

Minnesota Orchestra

Juanjo Mena, conductor

Jennifer Koh, violin

Friday, May 3, 2019, 8 pm | Orchestra Hall
Saturday, May 4, 2019, 8 pm | Orchestra Hall

Franz Joseph Haydn	Symphony No. 44 in E minor, <i>Mourning Symphony</i> Allegro con brio Menuetto: Allegretto, canon in diapason Adagio Presto	ca. 22'
Leonard Bernstein	<i>Serenade after Plato's "Symposium,"</i> for Solo Violin, Strings, Harp and Percussion Phaedras - Pausanias: Lento - Allegro Aristophanes: Allegretto Eryximachus: Presto Agathon: Adagio Socrates - Alcibiades: Molto tenuto - Allegro molto vivace <i>Jennifer Koh, violin</i>	ca. 30'
	I N T E R M I S S I O N	ca. 20'
Leonard Bernstein	Divertimento for Orchestra Sennets and Tuckets Waltz Mazurka Samba Turkey Trot Sphinxes Blues In Memoriam; March: "The BSO Forever"	ca. 15'
Wolfgang Amadè Mozart	Symphony No. 40 in G minor, K. 550 Molto allegro Andante Menuetto: Allegretto Allegro assai	ca. 27'

Please note: Minnesota Orchestra Concertmaster Erin Keefe, who was originally scheduled to perform as the soloist for Bernstein's *Serenade*, has withdrawn from these concerts due to an injury.

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Concert Preview with Sumanth Gopinath
Friday, May 3, 7 pm, Auditorium
Saturday, May 4, 7 pm, Auditorium

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.



Juanjo Mena, conductor

Spanish conductor Juanjo Mena is principal conductor of the Cincinnati May Festival and associate conductor of the Spanish National Orchestra. He has been chief conductor of the BBC Philharmonic, artistic director of the Bilbao Symphony Orchestra, chief guest conductor of the Orchestra del Teatro Carlo Felice in Genoa and principal guest conductor of the Bergen Philharmonic Orchestra. He has worked with many prestigious European orchestras such as the Berlin Philharmonic, Oslo Philharmonic, Danish National Symphony Orchestra, Orchestre National de France, Bavarian Radio Orchestra, Leipzig Gewandhaus Orchestra and Swedish Radio Symphony Orchestra, as well as all the major Spanish

orchestras. He has conducted most of the leading orchestras in North America, including the Boston, Chicago, Montreal and Toronto symphony orchestras, as well as the New York and Los Angeles philharmonics. Highlights of his 2018-19 season have included a tour of Spain with the London Philharmonic Orchestra and his debuts with the Tonhalle-Orchester Zürich and the Konzerthausorchester Berlin. More: columbia-artists.com.



Jennifer Koh, violin

Violinist Jennifer Koh is known for intense, commanding performances, delivered with dazzling virtuosity and technical assurance. She is dedicated to exploring a broad and

eclectic repertoire, while promoting diversity and inclusivity in classical music. She has expanded the contemporary violin repertoire through a wide range of commissioning projects, and has premiered more than 70 works written especially for her. One such premiere came with the Minnesota Orchestra in 2009, when she gave the first performance of Jennifer Higdon's *The Singing Rooms*. Among her current initiatives is *The New American Concerto*, a multi-season commissioning project that explores the form of the violin concerto and its potential for artistic engagement with contemporary societal concerns and issues through commissions from a diverse collective of composers. She also performs *Bach and Beyond*, a recital series that traces the history of the solo violin repertoire from Bach to 21st-century composers. Her most recent recording is an album of music by Kaija Saariaho, released by Cedille Records. More: jenniferkoh.com.

one-minute notes

Haydn: Symphony No. 44, Mourning Symphony

The emotional weight of the *Mourning Symphony* is balanced by moments of reflection and gentleness. The muted-strings *Adagio* meant so much to Haydn that he requested it be performed at his funeral.

Bernstein: Serenade after Plato's "Symposium"

The solo violin carries on a dialogue with strings, harp and percussion, speaking variously with wit and mystery, beauty and humor—as if to replicate Plato's dinner-table conversation on the nature of love.

Bernstein: Divertimento

This eight-movement suite, composed for the Boston Symphony's centennial, is filled with jubilant dances and jazz-infused passages.

Mozart: Symphony No. 40

A sense of urgency runs throughout this work, one of only two minor-key Mozart symphonies. The breathless opening movement leads to a sensual *Andante*, then to a stern minuet; the finale is exciting and explosive.



