Maison Bates

Garages of the Valley

ca. 11'

Wolfgang Amadè Mozart

Concerto No. 10 in E-flat major for Two Pianos and Orchestra, K. 365/316a

Allegro
Andante
Rondo: Allegro

Christina Naughton, piano | Michelle Naughton, piano

ca. 26'

INTERMISSION

ca. 20'

Ottorino Respighi

Church Windows

The Flight into Egypt
St. Michael Archangel
The Matins of Santa Chiara
St. Gregory the Great

ca. 25'

With these concerts we gratefully recognize Trudy and John Wilgers for their generous contribution to the Minnesota Orchestra’s Investing in Inspiration campaign.

Minnesota Orchestra

Edo de Waart, conductor
Christina Naughton, piano | Michelle Naughton, piano

Friday, February 22, 2019, 8 pm
Saturday, February 23, 2019, 8 pm

Orchestra Hall
Orchestra Hall

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.
Artists

Edo de Waart, conductor

Edo de Waart, who was the Minnesota Orchestra's music director from 1986 to 1995, is currently music director of the New Zealand Symphony Orchestra. In addition, he serves as the conductor laureate of the Milwaukee Symphony Orchestra, Netherlands Radio Philharmonic Orchestra and Antwerp Symphony Orchestra. This season he also makes return appearances to his former music director posts at the Sydney Symphony Orchestra, Hong Kong Philharmonic, Rotterdam Philharmonic Orchestra and Netherlands Radio Philharmonic Orchestra. He also conducts the San Diego Symphony Orchestra's opening two weeks, as well as the Houston and Kansas City symphony orchestras, NHK Symphony Orchestra, Finnish Radio Symphony, Iceland Symphony Orchestra and Hangzhou Philharmonic, the last as part of a season-long Mahler cycle. A renowned trainer of orchestral players, he has been involved with projects working with talented young musicians at the Juilliard School, Colburn School and Music Academy of the West. More: harrisonparrott.com.

Christina Naughton and Michelle Naughton, piano

Twin sisters Christina and Michelle Naughton, who are making their Minnesota Orchestra debut in these concerts, have recently been featured together as soloists with American orchestras including the Philadelphia Orchestra and the Atlanta, Houston, Baltimore, Detroit, St. Louis, San Diego and Milwaukee symphony orchestras. Abroad they have performed with the Mahler Chamber Orchestra, St. Petersburg Philharmonic, Hong Kong Philharmonic, Netherlands Philharmonic, Royal Scottish National Orchestra, l’Orchestre Philharmonique de Strasbourg, New Zealand Symphony and Orquestra Sinfônica do Estado de São Paulo. They have also appeared at international festivals such as La Roque d’Antheron, Kissinger Sommer, Ravinia, La Jolla Summerfest and Grand Tetons Festival. In 2016 the Naughtons released their debut record, Visions, on the Warner Classics label. The album—which includes the music of Messiaen, Bach and Adams—was selected as Editor's Choice in Gramophone magazine. More: christinaandmichellenaughton.com.

one-minute notes

Bates: Garages of the Valley
Dedicated to former Minnesota Orchestra Music Director Edo de Waart, Mason Bates' Garages of the Valley was inspired by the masterminds of Silicon Valley who worked tirelessly behind the scenes on some of our greatest advances in modern technology.

Mozart: Concerto No. 10 for Two Pianos and Orchestra
The Concerto for Two Pianos, written as a vehicle for Mozart and his sister Nannerl, treats the soloists as equals as they engage in a brilliant dialogue—smoothly exchanging phrases, responding to each other’s music and sometimes playing together.

Respighi: Church Windows
Luxurious orchestral colors and harmonies built from the medieval church modes form the four movements of Respighi’s Church Windows, which originated as a set of piano preludes based on Gregorian chant melodies.
Program Notes

Garages of the Valley

Premiered: March 6, 2014

Mason Bates began composing as a boy in Virginia, where he studied with Dika Newlin, one of Schoenberg’s final students—and one of his few female students. Bates attended the joint Columbia University-Juilliard School program, where he studied with John Corigliano; he later earned a Ph.D. in composition at Berkeley. Since completing his studies, he has been based in the San Francisco Bay area, where he composes, works as a DJ, curates concerts, and has worked to fuse traditional classical music, electronics and club music. A prolific composer, he has served as composer in residence with the Chicago Symphony Orchestra, which has premiered and recorded a number of his works. In 2015 Bates was the first composer in residence at the Kennedy Center for the Performing Arts, and in 2017 Musical America named him Composer of the Year.

