admiration. They could locate a seat with the barest glance at a ticket. They knew the locations of all the restrooms and had memorized the regulations regarding cameras, tape recordings and gum chewing. Everybody wore the same turtleneck, navy jacket and gray slacks.

A bright-eyed, boyish looking man with tussled hair entered the room. He was Burt, the head usher. His deputy, the wisecracking Tim, accompanied him. I had already met them at an orientation session a few days before. At that time, Burt and Tim had led the new ushers on a tour of Orchestra Hall whose highlights included the instrument storage areas backstage, the radio broadcast booth and the image of Mickey Mouse that the acoustical cubes formed at the rear of the stage.

For the pre-concert meeting, Burt was curt and efficient. After reading out a list of our stations in the Hall, he warned us that for this first concert of the season, with Maestro Neville Marriner conducting, it was especially important for us not to allow late-arriving patrons to enter during the quiet opening moments.

As a newbie, I was stationed in a lightly trafficked area on Tier Three, way up at the top of the Hall. My trainer was Signe, an experienced usher and a University of Minnesota student in Norwegian. Unlike many of us, she actually looked authoritative in a white turtleneck. In five years of ushering at Orchestra Hall, I was never able to duplicate the ease with which she calmed latecomers and reseated patrons who had taken the wrong seats.

As I grew into an experienced usher, I became skilled at the work. The key to ushering, I learned, is developing the ability to answer the same questions, over and over and night after night, while maintaining diplomacy and a sense of humor. Ushers who mastered that reaped rich rewards. I treasure my memories of performances by such artists as Isaac Stern, Andrés Segovia and Vladimir Horowitz. (A rumor circulated in the Ushers' Room that Horowitz contractually required a fried chicken dinner in his hotel room before his performances, but I don't know if it was true.) Repeated viewings of George Winston, B.B. King, Carol Channing, and Guy Lombardo and his Royal Canadians (the long deceased Mr. Lombardo was absent)—not to mention countless boychoirs, string quartets, Chinese circuses, brass quintets and concert operas—broadened my artistic taste.

I also looked forward to seeing many regular patrons of Orchestra Hall, including the man who arrived at Orchestra concerts with armloads of scores to read during performances, music students who idolized the folks on stage—and the guy who sat through Sommerfest concerts with his transistor radio and earphone to catch the play-by-play of the Twins game.

Most of all, though, I liked my coworkers. I kept up friendships with fellow ushers long after I retired from tearing tickets in half. I'm sure that today's ushering staff is just as endearing as mine was. I only hope that their uniforms are more comfortable.

Jack El-Hai is the author of The Lost Brothers: A Family's Decades-Long Search, which will be published by the University of Minnesota Press on October 22. His earlier books include The Nazi and the Psychiatrist, Non-Stop: A Turbulent History of Northwest Airlines, and The Lobotomist: A Maverick Medical Genius and His Tragic Quest to Rid the World of Mental Illness. He lives in Minneapolis and specializes in writing about history.

Elizabeth Barnwell

essay

House of Ushers

by Jack El-Hai
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#MNorch: social media spotlight

The Minnesota Orchestra’s 2019 Sommerfest carried the theme Música Juntos (Spanish for “Music Together”), and true to the title, its concerts brought audiences of all ages and backgrounds together at Orchestra Hall. Many audience members shared their concert memories on social media, with especially popular performances including a Movies and Music concert of Disney Pixar’s Coco led by Sarah Hicks, a Relaxed Family Concert conducted by Akiko Fujimoto, and the festival’s stunning finale, Golijov’s La Pasión según San Marcos. We invite you to tag your photos with #MNorch, and you may see them in an upcoming issue of Showcase magazine. While you’re online, stop by the Orchestra’s Facebook, Instagram and Twitter pages for online-only features, a link to TPT’s documentary about the Orchestra’s historic 2018 tour to South Africa, video clips of concerts and much more. We’ll see you online!
watch a Young People’s Concert online

Each year, tens of thousands of students attend a Minnesota Orchestra Young People’s (YP) Concert at Orchestra Hall. On Wednesday, October 16, the YP Concert experience will be open to audiences around the world through an online livestream of the “Mozart the Adventurer” program led by Music Director Osmo Vänskä. The 11:30 a.m. performance, which features music by Mozart and the composers who inspired him, will be livestreamed through the Orchestra’s Facebook and YouTube pages. The program will remain available for free viewing through the end of November on Facebook, YouTube and at minnesotaorchestra.org.

special concerts and community meal

From October 13 to 19, the Minnesota Orchestra presents a week of “Hear into the Future” concerts celebrating musical connections with youth, students and the local community. The public performances, all of which are offered at a “pay what you can” ticket price, include a Relaxed Family Concert (October 13) for audiences of all abilities, recommended for ages 6 and up; a concert at Minneapolis’ North Community High School (October 18) with collaborators including the school’s arts program; and a performance at Orchestra Hall (October 19) at which the MMEA All-State Orchestra and University of Minnesota Symphony Orchestra will perform side-by-side with the Orchestra. Another highlight of the October 18 and 19 concerts will be The American Rhapsody, a new work that combines music by Samuel Coleridge-Taylor with spoken word by Aaron Dworkin, including the writings of George Washington. In addition, a pre-concert community meal on October 19 provides an opportunity to dine with Minnesota Orchestra musicians in the Orchestra Hall lobby. Visit minnesotaorchestra.org/hear for tickets and more information.
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Minnesota Orchestra

a new voice of the Orchestra

This fall, Classical Minnesota Public Radio’s Melissa Ousley inaugurates a new era in Minnesota Orchestra broadcasting history by becoming the regular host of the Orchestra’s Friday evening live classical concert broadcasts. She is filling the position held for more than 25 years by Classical MPR managing director Brian Newhouse, who will continue in his role leading MPR and American Public Media's classical programming.

Ousley becomes the first woman to serve as the regular host of the Orchestra’s broadcasts, but her voice is already familiar to listeners, as she has served as a substitute host for Newhouse in recent years. She comments: "It has always been a dream of mine to host live broadcasts. I love the idea that you’re taking the listener into a space and letting them hear and even ‘see’ what’s going on. I still get a thrill when I walk into Orchestra Hall and head to the broadcast booth. I have so much respect for the musicians in the Minnesota Orchestra and feel privileged to be able to play a small part in sharing what they do so well with our listeners.”

“We are thrilled to welcome Melissa Ousley as the new radio voice of the Minnesota Orchestra,” said Minnesota Orchestra President and CEO Michelle Miller Burns. “Her warmth and authentic style and her credibility as a musical storyteller make her a great fit for this role and for what we strive to communicate with the listening audience. We look forward to our new Friday night partnership.”
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November 14
Concertmaster Erin Keefe (Violin) and Music Director Osmo Vanska (Clarinet) talk about the upcoming season, then perform

Critics’ Column: Recent Reviews

“[Maria Guinand] led a coruscating performance [of Golijov’s La Pasión según San Marcos], binding the multiple strands of the music together in a masterly fashion. No wonder Osvaldo Golijov looked so happy when he came on stage for a curtain call afterward. His ‘Pasión’ has been called ‘the first indisputably great composition of the 21st century,’ and in this outstanding Minnesota Orchestra performance the claim seemed fully justified. Its scream for tolerance and its defiant integration of musical elements usually deemed incompatible have a relevance to our current moment that scarcely needs underlining.”
—Terry Blain, Star Tribune, August 3, 2019

“[The audience] got a crash course in Clara [Schumann] studies in ‘The Prodigious Life of Clara S.,’ a collaboration between the Moving Company theater ensemble and the Minnesota Orchestra.…[It]gave compelling insights into an indomitable woman whose life changed 19th-century music and continues to provide a template for glass-ceiling-shattering female creators of our own era.”
—Terry Blain, Star Tribune, July 28, 2019

“It was a performance [of Mahler’s Tenth Symphony] that laid bare the composer’s conflicted heart…On the second Scherzo, oboist John Snow’s lines lithely leaped about in the ominous undercurrents, Marni Hougham’s lyrical English horn later weaving mystical tones into a march-like pulse in the rest of the orchestra.…the start of the final movement was violently interrupted by Brian Mount’s defiantly dark strikes on a bass drum, Steven Campbell’s tuba adding extra menace. It was but the beginning of a battle between seeking triumph and encountering tragedy, Adam Kuenzel’s dancing flute, Manny Laureano’s individuality-asserting trumpet and the striving ascents of Michael Gast’s French horn all tempered by that persistent sadness.”
—Rob Hubbard, Pioneer Press, June 13, 2019

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          Sonja Tengblad, soprano; David Walton, tenor

CHRISTMAS FESTIVAL: GLORIA
DECEMBER 13, 2019 - Basilica of Saint Mary, Minneapolis, MN
DECEMBER 14, 2019 - Basilica of Saint Mary, Minneapolis, MN

WINTER CONCERT: SO MUCH TO SING ABOUT
FEBRUARY 16, 2020 - St. Philip the Deacon Lutheran Church, Plymouth, MN

SPRING CONCERT: ALL TIMES, ALL PLACES
MAY 1, 2020 - Hermanski's Lutheran Church, Edina, MN
MAY 2, 2020 - Trinity Lutheran Church, Stillwater, MN
Minnesota Orchestra

Osmo Vänskä, conductor | Juho Pohjonen, piano

Thursday, September 19, 2019, 11 am | Orchestra Hall
Friday, September 20, 2019, 8 pm | Orchestra Hall
Saturday, September 21, 2019, 8 pm | Orchestra Hall

John Stafford Smith/arr. Stanislaw Skrowaczewski

The Star-Spangled Banner
ca. 2'

Einojuhani Rautavaara

A Requiem in Our Time, for Brass and Percussion
Hymnus | Credo et dubito | Dies Irae | Lacrymosa
ca. 10'

Edvard Grieg

Concerto in A minor for Piano and Orchestra, Opus 16
Allegro molto moderato
Adagio
Allegro moderato molto e marcato
[There is no pause before the final movement.]