Franz Joseph Haydn

Born: March 31, 1732,
Rohrau, Austria

Died: May 31, 1809,
Vienna, Austria

Symphony No. 44 in E minor, *Mourning Symphony*

Composed: ca. 1771

Imagine, if you will, that you are a composer—quite a good one, circa 1770—who is given all the resources you could possibly want to practice your craft. You are housed in a lavish castle owned by a wealthy patron. Your meals are provided, and you get a generous clothing allowance as well as ample vacation time to tour around Europe every year. And your boss—a prince, in this case—*really* likes your music. He provides you with an ensemble of the finest musicians and instruments to do your bidding, allowing you the perfect environment in which to experiment and hone your skills.

These were the remarkable circumstances of the professional life of Franz Joseph Haydn, who at that time was perhaps the luckiest man in the music business. For nearly 30 years, Haydn was employed by the music-loving Esterhazy family. In return, he was required to compose vast amounts of music needed for the daily concerts and for holidays and festivals put on by the royal family. Indeed, they wanted every opportunity to show off their castle, modeled after the palace at Versailles.

“as bold as I pleased”

One of the keys to Haydn’s success is that unlike most composers, he had the incredible luxury of having his own orchestra to try out new ideas. Haydn wrote: “As conductor of the orchestra, I could make experiments, observe what produced an effect and what weakened it, and was thus in a position to improve, alter and make additions or omissions, and be as bold as I pleased. I was cut off from the world, there was no-one to confuse or torment me and I was forced to become original.”

Working in this musical Petri dish at a palace in the country, Haydn “fathered” not only the string quartet form, but the genre of the four-movement symphony as we know it today. And although everything Haydn wrote was technically considered the property of the Prince, we can be thankful he didn’t enforce that clause.

a rare minor-key symphony

The *Trauer* Symphony (the name translates as “mourning” or “weeping”) dates from 1771, about ten years into Haydn’s Esterhazy Palace tenure. While most nicknames have been attached

posthumously by others, this symphony’s “mourning” moniker appears to be Haydn’s own. Its mourning demeanor is reinforced by the composer’s choice of the key of E minor—noteworthy in that Haydn rarely wrote symphonies in minor keys.

allegro con brio. The symphony begins with a terse four-note motive played in unison that is heard throughout the movement in various keys and guises. This motive serves as the structural glue that binds together the entire movement, a technique elevated to perfection by Beethoven (Haydn’s onetime student), who would have found much to admire here. The movement is a textbook example of the *Sturm und Drang* (storm and stress) style popular at the time, which gave composers the chance to display their darker, more emotional sentiments.

minuetto: allegretto, canon in diapason. Curiously, Haydn places the minuet and trio movement second in the lineup, one of only a handful of Classical-era symphonies to do so. (A slow movement typically comes second, but in this symphony it is in the third spot.) This minuet has an amusing structure in which the lower strings give chase to their upper string counterparts, lagging behind by exactly one bar throughout in this musical canon in two parts.

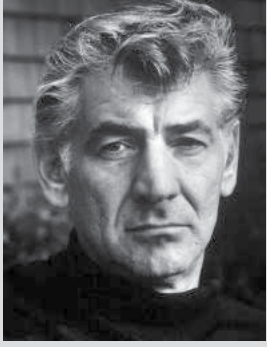
adagio. The strings are muted in the tender *Adagio*, which Haydn asked to be played at his funeral. Although this request wasn’t granted—the composer’s funeral in Vienna used music by his student Mozart—the *Adagio* was played at a memorial service for Haydn held in Berlin shortly thereafter.

finale: presto. For Haydn, a symphony finale is typically a major-key romp full of wry humor and contrapuntal hijinks. Here he delivers all those elements save for one, choosing to begin and end the movement in E minor. The finale, like the first movement, brims with nervous energy and is the embodiment of *Sturm und Drang* style, lending a more serious demeanor to this symphony.

Instrumentation: 2 oboes, bassoon, 2 horns and strings

Program note by **Michael Adams**.





