

Minnesota Orchestra

Nathalie Stutzmann, conductor | Bixby Kennedy, clarinet

Thursday, October 12, 2017, 11 am | Orchestra Hall
 Friday, October 13, 2017, 8 pm | Orchestra Hall
 Saturday, October 14, 2017, 8 pm | Orchestra Hall

With these concerts, we offer our deepest gratitude to the more than 7,000 Guaranty Fund donors who help the Orchestra enrich lives with outstanding orchestral music.

Please turn the page for a message from Guaranty Fund Chair Joseph Green.

Sergei Prokofiev	<p><i>Classical Symphony</i>, Opus 25 [Symphony No. 1] Allegro Larghetto Gavotte: Non troppo allegro Finale: Molto vivace</p>	ca. 13'
Wolfgang Amadè Mozart	<p>Concerto in A major for Clarinet and Orchestra, K. 622 Allegro Adagio Rondo: Allegro <i>Bixby Kennedy, clarinet</i></p>	ca. 28'
I N T E R M I S S I O N		
Ludwig van Beethoven	<p>Symphony No. 4 in B-flat major, Opus 60 Adagio – Allegro vivace Adagio Allegro vivace Allegro ma non troppo</p>	ca. 32'

one-minute notes

Prokofiev: *Classical Symphony*

Doffing his hat to Haydn, Prokofiev mixes classical forms with modern harmonies—to a delightful effect.

Mozart: *Clarinet Concerto*

Mozart's beloved Clarinet Concerto was the last major work he completed before his death at age 35. It calls for a small orchestra with a limited number of wind instruments, allowing the soloist and the orchestra to interact intimately, more akin to chamber music than a typical grand concerto.

Beethoven: *Symphony No. 4*

From deep shade, Beethoven's Fourth Symphony emerges, powerful and athletic, into bright daylight. The *Adagio* is an expansive, rapt song. A blustery third movement goes twice through the scherzo-trio-scherzo cycle, and the finale is a comedy worthy of Beethoven's erstwhile mentor, Haydn.

OH+

Concert Preview with Phillip Gainsley
 Thursday, October 12, 10:15 am, Auditorium
 Friday, October 13, 7:15 pm, N. Bud Grossman Mezzanine
 Saturday, October 14, 7:15 pm, N. Bud Grossman Mezzanine

Minnesota Orchestra concerts are broadcast live on Friday evenings on stations of [Classical Minnesota Public Radio](#), including KSJN 99.5 FM in the Twin Cities.





Nathalie Stutzmann, conductor

Nathalie Stutzmann is considered one of the most outstanding musical personalities of our time, with parallel careers as both a contralto and a conductor. She is principal guest conductor of RTÉ National Symphony Orchestra of Ireland, associate artist of the São Paulo State Symphony Orchestra, and has an exclusive contract with Warner Classics/Erato as a singer and conductor. Her 2017-18 guest conducting highlights include debuts with Malmö Symphony Orchestra, Oslo Philharmonic, and at the Choregies d'Orange Festival; return visits to the National Symphony Orchestra in Washington, D.C., Konzerthausorchester Berlin, Göteborgs Symfoniker and Royal Liverpool Philharmonic Orchestra; and

varied projects with São Paulo State Symphony and RTÉ National Symphony Orchestra of Ireland. Recent seasons have included her highly acclaimed conducting debut with the Philadelphia Orchestra; successful debuts with London Philharmonic Orchestra, Rotterdam Philharmonic Orchestra, St. Louis Symphony; and projects with Opera de Monte Carlo, Royal Stockholm Philharmonic, Bergen Philharmonic and Seiji Ozawa's Matsumoto Festival. More: nathaliestutzmann.com, askonasholt.co.uk.



Bixby Kennedy, clarinet

Originally from Maryville, Tennessee, Bixby Kennedy is currently a fellow of

Ensemble Connect, with which he performs at Carnegie Hall and Juilliard. He is a teaching artist in the public schools and presents community engagement concerts throughout New York City. He has performed as soloist with the Houston Symphony, Bloomington Sinfionetta, and Indiana University Symphony. Additionally, he has garnered prizes from the FRIENDS of the Minnesota Young Artist Competition, ECSO, Hellam, Ima Hogg, Boston Woodwind Society and Indiana University competitions. As a chamber musician, he has performed throughout the U.S. and Europe, making appearances in Carnegie Hall, Alice Tully Hall, The Kennedy Center, Music from Angel Fire and Caramoor. He often performs classical repertoire on period instruments and replica instruments throughout the U.S. More: minnesotaorchestra.org.