Juho Pohjonen, piano
ca. 30'

INTERMISSION
ca. 20'

Elliott Carter

Three Illusions for Orchestra
Micomicón | Fons Juventatis | More’s Utopia
ca. 15'

Edward Elgar

Variations on an Original Theme, Opus 36, Enigma
Enigma: Andante
I.  (C.A.E.): L’istesso tempo
II.  (H.D.S.- P.): Allegro
III. (R.B.T.): Allegretto
IV.  (W.M.B.): Allegro di molto
V.  (R.P.A.): Moderato
VI. (Ysobel): Andantino
VII. (Troyte): Presto
VIII. (W.N.): Allegretto
IX.  (Nimrod): Moderato
X. (Dorabella): Intermezzo (Allegretto)
XI. (G.R.S.): Allegro di molto
XII. (B.G.N.): Andante
XIII. (**): Romanza (Moderato)
XIV. (E.D.U.): Finale (Allegro)
ca. 29'

CD Signing: Join us in the Orchestra Hall lobby following the September 19, 20 and 21 concerts as Osmo Vänskä will sign the Orchestra’s Mahler CDs, including the newly-released album of Mahler’s First Symphony.
Rautavaara: *A Requiem in Our Time*, for Brass and Percussion

As a young man, the Finnish composer Rautavaara wrote *A Requiem in Our Time* in memory of his late mother. Scored for brass and percussion without strings, the work launched the composer’s international career in 1954 when it won an American composition competition and was premiered in Cincinnati.

Grieg: *Piano Concerto*

This virtuosic keyboard showcase, written when its composer was only 25, reveals its heritage in evocations of traditional Norwegian song and dance, and contains a wealth of themes and dramatic gestures.

Carter: *Three Illusions for Orchestra*

This colorful work from a long-lived composer—premiered when he was 96—calls for a large orchestral complement but uses those forces sparingly. Its three movements draw inspiration from disparate sources: Don Quixote’s imaginings, the quest for the fountain of youth, and Thomas More’s dream of a utopian society.

Elgar: *Enigma Variations*

Thirteen of Elgar’s closest friends, as well as the composer himself, are depicted in this musical portrait gallery. A highlight is the poignant *Nimrod*, which starts quietly and builds to a sonorous emotional climax.

Osmo Vänskä, conductor

Profile appears on page 6.

Juho Pohjonen, piano

Finnish pianist Juho Pohjonen makes his Minnesota Orchestra debut in these concerts. In the 2019-20 season, he also debuts with the New Jersey Symphony, Rochester Philharmonic and Orchestre Symphonique de Quebec, in addition to recital debuts at the Philadelphia Chamber Music Society and Steinway Society of the Bay. He has performed as a soloist with the Los Angeles Philharmonic, Cleveland Orchestra, San Francisco Symphony, Pittsburgh Symphony, Baltimore Symphony, Atlanta Symphony, Nashville Symphony, Pacific Symphony, Vancouver Symphony and Buffalo Philharmonic, and at the Mostly Mozart Festival. He has also performed with orchestras throughout Scandinavia including the Danish National Symphony, Finnish Radio Symphony, Helsinki Philharmonic, Avanti! Chamber Orchestra in Finland, and the symphony orchestras of the Swedish Radio and Malmö. An ardent exponent of Nordic music, he has a growing discography which offers a showcase of compositions by such compatriots as Esa-Pekka Salonen and Kaija Saariaho. More: juhopohjonen.com, kirshbaumassociates.com.
Einojuhani Rautavaara called *A Requiem in Our Time* his “breakthrough piece”—the music that announced the arrival of an important composer and earned him an international reputation. He was only 25 when he wrote it in 1953, and the story behind its composition is both interesting and deeply personal.

**“to the memory of my mother”**

Rautavaara's mother, a doctor, died during World War II when the composer was still in his teens, and the loss affected him so deeply that he resolved to write a piece of music in her memory. Composers have often written in memory of their parents (Gabriel Fauré's gentle Requiem is one of the best examples), and now Rautavaara set out to compose what he called a “requiem” for his mother. That title inevitably calls up the text of the Requiem Mass for the Dead, and many composers have composed opulent settings of that text for full orchestra, chorus and soloists. Rautavaara went a different route entirely: *A Requiem in Our Time* is scored only for brass—four trumpets, four horns, three trumpets, baritone horn and tuba—and percussion. It sets no texts.

The piece—dedicated “To the Memory of My Mother”—was completed in 1953, and then came the breakthrough. The American conductor Thor Johnson, for many years conductor of the Cincinnati Symphony, sponsored an annual competition that solicited works for brass. Rautavaara's *Requiem* was entered in that competition and promptly won it. Following its premiere in Cincinnati, the *Requiem* was performed widely in the United States and Europe, and that success quickly spun off another.

When Johnson asked the aging Sibelius to recommend a young Finnish composer for a scholarship to study in the United States, Sibelius chose Rautavaara. That scholarship brought Rautavaara to the U.S., where he studied composition with Vincent Persichetti at Juilliard and with Aaron Copland and Roger Sessions at Tanglewood. When Rautavaara returned to Finland, he had already established an international reputation.

The composer's choice of title is important. In a note in the score, Rautavaara stresses that this is a Requiem *in our time* and *not for our time*. That is, he was not trying to make this music a sweeping statement of the condition of the world at mid-20th century, but instead was simply writing a piece that came from mid-20th century. The *Requiem* is a personal statement, full of private meaning for its composer, and he did not want it taken as a large-scale liturgical utterance. Rautavaara retains for his movement titles some of the language of the Requiem Mass for the Dead, but those titles should be taken metaphorically rather than literally.

**the music: festivity, drama and grieving**

*A Requiem in Our Time* is in four brief movements that span about 12 minutes.

**hymnus.** The opening *Hymnus* is festive music, with the different brass sections often treated antiphonally. Built on constantly shifting meters, the music rises to a grand climax and a jubilant close.

**credo et dubito.** That mood changes sharply in the second movement, for which Rautavaara created his own title *Credo et dubito*: “I believe and I doubt.” That title falls into two quite different parts, and so does his music: the movement alternates a skittering *Vivace*, full of the dry sound of xylophone and muted trumpet, with a solemn *Grave* built of deep, slow chords.

**dies irae.** The *Dies Irae* (“Day of Wrath”) is usually the most dramatic movement in all Requiem settings, and so it is here. The music rips along its 12/8 meter with swirling trumpets sounding like plagues of locusts set against a somber plainchant melody from the low brass. Great rips of sound punctuate this movement and finally bring it to a sudden close.

**lacrymosa.** Rautavaara titles the last movement *Lacrymosa* (“Weeping”) and marks it *Andante tranquillo*. The pace may be slow, but the music hardly feels tranquil, for it is marked throughout by the sound of grieving, keening trumpets, and it is within this subdued atmosphere that *A Requiem in Our Time* glides to its ambiguous conclusion.

Perhaps the composer himself best captures the impact of this music when he says that “it explores the borderline between belief and doubt and concludes more in sorrow than declamation.”

**Instrumentation:** 4 horns, 4 trumpets, 3 trombones, baritone, tuba, timpani, snare drum, cymbals, suspended cymbal, xylophone, glockenspiel and bell
In June 1867 Edvard Grieg, then a struggling 24-year-old composer, married his first cousin, Nina Hagerup, a soprano. The following summer, wishing for a break from the busy musical life of Norway, the Griegs went to Denmark, where they hoped the milder climate would benefit the composer’s often frail health. They rented a two-room garden cottage a few miles outside Copenhagen, and there Grieg began his Piano Concerto in A minor. He completed the score early the following year, and Edmund Neupert gave the first performance in Copenhagen on April 3, 1869. The concerto was an immediate success, but Grieg continued to revise it across the rest of his life: he made the final revisions in 1907, only a few months before his death.