Leonard Bernstein

Born: August 25, 1918,
Lawrence, Massachusetts

Died: October 14, 1990,
New York City

***Serenade after Plato's
"Symposium," for Solo Violin,
Strings, Harp and Percussion***

Premiered: September 12, 1954

Renowned composer, conductor, pianist, author, teacher and television personality, Leonard Bernstein was the man for every aspect of American life. Through his myriad activities, he developed friendships with most of the leading musical personalities of his times—among them violinist Isaac Stern, for whom he composed the *Serenade for Violin, Harp and Percussion* in 1954. Commissioned by the Koussevitzky Music Foundation, the work is dedicated “To the beloved memory of Serge and Natalie Koussevitzky.” (Serge, who had died just three years before, was Bernstein’s mentor in conducting at Tanglewood, the Boston Symphony Orchestra’s summer home. Natalie, a longtime patron of the arts, was also an early supporter and friend of the young composer.)

music inspired by philosophical discourse

In the 1950s, Bernstein was composing in many different fields. The *Serenade* comes near the same time as his Academy Award-nominated score for the Elia Kazan film *On the Waterfront*, from which he subsequently produced a symphonic suite in 1955. The musical *Wonderful Town* was behind him, and soon he would be creating incidental music for Lillian Hellman’s *The Lark* and writing a comic operetta, *Candide*. But amid the typical flurry of Bernstein activity, the summer of 1954 was a relatively quiet time for the composer, and the inventive *Serenade*, a nostalgic and emotional work inspired by philosophical discourse, reflects the serenity of living in Italy.

Just five weeks after Bernstein finished the *Serenade*, it was premiered at the Venice Festival on September 12, 1954; Bernstein conducted the Israel Philharmonic, and Stern was the soloist. They collaborated again for the American premiere, which took place in April 1956 at Carnegie Hall. Over the years, the work has appeared on just four Minnesota Orchestra programs, three of which featured the concertmaster as soloist: Norman Carol in 1966, Lea Foli in 1983 and Jorja Fleezanis in 2006. (In a remarkable coincidence, the fourth soloist, in 1992, was Jaap van Zweden, who in 2018 became music director of the New York Philharmonic, a title Bernstein held from 1958 to 1969.)

In his mid-30s, the Harvard-educated Bernstein re-read the Greek philosopher Plato’s dialogue, *The Symposium*, and the result is one of his most original and lyric works, a blend of symphonic suite and concerto entitled *Serenade*. In the first four of the five movements, the violin soloist is the chief speaker, initiating the musical discussion. The violin is solitary in the thoughtful opening (*Lento*), and predominant after that, until the concluding *Socrates – Alcibiades* movement, which is preceded by an extended introduction led off by strings and chimes. Although there is no program as such, each section evokes the speaker of the title. Like good conversation, the music is rich in variation of ideas. Bernstein has explained that the relationship of the movements does not depend on common thematic material, but rather on a system whereby each movement evolves out of elements in the preceding one. There are ample opportunities for expressive and virtuosic violin cadenzas.

“guide-posts” from the composer

Nobody, though, explains music better than Bernstein himself. On the day after completing the score in August 1954, he prepared a short commentary, advising: “There is...no literal program, and the music, like the dialogue, is a series of related statements in praise of love, and generally follows the Platonic form throughout the succession of speakers at the banquet. For the benefit of those interested in literary allusion, I might suggest the following points as guide-posts:

Phaedras – Pausanias: *lento – allegro*. “Phaedrus opens the symposium with a lyrical oration in praise of Eros, the god of love (*fugato*, begun by the solo violin). Pausanias continues by describing the duality of the lover as compared with the beloved. This is expressed in a classical sonata-allegro, based on the material of the opening *fugato*.

Aristophanes: *allegretto*. “Aristophanes does not play the role of clown in this dialogue, but instead that of the bedtime-storyteller, invoking the fairy-tale mythology of love. The atmosphere is one of quiet charm.

Eryximachus: *presto*. “The physician speaks of bodily harmony as a scientific model for the workings of love-patterns. This is an extremely short *fugato-scherzo*, born of a blend of mystery and humor.

Agathon: *adagio*. “Perhaps the most moving speech of the dialogue, Agathon’s panegyric embraces all aspects of love’s powers, charms and functions. This movement is a simple three-part song.

Socrates – Alcibiades: *molto tenuto – allegro molto vivace*. “Socrates describes his visit to the seer Diotima, quoting her speech on the demonology of love. Love as a daemon is Socrates’ image for the profundity of love; and his seniority adds to the feeling of didactic soberness in an otherwise pleasant and convivial after-dinner discussion. This is a slow introduction of greater weight than any of

the preceding movements, and serves as a highly developed reprise of the middle section of the *Agathon* movement, thus suggesting a hidden sonata-form. The famous interruption by Alcibiades and his band of drunken revelers ushers in the *Allegro*, which is an extended rondo ranging in spirit from agitation through jig-like dance music to joyful celebration. If there is a hint of jazz in the celebration, I hope it will not be taken as anachronistic Greek party-music, but rather the natural expression of a contemporary American composer imbued with the spirit of that timeless dinner party.”

