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from the editor

When the English composer Ralph Vaughan Williams wrote the cantata *Dona Nobis Pacem* in 1936, the gap between his artistic vision and global events could scarcely have been wider. Vaughan Williams’ music—titled “Grant us peace” in Latin—cried out urgently for peace and reconciliation between nations, but within a year of its premiere, the world had plunged into war. Although *Dona Nobis Pacem* did not prevent World War II, it was performed often in the U.K. during those darkest of years, helping to maintain morale and assure the citizens that humanity would survive. Its performance at Orchestra Hall this month is a reminder that even though works of art do not usually influence world events directly, they can be more durable than governments, outlast even the harshest of conflicts, and speak to our times long after the art was created.

Vaughan Williams’ music comes to Orchestra Hall this month just as the Minnesota Orchestra has announced its next international tour, which will bring the ensemble to Vietnam and South Korea next June and July. The visit to Vietnam, which would have been unthinkable two generations ago, comes at the invitation of the U.S. Embassy in Vietnam to mark 25 years of restored diplomatic relations between the two nations, while the concert in Seoul, South Korea, will take place just 35 miles from the heavily-fortressed border with North Korea. The tour will be the third in five years to put the Orchestra at the forefront of artistic diplomacy, using music as a bridge between cultures. In this endeavor, Vaughan Williams’ ultimate message rings true: A better world is possible—and it’s up to us to create it.

Carl Schroeder, Editor
editor@mnorch.org

about the cover

Erin Keefe, the Minnesota Orchestra’s concertmaster since 2011, takes the solo spotlight this month in performances of Dvořák’s Romance for Violin and Orchestra. Photo: Nate Ryan.

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**November 2019**

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### Minnesota Orchestra Roster

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Many string players participate in a voluntary system of revolving seating. Section string players are listed in alphabetical order.
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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 a 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 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, one 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.

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, 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.

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, the Mostly Mozart Festival, La Jolla Summerfest, the Seattle Chamber Music Festival, and several festivals in Finland. He has recorded Bernard Henrik Crusell’s three Clarinet Quartets and Kalevi Aho’s Clarinet Quintet for the BIS label and is in the process of recording several duos for clarinet and violin which he has commissioned with his wife, violinist Erin Keefe.

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 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 at the close of the 2021-22 season. For more information, visit minnesotaorchestra.org.
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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: Verna Golden Scott

- In 1924, Verna Golden Scott became the first woman to serve as manager of the Minnesota Orchestra (then known as the Minneapolis Symphony Orchestra). While in this top administrative post, she secured the services of the Orchestra’s third and fourth music directors, Eugene Ormandy and Dmitri Mitropoulos—both little-known conductors at the time of their arrival who carried the Orchestra to new heights and went on to international renown.

- Born in 1876, Scott graduated from Minneapolis’ Central High School and studied violin at the Royal Conservatory of Music in Leipzig. Upon her return to Minnesota, she taught violin privately and was director of the Artist Series at the University of Minnesota, where her husband Carlyle Scott headed the music department. After the University’s concert hall, Northrop Auditorium, opened in 1929, she was instrumental in making it the Orchestra’s home venue.

- During Scott’s tenure as manager, the Orchestra kept up a busy schedule of home concerts, tours and recording projects despite the worsening Depression. Finances were kept afloat by emergency fundraising campaigns and musicians’ acceptance of steep wage cuts. She stepped down as manager in 1938 and passed away in 1964.

- When asked about gender and orchestra management, Scott once said that “The only difference between a man and a woman in [this] business is that a woman is more interested in details.”
The next chapter of the Minnesota Orchestra's international touring history will be written in June and July 2020, when the Orchestra and Music Director Osmo Vänskä will visit South Korea and Vietnam. The newly-announced tour, which includes concerts in Seoul, Hanoi and Ho Chi Minh City (formerly Saigon), furthers the Orchestra's mission to unite people through music, and marks the ensemble's first visit to both nations. The tour’s Vietnam portion carries special historical and diplomatic significance, and stems from an invitation by the U.S. Embassy in Vietnam to help celebrate 25 years of restored relations between the U.S. and Vietnam. The visit to South Korea comes in the wake of Vänskä’s recent appointment as music director of the Seoul Philharmonic—a role he will hold concurrently with his Minnesota post—and will be a signature event of the final three seasons of his Minnesota tenure. In addition to performing concerts, the Orchestra’s musicians will engage in numerous educational activities with students.

Michelle Miller Burns, the Orchestra’s President and CEO, stated: “We are thrilled at the prospect of performing in Vietnam to help represent musically the coming together of our nations over the last 25 years. Bringing people together through music, sometimes across unexpected borders, is mission-driven work that our Orchestra is deeply committed to, and we feel privileged to celebrate both a diplomatic milestone in Vietnam and a newfound musical connection in South Korea due to Osmo’s recent appointment.”

Vänskä shared similar sentiments about the tour, his eighth trip abroad with the Orchestra: “I believe that music has the extraordinary capacity to bring cultures together and to create understanding between people. Our tours to Cuba and South Africa have been a very meaningful part of my tenure with the Minnesota Orchestra—and now once more we have the opportunity help build goodwill between countries through music. It will be an honor to represent the U.S. and perform in Vietnam, and I’m personally so gratified I’ll have the opportunity to introduce the Minnesota Orchestra to South Korean audiences.”

The tour is made possible in part by a generous lead gift from Kathy and Charlie Cunningham with additional support from other Orchestra board members. Classical Movements, the Orchestra’s long-time international tour partner, will serve as Creative Advisor for the Vietnam tour, a role it played in the Orchestra’s previous tours to South Africa and Cuba. The Orchestra’s performance in Seoul will be presented by Lotte Concert Hall and managed by HarrisonParrott.

In late September the Minnesota Orchestra announced a new addition to its artistic leadership: pianist Jon Kimura Parker has been appointed to a three-year term as the Orchestra’s first-ever creative partner for summer programming. In this flexible role, Parker will collaborate with Music Director Osmo Vänskä, Orchestra musicians and artistic staff to develop programming for the summer festival each July and August. Parker will serve as a host, performer and personality beginning in the summer 2020, plans for which will be announced next spring.

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Parker is a longtime favorite of Orchestra audiences and musicians, becoming one of its most frequently-appearing piano soloists through nearly 50 appearances with the ensemble since 1988. He has an especially close association with Sommerfest, appearing at it annually from 1990 to 1995 and several times since, and he has also performed at Orchestra subscription, tour and chamber music concerts.

“Sommerfest played a huge role in my growth as a musician,” Parker commented. “To now serve in a role where I can contribute to the artistic vision and future of the festival, alongside Osmo Vänskä, musicians and artistic staff, is a dream. My own musical journey has mainly been as a pianist, but I have always welcomed opportunities to step out of the box, and this opportunity to do something new and different is exhilarating.”
new recordings: Mahler and Dessa

New Minnesota Orchestra recordings are becoming available at a rapid pace, with one album released this past August, one due out this month and another on the horizon. Music Director Osmo Vänskä and the Orchestra’s ongoing Mahler symphonies project saw its fourth release late last summer, as Mahler’s First Symphony was released by BIS Records. 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.”

The fifth album in the Mahler series is due out on the BIS label in time for the holidays: the Fourth Symphony, featuring the Orchestra and soprano Carolyn Sampson under Vänskä’s direction, will be available for purchase at minnesotaorchestra.org beginning in December.

Showing its versatility across musical styles, the Orchestra is featured on a new recording released on November 8: Sound the Bells, a live-in-concert album spotlighting singer-rapper-writer Dessa in a performance of her music arranged by Andy Thompson, recorded live at Orchestra Hall in March 2019 under the baton of Sarah Hicks. The album was executive produced by Lazerbeak and Grant Meachum, the Minnesota Orchestra’s director of Live at Orchestra Hall, and is released by Doomtree Records. Visit doomtree.net to order Sound the Bells on CD or vinyl.
news

**critics’ column: recent reviews**

“[The Orchestra's] season launch succeeded not because of bangs, but of whispers. The orchestra's music director, Osmo Vänskä, directed the sound more toward introspection than exclamation, emphasizing intimacy and beauty where others might seek to seize attention by more blunt means....[T]here was a stretch of Elgar's 'Enigma' Variations that was breathtaking in its beauty. While the 'Nimrod' variation is known for that, I've never encountered a performance of it that moved me so deeply. Vänskä and the orchestra eloquently conveyed its rare blend of grief and comfort, pain and transcendence, again eschewing explosions in favor of something that sounded like surges of compassion. But that wasn't the only compelling variation: Anthony Ross and the cellos made something mournful of the 12th, while the 13th shimmereddarkly, Gabriel Campos Zamora's clarinet singing like a mythological siren on distant rocks.”


“Finnish pianist Juho Pohjonen gave a remarkably fresh, unhackneyed account of [Grieg's Piano Concerto]...Glinting clarity of articulation was the key to his interpretation—even in rapid runs each note pinged out attractively and seemed to have its natural position in the phrasing....All told, this was a highly impressive Orchestra Hall debut, full of engagingly incisive and insightful playing. It would be good to hear more of Pohjonen in future seasons.”

—Terry Blain, *Star Tribune*, September 20, 2019

“[The screening and performance of *Star Wars: The Empire Strikes Back*] was a great deal of fun, even if you've never worn a 'Star Wars'-inspired costume to a Halloween party. It was an opportunity to open one's eyes and ears to what you may have missed about even the most familiar of films.”


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Young People’s Concerto Competition

Since its founding in 1911, the Young People’s Symphony Concert Association (YPSCA) has educated and instilled in countless young people an appreciation of music by providing experiences that encourage a sustained interest in the Minnesota Orchestra and classical music. One way YPSCA does this is through the annual Young People’s Concerto Competition. Advanced young students in grades 7 through 12 who play orchestral instruments vie for the top award: the opportunity to perform a concerto movement with the Minnesota Orchestra at a Young People’s Concert, plus a $1,500 cash prize.

At the most recent competition, more than $7,000 in cash prizes was awarded to all finalists. In addition, all participants received valuable written feedback from a panel of professional musicians including Orchestra players, and participants have the memorable experience of playing onstage at Orchestra Hall. Many prior finalists and prize winners have distinguished themselves in other competitions, in national showcases such as NPR’s From the Top, and as professional solo and orchestral performers, including Grammy Award-winning guitarist Sharon Isbin.