A “splendid” success

Several years after the premiere, the Griegs traveled to Rome, where they visited Franz Liszt in his villa. Liszt sat down at his piano and sight-read this difficult concerto from Grieg’s manuscript. Grieg reported that while Liszt played the first movement too fast, his reading of the cadenza was magnificent, and the older master was so taken with the music at one point that he got up and strolled away from the piano with his arms upraised, “literally roaring out the theme.” Best of all, Liszt recognized the way Grieg had amended one of the principal themes of the finale when it comes back for a triumphant reappearance at the end. He shouted out: “G-natural! G-natural! Not G-sharp! Splendid!” Liszt played that ending one more time, then told Grieg: “Keep on, I tell you. You have what is needed, and don’t let them frighten you.”

Liszt’s judgment was sound: the Grieg Piano Concerto has become one of the most popular ever written. Its combination of good tunes alternating with stormy, dramatic gestures, all stitched together with brilliant writing for piano, has made it virtually irresistible to audiences. In a way, this music has become a victim of its own success: by the middle of the last century it had become almost too popular, and over the last generation or so it has virtually disappeared from the concert hall. Which makes a fresh performance all the more welcome.

The movement’s march-like main theme, shared on its first appearance by winds and strings, is only the first of many attractive ideas. (One observer has counted seven different themes in this movement, and these range from a melting lyricism to heaven-storming violence.) The cadenza that Liszt sight-read so well is particularly effective. Though it begins quietly, the concerto soon unleashes great torrents of sound from hammered octaves and brilliant runs. It is altogether typical of this movement that Grieg should introduce a new theme after the cadenza. The piano’s pounding, driving chords propel the music to its exciting close.

Adagio. The mood changes completely in the Adagio. Grieg mutes the strings here and moves to the key of D-flat major, which feels soft and warm after the powerful opening movement. A long orchestral introduction leads to the entrance of the piano, which sounds utterly fresh after the dark, muted strings. But this entrance is deceiving. The piano part soon turns dramatic and drives to its own climax; the music subsides and continues without a break into the finale.

Allegro moderato molto e marcato. After an opening flourish, the piano introduces the main theme, a dancing 2/4 idea that sounds as if its roots must be in Norwegian folk music. Once again, this movement is built on a wealth of ideas. At the coda Grieg moves into A major and ingeniously recasts his main theme in 3/4 meter, and the movement drives to its powerful close.

Instrumentation: solo piano with orchestra comprising 2 flutes (1 doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani and strings
Elliott Carter had a fondness for the number “three” in the titles of his compositions. One of his earliest works was *Three Poems of Robert Frost* (1942). For the bicentennial celebration he wrote his *Symphony of Three Orchestras* (1975). In his 80s he wrote *Three Occasions* for Orchestra (1989). And one of his last works was *Three Explorations* for Baritone (2011), composed when he was 103. (One of history's longest-lived major composers, he died five weeks shy of his 104th birthday.)

Carter’s *Three Illusions* for Orchestra, though, began as just a single piece. In 2002 the Boston Symphony Orchestra commissioned a brief work from Carter, and he responded with a movement he titled *Micomicón*. James Levine led the premiere of *Micomicón* in Boston on January 15, 2004, but at that point Carter decided that the piece was not complete, and over the next year he composed two more movements, *Fons Juventatis* and *More’s Utopia*. The completed work, now titled *Three Illusions* for Orchestra, was premiered on October 6, 2005, by Levine and the Boston Symphony. Carter dedicated the score to that conductor and orchestra.

**Literary Inspiration**

The title needs some explanation. Carter was one of the best-read of composers, and he drew his inspiration here from three quite different sources: the first movement was inspired by an episode in Cervantes’ novel *Don Quixote*, completed in 1615. *Fons Juventatis* is based on the Roman myth of the fountain of youth that has been re-told in various ways across the centuries. The last movement was inspired by *Utopia*, originally written in Latin by Sir Thomas More in 1516. All three incorporate a measure of “illusion”: Don Quixote’s desperate imaginings, the desire for eternal youth, and the belief that a society based on humanistic ideals is possible.

The three movements are concise—they span a total of barely ten minutes. Carter writes for a large orchestra, then uses it with unusual economy. Textures are crystalline throughout, often only a few instruments are playing, and the music is full of a range of color—the 96-year-old composer was fully in command of the orchestra. The three movements are not programmatic—they do not tell a story—and listeners should not attempt to follow a “narrative” in these movements. Yet the swirling trills of *Fons Juventatis* may well echo the sparkling water of the fountain of youth, and the dramatic final movement, marked *Maestoso*, may suggest something of More’s turbulent life—it comes to a sudden, violent close.

**The Composer’s Own Words**

The composer prepared a brief introduction to *Three Illusions*, which has been made available by his publisher, Boosey & Hawkes, and is excerpted here:

- **micomicón**: Micomicón, invented by Sancho Panza and his friends to cure Don Quixote’s “madness,” is said to be a kingdom near Ethiopia stolen by a giant from its queen, Micomicona, who beseeches the adventurous Don Q. to put her back on the throne (in Cervantes’ great novel, chapters 29–30, book 1).

- **fons juventatis**: According to a Roman myth that recurs in medieval French literature, Jupiter fell for the nymph Juventas (Youth) and turned her into a fountain, whose waters rejuvenate all who bathe in it.

- **more’s utopia**: Thomas More invented the word Utopia [deriving from Ou Topos, Latin for “no place”], the name for his imagined completely happy society with no central government, which followed draconian laws that governed almost all human activities. For example: every able bodied person had to spend 2 years living and working on a farm, and was allowed to occupy the same house for only a period of 10 years before being forced to move. Sir Thomas More, a devout Catholic, who was Lord Chancellor to Henry VIII and opposed the King's marriage to Anne Boleyn, was beheaded.

**Instrumentation**: 3 flutes (2 doubling piccolo), 2 oboes, English horn, 2 clarinets (1 doubling bass clarinet), bass clarinet (doubling contrabass clarinet), 3 bassoons (1 doubling contrabassoon), 4 horns, 3 trumpets, 3 trombones, tuba, bass drum, crash cymbals, 4 suspended cymbals, guiro, log drum, nipple gong, slapstick, tamtam, temple blocks, tom-toms, wood block, marimba, xylophone, vibraphone, harp, piano and strings
One evening in 1898, Edward Elgar was improvising for his wife at the piano and just for fun tried varying a theme to suggest the personalities of different friends. Suddenly a musical project occurred to him, and what had begun “in a spirit of humor…continued in deep seriousness.” The result was an orchestral theme and 14 variations, each a portrait of a friend or family member.

The subjects were soon identified, but mystery surrounded the theme itself, a six-bar melody full of rises and falls that make it an ideal candidate for variation. Elgar himself fed that mystery, naming the theme “Enigma” and stating that “its ‘dark saying’ must be left unguessed.” Hans Richter conducted the first performance in London on June 19, 1899, and the Enigma Variations quickly established Elgar’s reputation.

**portraits of friends—plus a self-portrait**

Elgar’s music is a charming depiction of late-Victorian England, with its civilized manners, garden parties, friends bicycling over for a visit, and long steamer trips abroad.

**Theme: Enigma.** Strings alone announce the noble, wistful theme, which Elgar marks *molto espressivo*. The music leads directly into:

I. **C.A.E.** This is a gentle portrait of the composer’s wife, Caroline Alice Elgar, musically similar to the first statement of the theme.

II. **H.D.S.-P.** Hew David Steuart-Powell was a piano teacher; this variation, marked *Allegro*, echoes his practicing staccato runs.

III. **R.B.T.** Elgar described Richard Baxter Townshend as “an amiable eccentric.”

IV. **W.M.B.** The variation for William Meath Baker, a bluff and peremptory country squire, thunders past in barely 30 seconds.

V. **R.P.A.** Elgar described Richard Penrose Arnold, as a “gentleman of the old school” and represents him with a noble violin line and flights of fancy from the woodwinds.

VI. **Ysobel.** Isabel Fitton, a viola player, is gently depicted via an exercise in string-crossing for violists.

VII. **Troyte.** Arthur Troyte Griffith was an argumentative architect. His *Presto* variation features *brillante* runs from the violins and ends with the sound of a slamming door.

VIII. **W.N.** Winnifred Norbury, a dignified older acquaintance of the Elgars, is heard in a “trilly laugh,” but some believe it actually pictures her family home.

