

Minnesota Orchestra

Osmo Vänskä, conductor
Gabriel Campos Zamora, clarinet

American Expressions

Thursday, January 10, 2019, 11 am | Orchestra Hall
Friday, January 11, 2019, 8 pm | Orchestra Hall

During the American Expressions festival we gratefully recognize an anonymous couple for their generous contribution to the Minnesota Orchestra's Investing in Inspiration campaign.

| | | |
|---------------|--|---------|
| Samuel Barber | Symphony No. 1, Opus 9 Allegro ma non troppo - Allegro molto - Andante tranquillo - Con moto | ca. 20' |
| Aaron Copland | Concerto for Clarinet and Orchestra Slowly and expressively - Cadenza - Rather fast <i>Gabriel Campos Zamora, clarinet</i> | ca. 16' |
| Artie Shaw | Concerto for Clarinet and Orchestra <i>Gabriel Campos Zamora, clarinet</i> | ca. 10' |
| | I N T E R M I S S I O N | ca. 20' |
| Howard Hanson | Symphony No. 2, Opus 30, <i>Romantic</i> Adagio - Allegro moderato Andante con tenerezza Allegro con brio | ca. 28' |

OH+

American Expressions roundtable discussion with Minnesota Orchestra musicians
Thursday, January 10, 10:15 am, Auditorium
Friday, January 11, 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.



Osmo Vänskä, conductor

Profile appears on page 6.



Gabriel Campos Zamora, clarinet

Gabriel Campos Zamora, a native of San José, Costa Rica, was appointed principal clarinet of the Minnesota Orchestra in June 2016. He previously served as associate principal clarinet of the Kansas City Symphony and principal clarinet of

the Virginia Symphony. In addition, he has appeared as guest principal clarinet with the Cleveland Orchestra, Seattle Symphony and Houston Symphony. He was a fellow of Ensemble ACJW—a program of Carnegie Hall, the Juilliard School and the Weill Music Institute in partnership with the New York City Department of Education. A laureate of many competitions, he received first prize at the 2008 Pasadena Showcase House Instrumental Competition, in addition to winning concerto competitions at the Aspen Music Festival, Music Academy of the West and National Repertory Orchestra. He received his bachelor's degree from the Colburn Conservatory and has been a participant of the Marlboro, Aspen, Music Academy of the West, National Repertory Orchestra, Spoleto and Tanglewood Music Center festivals. More: minnesotaorchestra.org.

one-minute notes

Barber: *Symphony No. 1*

Long, singing lines and memorable themes show Barber's considerable melodic gift in this early work, written when the composer was just shy of 26. Rich orchestral color is provided by every instrument family as tunes change from soaring to jagged, from quiet to intensely powerful.

Copland: *Clarinet Concerto*

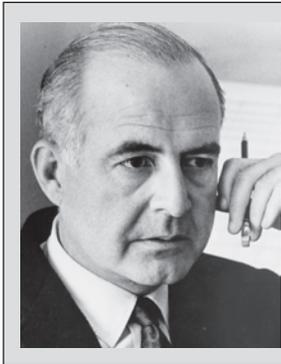
Copland's virtuosic concerto, written for the great Benny Goodman, begins lyrically and concludes with a jazzy movement notable for its range of sounds: the clarinet in the high register, basses played "slap style" and a lively piano part.

Shaw: *Clarinet Concerto*

Written by and for the "King of the Clarinet" himself, Artie Shaw's *Clarinet Concerto* is a joyful demonstration of schmaltz and bravado, with impressive improvisation and engaging dialogues between the soloist and the orchestra.

Hanson: *Symphony No. 2*

Horns are the central force in Hanson's *Second*, which the composer called "young in spirit" and "warm-blooded." A slow, haunting opening leads to an *Allegro moderato* full of urgent, lyric melodies. The gorgeous slow movement evokes church music, while the finale builds to a blaze of jubilant fanfares.