If you or someone you know is interested in participating in the 2020 Young People’s Concerto Competition, it’s not too soon—or late—to start planning! Applications are due on January 13, 2020, and the Competition’s preliminary round takes place on Sunday, March 1, with finals following on March 8. In addition, YPSCA needs many volunteers to make these events run smoothly. We invite you to join us and help, and you can hear and see these brilliant young performers yourself! Find details on how to participate or volunteer at YPSCA.org.
Two seasons ago, the Minnesota Orchestra launched the Rosemary and David Good Fellowship program to provide greater opportunities for African American, Latin American and Native American professional orchestral musicians early in their careers. Participants in the program are selected annually through a competitive audition and join the Orchestra’s roster for two years. During their term, Fellows are given opportunities to take lessons with members of the Orchestra, perform mock auditions for feedback, perform with the Orchestra, travel locally and internationally with the ensemble, and regularly observe rehearsals and concerts. The program also provides opportunities to visit local schools to teach, perform and build relationships within the community.

The first person to complete the two-year fellowship program is Detroit native Jason Tanksley, a tuba player who finished his two-year residency in August 2019. When he first heard about the fellowship, Tanksley saw it as a great chance to grow as a musician, but also as an opportunity to inspire others. He performed on the Orchestra’s 2018 tour to South Africa and is now teaching and performing all around the U.S. “Playing with the Minnesota Orchestra as a Rosemary and David Good Fellow has given me the confidence needed to be an orchestral musician,” Tanksley said. “Now that my time as a Fellow has ended, I will continue to take auditions, teach tuba at St. Olaf College and freelance throughout the Midwest.” Flute player Emilio Rutllant is currently in the second year of the fellowship program. He can be seen often onstage performing with the Orchestra and throughout the community, with a particular focus on interactions with the MacPhail Northside Youth Orchestra.

The newest participant in the Rosemary and David Good Fellowship program is bassoonist Kai Rocke, who joined the Minnesota Orchestra’s ranks in September 2019 and will be involved through August 2021. Rocke, who has performed with several orchestras on the East Coast, received his bachelor’s degree from the New England Conservatory in 2017 studying with Gregg Henegar, and recently completed his master’s degree at Rice University with Benjamin Kamins, a former member of the Minnesota Orchestra. Rocke commented on his new position: “I am honored and grateful for the opportunity to work with the Minnesota Orchestra as a part of the Rosemary and David Good Fellowship program. I can’t wait to get started!”
The Force was strong at Orchestra Hall in early October as the Minnesota Orchestra presented five performances of John Williams’ unforgettable score to Star Wars: The Empire Strikes Back as the complete film was shown on a large screen. Audiences jumped to social media at hyperspeed and shared their memories and photos from these and other Orchestra concerts throughout the opening weeks of the 2019–20 season. 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 such as a first-timer’s introduction to the Orchestra with music performed by the Orchestra and remixed by Lazerbeak of Doomtree, a video guide on what to wear to Orchestra Hall, concert video clips, and a message from Jon Kimura Parker, the Orchestra’s new creative partner for summer programming. We’ll see you online!
artwork, ballet, music and more

During the Minnesota Orchestra’s 2019 Sommerfest, Música Juntos, the artwork of several local Latinx artists was warmly welcomed by audiences. The work of one of those artists, painter Jimmy Longoria, will remain on display in the Orchestra Hall lobby through the Orchestra’s November 14–16 concerts in the alcove near the Marquette Avenue entrance.

Longoria was present at the Orchestra’s season opening concerts in September for a special event in the Target Atrium that brought together the talents of several collaborators familiar to Orchestra audiences. Longoria has commissioned Minnesota composer Reinaldo Moya to write music for a new ballet titled Brocha, based on Longoria’s artwork as well as an original story and characters created by Longoria. At the Target Atrium event, three musicians played excerpts from the score in progress as Longoria and Moya explained the story and music. Once fully orchestrated, the ballet score will be conducted by Ahmed Anzaldúa, who prepared the choruses for the Orchestra’s 2019 Sommerfest finale, Golijov’s La Pasión según San Marcos.

This event was the first of many such experiences taking place before and after Orchestra concerts during the 2019–20 season, through which the Orchestra collaborates with a variety of partners to create and deepen connections between the Orchestra and the community. Free events provide opportunities for people of all ages to engage with the music in fun and unexpected ways. These events include performances by guest ensembles, interactive exhibits, and concert preview discussions with host Phillip Gainsley, Orchestra musicians and guest artists, among other activities. For information and a schedule of free events, visit minnesotaorchestra.org/experiences.
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## Minnesota Orchestra

**Juraj Valčuha, conductor**  
**Leila Josefowicz, violin**

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<td>Anton Webern</td>
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<td>Saturday, Nov 2, 2019</td>
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<td>Igor Stravinsky</td>
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<td>Richard Strauss</td>
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<td><strong>INTERMISSION</strong> ca. 20'</td>
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**Pre-Concert**  
**Concert Preview** with Phillip Gainsley and Leila Josefowicz  
Friday, November 1, 7 pm, Auditorium  
Saturday, November 2, 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.
Webern: *Im Sommerwind*
This tone poem from Webern’s younger years—before his music took a more modernist turn under Schoenberg’s tutelage—evokes a warm summer day in the countryside, with music that begins softly and rises to two great climaxes that each subside quickly, leading to a peaceful close.

Stravinsky: Violin Concerto
Ingenuity abounds throughout this concerto, which opens with a widely-spaced violin chord the composer called the “passport” to the work. The sparkling first movement, buoyant and playful as circus music, gives way to two lyrical arias and a Capriccio full of double-stops, dashing octaves and other violin pyrotechnics.

Strauss: *An Alpine Symphony*
The *Alpine Symphony*—possibly the most remarkable description of nature in sound—paints a vivid musical picture of a climb through Strauss’ beloved Bavarian Alps, employing dazzling orchestral colors and demanding phenomenal feats of virtuosity from the musicians.

Juraj Valčuha, conductor
Juraj Valčuha, now welcomed for his fourth engagement with the Minnesota Orchestra, is music director of the Teatro di San Carlo in Naples and first guest conductor of the Konzerthaus Orchester Berlin. From 2009 to 2016 he was chief conductor of Italy’s RAI National Symphony Orchestra, with which he toured to music centers including the Vienna Musikverein and Berlin’s Philharmonie. He has also conducted the Berlin Philharmonic, Leipzig Gewandhaus Orchestra, Dresden Staatskapelle, Vienna Symphony, Munich Philharmonic, Amsterdam Concertgebouw Orchestra, Orchestre National de France, Orchestre de Paris and Philharmonia of London, as well as major American orchestras from coast to coast. Highlights of his recent engagements include a return to the New York Philharmonic; productions of Janáček’s *Katja Kabanova* and Wagner’s *Die Walküre* with Teatro San Carlo; Strauss’ *Salome* in Bologna; concerts with the BBC Symphony and the Montreal, Vienna, San Francisco, Pittsburgh and Dallas orchestras, and a tour of the Baltic countries with the Konzerthaus Orchester Berlin. More: jurajvalcuha.com.

Leila Josefowicz, violin
Leila Josefowicz has appeared numerous times with the Minnesota Orchestra, most recently in October 2016, when she played John Adams’ *Scheherazade.2*. Highlights of her 2019-20 schedule include opening the London Symphony Orchestra’s season with Sir Simon Rattle and returning to the San Francisco Symphony with its incoming music director Esa-Pekka Salonen to perform Salonen’s own Violin Concerto, as well as engagements with the Los Angeles Philharmonic, NDR Elbphilharmonie Orchester, Orchestre de la Suisse Romande, Chicago Symphony Orchestra, City of Birmingham Symphony Orchestra, Cleveland Orchestra and Philadelphia Orchestra. In addition, she will perform the U.K. premiere of Helen Grime’s Violin Concerto with the BBC Symphony Orchestra. She has received Grammy nominations for her recordings of *Scheherazade.2* with the St. Louis Symphony and Salonen’s Violin Concerto with the Finnish Radio Symphony Orchestra. She is a recipient of a 2018 Avery Fisher Prize and was awarded the prestigious MacArthur Fellowship in 2008. More: harrisonparrott.com, leilajosefowicz.com.
for several generations the Webern family had a summer estate, called Preglhof, in a mountain valley near Klagenfurt at the east end of the Wörthersee in southern Austria. Anton Webern spent his summers there as a child and delighted in climbing through the mountains that surrounded the estate. In the summer of 1904, after two years at the University of Vienna, the 20-year-old composer retreated to Preglhof and set to work on an ambitious new piece. He had already written songs, piano pieces and chamber music, but that summer he composed a work for large orchestra, inspired by his pleasure in the sunny valleys and mountains of Carinthia and specifically modeled on the lengthy poem *Im Sommerwind* (In the Summer Wind) by Bruno Wille. Wille (1860-1928), a German social philosopher and poet, believed so deeply in the spiritual power of nature that he fled the city to make his home on an isolated lake outside Berlin. His *Im Sommerwind* tells of the experience of a summer day in the country, of bright sunlight and warm winds, and finally of the pleasure and peace the day brings.

Webern used Wille's poem as the framework for his orchestral work, a tone poem somewhat in the manner of Richard Strauss but more concerned with expressing states of feeling than depicting specific actions. Webern was precise in his subtitle “Idyll for Large Orchestra.” An idyll is an ancient form of poetry that celebrates pastoral life, and Webern does indeed write for very large orchestra. *Im Sommerwind*, in fact, requires one of the largest orchestras Webern ever used, including six horns and two harps, though (curiously) it has no trombones or tubas, and it makes very delicate use of percussion.

**evoking the countryside**

*Im Sommerwind* is a terrific evocation of a warm summer day in the countryside. It begins very quietly (the marking is triple piano) as Webern slowly unfolds a great D-major chord from the muted strings. The music itself is built on a series of short motifs, usually just a few measures each, that evolve continuously across the 13-minute span of this music. Principal among these are the rising, surging figure first heard in the violins and a dancing idea for solo oboe that Webern marks *lustig* (gay, delighted).

Gradually the summer wind begins to blow and the music eases ahead and becomes more animated. Those who think of Webern as the supremely cerebral and detached manipulator of tone rows and complex canons should look at his performance markings in this score. The musicians are repeatedly instructed to make their playing “as tender as possible,” “very soft and tender,” “with tender expression,” and “very peaceful and solemn.”

Twice this music rises to great climaxes that subside quickly: Webern’s winds blow firmly but never tempestuously. He deploys his forces with precision. Sometimes he uses only a handful of solo instruments, but he is also willing to unleash the full resources of his “large orchestra” to create an opulent sonority that can sound very much like *Der Rosenkavalier* (still seven years in the future). *Im Sommerwind* concludes peacefully as Webern returns to the same D-major chord that opened this music and instructs the players to let their sound fade into inaudibility.