IX. **Nimrod.** August Jaeger was one of Elgar’s closest friends and supporters; “Jaeger” (*Jäger*) is German for hunter, and Nimrod was the mighty hunter in the Biblical book of Genesis. This noble slow movement is sometimes performed separately as a memorial. Strings alone announce the theme, which grows to a triumphant climax and subsides to end quietly.

X. **Dorabella.** Dora Penny was a friend whose slight stammer is represented in the music as a brief hesitation at the start of each woodwind phrase. Elgar renamed her Dorabella for this variation, after the character in *Così fan tutte*.

XI. **G.R.S.** The variation for George Robertson Sinclair, the organist at the Hereford Cathedral, features the sound of his bulldog Dan in the growling lower instruments, and the tinkling sound of his bicycle bell in the triangle.

XII. **B.G.N.** Basil Nevinson was a cellist, and noble solos for that instrument open and close this cantabile variation.

XIII. (***) Romanza. **Lady Mary Lygon was on a steamship to Australia when Elgar wrote this music, and he remembered her with a variation that suggests the sound of the ship’s vibrating engines as side drum sticks roll softly on the timpani. Over this low rumble, Elgar quotes Mendelssohn’s *Calm Sea and Prosperous Voyage* Overture, putting quotation marks around the excerpt in his score.

XIV. **E.D.U.** “Edu” was his wife’s nickname for the composer, and this musical self-portrait, by turns powerful, striving and gentle, was “written at a time when friends were dubious and generally discouraged as to the composer’s musical future.” Along the way we hear the whistle Elgar used to announce his arrival at home; he also weaves in a reminiscence of his wife’s variations before the music drives to a triumphant close.

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

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Minnesota Orchestra

Osmo Vänskä, conductor
Benjamin Beilman, violin

Friday, September 27, 2019, 8 pm | Orchestra Hall
Saturday, September 28, 2019, 8 pm | Orchestra Hall
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Ralph Vaughan Williams
Fantasia on a Theme by Thomas Tallis ca. 15’

Camille Saint-Saëns
Concerto No. 3 in B minor for Violin and Orchestra, Opus 61
Allegro non troppo
Andantino quasi allegretto
Molto moderato e maestoso – Allegro non troppo
Benjamin Beilman, violin

INTERMISSION ca. 20’

Dmitri Shostakovich
Symphony No. 15 in A major, Opus 141
Allegretto
Adagio
Allegretto
Adagio – Allegretto ca. 42’

Pre-Concert
Concert Preview with Phillip Gainsley
Friday, September 27, 7 pm, Auditorium
Saturday, September 28, 7 pm, Auditorium
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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.
Highlights of his recent performances include play-directing and curating a program with the Vancouver Symphony; debuting at the Philharmonie in Cologne with Ensemble Resonanz and with the Munich Chamber Orchestra in Koblenz; performing Vivaldi's *Four Seasons* with the Cincinnati Symphony; returning to the City of Birmingham Symphony; and debuting with the Royal Scottish National Orchestra. In early 2018, he premiered *Demons*, a new work dedicated to the political activist Angela Davis written by Frederic Rzewski and commissioned by Music Accord. He has performed with many major orchestras worldwide including the Sydney Symphony, Scottish Chamber Orchestra, Trondheim Symphony, Rotterdam Philharmonic, London Philharmonic, London Chamber, Scottish Chamber, Frankfurt Radio Symphony, Zurich Tonhalle and Orchestre National du Capitole de Toulouse. In the U.S., he has also performed with San Francisco Symphony, and several times with the Philadelphia Orchestra, including a performance at Carnegie Hall. More: opus3artists.com, benjaminbeilman.com.

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**Vaughan Williams: Variations on a Theme by Thomas Tallis**
Derived from a psalm setting created by Henry VIII's organist, Thomas Tallis, this work of both grandeur and intimacy calls for an unusual three-part ensemble—two string orchestras playing antiphonally, in addition to a solo quartet formed by the leaders of the string section.

**Saint-Saëns: Violin Concerto No. 3**
Saint-Saëns' Third Violin Concerto features a tranquil *Andantino* centered between two emotional, turbulent movements which were composed to highlight the incredible technique of the work’s dedicatee, Spanish violin virtuoso Pablo de Sarasate.

**Shostakovich: Symphony No. 15**
Some remarkable qualities of Shostakovich's Symphony No. 15 are its sparse texture, numerous solo opportunities and chamber music-like writing. The full orchestra is used together for only 31 measures of the entire four-movement symphony.
to place the great English composer Ralph Vaughan Williams in music history, consider that he was born two years before Arnold Schoenberg and three years before Maurice Ravel, and wrote music like neither of them. From Vaughan Williams came what the eminent lexicographer Nicolas Slonimsky called a “gloriously self-consistent English style of composition,” rooted in folksong and distinctly English materials, but expressed in a modern musical language.

Vaughan Williams was energized by his belief, humane and social, that music is foremost for the people. In a career spanning more than six decades as composer, teacher, conductor, writer and collector of folk music, he emerged as the commanding figure in the 20th-century revival of English music. He plumbed the wellspring of the native idiom, from the simplest tunes of the Gloucestershire folk to the brilliant music produced by luminaries of the Elizabethan Court. Of all his works, none is more representative of his musical point of view than the Fantasia on a Theme by Thomas Tallis, which dates from 1910.

The Fantasia's borrowed tune—austere, yet moving—stems from a psalm setting by the organist of Henry VIII's Chapel Royal: Thomas Tallis (1505–1585). Vaughan Williams came upon the theme in an English psalter compiled by the Archbishop of Canterbury in 1567; there its purpose was to demonstrate the nature of the third ecclesiastical mode, also known as the Phrygian mode. (Those with piano training may visualize this mode as an octave of white keys beginning on the pitch E.) Because the theme is not in a traditional major or minor key, it opens new harmonic possibilities which Vaughan Williams exploits masterfully. In the borrowed material, he found both the grandeur and intimacy vital to his own expression.

As if to mirror the old practice of separating groups of performers and placing them in different parts of a church in order to alternate with each other and blend in various units, Vaughan Williams divides the large body of orchestral strings into three sections: a double orchestra consisting both of massed strings and a compact unit of nine players, and a solo quartet formed by the leaders. This spatial concept reflects the antiphonal style that was the glory of the late Renaissance. The interaction of Vaughan Williams' strings evokes the vast, resonant spaces of Gloucester Cathedral, where the composer conducted the London Symphony Orchestra in the first performance of the Fantasia on September 6, 1910, at the famous Three Choirs Festival. To this day, it remains his most popular orchestral work.

**the music: a mighty sonic tapestry**

The title Fantasia has had many uses in musical history; here it refers to a popular genre of Elizabethan instrumental music created in a more or less strict contrapuntal style. Such fantasias used counterpoint to develop each fragment of the subject in turn. Vaughan Williams' adaptation of this principle produced a sectional work in which each segment is based on related material.

The introduction is quiet: under a note sustained high in violins, pizzicato strings below hint at the Tallis tune. When the full statement at last is uttered, the subject is fleshed out in the Tudor composer's own nine-part harmonization; rich arpeggiations embellish its repetition. Now the string orchestras divide into antiphonal units: while the larger contingent, which contains the solo quartet, comments on one segment of the theme, a response is offered by the smaller group's swaying subject.

As the process of variation continues, a fresh idea derived from the Tallis source subsequently turns up in a solo viola. (The identical tune is associated with the celestial city in Vaughan Williams' dramatic work *The Pilgrim’s Progress.*) All three groups deal with variants of the melody, building a mighty sonic tapestry at the peak of which the complete Tallis theme resonates in the full string ensemble. Such music is inseparable from its environment, whether a vaulted cathedral or an acoustically live concert hall.

**Instrumentation:** double string orchestra and string quartet

*Program note by Mary Ann Feldman.*
raised in the Latin Quarter of Paris by an obsessive mother and a doting aunt, Saint-Saëns was a frail child whose precocity gave hope that he would grow up to be another Mozart. By age three he was playing the piano; at five-and-a-half he performed for the painter Ingres, who gave him a miniature of Mozart along with lavish praise; and at ten he made his public debut at the Salle Pleyel, offering as an encore any one of the 32 Beethoven piano sonatas—executed from memory. His facile mind also excelled in mathematics and the natural sciences, especially astronomy. In short, Saint-Saëns was intellectually brilliant and could have done anything, but alas, as one of his contemporaries would describe him, he was “the only great composer who was not a genius.”

Nevertheless, the Frenchman was a gifted and prolific composer whose works embodied the Gallic ideals of clarity, taste and meticulous craftsmanship. No one wrote more penetratingly on the subject of form. The amateur may be content with mere expression, he asserted, but “the artist who does not feel thoroughly satisfied with elegant lines, harmonious colors, or a fine series of chords, does not understand art.”