Samuel Barber

Born: March 9, 1910,
West Chester, Pennsylvania
Died: January 21, 1981,
New York City

Symphony No. 1, Opus 9

Premiered: December 13, 1936

Can this wonderful symphony—still so fresh and youthful—really be more than 80 years old? Barber completed it in February 1936, a few days before his 26th birthday, while spending a year in Europe on a Pulitzer Traveling Scholarship and as a Prix de Rome winner. The symphony was premiered in December of that year in Rome by the Augusteo Orchestra and quickly repeated by the Cleveland and Philadelphia Orchestras, New York Philharmonic and other orchestras in this country. When Artur Rodziński conducted this music with the Vienna Philharmonic at the Salzburg Festival in July 1937, it was the first work by an American ever performed at that festival. Bruno Walter recorded it in 1945, and it remains one of the best-known symphonies ever composed by an American. Its numerous recordings include several by European orchestras.

This popularity is easy to understand. Throughout, the symphony’s long, singing lines and memorable themes show Barber’s considerable melodic gift. This is also one of those pieces that just sound good. Barber had a terrific ear for instrumental color, and this music rings through a concert hall, its sonority dominated by the sound of soaring violins, piercing trumpets and thunderous timpani. And finally, the symphony is effective formally. Only 20 minutes long, it is in one movement made up of four sections that conform to the movements of the traditional symphony. As many have noted, Barber’s model for such a form was Sibelius’ Seventh Symphony (and some may hear a touch of Sibelius in his orchestral sound), but the youthful energy and imaginative evolution of themes are entirely Barber’s own.

melodies, soaring and spiky

The symphony gets off to a terrific *Allegro ma non troppo* start on a series of terraced brass attacks—a rippling wash of bright sound—and immediately Barber introduces his first subject in the strings. This jagged shape will reappear in a variety of forms. Other themes follow quickly—a long-lined melody for English horn and violas and a soaring, intense closing subject—and these three ideas contain all the material Barber will use across the span of his symphony. Now he plays them up to a tremendous climax, but does not recapitulate them, and this opening section collapses on fragments of its first theme.

Out of the silence, the *Allegro molto* leaps to life on the strings’ dancing 6/8 meter, a pulse felt in virtually every measure of this energetic section. Based on a variation of the symphony’s opening string theme, this section conforms to the scherzo of the traditional symphony. It too rises to a spiky, sonorous climax, then falls away on the sound of muttering bassoons and clarinets and—over quiet timpani strokes—flows directly into the *Andante tranquillo*. This section is derived primarily from the long melody originally introduced by English horn and violas. Over murmuring strings, solo oboe transforms that melody into an expressive cantilena, and this too builds up to a climax of considerable power. The concluding section, marked *Con moto*, begins very quietly in the cellos and basses. Their simple tune is yet a further derivation of the symphony’s opening theme, and now Barber employs it as the ground bass for a passacaglia. As it repeats, he weaves variants of the symphony’s themes above its quiet progression, slowly at first, then gathering intensity as the symphony drives to its powerful close.

Instrumentation: 3 flutes (1 doubling piccolo), 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, harp and strings

Program note by **Eric Bromberger**.



Aaron Copland

Born: November 14, 1900,
Brooklyn, New York
Died: December 2, 1990,
North Tarrytown, New York

Concerto for Clarinet and Orchestra

Premiered: November 6, 1950

Clarinet concertos have invariably been written with a particular soloist in mind, beginning with Mozart and extending through Weber, Spohr, Finzi and Corigliano. Copland’s concerto is no exception. It was composed in 1947 for Benny Goodman, and as composer Arthur Berger points out, the concerto “inevitably exploits the ‘hot’ jazz improvisation for which that clarinetist is noted,” and includes “episodes that evoke the sharp-edged, controlled, motoric style of Goodman’s brilliant old sextet.” Copland also employs jaunty rhythms and uses syncopation extensively as he exploits the full range of the instrument.

a lyrical beginning, cadenza and jazz rondo

The concerto's first section, however, does not exhibit the above-mentioned qualities: it is written in the same gently flowing lyrical vein as the opening of Copland's *Appalachian Spring*, *The Tender Land* or *Letter from Home*. The continuous, long-breathed, languorous lines allow the soloist virtually no rest. Then a long cadenza opens the door to jazz elements and incorporates fragments of the melodic ideas to be heard in the concluding section—which, in addition to its ever-increasing use of jazz elements, also contains a popular Brazilian tune the composer heard while touring in Rio de Janeiro early in 1947. He described the overall form of the movement as “that of a free rondo, with several side issues developed at some length. It ends with a fairly elaborate coda in C major.”