Garages of the Valley

Premiered: March 6, 2014

Garages of the Valley was jointly commissioned by the Saint Paul Chamber Orchestra, Milwaukee Symphony and Toronto Symphony. It is scored for what might almost be a classical orchestra—woodwinds, two horns, two trumpets and strings—but to this Bates has added a large percussion section that contributes to the music’s high energy level. The world premiere took place on March 6, 2014, with the Saint Paul Chamber Orchestra performing under the direction of Scott Yoo.

The composer has supplied a program note:

“Much of the Digital Age was dreamed up in the most low-tech of spaces. The garages that dot the landscape of Silicon Valley housed the visionaries behind Apple, Hewlett Packard, Intel and Google. The imagined music of these tech workshops begins hyper-kinetically yet sporadically, filled with false starts. It soon flashes into a quicksilver world of out exotic textures and tunings that is informed by the music of Frenchman Gérard Grisey (whose imaginative orchestrations sound electronic but are completely unplugged). The exhilarating finale reflects the infectious optimism of the great inventors of our time, who conjured new worlds within the bright Valley’s dark garages.”

Instrumentation: 2 flutes (1 doubling piccolo and alto flute), 2 oboes (1 doubling English horn), 2 clarinets (1 doubling E-flat clarinet and bass clarinet), 2 bassoons, 2 horns, 2 trumpets, bass drum, bongos, suspended cymbal, djembe, hi-hat, sandpaper blocks, triangle, wood block, xylophone, marimba, glockenspiel and strings

Program note by Eric Bromberger.

Wolfgang Amadè Mozart

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

Concerto No. 10 in E-flat major for Two Pianos and Orchestra, K. 365/316a
Premiered: ca. 1779

The conditions surrounding the composition of this Concerto for Two Pianos are uncertain. It dates from 1779 in Salzburg and is believed to have been intended as a vehicle for Mozart, then 23, and his sister Nannerl, then 28. After Mozart moved to Vienna in 1781, he wrote back to Salzburg to have the parts sent to him, and he performed the concerto with his student Josepha von Aurnhammer in Vienna that same year. The original orchestra consisted of two oboes, two horns and strings, but for the performance in Vienna Mozart added clarinets, trumpets and timpani.

Mozart lived briefly with the Aurnhammer family in Vienna, but fled the household when Josepha’s amorous interest in him became evident. In letters to his father, Mozart unleashed a withering series of comments about the young woman, describing her as “loathsome, dirty and horrible.” Some of this must surely have been window-dressing, intended to reassure his father that he was not about to marry, for Mozart had great respect for Josepha as a pianist: he performed this two-piano concerto with her, wrote the Sonata for Two Pianos, K. 448, for them to play together and dedicated other works to her. For her part, Josepha remained a devoted friend and is believed to have seen some of his works through the press in Vienna.
the music: energetic and spirited
Mozart wrote two double concertos in 1779. Both—the Concerto for Two Pianos and the Sinfonia concertante for Violin and Viola—treat the soloists as equals, and both are in E-flat major. But beyond that they differ sharply. The Sinfonia concertante is a work of genuine nobility, depth and, in the slow movement, pathos, while the Concerto for Two Pianos is more notable for its energy and good spirits, charming in quite different ways than the Sinfonia concertante.

allegro. The opening Allegro is full of sweep and fire. The full orchestra hammers out a unison E-flat, then leaps down an octave to lay out the noble first theme, built simply on the notes of an E-flat-major chord. The pianos make their simultaneous entry on this theme, but soon develop material of their own. The writing for the pianos throughout the concerto is beautifully balanced. It is as if the soloists are engaged in a brilliant dialogue, exchanging phrases smoothly, responding to each other's music and sometimes playing together; Mozart gives them a cadenza just before the close.

andante. The singing Andante is built on a theme introduced by the orchestra and then taken over by the pianists. In three-part form, this movement, too, belongs largely to the soloists.

rondo: allegro. The orchestra, however, enters more fully into the discourse in the rondo-finale, which shows traces of sonata form. The movement is based on the orchestra's energetic opening theme, and Mozart offers contrasting—but always lively—episodes along the way. One of these, in C minor, has seemed to some commentators to foreshadow Papageno's terrified aria “O, wär ich eine Maus” (If I Were a Mouse) from The Magic Flute, written 12 years after the concerto.