Surviving to the age of 86, Saint-Saëns began composing when Chopin was alive and lived to witness the wrenching changes in the tonal system achieved by Schoenberg and his disciples. But the revolutionary musical thought of the new century did not affect him in the least. Conservative as he may appear in retrospect, in his own day he was a leader who championed the cause of instrumental music when the French were consumed with opera. After the Franco-Prussian War had devastated the nation’s pride, he responded by serving as founder and officer of the Société National de Musique Francaise, through which he doggedly set about getting the music of French composers into print and performed. His standards were far in advance of contemporary taste. Only later, in the tide of new musical thought, did he turn reactionary.

Saint-Saëns, a pianist of the first rank, left no genre untouched. A penchant for virtuoso works spurred some 20 concerted pieces, including three violin concertos. His Lisztian flair for virtuosity was countered by a Mendelssohnian ability to temper exuberance with restraint. Though he himself made no pretense of being a charismatic personality, his friendships embraced some of the most flamboyant personages of the times, including the Spanish violinist Pablo de Sarasate (1844–1908). When it came to wrestling with the complexities of the violin, he turned to Sarasate for advice, and he dedicated both his first and last violin concertos to him. The challenges of the B-minor Concerto were tailor-made for the Spaniard, who gave the premiere of the work on January 2, 1881, at a Châtelet concert in Paris.

**the music: turbulence and calm**

*allegro non troppo.* Against a backdrop of tremolo strings, a commanding statement from the soloist determines the passionate tone of the opening *Allegro non troppo.* Like Mendelssohn in his Violin Concerto, Saint-Saëns plunges directly into the thick of things, with strong rhythmic thrusts that magnify the emotional turbulence. By way of contrast, a lyric theme projects a sunlit radiance, but the idea fails to gain a foothold in the development, which is preoccupied with the main idea, unleashed by fiery violin passage-work.

*andantino quasi allegretto.* Bordered by stormy outer movements, the central *Andantino quasi allegretto* is a languorous barcarolle, rocking in the easy motion of the Venetian gondoliers. A tranquil epilogue pairs the exotic timbre of high violin harmonics—sounding like a distant shepherd’s pipe—with the dusky tones of a clarinet; the music evaporates in their octave harmonics.

*molto moderato e maestoso–allegro non troppo.* A sense of high drama unlocks the finale, as a majestic statement from the violin reinstates the ardent tone of the opening. After a smoldering recitative, full of portent, the *Allegro non troppo* springs into action upon an assertive subject. Its partner is a resplendent D-major theme, flaunting victory. The militant subject dominates the development, only to yield to a third notion, this a hymnic strain given out by muted strings and fading to almost nothing, clearing the decks for the animated fiddling that drives the movement to a whirlwind finish.

**Instrumentation:** solo violin with orchestra comprising
2 flutes (1 doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani and strings

*Program note by Mary Ann Feldman.*
the idea of writing a non-programmatic, purely orchestral symphony with the traditional order of four movements (fast–slow–scherzo–fast) in a specific key must have seemed totally anachronistic in the 1970s, but that is precisely what Shostakovich created in his 15th and last work in the genre. In fact, it is the only symphony in this composer’s considerable canon to possess all the above qualities, which were standard throughout the 19th century, but which had become all but obsolete by the late 20th century.

Shostakovich sketched this work in April of 1971 and orchestrated it in July. The first performance took place in the Bolshoi Auditorium of the Moscow Conservatory on January 8, 1972, and was conducted by the composer’s son Maxim, who was for the first time conducting an important new work by his father.

restrained orchestration and enigmatic references

Although Shostakovich’s symphony resembles the time-honored model in many respects, there is far more that is enigmatic—even unique—in this work. Consider the paradox of the orchestral forces required. Aside from the enlarged percussion section, there is nothing unusual about the number or choice of instruments used in this score. What is unusual is the remarkably restrained manner in which they are used. The writing is of chamber music transparency throughout. In fact, the full orchestra is used together in just 31 bars of the entire 45-minute symphony. Indeed, the very sparseness of its texture is one of the symphony’s most notable qualities, one that allows nearly every instrumental timbre opportunities for solo appearances.

Shostakovich left no public statement about the “meaning” of this symphony. He was already a sick man, and must have known while writing it that he had not long to live, but no overt, specifically programmatic ideas were attached to it, at least not by the composer. However, it is almost inevitable that the listener impute an interpretation in light of the musical quotations Shostakovich incorporated. We find five instances in the first movement of the “Lone Ranger” theme from Rossini’s William Tell Overture, and six statements of the “Fate” motif from Wagner’s Der Ring des Nibelungen in the last movement. In addition, there are references to the rhythm of Siegfried’s Funeral March (from Götterdämmerung), to a Glinka song (“Do not tempt me needlessly”), and to the opening notes of Tristan and Isolde. Just what are these doing here, and how are they related?

interpreting the symphony

A great deal of effort has been expended on trying to explain these strange allusions, some of which are simultaneously comic and sinister. Many see the symphony as a birth-to-death piece, the “Lone Ranger” motif being a reminiscence of childhood, the Wagner quotation looking forward to death. Maxim Shostakovich’s view, expressed in the annotations for his recording of the symphony made shortly after the premiere, is that “the Fifteenth moves through many changes of mind. Personally, I feel it reflects the great philosophical problems of a man’s life cycle, from the appearance of certain childish emotions to the acquisition of energy, vitality and wisdom.” The composer indicated only that the first movement represents a toy store, but even this is ambiguous, for there is a decided feeling of unrest and menace in this particular store.

It is also worth noting that the rhythm of the “Lone Ranger” quotation (short-short-long) is identical to that which Shostakovich had been using so frequently throughout his life, so it is altogether fitting that he cap his symphonic career with it in the eye is Shostakovich’s true legacy.”

English musicologist David Fanning sees the symphony as a whole as “a kind of musical purgatory, in which the composer reflects on a blighted life and encounters shades of his own past selves….And if the final percussion-haunted A-major registers as an unblinking stare into the abyss, that may be precisely one reason why we need such music. Not the emptiness itself, but the courage to look it in the eye is Shostakovich’s true legacy.”

Instrumentation: 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, snare drum, bass drum, cymbals, castanets, slapstick, tambourine, tom-toms, triangle, wood block, xylophone, glockenspiel, vibraphone, celesta and strings

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Feature Film with the Minnesota Orchestra

Sarah Hicks, conductor

Wednesday, October 2, 2019, 7:30 pm | Orchestra Hall
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Friday, October 4, 2019, 7:30 pm | Orchestra Hall
Saturday, October 5, 2019, 7:30 pm | Orchestra Hall
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John Williams  Star Wars: The Empire Strikes Back

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Kenny Baker as R2-D2
Peter Mayhew as Chewbacca
Frank Oz as Yoda

Directed by Irvin Kershner
Produced by Gary Kurtz
Screenplay by Leigh Brackett and Lawrence Kasdan
Story by George Lucas
Executive Producer George Lucas
Music by John Williams

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Today’s performance lasts approximately 2 hours and 30 minutes, including one 20-minute intermission. Please remain seated until the conclusion of the end credits.

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In a career spanning more than five decades, John Williams has become one of America’s most accomplished and successful composers for film and for the concert stage, and he remains one of our nation’s most distinguished and contributive musical voices. He has composed the music for more than 100 films, including all eight episodic Star Wars films, as well as the upcoming Star Wars: The Rise of Skywalker, the first three Harry Potter films, Superman, Memoirs of a Geisha, Home Alone and The Book Thief. His 45-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood’s most acclaimed and successful films, including Schindler’s List, E.T. the Extra-Terrestrial, Jaws, Jurassic Park, Close Encounters of the Third Kind, the Indiana Jones films, Saving Private Ryan, Lincoln, The BFG and The Post. Williams has composed themes for four Olympic Games. He served as music director of the Boston Pops Orchestra for 14 seasons and remains its Laureate Conductor. He has composed numerous works for the concert stage including two symphonies, and concertos commissioned by many of America’s most prominent orchestras. Williams has received five Academy Awards and 51 Oscar nominations (making him the second-most nominated person in the history of the Oscars), seven British Academy Awards, 24 Grammys, four Golden Globes and five Emmys. In 2003, he received the Olympic Order (the IOC’s highest honor) for his contributions to the Olympic movement. In 2004, he received the Kennedy Center Honors, and in 2009 he received the National Medal of Arts, the highest award given to artists by the U.S. Government. In 2016 he received the 44th Life Achievement Award from the American Film Institute—the first time a composer was honored with this award.