The Clarinet Concerto, scored for a small orchestra of strings, piano and harp, was premiered on a radio broadcast by the NBC Symphony of the Air, conducted by Fritz Reiner on November 6, 1950. Benny Goodman was, of course, the soloist. The first public performance was given three weeks later by another soloist, Ralph McLane, with Eugene Ormandy conducting the Philadelphia Orchestra. Although initial reviews were not favorable, the concerto has long since passed into the standard repertoire of every celebrated clarinetist, and it is one of the most frequently heard concertos of its kind after that of Mozart. The balletic possibilities inherent in this score were quickly realized by Jerome Robbins, who choreographed it as *The Pied Piper* (1951), in which the title character is a clarinetist.

Instrumentation: solo clarinet with orchestra comprising harp, piano and strings

Program note by **Robert Markow**.



Aaron Copland rehearsing the Minnesota Orchestra at Orchestra Hall before the ensemble's special American Bicentennial concerts in July 1976.



Artie Shaw

Born: May 23, 1910,
New York City

Died: December 30, 2004,
Thousand Oaks, California

Concerto for Clarinet and Orchestra

Premiered: December 1940
(original film version)

Artie Shaw's *Concerto for Clarinet* provides a perfect complement to Copland's concerto. Both are heavily jazz-influenced works. Both come from men whose careers were at their height in the 1930s and '40s when these concertos were written. Each concerto was written specifically for one of the two leading jazz clarinetists of the Swing Era, Copland's for Benny Goodman, Shaw's for himself. Copland and Shaw, both of whom lived beyond the age of 90, also played prominent roles as authors and conductors. Copland was basically a classical composer who dabbled in jazz, while Shaw was a jazz musician who dabbled for a while in classical.

early fame and a long retirement

Artie Shaw was born into a Jewish family as Avraham Ben-Yitzhak Arshawsky. By the age of 16 he was already touring with a band. He worked in Cleveland in the late 1920s, then in New York with various bands and orchestras throughout the 1930s. He formed his own first big band in 1936. It was his 1938 recording of the Cole Porter song *Begin the Beguine* that turned him into a major star. By the time he bowed out of the business he had sold more than 100 million records.

Shaw was an innovator in the Big Band idiom. He incorporated strings into his band; he was the first white band leader to hire a full-time black female singer (Billie Holiday); he experimented with bebop; he formed “chamber jazz” groups that included the sounds of the harpsichord and Afro-Cuban music. He became known as the “King of the Clarinet.” Classical composer and jazz historian Gunther Schuller wrote that he was “virtually incomparable in the beauty of his tone and unique in the flawless control of the instrument's higher register.” Franklin Cohen, recently retired principal clarinetist of the Cleveland Orchestra, claimed that he was “the greatest player I ever heard. Shaw was unbelievable. He could improvise endlessly, on and on. He was an amazing talent.”

Shaw lived to the age of 94, but he stopped playing 50 years earlier, claiming that it was because he couldn't continue living up to his own standards. “Compulsive perfectionists finish last,” he said. “You have to be Lawrence Welk or, on another level,

Irving Berlin, and write the same kind of music over and over again. I'm not able to do that, and I have taken the clarinet as far as anyone can possibly go. To continue playing would be a disservice." But Shaw may also have felt he was falling behind the times, which were rapidly changing. And then there were personality issues. He was intemperate, stubborn, disrespectful, abusive, irascible...in a word, difficult. Compounding this issue he lacked a good head for business. In 1983, following a hiatus of nearly 30 years, the 73-year-old Shaw organized a new band under his name and chose clarinetist Dick Johnson as bandleader and soloist. But Shaw did not play in it. The band still exists.