Instrumentation: solo violin with orchestra comprising timpani, snare drum, tenor drum, bass drum, suspended cymbal, Chinese blocks, tambourine, triangle, xylophone, glockenspiel, chimes, harp and strings

Program note by *Mary Ann Feldman*.

Leonard Bernstein

Divertimento for Orchestra

Premiered: September 25, 1980

berstein will forever be closely associated with the city of New York, but it was Boston, where he grew up, and Boston’s Symphony Hall, where he attended many a concert in his youth, that were the formative influences of his spectacular career. So it was entirely fitting that the Boston Symphony commissioned Bernstein to write a celebratory piece for the opening of the orchestra’s 100th anniversary season in fall 1980. Of the 12 compositions written by as many composers for that landmark season, Bernstein’s was the first to be presented to the world, on September 25, 1980, conducted by Seiji Ozawa. Jack Gottlieb, Bernstein’s editor, calls it “a nostalgic album with affectionate memories of musical growing up in Boston.” These words bore fruit in the Bernstein discography, which includes no fewer than four different recordings of the work. The Minnesota Orchestra too recorded *Divertimento* in 1999, conducted by Eiji Oue, himself a Bernstein protégé.

overflowing with ideas

Bernstein’s initial intent was to write a short march, based on the pitches B (for Boston) and C (for centennial). But this musical germ engendered so many ideas that, as the Boston Symphony’s program annotator Steven Ledbetter wrote, Bernstein “decided to expand the original idea with a series of short movements largely in popular styles, thus paying tribute to the Boston Pops, the orchestra that played the first symphonic concert Bernstein attended as a child.”

Among Bernstein’s wishes for the *Divertimento* was to involve every musician. This he achieved—and then some. Nearly 30 pieces of percussion, including Cuban cowbells, guiro, sand blocks, trap set and four snare drums, join a regular full-size orchestra. The

Divertimento’s eight short pieces each feature a different section or group of instruments: the *Waltz* for strings, the *Mazurka* for oboes and bassoons with harp accompaniment, the *Blues* for brass and percussion, et cetera.

In the spirit of celebration, Bernstein indulges in the 18th-century meaning and purpose of a “divertimento”—music to entertain, to enjoy, to divert. Most of the individual numbers are high-spirited, playful and even brash. A few stand out as highlights, starting with the opening *Sennets and Tuckets* (a Shakespearean designation for signals and fanfares) which takes its cue from Strauss’ tone poem *Till Eulenspiegel’s Merry Pranks*, music fully descriptive of antics, shenanigans and impish behavior. The *Waltz* is lopsided—don’t try dancing to this one; it has an extra half-beat in each measure! *Sphinxes* is made up of two tone-rows, a bewildering procedure in music meant to “divert.” The introduction to the final number, played by three flutes, turns unexpectedly serious. Marked in the score *In Memoriam*, it is a meditation in honor of the musicians and conductors of the Boston Symphony who have passed on. Elsewhere, Bernstein incorporates sly references to well-known works from the symphonic repertory, though it takes a sharp pair of ears to detect some of them. The exception is the concluding *March*, whose reference is so obvious no identification is necessary.

Instrumentation: 3 flutes, piccolo (1 flute also doubling piccolo), 2 oboes, English horn, 2 clarinets, E-flat clarinet, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, 4 snare drums, bass drum, cymbals, large cymbals, suspended cymbal, 3 bongos, 2 conga drums, 2 Cuban cowbells, guiro, maracas, sand blocks, tambourine, tamtam, 4 temple blocks, trap set, triangle, wood blocks, xylophone, glockenspiel, vibraphone, harp, piano and strings

Program note by *Robert Markow*.