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 Ben Folds and Cloud Cult; and a tribute to Frank Sinatra and Ella Fitzgerald featuring Capathia Jenkins and Tony DeSare; Home for the Holidays performances; the Sam & Sarah series, which is the successor to Inside the Classics; and live performances of movie scores as the complete films Up and It’s a Wonderful Life are shown on a large screen. Away from Orchestra Hall, she has recently conducted concerts with the Antwerp Symphony, Pittsburgh Symphony, Sarasota Orchestra, Toronto Symphony, Dallas Symphony and Virginia Symphony Orchestra. In 2011 she served as conductor for Sting’s Symphonicities Tour, leading 31 concerts over two months in venues throughout Europe. More: minnesotaorchestra.org.
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### Minnesota Orchestra

**Jader Bignamini, conductor**

**Inon Barnatan, piano**

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<thead>
<tr>
<th>Date</th>
<th>Time</th>
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<tr>
<td>Thursday, October 10, 2019</td>
<td>11 am</td>
<td>Orchestra Hall</td>
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<td>Friday, October 11, 2019</td>
<td>8 pm</td>
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#### Johannes Brahms

Concerto No. 1 in D minor for Piano and Orchestra

- Maestoso
- Adagio
- Rondo: Allegro non troppo

*Inon Barnatan, piano*

**INTERMISSION**

**Dmitri Shostakovich**

Symphony No. 9 in E-flat major, Opus 70

- Allegro
- Moderato
- Presto
- Largo
- Allegretto

*There are no pauses before the fourth and fifth movements.*

#### Pre-Concert

**Concert Preview with Phillip Gainsley**

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<thead>
<tr>
<th>Date</th>
<th>Time</th>
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<tr>
<td>Thursday, October 10, 2019</td>
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<tr>
<td>Friday, October 11, 2019</td>
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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.
Jader Bignamini, conductor

Jader Bignamini, who is welcomed for his Minnesota Orchestra debut this week, began his career at the Orchestra Sinfonica la Verdi in 1998, when he became the orchestra's E-flat clarinet player. Today he is the resident conductor of the Orchestra Sinfonica la Verdi, following his appointments by Riccardo Chailly as assistant conductor in 2010 and associate conductor in 2012. His recent conducting highlights include his debuts at the Vienna State Opera and Dutch National Opera conducting Madama Butterfly, and a debut with the Milwaukee Symphony; return engagements with Oper Frankfurt conducting La forza del destino and Santa Fe Opera conducting La Bohème; La Traviata in Tokyo directed by Sofia Coppola; and return engagements with the Slovenian and Freiburg philharmonic orchestras. He also tours extensively with soprano Anna Netrebko and tenor Yusif Eyvazov. More: opus3artists.com, jaderbignamini.it.

Inon Barnatan, piano

Pianist Inon Barnatan is a regular guest of the Minnesota Orchestra, most recently performing concerts at both Orchestra Hall and the BBC Proms in August 2018.

<table>
<thead>
<tr>
<th>Artists</th>
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<td>Jader Bignamini, conductor</td>
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<tr>
<td>Inon Barnatan, piano</td>
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**Brahms: Piano Concerto No. 1**
Many see in this work the young composer’s reaction to Beethoven’s Ninth Symphony and to the turmoil that followed the attempted suicide of Brahms’ dear friend, Robert Schumann. The concerto, dramatic and emotional, gives the orchestra an aggressive role, assigning more lyrical music to the piano. Of note: the second movement’s “lovely portrait” of Clara Schumann and, in the bold finale, cadenzas leading to a majestic conclusion.

**Shostakovich: Symphony No. 9**
Playful rather than heroic, Shostakovich’s Ninth Symphony was—just as he predicted—blasted by Soviet critics, who called it “cynical and evil,” even “neurotic.” Though the score requires a large orchestra, textures are light and lean, with emphasis on woodwinds, including a bassoon solo that begins mournfully but turns bright and saucy.
rahms was still just a rosy-cheeked boy of 20 when Robert Schumann met him, immediately recognized his talent and became his enthusiastic champion. He proclaimed Brahms “a young eagle” and said: “When he holds his magic wand over the massed resources of chorus and orchestra, we shall be granted marvelous insights into spiritual secrets.” But Schumann went into steep mental decline, attempted suicide by throwing himself into the Rhine and died two years later in a mental asylum.

It was natural for the young composer to try to register his feelings in music, and in March 1854, only weeks after his friend’s suicide attempt, he set out to create that most dramatic and challenging of forms, a symphony. He had never written anything for orchestra, so he sketched this work first as a sonata for two pianos—and soon realized that he was not ready to compose a symphony. He decided to transform the first movement into the opening movement of a piano concerto. Then he composed a new slow movement and a new rondo-finale. Still desperately uncertain of his abilities, Brahms worked on the piano concerto for four years before, in March 1858, he was willing to try it out in a private performance. The public premiere came the following January.

the music: catastrophe, relief and heroism

Maestoso. Despite the marking Maestoso, the first movement feels less majestic than catastrophic. This violent opening, Brahms told Joseph Joachim, was a depiction of his feelings when he learned of Schumann’s suicide attempt. After the initial sound and fury, the piano makes a deceptively understated entrance, which points to a remarkable feature of this movement: in general, the orchestra has the more aggressive material, the piano the friendlier music. To call this a “symphony-concerto,” as some have done, goes too far, but such a description does indicate the unusually dramatic character of this music. The huge exposition leads to a relatively brief development that includes a shimmering, dancing episode in D major. The recapitulation offers no emotional release, no modulation into a major key, and the movement drives unrelentingly to its close.

Concerto No. 1 in D minor for Piano and Orchestra, Opus 15
Premiered: January 22, 1859

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

Symphony No. 9 in E-flat major, Opus 70
Premiered: November 3, 1945

Since the time of Beethoven, writing a Ninth Symphony has proven a daunting prospect for composers. Not only is Beethoven’s Ninth an unmatchable work, but there seems to be something fatal about ninth symphonies: Beethoven, Dvořák, Vaughan Williams and Sessions wrote only nine, and Bruckner died while writing his Ninth. Mahler’s Ninth turned out to be his final completed work, and he died before hearing a note of it. (A
projected Tenth Symphony was outlined in sketches of varying detail which have since been fleshed out by other composers and arrangers.)

Given this heritage, it is not surprising that composers have been wary of this milestone. The circumstances under which Shostakovich wrote his Ninth seemed in particular to call for a grand one in the Beethovenian mold: he wrote it in the summer of 1945, only months after the defeat of Nazi Germany. His two wartime symphonies—the Seventh and Eighth—had been huge, heroic works, and it was widely expected that Shostakovich would complete the trilogy with a Victory Symphony.

**surprise, confusion and anger**

But, as so often happened, what the Soviet government expected from Shostakovich and what it got were two different things. When first performed in Leningrad on November 3, 1945, Shostakovich's Ninth came as a surprise, for the music seemed defiantly anti-heroic. Instead of celebrating the Russian victory, Shostakovich returned to the nose-thumbing playfulness that had marked the music of his youth.

During the six weeks it took Shostakovich to write this work, he and composer Dmitri Kabalevsky had relaxed each evening by playing piano versions of Haydn's symphonies. Some of the spirit of those symphonies, with their classical poise, energy and humor, makes itself felt in the Ninth Symphony. Shostakovich himself said of it: “It is a merry little piece. Musicians will love to play it, and critics will delight in blasting it.”

These words proved prescient, as the official reaction to the symphony was confusion, then anger. Soviet critic Israel Nestyev described the Ninth as “a playful and fanciful trifle” and then denounced it for its “cynical and evil grotesquerie, a tone of merciless joking and ridicule, a cold irony of stylization.” Three years later, at the infamous General Assembly of Soviet Composers in February 1948, Stalin's cultural czar Andrei Zhdanov ripped into Shostakovich's Ninth for its “expressionistic tenseness, neuroticism, escape into a region of abnormal, repulsive and pathological phenomena.”

Today it is hard to understand how anyone could have said such things about this music. Perhaps the Russian government resented Shostakovich’s failure to produce a Victory Symphony, perhaps the tensions of the Cold War had something to do with it, perhaps the humorlessness of Soviet officialdom did too. In any case, over the last 70 years Shostakovich's Ninth Symphony has proven a consistent crowd-pleaser and has become one of his most frequently performed symphonies.

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**the music: light and lean**

Though it is clearly a symphony in form, the Ninth actually feels more like a divertimento: a multi-movement work, light in character, and written to entertain and please. The score calls for a large orchestra, but Shostakovich keeps textures lean and clear—his orchestration emphasizes woodwinds, with a particularly prominent part for solo bassoon.

**allegro.** The opening movement is in traditional sonata form, complete with the exposition repeat of the classical symphony (this is the only one of Shostakovich's 15 symphonies to call for an exposition repeat). Strings state the first theme immediately, while the playful second belongs to solo piccolo, accompanied by trombone and percussion; the movement concludes on a brassy restatement of the opening idea.