**a change in direction**

Webern finished the draft of this music early in August 1904 and had the orchestration complete six weeks later, on September 16. The young composer could not have known, as he completed this score, that seven days earlier and just a few miles to the west—at his sunny summer residence on the Wörthersee—Gustav Mahler had completed the draft of his Sixth Symphony. That fall, Webern would return to Vienna and begin studying with Arnold Schoenberg, and his subsequent music would take quite a different direction. He remained proud of *Im Sommerwind*, however, and showed the manuscript to his own students as an example of his early work. But Webern never heard this music. The first performance did not take place until May 25, 1962, 17 years after the composer’s death, when it was performed by Eugene Ormandy and the Philadelphia Orchestra at the first International Webern Festival in Seattle.

**Instrumentation:** 3 flutes, 2 oboes, English horn, 4 clarinets, bass clarinet, 2 bassoons, 6 horns, 2 trumpets, timpani, cymbals, triangle, 2 harps and strings

*Program note by Eric Bromberger.*
Stravinsky had no interest in virtuosity for its own sake. Of his 100-plus compositions, only one is a concerto for solo instrument and full symphony orchestra, and he was at first reluctant even to write this one. In the fall of 1930, shortly after completing his Symphony of Psalms, Stravinsky visited his friend and publisher Willy Strecker in Wiesbaden. Strecker wanted Stravinsky to compose a concerto for the young violinist Samuel Dushkin, but Stravinsky was wary: “I hesitated because I am not a violinist and I was afraid that my slight knowledge of that instrument would not be sufficient to enable me to solve the many problems which would necessarily arise in the course of a major work especially composed for it.” But Stravinsky was so impressed by Dushkin’s skill and general culture that he took on the commission and consulted frequently with the violinist in the course of composition.

the “passport” chord
Some years later, Dushkin left a reminiscence of working with Stravinsky, and it included an account of a seminal moment in the composition of this concerto: “During the winter I saw Stravinsky in Paris quite often. One day when we were lunching in a restaurant, Stravinsky took out a piece of paper and wrote down [a] chord and asked me if it could be played. I had never seen a chord with such an enormous stretch, from the E to the top A, and I said ‘No.’ Stravinsky said sadly ‘Quel dommage’ (What a pity). After I got home, I tried it, and to my astonishment, I found that in that register, the stretch of the 11th was relatively easy to play, and the sound fascinated me. I telephoned Stravinsky at once to tell him that it could be done. When the Concerto was finished, more than six months later, I understood his disappointment when I first said ‘No.’ This chord, in a different dress, begins each of the four movements. Stravinsky himself calls it his ‘passport’ to that Concerto.”

Stravinsky wrote the first two movements during the spring of 1931 in Nice and completed the concerto that September at a summer estate in Isére. The first performance took place the following month, on October 23, 1931; Dushkin was soloist, and Stravinsky conducted the Berlin Radio Orchestra.

breathing the spirit of Bach
Stravinsky’s Violin Concerto has become virtually a locus classicus of his neo-classical style: its movement titles come right out of a Bach suite, and the spirit of that composer’s violin music hovers over much of this work. Stravinsky himself was aware of this, and 30 years after composing the concerto he offered this perspective: “The subtitles of my Concerto—Toccata, Aria, Capriccio—may suggest Bach, and so, in a superficial way, might the musical substance. I am very fond of the Bach Concerto for Two Violins, as the duet of the soloist with a violin from the orchestra in the last movement of my own Concerto may show. But my Concerto employs other duet combinations too, and the texture is almost always more characteristic of chamber music than of orchestral music.”

toccata. The title of the first movement, Toccata, originally denoted brilliant keyboard music (it means “touched” in Italian), and so its use with violin music may seem anomalous. Here it points to a brilliance in the writing for both violin and orchestra. The concerto opens with the “passport” chord, its bright, stinging sound forming a bris ký call to order. A profusion of thematic ideas follows, and Stravinsky quickly combines several of these in some very impressive and graceful contrapuntal writing. An absolutely literal recapitulation leads to a brief coda and the firm close.

aria I, aria II. Both middle movements are titled Aria, though they are quite different in character. In the first, the “passport” chord leads to some subdued two-part writing for solo violin and the entire cello section; the central episode presses ahead energetically before the opening material returns and the movement evaporates in a wisp of sound. Aria II brings the concerto’s most “Bachian” moments: the “passport” chord introduces some writing for the violin that sounds as if it might have come almost verbatim from the opening movement of Bach’s sonatas for unaccompanied violin. This was clearly special music for Stravinsky, who takes care to remind the soloist repeatedly to play cantabile, even stressing at one point that the music should be dolce (an unusual marking from a composer who was characteristically reserved in his performance markings).

capriccio. The final movement bursts to life with the sound of the familiar chord, then races ahead on spirited writing for the soloist. This movement is episodic, almost mercurial in its quick leaps between moods and themes. Near the end come several remarkable passages. The first is the extended duet between soloist and concertmaster that Stravinsky felt had been inspired by Bach’s Double Concerto. A one-measure grand pause introduces the coda, whose surging, sputtering rhythms and rapid alternation of bowed and pizzicato notes look ahead 14 years to the first movement of Stravinsky’s Symphony in Three Movements. On this energy, the Violin Concerto powers its way to a sizzling close.
Richard Strauss’ colossal 
*Alpine Symphony* is one of the most remarkable works ever created to depict nature in sound. The dates of composition (1911-15) indicate that it closely followed *Der Rosenkavalier* and *Le Bourgeois gentilhomme*, but one looks in vain for the lightness of touch and chamber music qualities of these works. Reverting to the enormous resources required for compositions like *Symphonia domestica*, *Salome* and *Elektra*, Strauss calls for an orchestra of more than 130 musicians.

Every aspect of the ascent and descent of an Alpine peak is portrayed, covering a time span of 24 hours. This richly descriptive piece of program music, nearly an hour in length, shows Strauss at the peak of his orchestrative powers. There was virtually nothing, either spiritual or physical, that he could not depict in sound. He once remarked casually that, if necessary, he could describe a knife and fork in music. To achieve his goals in the *Alpine Symphony*, instruments are combined in unprecedented variety and pushed to the extremes of their range. Utmost virtuosity and stamina are required from every player. In addition to the vast and varied forces required, Strauss additionally calls for a backstage contingent of six horns, two trumpets and two trombones used only in the *Ascent* episode near the beginning. All in all, not the sort of work that is likely to turn up frequently on concert programs. But its dazzling orchestral colors, phenomenal feats of virtuosity, and the sheer fun all this produces for audiences and musicians alike have ensured the *Alpine Symphony* a secure place in the orchestral repertory.

Though Strauss loved the Bavarian Alps and eventually built a villa in Garmisch-Partenkirchen, he was never much of a mountaineer. Nevertheless, at the age of 14, he once spent a day with some friends climbing a mountain, and later wrote of it to Ludwig Thuille, a friend who missed the expedition. He used terms that closely parallel the events described in the composition he would write more than 30 years later: departure in the wee hours of the morning, the long climb to the summit, getting lost, a violent thunderstorm that thoroughly drenched everyone, drying off in a farmhouse and, upon returning home, his attempts to give a musical recreation of the trip at the piano, “…full of Wagnerian tone-painting and monstrous nonsense.”

The idea for creating an orchestral rendering of this Alpine experience began to stir in the first years of the new century, but serious work began only in 1911, and the bulk of the writing took place during a 100-day stretch in 1914-15. Strauss completed the score on February 8, 1915, and conducted the premiere himself in Berlin on October 28 of that year. The orchestra was, appropriately enough, the Dresden Court Orchestra (today the Dresden Staatskapelle), which over the previous 14 years had given the premieres of four Strauss operas. The score is dedicated to this orchestra and to its general manager, Count Nikolaus Seebach.

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**Stravinsky may have had no use for conventional virtuosity (significantly, this concerto has no cadenza), and he may have referred to the technical demands here as “relatively tame”—but no violinist who has ever attempted to play this music would agree with him. Its rhythmic energy, wide skips, rapid string-crossings and complex chording make this a formidable challenge for any soloist. This concerto breathes the spirit of Bach in many ways: like Bach before him, Stravinsky wrote the music he wanted, and in the process he left the performer to solve some extremely difficult technical problems.**

**Instrumentation:** solo violin with orchestra comprising 2 flutes, piccolo, 2 oboes, English horn, 3 clarinets (1 doubling E-flat clarinet), 3 bassoons (1 doubling contrabassoon), 4 horns, 3 trumpets, 3 trombones, tuba, timpani, bass drum and strings

Program note by Eric Bromberger.
the most sensational tone poem
Although nominally a symphony, this work is a symphonic poem in all but name. One perceives it not as a series of movements in the standard symphonic format (slow introduction and allegro first movement; slow second movement; scherzo third movement; finale and coda)—though attempts have been made to force it into this Procrustean bed—but rather as an extended fantasy built on the Lisztian principle of thematic transformation within the context of a story line or pictorial description.

Actually, the Alpine Symphony is something of an anomaly in Strauss' career. It appeared more than a decade after he had written his previous symphonic poem, Symphonia domestica, and when he was securely anchored in a career in the opera house, with six operas to his credit, three of them huge successes (Salome, Elektra and Der Rosenkavalier). In the Alpine Symphony, his valedictory effort in the world of symphonic poems, Strauss created his biggest, most extravagant and most sensational tone poem of all.

Much has been made of the frankly, even graphically, descriptive nature of this music, and this is a primary issue for its detractors. But Strauss himself saw things differently: "There is no such thing as abstract music; there is good music and bad music. If it is good, it means something; and then it is program music." The listener is of course free to listen to the Alpine Symphony as he or she chooses: as a succession of landscapes and weather conditions in sound, as the composer's artistic affirmation of Nature, as a metaphor of Life as a mountain which Man must climb, or in any other way one might like. Listeners will have little difficulty identifying the various scenes and events as they pass by. Nevertheless, a few remarks may be helpful.

The deep silence of Night is heard in thick, dark, B-flat minor chords; at times every note of the scale is being sustained. Against this opaque sound, low brass instruments present the first of many statements of a solemn chordal theme suggesting the massive, imposing mountain in all its stern majesty. Sunrise uses as its melodic material a bright, A-major derivation of the descending minor scale from the Night section.

When the climbers begin their ascent, another principal theme, strongly rhythmic, is heard at the allegro entrance of lower strings, climbs to successively higher levels, and is worked out in elaborate counterpoint. A hunting party is heard in the distance, represented by an off-stage brass ensemble. (Strauss surely got this idea from similar scenes in Wagner’s Tannhäuser and Tristan and Isolde.)