THANK YOU GUARANTORS!



During this week of exceptional music, we offer our deepest gratitude to all donors who contribute to the Guaranty Fund of the Minnesota Orchestra. It is our utmost pleasure to celebrate your generosity throughout the 2017 Guarantors' Week. Each performance is dedicated to the individuals and organizations whose financial contributions provide the critical support necessary for this Orchestra to deliver thrilling performances, outstanding educational programs and inspiring engagements throughout the community.

We recognize each of you for your generous contributions to the Guaranty Fund. The Minnesota Orchestra has absolutely flourished as a result of your financial support and the stability it creates. You guarantee a brilliant future for this talented ensemble and for all those who find joy and solace in the Orchestra's music.

I thank you for the value you place on having an Orchestra of this caliber in our community. You have given a great gift to us all. Every time you hear a concert or read about the incredible things your Orchestra is achieving—at home in Orchestra Hall, across Minnesota and beyond—be proud to know it is you who helps make this great music possible. Thank you!

Joseph Green

Guaranty Fund Chair, 2017-18



Sergei Prokofiev

Born: April 23, 1891, Sontsovka, Russia (now Ukraine)

Died: March 5, 1953, Moscow, Russia

Classical Symphony, Opus 25 [Symphony No. 1]

Premiered: April 21, 1918

Prokofiev, a much-cosseted only child, began composing at age 5, and before he was out of his teens he had written four operas, two symphonies and a stack of piano music. At 13 he was admitted to the Saint Petersburg Conservatory, from which he exited with the Rubinstein Prize, the highest honor available to a pianist, for the performance of his own Piano Concerto No. 1, completed and already performed in Moscow two years earlier.

In May of 1918, not long after the October Revolution, Prokofiev boarded the Trans-Siberian Express for Vladivostok to begin the life of an émigré. He lived in New York and Chicago, crossed the Atlantic several times, settled in Paris in 1923, and in 1927 began visiting Russia again. In 1936 he returned there for good, taking an apartment in Moscow.

In his earlier years Prokofiev often wrote a sharp-edged and fairly dissonant sort of music; in his later years in the Soviet Union he turned to a more mellifluous style, painted with a broader brush, and was less inclined to humor. Still, in Prokofiev we cannot really find a clear-cut division between early and late, Western and Soviet. He himself recognized four “basic lines” in his lifework, which he called classical, modern, motoric and lyrical. These do not, however, correspond to particular periods in his life. Though the balance among the components varies from work to work, all are present all the time.

Prokofiev did most of the work on his *Classical Symphony* during the summer of 1917, completing it on September 10 of that year and conducting the first performance in Petrograd on April 21, 1918. For a Russian composer, 1917 cannot have been an easy year to concentrate on his work; nonetheless, it was the most richly productive year of Prokofiev’s life. In addition to the *Classical Symphony*, he composed the Violin Concerto No. 1 and three works for piano and began two other major works, his Piano Concerto No. 3, and the remarkable cantata, *Seven, They Are Seven*.

the music: borrowing from another era

In the composer’s memoir, *Prokofiev on Prokofiev*, he recalls getting underway on his first symphony. “It seemed to me that if Haydn had lived to our day, he would have retained his own style while absorbing something new at the same time. This was the kind of symphony I wanted to write: a symphony in the classical style.” He thus set out to write a symphony for Classical-era orchestra, transparent in texture, harmonically “cool,” on a modest scale, with clearly articulated periods and cadences, buoyant, comedic in spirit, and without *weltschmerz* and angst. He had a good time doing it, and he achieved his goals.

allegro. The effervescent opening, a 1917 translation of what 140 years or so earlier was called a Mannheim skyrocket (a specialty of composers in the Bavarian Palatinate), immediately gives notice that Prokofiev means to write rewarding virtuoso music for a modern orchestra. The main theme descends, nicely balancing the upward thrust of the rocket. We encounter multiple harmonic changes, a second theme in which violins play pert grace notes and negotiate precipitate leaps *pianissimo* and *con eleganza*, some thoroughly 20th-century syncopations, and a final skyrocket that brings the movement to a close.

larghetto. The beautiful, high-flying second movement makes no pretense at being “classical,” except in sweetness and restraint. Harmony and scoring are exquisite in every single measure.

gavotte: non troppo allegro. In the third movement, the harmony is full of Prokofievian skids and quick recoveries.

finale: molto vivace. The *Finale* brings us back to the mood of that first movement, only now there is no stopping to smell the roses. This is sheer uninhibited delight in energy and forward movement.