**moderato.** Longest and most serious of the five movements, the *Moderato* has something of the character of a slow waltz, and its lonely, icy atmosphere results in part from its many wistful woodwind solos and the writing for dark, muted strings.

**presto; largo; allegretto.** The final three movements are connected. The brief *Presto* features a dancing clarinet and an acerbic solo trumpet whose crisp calls cut through the music's busy textures. Its energy exhausted, this movement flows into the *Largo*, which functions as a bridge between the two fast movements. Here mock-heroic brass fanfares alternate with a mournful bassoon recitative until a saucy solo for that same instrument leads the way into the rondo-finale. This movement is full of fizzing energy: Shostakovich punctuates its climax with a swaggering circus-band march, and then a blistering coda sends the Ninth Symphony scurrying to its madcap conclusion.

**Instrumentation:** 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, snare drum, suspended cymbals, tambourine, triangle and strings

**Program notes by Eric Bromberger.**
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Relaxed Family Concert: Vänskä Conducts Mozart the Adventurer

today's concert lasts approximately one hour and is performed without intermission.

Franz Joseph Haydn
Vivace assai, from Symphony No. 82 in C major, *The Bear* ca. 8'

Wolfgang Amadè Mozart
Allegro con brio, from Symphony No. 25 in G minor ca. 6'

Joseph Bologne Saint-Georges
Rondeau, from Violin Concerto in A major
Susie Park, violin ca. 5'

Wolfgang Amadè Mozart
Presto, from Sinfonia concertante in E-flat major for Violin, Viola and Orchestra
Susie Park, violin | Rebecca Albers, viola ca. 6'

Edmund Angerer
Menuetto, from *Toy Symphony* in C major ca. 2'

Wolfgang Amadè Mozart
"Der Vogelfänger bin ich ja" (Yes, I am the bird-catcher), from *The Magic Flute*
Justin Staebell, baritone ca. 5'

Wolfgang Amadè Mozart
Molto allegro, from Symphony No. 41 in C major, *Jupiter* ca. 11'

thank you

Minnesota Orchestra Relaxed Family Concerts are sponsored by PNC Bank.
Susie Park, violin

Australian-born Susie Park, the Minnesota Orchestra’s first associate concertmaster since 2015, has been featured with the Orchestra in Barber’s Violin Concerto, Bach’s Brandenburg Concertos No. 2 and 4, several Young People’s Concerts and numerous chamber music concerts. She will be featured again next May, performing Brahms’ Double Concerto alongside Associate Principal Cello Silver Ainomäe. She has performed solos with European orchestras such as the Vienna Symphony, Orchestre National de Lille and Royal Philharmonic; American orchestras including the Pittsburgh, San Francisco, Indianapolis and Memphis symphony orchestras and the Orchestra of St. Luke’s; the major symphony orchestras of Sydney, Melbourne, Adelaide, Tasmania, Canberra and Perth; South Korea’s KBS Orchestra; and Orchestra Wellington in New Zealand. More: minnesotaorchestra.org.

Rebecca Albers, viola

Rebecca Albers joined the Minnesota Orchestra as assistant principal viola in 2010 and won the position of principal viola in 2017. She has performed throughout the U.S., Asia and Europe, and made her Lincoln Center debut performing the New York premiere of Samuel Adler’s Viola Concerto with the Juilliard Orchestra. An avid chamber musician, she performs often at such festivals as the Marlboro Music Festival, Seattle Chamber Music Society Summer and Winter Festivals, and Rome Chamber Music Festival. She is also a member of Twin Cities-based chamber ensemble Accordo. More: minnesotaorchestra.org.

Justin Staebell, baritone

Minnesota-based baritone Justin Staebell has been a guest artist with the Oratory Bach Ensemble, Border CrosSing, Minnesota Chorale, Minnesota Bach Roots Festival, Arizona Bach Festival, ASU Symphony Orchestra, Western New York Chamber Orchestra and AIMS Festival Orchestra in Graz, Austria. He has also been a frequent soloist with orchestras, performing works such as Duruflé’s Requiem, Mozart’s Requiem, Brahms’ Requiem, Dubois’ Seven Last Words of Christ, Handel’s Messiah and many oratorios and cantatas by Bach.

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, and also has a background as a musician.
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Minnesota Orchestra

Osmo Vänskä, conductor
Aaron Dworkin, author and spoken word
North Community High School Arts Students, Tamiko French, director

Friday, October 18, 2019, 7 pm | North Community High School, Minneapolis

Tonight’s program lasts approximately 90 minutes, with no intermission. The program includes the following selections, as well as works and speakers to be announced.

Zequinha de Abreu/arr. Cliff Colnot

*Tico Tico* ca. 4’

Jessie Montgomery

*Starburst* North Community High School Arts Students ca. 3’

Edward Elgar

Selections from Variations on an Original Theme, Opus 36, *Enigma* ca. 15’

Samuel Coleridge-Taylor/Aaron Dworkin

*The American Rhapsody* Music: Symphonic Variations on an African Air by Samuel Coleridge-Taylor
Author: Aaron Dworkin (with writings by George Washington)
*Aaron Dworkin, spoken word* ca. 20’

Additional information about tonight’s program is provided in an insert.
**Osmo Vänskä**, conductor

Profile appears on page 6.

**Aaron Dworkin**, author and spoken word

Named a 2005 MacArthur Fellow, President Obama's first appointment to the National Council on the Arts and

Governor Snyder's appointment to the Michigan Council for Arts and Cultural Affairs, Aaron P. Dworkin served as dean of the University of Michigan's School of Music, Theatre & Dance, where he is currently a tenured full professor of arts leadership and entrepreneurship. He founded the Sphinx Organization, the leading arts organization with the mission of transforming lives through the power of diversity in the arts. He has been the subject of articles in *The New York Times, Chicago Tribune, Detroit News, Washington Post* and was named one of *Newsweek*’s “15 People Who Make America Great.” He has served as a juror for numerous international music competitions, is a frequent keynote speaker and lecturer at conferences worldwide, and serves as a board or advisory member for organizations including the National Council on the Arts, Michigan Council for Arts and Cultural Affairs, the Avery Fisher Artist Program, Independent Sector’s Advisory Group and others. More: [aarondworkin.com](http://aarondworkin.com).

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**North Community High School Arts Students**

**Tamiko French**, dance department director and instructor

The North Community High School Academy of Arts and Communications (NAAC) Fine Arts Department continues the aesthetic and intellectual foundation established by North's Visual Performance Art Magnet of the 1980s. Students create original works as well as study the classics of their artistic genres. Currently North offers courses in dance, instrumental and vocal music, radio, theatre, video production, and visual arts. Fine Arts studies help create a strong bond between students, the school and North's greater community. More: [north.mpls.k12.mn.us](http://north.mpls.k12.mn.us).

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The Minnesota Orchestra and Music Director Osmo Vänskä at North Community High School in January 2019. Photo: Heidi Giacalone
Dear North Star Kitchens,

I am by nature, very frank and honest. As a result, I can tell you, that of all the contractors working on our new house project (some were great), NSK was absolutely #1 on our list in every discipline. Thank you!

— Dale and Candy G.
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Hear Into the Future: American Rhapsody – A Concert for Minnesota

Saturday, October 19, 2019, 7 pm | Orchestra Hall

Zequinha de Abreu/ arr. Cliff Colnot  
Tico Tico  
ca. 4’

Jessie Montgomery  
Starburst  
North Community High School Arts Students  
ca. 3’

Samuel Coleridge-Taylor/ Aaron Dworkin  
The American Rhapsody  
Music: Symphonic Variations on an African Air by Samuel Coleridge-Taylor  
Author: Aaron Dworkin (with writings by George Washington)  
Aaron Dworkin, spoken word  
ca. 24’

INTERMISSION  
ca. 20’

William Grant Still  
The South, Suite No. 2 from The American Scene  
Florida Night  
Levee Land  
A New Orleans Street  
Side-by-Side with the MMEA All-State Orchestra  
ca. 15’

Johannes Brahms  
Allegro con spirito, from Symphony No. 2 in D major, Opus 73  
Side-by-Side with the MMEA All-State Orchestra  
ca. 10’

Dmitri Shostakovich  
Allegro non troppo, from Symphony No. 7 in C major, Opus 60  
Side-by-Side with the University of Minnesota Symphony Orchestra  
ca. 16’

Additional information about tonight’s program is provided in an insert.
Artistsoct 19

University of Minnesota Symphony Orchestra
Mark Russell Smith, conductor

The University Symphony Orchestra from the University of Minnesota is a select, audition-based ensemble of more than 80 students who are primarily music majors. The orchestra rehearses and performs the finest orchestral literature available, from well-known works to premieres of new compositions. The orchestra performs four to six concerts per year, in addition to working with the University Opera Theatre on two productions per year. More: cla.umn.edu/music.