the Hollywood connection

Even if Shaw had never touched the clarinet, his lifestyle would have kept him in the news. He went through eight wives (among them Ava Gardner and Lana Turner), some of them in less than a year. He had affairs with celebrities like Judy Garland and Lena Horne. He was an expert at fly fishing and a precision marksman (he ranked fourth in the entire country). He had a keen intellect, with serious interests in literature and higher mathematics. In 1950 he took up another instrument, the Spanish guitar. As if all this weren't enough for one man, Shaw portrayed himself in the Fred Astaire film *Second Chorus* (1940), which featured Shaw and his Star Dust band orchestra playing often throughout the film. *Second Chorus* was a dud, but Shaw received two Oscar nominations for Best Score and Best Song (*Love of My Life*, which he co-wrote over lunch one day with Johnny Mercer).

Second Chorus also included Shaw's *Swing Concerto*, which was later expanded into the *Concerto for Clarinet*. "I never intended it for posterity," claimed Shaw. "It filled a spot in the picture." Since then the concerto has been arranged for clarinet and piano, small jazz combo, large jazz combo, concert band and, as heard at today's concert, symphony orchestra.

a singular concerto

The ten-minute *Concerto for Clarinet* bears little relation to classical concerto form. Part I consists mostly of boogie-woogie with lots of schmaltz and glissandos (a Shaw trademark). Part II is introduced by four sustained chords for the band while the clarinet improvises over each chord. Then Shaw launches into a highly energetic clarinet and drum dialogue, with the clarinet, intentionally or otherwise, indulging classical music lovers by using as a point of departure the first five notes of the famous horn call from Strauss' tone poem *Till Eulenspiegel's Merry Pranks*.

Instrumentation: solo clarinet with orchestra comprising 2 flutes, 2 oboes, 4 clarinets, 2 alto saxophones, 2 tenor saxophones, bassoon, 4 horns, 3 trumpets, 3 trombones, timpani, drum set, piano, guitar and strings

Program note by **Robert Markow**.



Howard Hanson

Born: October 28, 1896,
Wahoo, Nebraska
Died: February 26, 1981,
Rochester, New York

Symphony No. 2, Opus 30, *Romantic*

Premiered: November 28, 1930

Wahoo, Nebraska, may seem to be an unlikely birthplace for a composer, conductor, teacher and champion of American music. But Howard Hanson recalled that there was more good music in one square foot of his hometown of Wahoo than in many a big Eastern city.

a man of deep convictions

Hanson was the son of Swedish immigrants, fervent Lutherans (the chorale tunes would influence his music), and he grew up to be a hard-working, straight-talking man of deep convictions. He was known for his fairness and unfailing generosity to students during his 40-year tenure as director of the Eastman School of Music.

Hanson was always a teacher. Joining the faculty of the College of the Pacific in California at 20, he was promoted to dean of its Conservatory just three years later. Next he won the Prix de Rome and became the first American prizewinner to study in that city, where Ottorino Respighi, his teacher at the Academy of Santa Cecilia, wielded considerable impact on his developing skills of orchestration. He later said that the greatest influence of all was Sibelius—yet his music was typically American in spirit. And he was determined that American composers would have their due. Even if a work did not appeal to him personally, he would guarantee its performance if he thought it had merit.

Hanson won many honors, including the 1943 Pulitzer Prize for his *Symphony No. 4*. An enthusiastic yet practical visionary, he managed to be a productive composer as well as a teacher and organizer of festivals of American composers' works. His *Symphony No. 2* was spurred by another crusader for new music, Serge Koussevitzky, who commissioned it for his Boston Symphony Orchestra, which introduced the work in Boston on November 28, 1930. Known as the *Romantic*, the new symphony was a bold gesture for its times—the heyday of neo-classical Stravinsky and atonal Schoenberg—and prophetic of the so-called "new neo-Romanticism" that blossomed in the mid-'70s.