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings

Program note excerpted from the late Michael Steinberg’s The Symphony: A Listener’s Guide (Oxford University Press, 1995), used with permission.



Wolfgang Amadè Mozart

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

Concerto in A major for Clarinet and Orchestra, K. 622

Premiered: October 16, 1791

In 1781 Mozart moved to Vienna from his native Salzburg; a decade later he produced his last completed instrumental work, his only concerto for the clarinet. It was written for a specific musician, the virtuoso Anton Stadler—the composer’s friend, fellow Freemason and member of the Viennese court orchestra.

Mozart’s love for this instrument went back a long way. While he was in Mannheim during 1777-78, he had written to his father: “You cannot imagine the glorious effect of a symphony with flutes, oboes and clarinets.” After Mozart befriended Stadler, he also wrote for him a Clarinet Trio, a Clarinet Quintet, the Quintet for Piano and Winds, and two arias in the opera *La Clemenza di Tito*, which have lengthy clarinet obbligatos.

This sublimely beautiful work has enchanted generations of listeners. Qualities that have raised it not only to the summit of the repertory for this instrument but to the pantheon of Mozart’s very greatest masterpieces include its enormous variety of tone colors, subtle dynamic shadings, liquid-smooth lines, beguiling melodies, the manner in which Mozart exploits all registers of the solo instrument—and the air of tenderness and serenity that suffuses the work.

the concerto in brief

The concerto opens with a theme of utmost simplicity and gentle sentiment. The sense of lightness that pervades the movement, even in moments of melancholy, can be attributed in part to the exquisite refinements of the scoring. Cellos often play without the supporting double basses, and flutes play a prominent role while oboes are absent altogether. The ravishingly beautiful slow movement, in the words of Alec Hyatt King, “seems to reflect the timeless and beatific vision of a mind at peace with itself.” The finale is a rondo based on a dancelike theme that seems to transcend joy, as if smiling through the tears.

Instrumentation: solo clarinet with orchestra comprising 2 flutes, 2 bassoons, 2 horns and strings

Program note by **Robert Markow**.



Ludwig van Beethoven

Born: December 16, 1770,
Bonn, Germany
Died: March 26, 1827,
Vienna, Austria

Symphony No. 4 in B-flat major, Opus 60

Premiered: March 1807

In September 1806, Beethoven accompanied his patron Prince Karl Lichnowsky on a visit to the castle of another nobleman, Count Franz von Oppersdorff. The count was a musical enthusiast almost without equal: he maintained a private orchestra and would hire new staff for the castle only if they played an instrument and could also play in his orchestra. The trip paid musical dividends for Beethoven, as the count commissioned him to write a new symphony.

the music: removed from the furies

The Fourth Symphony has inevitably been overshadowed by the titanic symphonies on either side of it. Although the Fourth does seem at first a relaxation, far removed from the furies that drive the *Eroica* and Fifth Symphony, we need to be careful not to underestimate this music.

adagio-allegro vivace. The symphony’s originality is evident from its first instant: the key signature says B-flat major, but the symphony opens in B-flat minor. This introduction keeps us in a tonal fog, but those mists blow away at the *Allegro vivace*. Huge chords lash out, and when the main theme leaps out brightly, we recognize it as a sped-up version of the slow introduction.

adagio. Violins sing the main theme, marked *cantabile*. Berlioz spoke effusively of the *Adagio*: “The being who wrote such a marvel of inspiration as this movement was not a man. Such must be the song of the Archangel Michael.”

allegro vivace. The third movement is a scherzo in all but name: its outer sections are full of rough edges and blistering energy, and its witty trio is built on a rustic woodwind tune spiced with saucy interjections from the violins.

allegro ma non troppo. The finale goes like a rocket from its first instant. This movement may be in sonata form, but it feels like perpetual-motion on a pulse of racing sixteenth-notes that hardly ever lets up.

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

Program note by **Eric Bromberger**.