As the climbers continue their journey, orchestral colors, textures and melodies depict thickening foliage, bird calls, yodels, waterfalls, the apparition of a water sprite, expansive flowery meadows, herds of cattle (the idea to use cowbells here is possibly derived from Mahler's Sixth Symphony), idyllic calm and beauty of the slopes, the slippery surface of a glacier (chromatic, “sliding” trumpet writing), the climbers transfixed by the awesome view from the summit, haze obscuring the sun, ominous stillness and calm before the storm, distant flashes of lighting, isolated raindrops (oboe), thunder, the fury of a blinding storm enhanced by a terrific explosion from the thunder sheet at the climax, the nostalgic glow of sunset, spiritual tranquility at the end of a fulfilling day, and finally, the gloom of night once more as the noble mass of the mountain recedes into darkness and memory, 24 hours after we first encountered it.

Instrumentation: 4 flutes (2 doubling piccolo), 3 oboes (1 doubling English horn), heckelphone, 3 clarinets (1 doubling bass clarinet), E-flat clarinet, 4 bassoons (1 doubling contrabassoon), 8 horns (4 doubling Wagner tubas), 4 trumpets, 4 trombones, 2 tubas, timpani, snares drum, bass drum, cymbals, cowbell, tamtam, triangle, thunder sheet, wind machine, glockenspiel, celesta, 2 harps, organ, offstage brass ensemble (6 horns, 2 trumpets and 2 trombones) and strings

Program note by Robert Markow.
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Passacaglia for Violin and Cello, after Passacaglia from Suite No. 7 by George Frideric Handel
Rui Du, violin | Pitnarry Shin, cello

Neal Desby
Aria for English Horn and String Quartet
Marni J. Hougham, English horn | Taichi Chen, violin
Catherine Schubilske, violin | Sifei Cheng, viola
Marcia Peck, cello

Rebecca Clarke
Trio for Violin, Cello and Piano
Moderato ma appassionato
Andante molto semplice
Allegro vigoroso
Catherine Schubilske, violin | Beth Rapier, cello
Mary Jo Gothmann, piano

INTERMISSION

Carl Reinecke
Trio for Piano, Clarinet and Horn in B-flat major, Opus 274
Allegro
Ein Märchen: Andante
Scherzo: Allegro
Finale: Allegro
David Pharris, clarinet | Bruce Hudson, horn
Susan Billmeyer, piano

Ludwig van Beethoven
String Quartet in F major, Opus 18, No. 1
Allegro con brio
Adagio: Affetuoso ed appassionato
Scherzo: Allegro molto – Trio
Allegro
Felicity James, violin | Ben Odhner, violin
Jenni Seo, viola | Minji Choi, cello

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**Guarantors’ Week: Keefe, Wagner and Brahms**

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**Minnesota Orchestra**

Nathalie Stutzmann, conductor | Erin Keefe, violin

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**Johannes Brahms**

- Three Hungarian Dances
  - Hungarian Dance No. 1 in G minor
  - Hungarian Dance No. 4 in F-sharp minor (orch. Paul Juon)
  - Hungarian Dance No. 5 in G minor (orch. Martin Schmeling)

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**Antonín Dvořák**

- Romance in F minor for Violin and Orchestra, Opus 11
  - *Erin Keefe, violin*

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**Richard Wagner**

- Prelude and “Liebestod” from *Tristan and Isolde*

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**INTERMISSION**

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**Johannes Brahms**

- Symphony No. 2 in D major, Opus 73
  - Allegro non troppo
  - Allegro non troppo
  - Allegretto grazioso (Quasi andantino)
  - Allegro con spirito

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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.
Brahms: Hungarian Dances No. 1, 4 and 5

Here are three of the 21 fiery dance tunes originally produced for piano with two players, derived from Brahms’ lifelong fascination with Hungarian czardas music and “gypsy” bands that played on the street corners of Vienna.

Dvořák: Romance for Violin and Orchestra

The Romance, adapted from a string quartet’s slow movement, is music of a sweetly lyrical character, beloved by audiences and performers alike for its gently rocking, lullaby-like main theme.

Wagner: Prelude and “Liebestod” from Tristan and Isolde

In Wagner’s operatic prelude we hear a series of longing, urging phrases built on a dissonant harmony; the “Liebestod”—literally, “love-death”—is full of shimmering string tremolos, harp arpeggios and long crescendos.

Brahms: Symphony No. 2

Brahms’ Second Symphony, which he described as “cheerful and delightful,” has an expansive feel, yet it is a tightly integrated, concentrated work. A three-note motif leads the way from the work’s opening measures, through a buoyant first movement, a stirring Adagio, a leisurely trio movement and a blazing finale.
In the mid-19th century, the Hungarian uprising against Austrian rule caused numerous political refugees to leave the country. Among them was the Magyar violinist Eduard Reményi, whose travels led to Hamburg, Johannes Brahms’ native city. It was from Reményi that the 16-year-old Brahms made the acquaintance of Hungarian gypsy music—it’s improvisatory nature, fiery performance style, abrupt alternation between slow and fast sections, the “gypsy” scale with its two leaps of a step-and-a-half (an interval slightly larger than the major scale’s familiar whole-steps and half-steps), among other features.

In 1853, Reményi took Brahms as his accompanist on a tour through northern Germany, a tour that included the playing of much gypsy music and folk songs. Sixteen years later, Brahms offered the publisher Simrock ten Hungarian Dances in two books for piano with two players (“piano four-hands”). To show that he had merely arranged them, the composer indicated that they were “set for the piano,” and assigned them no opus number. The temperamental Reményi, however, accused Brahms of deliberately trying to pass off the dances as original material. In an interview for the New York Herald in 1879, Reményi went to considerable pains to itemize the origins of every dance. A further 11 Hungarian Dances from Brahms were published in 1880, again in two books. These 21 dances, plus the Liebeslieder Waltzes of 1868, were the primary contributors to Brahms’ popularity and financial security (from sales of sheet music) during his own lifetime.

**the composer’s lighter side**

We mostly think of Brahms as a “serious” composer, but the man had his lighter side as well, nowhere more visible than in the Hungarian Dances. Biographer Jan Swafford writes that they were “a way to let go of his usual sobriety and escape into a music perpervid, exotically colored, elastic in rhythm, improvisational in style. … [He could] sit for hours under the trees at the Café Czarda in the Prater nursing mugs of beer and listening to gypsy bands, who seemed to play with particular fire when the Herr Professor showed up.”

Surprisingly, Brahms himself orchestrated only three of the Hungarian Dances: Nos. 1 (featured on today’s program), 3 and 10. Others have been orchestrated by composers and arrangers both famous and obscure: Antonín Dvořák, Paul Juon, Albert Parlow, Martin Schmeling, Robert Schollum and Hans Gál have all had a hand in this industry. In recent times the Hungarian conductor Iván Fischer has orchestrated the complete set. Brahms’ close friend Joseph Joachim arranged all 21 for violin and piano.

**the dances in brief**

*Hungarian Dance No. 1 in G minor (orch. Johannes Brahms).*

Hungarian Dance No. 1, in G minor, is called in Hungary the *Isteni Csárdás* (divine czardas), and was orchestrated by Brahms himself in 1874. The dance is in a simple A-B-A form, with the outer passages consisting of a darkly romantic, swaying theme in the strings decorated with brilliant flecks of color from the woodwinds. Brahms recorded this dance on the piano in 1890, preceded by a priceless relic of the composer speaking a few words of introduction—horribly grainy and nearly indecipherable, but still, the voice of Brahms himself.

**Instrumentation:** 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani, triangle and strings

*Hungarian Dance No. 4 in F-sharp minor (orch. Paul Juon).*

Biographer Malcolm MacDonald singles out Dance No. 4, “with its cimbalom imitations and improvisatory feeling,” as one of the two finest of all the Dances. Based on Kalocsai-emlék (Memories of Kalocsi) by N. Méry, the orchestration is by the Russian-born Swiss composer Paul Juon (1872-1940). In this miniature rondo, an intensely yearning theme alternates with two contrasting ideas: one a lively, swirling affair, the other a delicate, chirpy song sung by upper woodwinds.

**Instrumentation:** 2 flutes (both doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, harp and strings

*Hungarian Dance No. 5 in G minor (orch. Martin Schmeling).*

Dance No. 5—like No. 1 in G minor and in A-B-A form—is based on the czardas Bartfai emlék (Memories of Bártfa) by the Hungarian composer Béla Kélér, which Brahms mistakenly thought was a traditional folksong. (Kélér took Brahms to task for this indiscretion.) This is the most popular of the Hungarian Dances, and has been arranged for a dizzying array of instrumental combinations, including four guitars, solo banjo, and tuba and piano. The version heard at today’s concert is by Martin Schmeling (1864-1943), who also orchestrated Nos. 6 and 7.

**Instrumentation:** flute, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, snare drum, cymbals, triangle and strings

**Program note by Robert Markow.**
During the 1850s Wagner was at work on the operas that would make up Der Ring des Nibelungen (The Ring of the Nibelung). He completed Das Rheingold in 1854 and Die Walküre in 1856 and immediately set to work on Siegfried. But his plans took an unexpected detour when he became fascinated by the ancient Irish legend of Tristan and Iseult, lovers who find fulfillment only in death. He set aside his work on Siegfried for three years and composed Tristan and Isolde between 1856 and 1859.

Even before the opera was premiered in Munich in 1865, Wagner had led orchestral excerpts from it in concerts, and the most important of these involves a remarkable piece of compositional surgery: Wagner took the very beginning of the opera, its opening prelude, and the very ending, Isolde’s farewell to life—and fused them in an orchestral work he called Prelude and “Liebestod” (Love-Death). This reduces the four-hour opera to a 17-minute distillation that moves directly from its yearning beginning to Isolde’s ecstatic fulfillment in death, and it remains one of the most popular orchestral excerpts from Wagner’s operas.

The Prelude opens this tale of unfulfilled love with music that is itself the embodiment of unfulfilled longing: a falling cello line intersects dissonantly with a rising oboe line, and that harmonic clash does not resolve. That same pattern repeats in a new key, rocking theme, redolent of lullabies, as a point of departure, developing it in new ways, and incorporating additional material as well. A sweetly lyrical character is found nearly throughout the Romance, but Dvořák varies the material sufficiently so that it never becomes monotonous. That captivating main theme, and the music’s great charm and appeal, have rendered the Romance dear to devotees of the violin repertory.

The Romance is not an exact transcription of the original string quartet movement. Dvořák uses its principal melody, that gently rocking theme, redolent of lullabies, as a point of departure, developing it in new ways, and incorporating additional material as well. A sweetly lyrical character is found nearly throughout the Romance, but Dvořák varies the material sufficiently so that it never becomes monotonous. That captivating main theme, and the music’s great charm and appeal, have rendered the Romance dear to devotees of the violin repertory.

Instrumentation: solo violin with orchestra comprising 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns and strings

Program note by Robert Markow.
again without resolution. It will never resolve. The music's failure ever to find harmonic stasis mirrors the lovers' failure to find fulfillment in life, and despite the beauty of the music, its effect is intentionally unsettling.