Instrumentation: 2 solo pianos with orchestra comprising 2 oboes, 2 bassoons, 2 horns and strings

Program note by Eric Bromberger.
As befits the subject matter, Gregorian chant resonates throughout Church Windows, although Respighi’s characteristically opulent orchestral sonorities and textures belie the temporal references. In addition to the standard orchestra Respighi incorporates organ, celesta, piano and chimes. Serge Koussevitzky conducted the Boston Symphony in the first complete performance on February 27, 1927. (The Cincinnati Symphony under Fritz Reiner had performed just the two central impressions a few weeks earlier.)

**the music: four religious impressions**

**the flight into Egypt.** The story of the opening movement comes from a quotation adapted from Matthew 2:14: “The little caravan proceeded through the desert in the starry sky, carrying the Treasure of the world.” Modal melodies bring to mind Gregorian chant, though they are clothed in Respighi’s characteristically luxuriant orchestral colors.

**St. Michael Archangel.** The second “impression” suggested to Guastalla the sounds of battle, so Respighi decided to call it “St. Michael Archangel,” after the story of Michael and his angels doing battle with the dragon and its forces. It is not difficult to imagine Satan being cast out of Heaven with the final enormous crash of the tamtam. Respighi writes melodies suggestive of plainsong, but they are decorated with copious filigree no 10th-century monk would have recognized.

**the Matins of St. Clare.** The third “impression” concerns St. Clare, who founded the Franciscan Order of Nuns. As she lay dying, Jesus caused her to be borne by angels to the Church of St. Francis so that she could attend the entire Holy Service of Matins. Here an ancient, medieval character is most prominent, underscored by the sound of bells.

**St. Gregory the Great.** The final movement is a musical tribute to the very figure who is indelibly associated with Gregorian chant itself, Pope Gregory I, who lived from 540 to 604. Gregory was a zealous missionary who sent men out from Rome across Europe to found churches and schools. He did not write chant himself, but he categorized the thousands of melodies and rendered this repertory the fundamental music of the Roman Catholic Church for centuries. Again bells play a role, but while in the third movement they were delicate and soft, played by the glockenspiel, here they are imposing and enormous, invoked by the entire orchestra. Twice the music builds from gentle tolling to music of splendid colors, complex textures, and luxuriant counterpoint. The score’s final pages would seem to portray all Christendom exulting in the glory of giant bells.

**Instrumentation:** 3 flutes (1 doubling piccolo), 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets (1 offstage), 3 trombones, tuba, timpani, bass drum, cymbals, suspended cymbal, 3 tamtams (small, medium and large), chimes, harp, piano, celesta, organ and strings

Program note by Robert Markow.

This week’s concerts mark the Minnesota Orchestra’s first performance of Bates’ Garages of the Valley, but not the work’s first Minnesota performance: the Saint Paul Chamber Orchestra gave its world premiere in Stillwater on March 6, 2014. Another of Bates’ pieces, Desert Transport, was performed by the Minnesota Orchestra at a November 2015 “Musical Feast” concert conducted by Sarah Hicks, while three local chefs from Travail Kitchen prepared a meal onstage.

The Orchestra gave its first performance of Mozart’s Concerto No. 10 for Two Pianos and Orchestra on February 22, 1918, at the Minneapolis Auditorium, with founding Music Director Emil Oberhoffer on the conductor’s podium and pianists Harold Bauer and Ossip Gabrilowitsch as soloists. Since then, 17 additional pairs of pianists have performed the concerto with the Orchestra, most recently Lydia Artymiw and Andrew Staupe in January 2011. Artymiw and Staupe have strong local ties: Artymiw is the Distinguished McKnight Professor of Piano at the University of Minnesota, while St. Paul native Andrew Staupe, one of her former students, was the 2006 winner of the FRIENDS of the Minnesota Orchestra Young Artist Competition.

The Orchestra added Respighi’s Church Windows to its repertoire on November 19, 1954, at Northrop Memorial Auditorium under the baton of Antal Dorati. Four days later the Dow Jones Industrial Average closed at an all-time high of 382.74—finally surpassing the peak that was reached just before the crash of 1929.