Wolfgang Amadè Mozart

Born: January 27, 1756,
Salzburg, Austria
Died: December 5, 1791,
Vienna, Austria

Symphony No. 40 in G minor, K. 550

Composed: July 1788

the very perfection of Mozart’s last three symphonies—No. 39 in E-flat, the great G-minor and the *Jupiter*—is miraculous, and the more so given how quickly they were composed, all in the summer of 1788. No less impressive is their diversity, and the clarity with which, in three quite different directions, they define the possibilities of Mozart’s art. Eric Blom puts it thus: “It is as though

the same man had written Shakespeare's *Twelfth Night*, Racine's *Phèdre* and Goethe's *Iphigenie* within whatever period may be equivalent for the rapid execution of three plays as compared to three symphonies."

the clarinet connection

Mozart entered Symphony No. 40 into his catalogue on July 25, 1788. This date refers to Mozart's original version. The one most often heard—and the one presented in these concerts—adds a pair of clarinets; it was probably made for concerts in Vienna on April 16 and 17, 1791. The conductor on that occasion was the composer Antonio Salieri, who, ironically, is most apt to be remembered today in connection with the libel that he poisoned Mozart.

Which version? Almost always nowadays the answer is "with clarinets." It has a special appeal in that the clarinet is so much the Mozartian instrument par excellence. Think of the Concerto, the Quintet, the Trio with viola and piano, and the extraordinary solos in *La Clemenza di Tito*—all written for Mozart's friend Anton Stadler—to name just a few examples. The great Stadler was almost certainly the inspiration for the revision of the G-minor Symphony, for we know that he and his younger brother, Johann, took part in Salieri's concerts at the Burgtheater in April 1791. In any event, from what we know of Mozart's work habits, we can be sure that he would not have put himself to the trouble of the revision except with a specific performance in view.

a mood of urgency

Robert Schumann surprises us by speaking of the G-minor Symphony's "weightless, Hellenic grace." At the other extreme, some conductors surprise us—to be polite about it—by converting the first movement into a pathetic *Andante*. But what the score suggests above all is urgency.

molto allegro. The violas' breathless accompaniment that, for a second or two, precedes the melody immediately establishes a sense of tremendous urgency. How astonished the first audience must have been by such a beginning, and accompaniment only, with the dynamic *piano*! This is reinforced by the melody itself, upbeat leading to upbeat leading to upbeat. We know, too, that Mozart altered the tempo marking from *Allegro assai* to *Molto allegro*, which in 18th-century usage is a change toward the faster.

andante. The second movement is both somber and sensual, the opening music rich and strange. Mozart continues to explore the first movement's world of aching chromatic harmony. For the little descending two-note figures that are such prominent features here, the 18th century had a technical term, "Seufzer," or sighs.

menuetto: allegretto. Polyphony, powerfully used in the first movement, comes to the fore again in the ruggedly stern minuet.

Mozart's sense of harmonic strategy also creates the pathos of the minuet's pastoral trio, where, for the only time in this symphony, the composer settles in G major.

allegro assai. The finale brings the most explosive music Mozart ever wrote: those eight measures of rude octaves and frozen silences that launch the development. It is the normality of most of the finale and the sense of direct momentum it generates that most markedly establish the difference between this movement and the first *allegro*. The first movement raises questions, posits instabilities, opens abysses. But for all the anguish Mozart still feels and expresses, and even though it is in this movement that he brings his language closest to the breaking point, the finale must at last be a force that stabilizes, sets solid ground under our feet, seeks to close wounds, and brings the voyager safely—if bruised—into port.

Instrumentation: flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns and strings

Excerpted from **Michael Steinberg's** *The Symphony: A Listener's Guide* (Oxford University Press, 1995), used with permission.



The Minnesota Orchestra first performed **Haydn's Symphony No. 44** on December 2, 1966, at Northrop Memorial Auditorium, with Stanislaw Skrowaczewski conducting. This week's performances of the work are the first by the Orchestra since 1975.

The Orchestra added **Bernstein's Serenade after Plato's "Symposium"** to its repertoire on February 4, 1966, also at Northrop under Skrowaczewski, with Concertmaster Norman Carol as soloist. This concert came two weeks after the Orchestra welcomed one of the 20th century's greatest composers, Igor Stravinsky, as a guest conductor.

The Orchestra's initial performance of **Bernstein's Divertimento** came on March 13, 1996, at Orchestra Hall, under the direction of William Eddins, who was then the Orchestra's associate conductor. Eddins led the Orchestra most recently in a concert at the Lake Harriet Bandshell in September 2014.

Orchestra audiences first heard the ensemble play **Mozart's Symphony No. 40** on February 14, 1908, at the Minneapolis Auditorium, with founding Music Director Emil Oberhoffer conducting. That spring the Orchestra undertook its second tour, visiting 12 cities—up from the three cities visited in 1907.