The Prelude, built on a series of longing, surging phrases, comes to a quiet close on two deep pizzicato strokes, and the music continues directly into the concluding “Liebestod.” Tristan has died, and Isolde, dying herself, clings to his body and finds in death the union that the two could never achieve in life. The “Liebestod” is built on a quite different orchestral sonority than the Prelude, full of shimmering sounds—string tremolos, harp arpeggios and long crescendos—that mirror Isolde’s transfiguration.

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

Program note by Eric Bromberger.

Johannes Brahms

Symphony No. 2 in D major, Opus 73
Premiered: December 30, 1877

“Suffused with the sunshine and the warm winds playing on the water”—these are the words Richard Specht used to describe Brahms’ Second Symphony. “Bathed in a mellow glow of instrumental sound of which Brahms alone had the secret” was John Horton’s response. After the massiveness and severity of Brahms’ First Symphony, the idyllic, pastoral Second, with its wealth of singable melodies, had strong popular appeal. Whereas Brahms had toiled for 20 years over his First Symphony, the Second was written in the space of a mere three months. In its pastoral quality, many listeners find a parallel to Beethoven’s Sixth Symphony, which, like Brahms’ Second, followed a serious and heroic symphony in C minor.

the music: pastoral and melody-rich

allegro non troppo. From the very first notes, the listener is caught up in the symphony’s gentle, relaxed mood. The initial two bars also provide the basic motivic seeds of the entire movement, as well as for much of the material in the subsequent movements. The three-note motto in the cellos and basses and the following arpeggio in the horns are heard repeatedly in many guises—slowed down, speeded up, played upside down, buried in the texture or featured prominently. All the principal themes of the movement are derived from these short melodic building blocks.

The second theme is one of Brahms’ most glorious, sung by violas and cellos as only these instruments can sing.

adagio non troppo. The second movement is of a darker hue and more profound sentiment. The form is basically an A-B-A structure, with a more agitated central section in the minor mode. Throughout the movement, the listener’s attention is continually focused as much on the densely saturated textures as on the themes.

allegretto grazioso (quasi andantino). The genial, relaxed character returns in the third movement, not a scherzo as Beethoven would have written, but a sort of lyrical intermezzo, harking back to the gracious 18th-century minuet. The forces are reduced almost to chamber orchestra levels, and woodwinds are often the featured sonority. This movement proved so popular at its premiere that it had to be repeated.

allegro con spirito. The forthright and optimistic finale derives heavily from the melodies of the first movement, though as usual with Brahms, this material is so cleverly disguised that one scarcely notices. The coda calls for special comment. Brahms seldom used the trombones and tuba, yet on occasion he wrote stunning passages for them. One such moment occurs in the Second Symphony’s coda, a passage as thrilling for audiences as it is for trombonists, every one of whom looks forward to a role in bringing this joyous work to its blazing D-major conclusion.

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, bass clarinet, 3 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani and strings

Program note by Robert Markow.

The conductor of this week’s concerts, Nathalie Stutzmann, selected musical repertoire that is woven together through the power of love, from Brahms’ affinity for traditional Hungarian music to the lyricism of Dvořák’s Romance to the yearning and passion of Wagner’s music from Tristan and Isolde. This week marks her second time conducting the Minnesota Orchestra’s Guarantors Week concerts; she made her debut in 2017 leading that year’s Guarantors concerts.
Fly Me to the Moon with Charles Lazarus and the Minnesota Orchestra

Akiko Fujimoto, conductor | Charles Lazarus, trumpet
Jearlyn Steele, vocals | Tommy Barbarella, piano
Jeff Bailey, bass | David Schmalenberger, drums

Live at Orchestra Hall

Sunday, November 10, 2019, 2 pm | Orchestra Hall

Today's performance will be presented with one intermission.
The program will include the following works and others to be announced from the stage, along with selections from Charles Lazarus’ newest album Lovejoy.

Nat King Cole/arr. Dean Sorenson

L-O-V-E

George and Ira Gershwin/arr. John Wasson

Embraceable You

Fats Waller/arr. Wasson

Honeysuckle Rose

Jerome Kern/arr. Wasson

The Way You Look Tonight

Richard Rodgers/arr. Sorenson

My Funny Valentine

Cole Porter/arr. Wasson

Love for Sale

Hoagy Carmichael/arr. Tommy Barbarella

Stardust

Charles Lazarus, a member of the Minnesota Orchestra’s trumpet section since 2000, has masterminded several original productions with the Orchestra, serving as soloist, composer and bandleader. In addition to Merry and Bright, which has been performed annually at Orchestra Hall since 2015, he has created and starred in four original orchestral shows featuring his jazz ensemble: A Night in the Tropics, American Riffs, Fly Me to the Moon and Our Love is Here to Stay, a collaboration with The Steeles and Prince’s former keyboardist Tommy Barbarella. In 2015 Lazarus and the Orchestra performed the world premiere of American Nomad, a trumpet concerto composed for him by Steve Heitzeg; he and the Orchestra reprised this work last season, and a live video recording of the performance was released online last fall. Lazarus’ composition A Perfect Square, paired with Michael Hall’s book of the same name, was recently made into a children’s animated short film. His four solo recordings, Solo Settings, Zabava, Merry & Bright and Lovejoy, showcase his wide-ranging talent and feature collaborations with diverse composers, arrangers and performers, including Orchestra musicians. Lazarus holds the Paul and Margot Grangaard Chair.

Conductor **Akiko Fujimoto** joined the Minnesota Orchestra in 2017 as assistant conductor and in 2018 became associate conductor. She conducts Young People's Concerts, Symphonic Adventures concerts for high school students, special events and outdoor concerts. She will make her Minnesota Orchestra subscription concert debut next March in concerts at Northrop at the University of Minnesota. She was previously associate conductor of the San Antonio Symphony and conducting associate for the Virginia Symphony Orchestra. She recently served as a cover conductor for three programs with the Los Angeles Philharmonic and led two concerts with the National Symphony Orchestra at the Kennedy Center. In the 2019-20 season she also starts a new role as the music director of the Mid-Texas Symphony. More: minnesotaorchestra.org.

Vocalist **Jearlyn Steele** is a member of The Steeles, the internationally-acclaimed family of vocalists who have performed at venues from Carnegie Hall to Brazil and on the Super Bowl Live Verizon stage in 2018. For more than a decade, she has been the Entertainment Reporter for Twin Cities Public Television’s award-winning political show *Almanac*, interviewing local, national and international acts. She has performed with the Baltimore Symphony Orchestra, Prince and Mavis Staples, and she was a frequent guest on the national radio broadcast *A Prairie Home Companion*, performing duets with music greats such as Carole King and Elvis Costello. More: jearlynsteele.com.

Pianist and keyboard player **Tommy Barbarella** worked extensively with Prince, among many other artists, and arranged *Purple Rain* for the Minnesota Orchestra's September 2016 halftime performance at the Minnesota Vikings' inaugural game at U.S. Bank Stadium.

Bass player **Jeff Bailey** has performed in a wide variety of musical settings as a musician, composer, producer and educator, with many world-renowned jazz artists. He has also toured or performed with Joey McIntyre of New Kids on the Block, Charles Lazarus, Doc Severinsen, Jonatha Brooke, Heather Headley, Doc Martin, Chastity Brown and Charley Drayton.

Drummer **David Schmalenberger** recently performed with Cantus, The Steeles, Garrison Keillor and cabaret legend Marilyn Maye. He also recently recorded with Charles Lazarus, the Laura Caviani trio and the Bill Simenson Jazz Orchestra. He is currently teaching at Augsburg University and Anoka Ramsey Community College.

![Charles Lazarus and The Steeles performing with the Minnesota Orchestra in April 2018 under the direction of Roderick Cox. Photo: Tony Nelson.](image-url)
Minnesota Orchestra

Osmo Vänskä, conductor | Marni J. Hougham, English horn | Alban Gerhardt, cello
Goitsemang Lehobye, soprano | Dashon Burton, bass-baritone
Minnesota Chorale, Kathy Saltzman Romey, artistic director
Gauteng Choristers, Sidwell Mhlongo, conductor
29:11, New Hope International Exchange, Brendon Adams, artistic director

Thursday, November 14, 2019, 11 am | Orchestra Hall
Friday, November 15, 2019, 8 pm | Orchestra Hall
Saturday, November 16, 2019, 8 pm | Orchestra Hall

With these concerts we gratefully recognize an anonymous couple for their generous contribution to the Minnesota Orchestra’s Investing in Inspiration campaign.

Jean Sibelius

The Swan of Tuonela, No. 2 from Legends, Opus 22
Marni J. Hougham, English horn
ca. 10’

Brett Dean

Concerto for Cello and Orchestra
[in one movement]
Alban Gerhardt, cello
ca. 25’

INTERMISSION
ca. 20’

Ralph Vaughan Williams

Dona Nobis Pacem, Cantata for Soprano and Baritone Soli, Chorus and Orchestra
Agnus Dei
“Beat! beat! drums!”
Reconciliation
Dirge for two veterans
“The Angel of Death…”
“O man greatly beloved…”
Goitsemang Lehobye, soprano | Dashon Burton, bass-baritone
Minnesota Chorale | Gauteng Choristers | 29:11
ca. 40’

CD Signing: Join us in the Orchestra Hall lobby following the November 14, 15 and 16 concerts as Osmo Vänskä will sign the Orchestra’s Mahler symphony CDs, including the newly-released album of Mahler’s First Symphony.

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.

Goitsemang Lehobye, soprano

Goitsemang Lehobye, a native of Ga-Rankuwa, South Africa, joined the Black Tie Ensemble's "Incubator" Scheme to train for a career as an opera singer. She subsequently won a scholarship to study singing at the University of Cape Town's College of Music. Her performances there included roles in La Bohème, Postcards from Morocco, Don Giovanni and, most recently, La Traviata in the joint UCT/Cape Town Opera production, in which she portrayed Violetta to great acclaim. She often performs as soloist with the Cape Town Philharmonic Orchestra, and in 2015 she premiered a new song cycle by South African composer Bongani Ndodana-Breen. In 2018 she performed the world premiere of Ndodana-Breen's Harmonia Ubuntu with the Minnesota Orchestra, then joined the ensemble for its historic South Africa tour. Minnesota Orchestra audiences heard her most recently as a soloist in two Sommerfest concerts in July 2019.

Marni J. Hougham, English horn

Marni J. Hougham joined the Minnesota Orchestra in 1997 and has since been featured multiple times in performances of Sibelius' The Swan of Tuonela under the baton of Osmo Vänskä; she also performed and recorded the work with the Orchestra and former Music Director Eiji Oue. In October 2008 she was a soloist in performances of Copland's Quiet City under the direction of Sarah Hicks. She has often been a guest player with the Los Angeles Philharmonic, and she has also served as assistant principal oboe and English horn player of the San Antonio Symphony and was a member of the New World Symphony. Additionally, she has played with the Cape Town Opera and Ballet Orchestra, Joffrey Ballet, Santa Barbara Chamber Orchestra, Pasadena Symphony and Honolulu Symphony. More: minnesotaorchestra.org.