“warm-blooded music”

At the time of the premiere, Hanson offered this much-quoted remark on his new symphony: “The symphony represents for me my escape from the rather bitter type of modern musical realism which occupies so large a place in contemporary musical thought. Much contemporary music seems to me to be showing a tendency to become entirely too cerebral. I do not believe that music is primarily a matter of the intellect, but rather a manifestation of the emotions. I have, therefore, aimed in this symphony to create a work that was young in spirit, lyrical and Romantic in temperament, and simple and direct in expression.”

Later, when pressed to explain what he meant by “Romantic,” the composer replied: “I believe that there are essentially two types of music, warm-blooded music and cold-blooded music, and every possible admixture of the two. The *Romantic* is definitely warm-blooded music....”

adagio-allegro moderato. A haunting three-note motif, dark and heavy in atmosphere, rises out of the opening bars, scored for woodwinds. But it is left to the quartet of horns to announce the principal theme. It emerges as the chief theme of the work, recurring at salient points in the design, at last to cap the climax of the celebratory finale.

Hanson’s music abounds with melody: urgent, lyric and captivating. An episodic strain unfolds in the oboe and continues with a solo horn—the instrument that signals the Romantic sensibility, from Brahms and Dvořák to Mahler, Sibelius and Hanson. When the legitimate second subject comes on the scene in the strings, it is entwined with a countersubject in the horn. The vivid color of the English horn announces the development, whose climax triggers the return of the main theme, now in the trumpets. All the familiar ideas return in proper order, and the movement closes quietly in muted strings, punctuated by horns.

andante con tenerezza. From beginning to end, the slow movement is gorgeously scored. The woodwind choir gives out a simple chorale statement, and a brass interlude, related to the opening of the symphony, develops into a subordinate theme, derived from the horn solo of the previous movement. Horns enrich the texture nearly everywhere, coloring the passionate discourse and ushering the movement to its placid end.

allegro con brio. A crisp figure, bright in high winds and strings, propels the folk-like start of the vigorous finale, whereupon the four horns declaim the main theme. A long lyric line spun by the English horn provides an alternate and deeply expressive idea. The center of the movement is announced by a steady pizzicato figure in the low strings, set to the drumming of timpani; a horn

call, taken up by trombone, builds to a fanfare unleashed brilliantly from the trumpets. At the climax, the trusty motto theme rings out in the trumpets as the *Romantic* Symphony heads for the grand close—rhythmic, jubilant and, for all its Sibelian ancestry, conveying that amorphous quality identified as American.

Instrumentation: 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, 3 bassoons (1 doubling contrabassoon), 4 horns, 3 trumpets, 3 trombones, tuba, timpani, snare drum, bass drum, cymbals, suspended cymbal, harp and strings

Excerpted from a program note by Mary Ann Feldman.



The Minnesota Orchestra first performed **Barber’s Symphony No. 1** on January 17, 1964, at Northrop Auditorium, under the direction of the Orchestra’s Associate Conductor Frederick Fennell. That same day, Michelle LaVaughn Robinson—later known to the world as Michelle Obama—was born in Chicago.

Frederick Fennell also conducted the Orchestra’s first performance of **Copland’s Clarinet Concerto** on October 21, 1962, at Northrop Auditorium, in his Minnesota Orchestra conducting debut. The soloist at this performance was Cloyde Williams, the Orchestra’s principal clarinetist from 1955 to 1987. Copland composed the concerto for the renowned clarinetist Benny Goodman who, in 1976, became the first person to perform the work at Orchestra Hall.

This week’s concerts mark both the Orchestra’s first performances of **Artie Shaw’s Concerto for Clarinet and Orchestra** and Principal Clarinet Gabriel Campos Zamora’s first solo appearances on a Minnesota Orchestra subscription concert. Shaw was best known as a jazz clarinetist, and Campos comes from a lineage appropriate for tonight’s performance: his parents are both jazz musicians—his mother is a singer and his father is a drummer.

Hanson’s Second Symphony received its first Minnesota Orchestra performance on April 5, 1937, under the baton of the composer himself. The year 1937 was a momentous one for the Orchestra, as it welcomed its fourth music director, who would go on to become one of its most famous: Dimitri Mitropoulos.