Melissa Ousley, host

Melissa Ousley was recently named the new host of the Minnesota Orchestra's Friday evening live broadcasts on Classical MPR, succeeding longtime host Brian Newhouse. Ousley got her start in broadcast as a classical host, music director and producer at Radio Kansas before moving to Minnesota to become a public radio classical host at Northfield's WCAL. She took her talents to St. Paul in 2004 as assistant music director and classical music producer for Classical MPR and Classical24. She is also the host of Classical MPR's live broadcasts of Minnesota Opera. She earned her bachelor's degree in music education from the Eastman School of Music. In public radio, she found the perfect mix of history, community and her lifelong passion for music. More: mpr.org.

North Community High School
Arts Students
Tamiko French, dance department director and instructor

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Osmo Vänskä, conductor

Profile appears on page 6.

Aaron Dworkin, author and spoken word

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MMEA All-State Orchestra
William LaRue Jones, conductor

The Minnesota Music Educators Association is honored to present the 2019-20 MMEA All-State Orchestra at this evening's concert. The orchestra's 120 students come from 60 high schools across the state, from Worthington to Winona to Bemidji. Students were sponsored by their school orchestra teachers and selected in competitive auditions, then spend a week of intense learning and rehearsal at All-State Camp in August. In addition to this evening's performance, the MMEA All-State ensembles will return to the Orchestra Hall stage on February 15, 2020, with 560 students in seven separate ensembles. More: mmea.org.

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Harry Potter and the Goblet of Fire™ in Concert

with the Minnesota Orchestra  
Nicholas Buc, conductor

Friday, October 25, 2019, 7 pm  |  Orchestra Hall  
Saturday, October 26, 2019, 7 pm  |  Orchestra Hall  
Sunday, October 27, 2019, 2 pm  |  Orchestra Hall

Directed by Mike Newell  
Produced by David Heyman  
Written by Steve Kloves  
Based on “Harry Potter and the Goblet of Fire” by J. K. Rowling

Starring  
Daniel Radcliffe as Harry Potter  
Rupert Grint as Ron Weasley  
Emma Watson as Hermione Granger  
Robbie Coltrane as Rubeus Hagrid  
Ralph Fiennes as Lord Voldemort  
Michael Gambon as Albus Dumbledore  
Brendan Gleeson as Alastor “Mad-Eye” Moody  
Jason Isaacs as Lucius Malfoy  
Gary Oldman as Sirius Black  
Alan Rickman as Severus Snape  
Maggie Smith as Minerva McGonagall  
Timothy Spall as Peter Pettigrew  
David Tennant as Barty Crouch, Jr.  
David Thewlis as Remus Lupin  
Frances de la Tour as Olympe Maxime  
Warwick Davis as Filius Flitwick

Music by Patrick Doyle  
Cinematography by Roger Pratt  
Edited by Mick Audsley  
Produced by Heyday Films, Patalex IV Productions  
Distributed by Warner Bros. Pictures

Today's performance lasts approximately 2 hours and 55 minutes, including one 20-minute intermission. Please remain seated until the conclusion of the end credits.

thank you  
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Nicholas Buc, conductor

Nicholas Buc is a composer, conductor, arranger, violinist and pianist. He studied Composition at the University of Melbourne, where he received the inaugural Fellowship of Australian Composers Award. As the recipient of the Brian May Scholarship for Australian film composers, he completed a master’s degree in Scoring for Film and Multimedia at New York University, receiving the Elmer Bernstein Award for Film Scoring. He has composed music for film and television, with some of his work being screened at festivals and theatres around Australia, Asia and the U.S. In 2007 he was nominated for “Best Original Song Composed for the Screen” in the APRA-AGSC Screen Music Awards, and in 2015 was winner of the NYU Film Scoring Competition.

Continuing his passion for music and film, he conducted the live-in-concert world premieres of John Williams’ Close Encounters of the Third Kind, Alan Menken’s Beauty and the Beast and Nicholas Hooper’s Harry Potter and the Half-Blood Prince. Other live film concerts he has conducted include Pixar In Concert, Star Trek, E.T. the Extra-Terrestrial, Back to the Future, Casino Royale, Raiders of the Lost Ark, Jurassic Park, Psycho, Star Wars: Episodes IV, V, VI and VII and the first three Harry Potter films. He has conducted all of the major Australian symphony orchestras as well as the Minnesota Orchestra, Houston, Milwaukee, Indianapolis, Austin, Grand Rapids and Madison symphony orchestras in the U.S. He also makes regular appearances in Asia, conducting the Tokyo, Hong Kong, Malaysian, Osaka and Taipei Philharmonic orchestras.

He is currently finishing up writing a major theatrical work, TROT. Written with lyricist Gordon Lindsay, it is a new musical based on Charles Dickens’ much loved David Copperfield. He also recently completed a new ballet score, Kaska, for Lehenda Ukrainian Dance Company, which toured throughout Australia, Canada and the U.S.
Patrick Doyle, composer

Patrick Doyle is a classically-trained composer. He graduated from the Royal Scottish Academy of Music in 1975 and was made a Fellow of the RSAM in 2001.

In 1989 director Sir Kenneth Branagh commissioned Patrick to compose the score for the feature film *Henry V*, conducted by Sir Simon Rattle, and they have subsequently collaborated on numerous pictures, including *Much Ado About Nothing, Hamlet, As You Like It* and *Cinderella*. Patrick and Branagh’s collaboration within film and theatre has continued to this day, with performances worldwide that include Branagh’s 2015 production of *The Winter’s Tale*, which ran at the Garrick Theatre in London’s West End.

Patrick has been commissioned to score over 50 international feature films, including *Harry Potter and the Goblet of Fire, Gosford Park, Sense and Sensibility, Indochine, Carlito’s Way* and *A Little Princess*. His work has led to collaborations with some of the most acclaimed directors in the world, such as Regis Wargnier, Brian De Palma, Alfonso Cuaron, Ang Lee, Chen Kaige, Mike Newell and Robert Altman.

Patrick has received two Oscar, two Golden Globe, one BAFTA and two Cesar nominations, as well as winning the 1989 Ivor Novello Award for Best Film Theme for *Henry V*. He has also been honored with a Lifetime Achievement Award from The World Soundtrack Awards and Scottish BAFTA, the Henry Mancini Award from ASCAP and the PRS Award for Extraordinary Achievement in Music.

In 2015 Patrick completed work on the music for Walt Disney’s live action version of *Cinderella*, directed by Branagh and marking their eleventh film collaboration to date. Patrick also completed recording a solo piano album, made up of a collection of his film scores to date, which was released by Varese Sarabande in July 2015. Recent films include the remake of Scottish classic *Whisky Galore* and Amma Asante’s *A United Kingdom*.
2019/2020

SEASON

Leila Josefowicz Plays Stravinsky
Nov 1–2

Chamber Music:
Strings on Sunday
Nov 3

GUARANTORS’ WEEK:
Keefe, Wagner and Brahms
Nov 7–9

Yoga Class at Orchestra Hall
Nov 10

Fly Me to the Moon
WITH CHARLES LAZARUS AND
THE MINNESOTA ORCHESTRA
Nov 10

Vaughan Williams’
Dona Nobis Pacem
Nov 14–16

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COMPLETE FILM WITH THE
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Nov 29–Dec 1

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

For information on giving at these or other levels, please call Sarah Blain Chaplin at 612-371-5687 or visit the giving pages at minnesotaorchestra.org/giving.

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2019-20

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Soprano Jessica Rivera, one of many guest soloists in the finale of Sommerfest, Golijov’s La Pasión según San Marcos, August 2019. Photo: Courtney Perry

A Minnesota Orchestra Fantasy Camp musician with Beth Rapier; the Orchestra’s assistant principal cello, July 2019. Photo: Heidi Giacalone
The 2019 Symphony Ball was a fabulous success, thanks to the contributions of the many talented people who invested their time and energy in the Symphony Ball Committee. This year the committee was graciously led by Betsy Frost and Charlie Anderson with Marilyn Carlson Nelson as Honorary Chair. Under the direction of Osmo Vänskä, the Minnesota Orchestra took the audience on a musical journey inspired by the magic of the night sky and complemented by a selection of modern poetry read by Minnesota Orchestra musicians. The Orchestra was joined onstage by special guest Chastity Brown, who also performed a solo set with her band. Thank you to our patrons, guests, and corporate sponsors—especially Presenting Sponsor Best Buy.

Thank you to the following generous individuals for supporting the 2019 Symphony Ball’s “Fund-The-Music” campaign:

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