Alban Gerhardt, cello

Alban Gerhardt made his Minnesota Orchestra debut in April 2017, performing Elgar's Cello Concerto. He recently premiered Brett Dean's Cello Concerto with the Sydney Symphony and Berlin Philharmonic and gives the work its first U.S. performance in this week's concerts with the Minnesota Orchestra. This season, he has solo engagements in North America with the New York Philharmonic and Cincinnati Symphony Orchestra as well as the Orchestre Symphonique de Montréal. He also performs in Asia with the Yomiuri Nippon Symphony Orchestra, Macao Orchestra, National Symphony Orchestra of Taiwan and Hong Kong Sinfonietta, and in Europe with the Orchestre National de France, Swedish Radio Symphony, London Philharmonic and City of Birmingham Symphony Orchestra. In 2015 he won the BBC Music Magazine Award and was shortlisted for a Gramophone Award for his recording of Unsuk Chin's Cello Concerto. His collaboration with Deutsche Bahn, involving live performances on the main commuter routes in Germany, demonstrates his commitment to challenging traditional expectations about classical music. More: harrisonparrott.com, albangerhardt.com.

11-19 Minn Orch Concerts_LIVE.indd   40
10/11/19   9:49 AM
The Minnesota Chorale, principal chorus of the Minnesota Orchestra since 2004, has sung with the Orchestra for more than four decades. Founded in 1972 and led since 1995 by artistic director Kathy Saltzman Romey, the Chorale is Minnesota's preeminent symphonic chorus and ranks among the foremost professional choruses in the U.S., best known for its work with the two major orchestras of the Twin Cities. Among the Chorale's multi-generational initiatives are the acclaimed Bridges community engagement program, the Minneapolis Youth Chorus and Prelude Children's Choir, the Voices of Experience choir for older adults, Men in Music for high-school boys, InChoir open rehearsals, and an Emerging Conductor training program. More: mnchorale.org.

Gauteng Choristers
Sidwell Mhlongo, conductor
Since the group's inception in 1988, the Gauteng Choristers have become a cornerstone in choral music and related genres in South Africa. The choir has performed with internationally-acclaimed artists such as the Afro-Tenors, the Bala Brothers, Andrea Bocelli, Renée Fleming, Sello Galane, Sibongile Khumalo, Aubrey Lodewyk, Siphokazi Maraqana, Sibongile Mngoma, Concord Nkabinde, Masa Nkuna, the Parlotones, Sally Silver, Pretty Yende and Karen Zoid, and in August 2018 it performed Beethoven's Ninth Symphony with the Minnesota Orchestra and Minnesota Chorale in Soweto and Johannesburg, South Africa. The Gauteng Choristers were one of three South African choirs invited to sing at the memorial service of the late Nelson Mandela in Johannesburg.

29.11.
New Hope International Exchange
Brendon Adams, artistic director
The members of musical ensemble 29:11 come from the areas of the Cape Flats in Cape Town, South Africa. They have been trained by world-renowned musician Camillo Lombard and are currently under the direction of Brendon Adams, co-founder of New Hope International Exchange. The ensemble recently completed a four-month U.S. tour, sharing their musical talents and serving the community with stories of triumph and reconciliation. They performed at Orchestra Hall during the Minnesota Orchestra’s 2018 Sommerfest. More: nhiexchange.org.

Dashon Burton, bass-baritone
Bass-baritone Dashon Burton—a frequent guest with major orchestras of North America, Europe and Japan—makes his Minnesota Orchestra debut in these concerts. His 2019-20 season includes returns to the Carmel Bach Festival and the Salzburg Festival in a reprise of Strauss' Salome. He sings the world premiere of Caroline Shaw's The Listeners, first with the Philharmonia Baroque and then with the North Carolina Symphony, where he also sings Beethoven's Symphony No. 9. He returns to the Cleveland Orchestra to sing Michael Tilson Thomas's Rilke Songs, with the composer conducting, and to the San Francisco Symphony to perform Brahms' A German Requiem. He is an original member of the vocal ensemble Roomful of Teeth, which won a Grammy for its recording of Caroline Shaw's Pulitzer-winning Partita for 8 Voices. More: dashonburton.com.

Sibelius: The Swan of Tuonela
English horn portrays a swan singing mournfully on a mythical river, its surface shimmering with strings and harp.

Dean: Cello Concerto
This new concerto, co-commissioned by the Minnesota Orchestra, spotlights the talents of its dedicatee, cello soloist Alban Gerhardt, in music that crackles with extremes, particularly of pitch and volume. The listener is brought from one colorful sound world to the next over the course of a single 25-minute movement until the music vanishes mysteriously into silence.

Vaughan Williams: Dona Nobis Pacem
Vaughan Williams' choral-orchestral cantata, an urgent cry for peace composed on the cusp of World War II, sets text from the Bible, the poetry of Walt Whitman and a speech to British Parliament, with each section flowing together without pause in a moving journey from darkness to light.
nov 14, 15, 16

Artists

Combined Choir

Justin Abens *
Brendon Adams ^
Gaylene Adams ^
Eric Alman *
Laura Amos *
Jill H. Apple *
Dillon April ^
Judy Arinstein *
Charlie Barrett *
Mark Bergaas *
Kristi Bergland **
Ivy S. Bernhardson *
Kate Biedrewolf *
Mark Billy **
Jevon Bindman **
Peder Bolstad *
Penny Bonsell *
Sara Boss *
James Bowen *
Alyssa K. Breece **
Nan Buller *
Alyssa Burdick **
Deborah Carbaugh **
Scott Chamberlain *
Sabrina Cherrington *
Ryan Cogswell **
Patrick Coleman *
Douglas Cotton *
Catherine Crosby-Schmidt **
Chris Crosby-Schmidt *
Kadee Crottier *
James J. D’Aurora *
Paolo Debuque **
Deyhdra Dennis-Weiss **
Reyon Douglas ^
Laurel Drevlow **
Elisabeth M. Drost **
Laura DuSchane *
Kenneth D. Duvio *
Xolile Dyani +
Alyssa Elsion *
Janine Ernsting **
Kirsten Esterhuizen ^
Marcia Evans **
Heather Ford *
Gloria Fredkove *
Peter Frenz **
Cheryl M. Friedricks *
Miseka Jacqueline Gaqa +
Debra Gilroy **
David Goudzwaard-Vaught **
Clarenzo Grootboom ^
Avela Gungqwai +
Michelle Hackett *
Tricia Hanson *
Dee Hein *
Renaldo Hendricks ^
John R. Henrich *
James Hild **
Steven Hodulik **
Thomas Hollenhorst *
Heather Hood **
Steve Hughes *
Adam Irving *
Thomas Jermann *
Nomaqhawe Kananda +
Matthew Keranen *
Evan Kerr *
Steven Kim *
Claire Klein *
Cassie Noll Kopietz *
Yangming Kou *
Jon C. Lahann **
Steven W. Landby **
Patrick Lekala +
Lerato Yvette Letlape +
Maureen Long *
Wendy Lukaszewski *
Bob Magil *
Rich Maier *
Donald Toloka Makofane +
Erika Malpass *
Anthony Manfredi *
Emmanuel Maqoma +
Shana Marchand *
Buyi Masikane +
Ginger Mateer *
Margaret Matejcek *
Mbhali Mathe +
Cingiszwe Saba Mbane +
Elizabeth Motswadikgomo
Mbatha +
Sommers McInerney *
Scott D. McKenzie *
Thulani Mdumbe +
Jessica Mehlhoff *
David Mennicke **
Yondela Mlambo +
Bonisa (Dudu) Mlonzeni ^
Mokhuoa Alexa Ndoletso Charlotte Motaung +
Merili Naurum *
Nhlangano Nkosinomusa Ndlou +
Linda Neuman *
Lara Solveig Newman *
Sandile Nkosi +
Sizwe Nkwanyana +
David Nordli **
Mduduzi Aubrey Ntetha +
Thulisile Ntetha +
Robert Oganovic *
Nathan Oppedahl *
Molly Palmer *
Kristine Parker *
Sharon Cogley Paulson *
Rebecca Pearson *
William Pederson **
Erica Perl **
Bob Peskin **
Noelle Peters ^
Bussiwe Cecilia Phetoe +
Mark Pladson *
Laura Potratz *
Liam Pown +
Barbara S. Prince **
Deborah Richman *
Paul Riediesel *
Anthony Rohr **
Patrick Romey **
Jerry Rubino **
Baetile Sabata ^
Peter Scholtz *
Mary Schultz *
Patricia Seidl *
Meagan L. Seubert **
Becky Shaheen *
Bob Simon *
Luke Slivinski *
Jonathan Socha *
Lisa Sokanyile +
Roshane Solomons ^
Shari Speer **
Elizabeth Sullivan **
Deaven Swainey **
Adam Tecken *
Maya Tester *
Katherine Thompson *
Brenda Thulo +
Molemohle Alfred Tjemolene +
Michael R. Tomlinson **
Mark Trease *
Makhosonke Tsabalala +
Julia Udell *
Cassie Uit *
Russ Vander Wiel *
Rick Wagner **
Alexander Webb *
Heather Worthington *
Emma Youngquist *
Joanna Zawislak *
Mandla Solomon Zulu +
Mfana’fikile Samuel Zwane +

* Minnesota Chorale
** Minnesota Chorale Section Leader
^ Gauteng Choristers
^ 29:11

+ Minnesota Chorale
** Minnesota Chorale Section Leader
^ Gauteng Choristers
brett Dean was not always a composer by trade. He began his musical career as a violist, joining the illustrious Berlin Philharmonic in his mid-20s. In this position at the center of the string section, he was perfectly situated to absorb the orchestral repertoire from the inside out. Profoundly inspired by what he was hearing, Dean began composing, often in the middle of the night after his concert performances. His compositional experimentation accelerated, and after 14 years, he left the Philharmonic to write music. As a composer, he is almost entirely self-taught.

a “family” connection
One of Dean’s colleagues in Berlin was violinist Axel Gerhardt, whose son is the renowned cellist Alban Gerhardt. Their bond became close, and Dean has referred to the Gerhardts as “musical family.” The connection proved fruitful in recent years when Dean was commissioned by six orchestras—including the Berlin Philharmonic and the Minnesota Orchestra—to write a cello concerto which Alban Gerhardt would premiere. The concerto, titled “Concerto for Cello and Orchestra,” was premiered on August 22, 2018.

Jean Sibelius
Born: December 8, 1865, Tavastehus (Hämeenlinna), Finland
Died: September 20, 1957, Järvenpää, Finland
The Swan of Tuonela, No. 2 from Legends, Opus 22
Premiered: April 13, 1896

Finland's struggle for independence—first from Sweden and later from Russia—was long and difficult, and the emerging Finnish national consciousness took strength from the publication in 1835 of the *Kalevala*, the Finnish national epic. This was the work of philologist Elias Lönnrot, who compiled his text from ancient verses, songs and folk tales, which he eventually expanded to an epic poem of about 23,000 lines. The *Kalevala* tells of the adventures of three sons of Kalevala, the mythic land of heroes: Väinämöinen, the wise enchanter and singing musician; Ilmarinen, the magic smith; and the gallant but reckless Lemminkäinen.

An ardent Finnish nationalist, Sibelius fell in love with the *Kalevala* while a teenager and found the inspiration for much of his own music in these mythic tales. An early major work in this vein was *Four Legends from the Kalevala*, written from 1893 to 1895 when the composer was in his late 20s. These four tone poems focus on the adventures (and misadventures) of the handsome Lemminkäinen, who first sets out to win the hand of the beautiful Kyllikki, from the island of Saari, but is mocked by the maidens of that island.

Lemminkäinen marries Kyllikki—but soon he becomes interested in the Maid of Pohjola, the forbidden icy land to the north. When that maid’s mother challenges him to shoot with a single arrow the black swan of Tuonela (Tuonela being the underworld in Finnish mythology), Lemminkäinen instead is hacked to death by an aged, blind cowherd and his shattered body thrown into the river that flows around Tuonela. Lemminkäinen’s mother turns to one of the *Kalevala*’s other heroes, the magic smith Ilmarinen, who makes her a bronze rake with which she retrieves Lemminkäinen’s body from behind a waterfall and brings him back to life—and the two return home triumphantly.

A haunting song
The famous second movement of the suite, *The Swan of Tuonela*, is often performed separately. In a note in the score, Sibelius writes: “Tuonela, the Kingdom of Death, the Hades of Finnish mythology, is surrounded by a broad river of black water and rapid current, in which the Swan of Tuonela glides in majestic fashion and sings.”

This movement, cast in the unusual meter 9/4, is scored imaginatively: the haunting song of the swan is assigned to the plaintive English horn, accompanied with divided strings (sometimes in 17 separate voices), individual winds and a timpani part that at times asks for two notes sounded at once.

The swan’s song rises to a broad restatement by the strings, and then Sibelius offers one of his most magical effects as the strings bow with just the wood of their bows and gradually this music fades into silence.

**Instrumentation:** solo English horn with orchestra comprising oboe, bass clarinet, 2 bassoons, 4 horns, 3 trombones, timpani, bass drum, harp and strings

Program note by Eric Bromberger.
first performance took place on August 22, 2018, with David Robertson conducting the Sydney Symphony Orchestra in the composer’s home country of Australia.

For this work, Dean rejected a concrete program and instead embraced an ideal of abstraction; consequently, the soloist’s conception of the part would prove crucial. In the composer’s words: “I knew from the onset that this would be the purest of my concertos, focusing on the personality at the front of the orchestra, without any programmatic or spatial theatrics.” The concert may not have an obvious or overt program, but it is certainly dramatic enough to suggest one (or maybe many). It is a work crackling with extremes, particularly of pitch and volume. And yet every one of those extremes is painstakingly executed and effortlessly woven into the larger whole. This is by necessity, since the concerto consists of a single 25-minute movement.

the music: a journey through sound worlds
The soloist begins alone, playing a series of tentative birdlike chirps in the cello’s highest register. Immediately we hear Dean’s fascination with the push and pull of silence and suspension: a fascination that will permeate the entire work. Haunting, questioning sounds begin drifting out from the orchestra: woodwind drones, eerily repeating pulses, fluttering flutes, violins playing unnaturally skeletal notes with the wood, rather than the horsehair, of their bows.

It’s not long before the soloist breaks out into a rebellious display of virtuosity, sawing away with all the panache of a Romantic-era virtuoso. We see blurry-bowed string crossings, hysterical galloping rhythms, wild tremolos. But just as quickly as we arrive in one sound world, we’re swept away into the next. The solo cello plays a falling, unrelentingly wistful theme, once again in the instrument’s highest register. An especially striking gesture occurs roughly halfway through the concerto, when the solo instrument starts a furious series of fast repeated down-bows, suggesting the frenzied fury of Shostakovich or Bartók. This manic, organic cycling through themes continues for the duration of the work.

Throughout the chaos, the orchestra is sympathetic to the soloist’s mercurial moods, seeming to support his narrative rather than distract him from it. The orchestral texture includes several timbres unusual for a cello concerto, including a Hammond B3 organ that bubbles up to contribute a few tumbles of broken chords. If you listen closely, you might even hear crinkling bubble wrap (to be “delicately rustled,” according to the score).

Twenty minutes into the concerto, the orchestra’s final big outburst ends with notes so low and so visceral that they seem to make the very floor growl. The solo cello seems chastened now, cycling through the work’s earlier themes, but discarding each in turn. The bass players make ominous rumbles by sounding their strings with timpani mallets. The solo instrument also speaks unconventionally, its bow dusting the strings in a wide rapid motion, creating a weak and wispy sound in between firm rhythmic interjections. The harp lends a heavenly timbre; the organ returns; together, the two sonic snippets call to mind a church funeral, with an attendant sense of finality. After so much struggle, we have all come full-circle, back to an atmosphere of mysterious suspense, hearing notes vanish into silence.

Instrumentation: solo cello with orchestra comprising 3 flutes (2 doubling piccolo and 1 doubling piccolo and alto flute), 3 oboes (1 doubling English horn), 4 clarinets (1 doubling bass clarinet and 1 doubling contrabass clarinet), 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, snare drum, bass drum, cymbals, 4 suspended cymbals, hi-hat cymbal, sizzle cymbal, bubble wrap, tuned gongs, marimba, sandpaper, tambourine, tamtam, temple blocks, tom-toms, wood block, marimba, vibraphone, chimes, harp, piano, Hammond B3 organ and strings

Program note by Emily Hogstad.

Ralph Vaughan Williams
Born: October 12, 1872, Down Ampney, Gloucestershire, England
Died: August 26, 1958, London, England

Dona Nobis Pacem, Cantata for Solo Soprano and Baritone, Chorus and Orchestra
Premiered: October 2, 1936

Ralph Vaughan Williams was intimately familiar with the horrors of war. When World War I broke out, the 42-year-old British composer immediately volunteered for service as an ambulance driver on the front lines, where he witnessed unspeakable carnage. He later served as an artillery officer, and the thundering of the big guns would ultimately destroy his hearing. Vaughan Williams’ wartime experiences affected him profoundly, shaping his entire view of human nature. After the war, he grappled with these experiences through his music, seeking to come to terms with all that he had seen and to rediscover his place in civil society.

During the 1930s, however, his journey toward healing was interrupted, as the tides of war threatened to overtake the world again. Vaughan Williams watched the rise of fascism with growing
alarm, and was particularly horrified by Italy's 1935 invasion of Ethiopia. In 1936, the Huddersfield Choral Society commissioned Vaughan Williams to write a large-scale work in honor of its centennial year. The composer threw himself into the project, titled *Dona Nobis Pacem*—Latin for “grant us peace,” a phrase familiar from its use in the traditional Christian mass—using the opportunity to create a work that would encapsulate his feelings on war, serve as a warning against violence, and implore us to recall the better angels of our nature.

**art in a time of war**

The first performance was given in Huddersfield on October 2, 1936, with Renée Flynn and Roy Henderson as soloists, along with the Huddersfield Choral Society and the Hallé Orchestra conducted by Albert Coates. It was an immediate success; a month later Vaughan Williams conducted a performance broadcast on the BBC, and the work was performed frequently across Britain over the next 10 years. The work clearly captured the anxious mood in Britain in the years leading up to the war, and in particular served as a rallying cry for the anti-war movement. On the eve of the Blitz, the BBC tried unsuccessfully to broadcast the work throughout Germany as a piece of musical propaganda. During the war itself, dozens of British ensembles performed it across the country to help maintain war-time morale, and assure the population that Britain—and humanity—would survive.

Like Beethoven’s Ninth Symphony, *Dona Nobis Pacem* is a work that begins in darkness before rising toward the light. The intent, however, is very different. It delivers an urgent cry for universal harmony in the face of looming horror, and a call to take a stand for peace—before it is too late. Vaughan Williams lived out the message of the work personally. Shortly after its premiere, he founded the Dorking Refugee Committee to assist victims of Nazi persecution and resettle them in Britain. During the war he personally escorted Jewish schoolchildren to a safe haven in Surrey, and housed refugees in his own home.

**the music: a cry for peace**

*Dona Nobis Pacem* is structured as an “anthology” cantata—a work which brings together very different texts to make a unified whole. As such it directly foreshadowed, and partially inspired, Benjamin Britten's *War Requiem*. The words come from the Bible, from poems by Walt Whitman, and even from a speech to British Parliament, with each section flowing together without pause.

*Agnus Dei*. The work opens with a fearful prayer in Latin sung by solo soprano, taken from the final line of the traditional Christian Mass: “Lamb of God, who takes away the sins of the world, grant us peace.” This prayer becomes the emotional foundation of the work, reappearing throughout and linking its various sections together. The soprano’s prayer is immediately taken up by the chorus, rising into a cry of desperation before sliding into silence.

**Beat! Beat! Drums!** Distant drums shatter the stillness, imitating the artillery guns Vaughan Williams knew all too well. Suddenly, the chorus erupts with great intensity heralding the arrival of war, pounding out words to the first of three Walt Whitman settings that harken to the poet’s experience as a combat nurse during the American Civil War. Vaughan Williams uses the chorus to create massive blocks of sound, sung with percussive clarity amidst twisting chromatic harmonies that clash against each other, while brass fanfares rip across the orchestral texture. Finally exhausted by the onslaught, the musicsubsides into stillness.

**Reconciliation**. As the violence fades, Vaughan Williams calls forth a quieter section that grapples with a key idea of the work: reconciliation. In this second Whitman setting, the baritone describes a landscape so beautiful that all violence done there must be forgotten. He then sees the body of his one-time enemy; too late, he recognizes their shared humanity. As the body is prepared for burial, the baritone provides a final kiss of benediction. The chorus reprises the earlier theme of a lovely landscape, but it is now shadowed by remorse.

**Dirge for Two Veterans**. The slow beating of drums introduces the “Dirge for Two Veterans,” the final Whitman poem. This is the work’s most extended section, which lays bare the cost of violence in personal terms. The scene is one of exceptional pathos, describing a funeral cortege for a father and son who fell together in battle. The chorus narrates the action in richly-harmonized vocal lines, against accompaniment that emphasizes trumpets and drums.

**The Angel of Death**. The tragedy of the previous movement gives way to despair. The baritone sings out lines from John Bright’s famous 1855 speech given in opposition to the Crimean War, draped with chilling imagery from the Bible's Old Testament. The mood is heightened further when the chorus enters with words from the Book of Jeremiah, fearing that peace itself is dead. At this emotional nadir of the work, the people ask, where is healing? Where is hope?

**O Man Greatly Beloved**. And there comes an answer. In a gesture similar to that of Beethoven’s Ninth, the baritone stands up and calls us back to ourselves, asking us to be brave. His words blossom into a radiant call for rejuvenation and a renewed sense of shared humanity. Peace is possible. Together, we can remake the broken world. As in Beethoven, the chorus answers, and with growing fervor describes a new world where we have learned the lessons of the violent past, and committed ourselves to a more humane future. The orchestra sparkles like fireworks and a
multitude of bells ring out together, while the chorus soars like a
host of angels welcoming a new dawn. Finally, the chorus and
soprano close the work with an exquisite, yet hushed return to
the opening prayer—grant us peace.

Program note by Scott Chamberlain.

Vaughan Williams: *Dona Nobis Pacem* Text

I. *Agnus Dei*

Agnus Dei, qui tollis peccata mundi,

(Don nobis pacem."

(Grant us peace.)

II. **Beat! Beat! Drums!**

Beat! beat! drums!—blow! bugles!—
bloody drums—so shrill you bugles

blow.

Beat! beat! drums!—blow! bugles!—

blow!

Over the traffic of cities—over

the rumbled wheels of the streets;

Are beds prepared for the sleepers

at night in the houses? No.

Sleepers must sleep in those beds,

Nor the bargainers' bargains by day—

No happiness must he have now

ploughing his field, or gathering

In his grain,

So fierce you' hum and pound

you drums—so shrill you bugles

blow.

Beat! beat! drums!—blow! bugles!—

Beat! beat! drums!—blow! bugles!

blow!

Over the traffic of cities—over the

rumble of wheels in the streets;

Are beds prepared for the sleepers

at night in the houses? No. Sleepers

must sleep in those beds, nor bargainers' bargains by day—

Would the talkers be talking?

Would the singer attempt to sing?

Then rattle quicker, heavier

drums—you bugles wilder blow.

Beat! beat! drums!—blow! bugles!—

Beat! beat! drums!—blow! bugles!

blow!

Make no parley—stop for no

expostulation,

Mind not the timid—mind not the

weeper or prayer,

Mind not the old man beseeching

the young man,

Let not the child's voice be heard,

nor the mother's entreaties,

Make even the trestles to shake the

dead where they lie awaiting the

hearse,

So strong you thump O terrible

drums—so loud you bugles blow.

— Walt Whitman

III. **Reconciliation**

Word over all, beautiful as the sky,

Beautiful that war and all its deeds

of carnage must in time be utterly lost,

That the hands of the sisters Death

And Night incessantly, softly, was

wash again and ever again this soiled world.

For my enemy is dead, a man divine

as myself is dead,

I look where he lies white-faced and

still in the coffin—I draw near,

Bend down and touch lightly with

my lips the white face in the coffin.

— Walt Whitman

Dona nobis pacem.

(Grant us peace.)

IV. **Dirge for Two Veterans**

The last sunbeam

Lightly falls from the finished

Sabbath,

On the pavement here, and there beyond it is looking,

Down a new-made double grave.

Lo, the moon ascending,

Up from the east the silvery round

moon,

Beneath the house-tops, ghastly, phantom moon,

Immense and silent moon.

I see a sad procession,

And I hear the sound of coming

full-keyed bugles,

All the channels of the city streets

they're flooding

As with voices and with tears.

I hear the great drums pounding,

And the small drums steady

whirring,

And every blow of the great

convulsive drums

Strikes me through and through.

For the son is brought with the

father,

In the foremost ranks of the fierce

assault they fell,

Two veterans, son and father,

dropped together,

And the double grave awaits them.

Now nearer blow the bugles,

And the drums strike more convulsive,

And the daylight o'er the pavement

quite has faded,

And the strong dead-march

enwraps me.

In the eastern sky-up buoying,
The sorrowful vast phantom moves

illumined,

'Tis some mother's large transparent face,

In heaven brighter growing.

O strong dead-march you please me!

O moon immense with your silvery face

you soothe me! O my soldiers twin! O my veterans

passing to burial!

What I have I also give you.

The moon gives you light,

And the bugles and the drums give

you music,

And my heart, O my soldiers, my

veterans,

My heart gives you love.

— John Bright

Dona nobis pacem.

(Grant us peace.)

V. **The Angel of Death**

The Angel of Death has been

abroad throughout the land; you may

almost hear the beating of his

wings. There is no one as of old,

to sprinkle with blood the lintel and

wings. There is no one as of old…

to sprinkle with blood the lintel and

wings. There is no one as of old…

Nor the mother's entreaties,

for they are come, and have

devoured the land…and those

who dwell therein…

The sorrowful vast phantom moves

illumined,

'Tis some mother's large transparent face,

In heaven brighter growing.

O strong dead-march you please me!

O moon immense with your silvery face

you soothe me! O my soldiers twin! O my veterans

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— John Bright

Dona nobis pacem.

(Grant us peace.)

VI. **Reconciliation**

O man greatly beloved, fear not,

peace be unto thee, be strong,

yea, be strong.

— Daniel 10: 19

The glory of this latter house shall

be greater than of the former…

and in this place will I give peace.

— Haggai 2: 9

Nation shall not lift up a sword

against nation, neither shall they

learn war any more.

And none shall make them afraid,

neither the sword go through

their land.

Mercy and truth are met together;

righteousness and peace have

kissed each other.

Truth shall spring out of the earth,

and righteousness shall look

down from heaven.

Open to me the gates of

righteousness, I will go into them.

Let all the nations be gathered

together, and let the people be

assembled; and let them hear,

and say, it is the truth.

And it shall come, that I will gather

all nations and tongues.

And they shall come and see my

glory. And I will set a sign among

them, and they shall declare my

glory among the nations.

For as the new heavens and the

new earth, which I will make,

shall remain before me, so shall

your seed and your name remain

for ever.’

Glory to God in the highest, and on

earth peace, good-will toward men.

— Adapted from Micah 4: 3,

Leviticus 26: 6,

Psalms 85: 10 and 118: 19,

Isaiah 43: 9 and 66: 18-22,

and Luke 2: 14

Dona nobis pacem.

(Grant us peace.)
Disney Pixar’s Up in Concert  
COMPLETE FILM WITH THE MINNESOTA ORCHESTRA  
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Sarah Hicks, conductor  
Stylish, vibrant and laugh-out-loud funny, Up is the story of widower Carl (voiced by Ed Asner) as he makes new friends and gains new wisdom when he uses balloons to fly his house to South America. Performing Michael Giacchino’s Oscar®-winning score in full, the Minnesota Orchestra brings this perfectly-crafted buddy movie to life.

Handel’s Messiah  
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Nicholas Kraemer, conductor  
Minnesota Chorale  
Celebrate the season with the enduring power of Handel’s Messiah in a performance that features the Minnesota Orchestra, the Minnesota Chorale and a lineup of acclaimed vocal soloists.

New This Year!  
Holiday Brass  
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The Minnesota Orchestra’s brass and percussion sections showcase their musical power and beauty in this new holiday offering at Westminster Presbyterian Church in Minneapolis and St. Andrew’s Lutheran Church in Mahtomedi.

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Home for the Holidays  
WRITTEN AND NARRATED BY KEVIN KLING  
$12 tickets children 6-17  
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Conceived and directed by Peter Rothstein  
Original music by Robert Elhai and Peter Ostroukhov  
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Merry and Bright with Charles Lazarus*  
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Charles Lazarus, trumpet  
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Minnesota Chorale  
Everyone’s must-watch holiday movie becomes a memorable live concert event as the Minnesota Orchestra performs Dimitri Tiomkin’s entire score alongside the film.

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Meditative and magical, pianist George Winston returns to Orchestra Hall for an evening of winter-tinged favorites like the Carol of the Bells and selections from Peanuts® composer Vince Guaraldi.

A New Year Celebration: Auld Lang Syne!  
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Jess Gillam, alto saxophone  
We ring in 2020 with a program inspired by London’s slightly zany BBC Proms festival finale and featuring one of the BBC’s 2016 Musician of the Year Finalists, virtuoso saxophonist Jess Gillam. Hints of Hollywood, Paris in the Jazz Age, even a bagpiper processing down the Orchestra Hall aisle—you’ll be talking about this concert well into the New Year!

After the Dec. 31 concert, help us count down to midnight! Enjoy vintage jazz performed by Belle Amour and a complimentary Champagne toast.

*The Minnesota Orchestra does not perform on this program.

The Movies & Music series is sponsored by Disney Pixar’s Up in Concert  
COMPLETE FILM WITH THE MINNESOTA ORCHESTRA  
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Music by MICHAEL GIACCHINO

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

Conductor 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; a tribute to Frank Sinatra and Ella Fitzgerald featuring Capathia Jenkins and Tony DeSare; Home for the Holidays performances; the Sam & Sarah series; and live performances of movie scores as the complete films Star Wars: The Empire Strikes Back 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. More: minnesotaorchestra.org.
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Donors help sustain and grow the Minnesota Orchestra’s ensemble of extraordinary musicians.
Since November of last year, seven talented musicians have joined the ensemble, including new Associate Concertmaster Felicity James and Principal Timpani Erich Rieppel.

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Donors help the Minnesota Orchestra connect with communities to co-create authentic, relevant and meaningful experiences.
Orchestra musicians collaborated in North Minneapolis, participating in 25 events with community members throughout the Northside as part of the first-ever Twin Cities Common Chords residency. During this past Sommerfest, themed “Música Juntos,” the Orchestra partnered with Latin American community members and nearly a dozen local artists to create concerts and other experiences, including the International Day of Music celebration.

PHOTOS Rieppel: Greg Helgeson; James, Musicians on Stage and Young People: Courtney Perry; Northside Audience and Sommerfest Dancers: Tony Nelson.
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Soloist Juho Pohjonen performing Grieg’s Piano Concerto with the Orchestra, September 2019. Photo: Greg Helgeson

Members of the Orchestra’s woodwind section, April 2019. Photo: Joseph Scheller

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Singer-rapper-writer Dessa performing with the Orchestra, March 2019, for the album Sound the Bells, which is released this month by Doomtre. Photo. Zoe Prindo-Flash

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