

Minnesota Orchestra

Han-Na Chang, conductor
 Simone Porter, violin

Thursday, March 16, 2017, 11 am	Orchestra Hall
Friday, March 17, 2017, 8 pm	Orchestra Hall
Saturday, March 18, 2017, 8 pm	Orchestra Hall

*Han-Na Chang's appearance is underwritten
 by a generous contribution from an anonymous donor to
 the Minnesota Orchestra's **Investing in Inspiration** campaign.*

Wolfgang Amadè Mozart Symphony No. 36 in C major, K. 425, *Linz* ca. 26'
 Adagio – Allegro spiritoso
 Andante
 Menuetto – Trio
 Presto

Felix Mendelssohn Concerto in E minor for Violin and Orchestra, Opus 64 ca. 27'
 Allegro molto appassionato
 Andante
 Allegretto non troppo – Allegro molto vivace
Simone Porter, violin

I N T E R M I S S I O N ca. 20'

Ludwig van Beethoven Symphony No. 2 in D major, Opus 36 ca. 34'
 Adagio molto – Allegro con brio
 Largetto
 Scherzo: Allegro
 Allegro molto

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.



Han-Na Chang, conductor

Korean-American conductor Han-Na Chang, now welcomed for her Minnesota Orchestra conducting debut, will take the post of artistic leader and chief conductor of Norway's Trondheim Symfoniorkester in August 2017. As a guest conductor, she has worked with the Oslo Philharmonic Orchestra, Philharmonia Orchestra, Staatskapelle Dresden, Gothenburg Symphony, WDR Symphony Orchestra Cologne, Bamberg Symphony, Royal Liverpool Philharmonic Orchestra, Royal Stockholm Philharmonic Orchestra, and the Cincinnati, St. Louis, Indianapolis and Seattle symphonies, among other ensembles. In 2014 she made an acclaimed conducting debut at the BBC Proms. She started her music

career as a cellist when, at age 11, she won the Rostropovich International Cello Competition; she subsequently performed with orchestras such as the Berlin Philharmonic, London Symphony Orchestra, New York Philharmonic, Los Angeles Philharmonic, Cleveland Orchestra, Philadelphia Orchestra and Minnesota Orchestra. She studied Philosophy at Harvard University and currently serves as the Roving Goodwill Ambassador for the Korean Red Cross. More: harrisonparrott.com.



Simone Porter, violin

Violinist Simone Porter has been recognized as an emerging artist of impassioned energy, musical integrity and vibrant sound. These concerts mark

her debut with the Minnesota Orchestra. At only 20 years of age, she has already appeared with the New York Philharmonic, Philadelphia Orchestra and Los Angeles Philharmonic, and with many renowned conductors, including Gustavo Dudamel, Yannick Nézet-Séguin, Nicholas McGegan, Ludovic Morlot, David Robertson and Donald Runnicles. Her engagements for the 2016-17 season includes her solo debuts with the San Diego Symphony, Pittsburgh Symphony and New York Youth Symphony. She made her professional solo debut at age 10 with the Seattle Symphony and made her international debut with the Royal Philharmonic Orchestra at age 13. In 2015 she received an Avery Fisher Career Grant. In 2016 she was featured as a soloist in the nationally-broadcast program *American Film Institute's Lifetime Achievement Award: A Tribute to John Williams*. More: opus3artists.com, simoneporterviolin.com.

one-minute notes

Mozart: Symphony No. 36, Linz

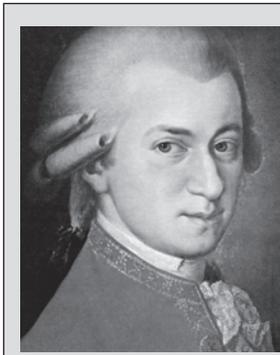
This musical postcard, composed in Linz as Mozart traveled from Salzburg to Vienna, begins slowly with a thunderous introduction, then zips ahead with a spirited *Allegro* en route to a *Presto* finale of dazzling energy. Also of note is the graceful *Andante*, unusual for a slow movement in its deployment of trumpets and timpani.

Mendelssohn: Violin Concerto

Mendelssohn's exquisite concerto maintains the transparent textures of a Mozart-Haydn orchestra, but it rings out with a splendor the earlier composers never dreamed possible. The solo violinist's soaring lines, both graceful and impassioned, conclude in an exultant three-octave leap.

Beethoven: Symphony No. 2

Beethoven's Second Symphony maintains a lyrical, playful tone throughout. The opening *Adagio* looks to the past, with a structure modeled after Mozart's *Prague* Symphony; subsequent movements foreshadow the energy of Beethoven's Third and Fifth Symphonies. A lengthy coda forestalls the close of the finale.



Wolfgang Amadè Mozart

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

Symphony No. 36 in C major, K. 425, Linz

Premiered: November 4, 1783

Mozart married Constanze Weber in Vienna in August 1782, and the following summer the couple undertook, with some trepidation, a trip to Salzburg so that Constanze could meet her father-in-law. The three-month visit was not wholly successful, and the young couple was doubtless relieved to head back toward Vienna at the end of October 1783. On the way they were guests in Linz of Count Thun, the wealthy father of one of Mozart's students—and on arrival they discovered that the Count had scheduled a concert for only a few days later. Mozart wrote to his father: "On Thursday, November 4, I am going to give a concert in the theater, and as I have not a single symphony with me, I am writing at breakneck speed a new one..."

not the faintest trace of rush

Even Mozart, who could write at blinding speed, must have felt a little pressed this time, as he finished the new work on November 3 and premiered it the next day. Yet there is not the faintest trace of rush about this magnificent music, which is polished and complete in every way. In this, the first symphony Mozart wrote after moving to Vienna, some have heard the influence of Haydn—in the slow introduction, the singing *Andante* and the sturdy minuet. But the *Linz* Symphony, as it has come to be known, is pure Mozart, particularly in its perfect sense of form and expressive chromatic writing. The music glows, its sunny C-major energy propelled along at moments by dotted-rhythm fanfares.

adagio-allegro spiritoso. The thunderous slow introduction (the first in a Mozart symphony) instantly rivets attention. The movement leaps ahead at the aptly-named *Allegro spiritoso*, where the first violins' opening theme has a rhythmic snap that will characterize the entire symphony; the second subject is one of those wonderful Mozart themes that changes key and character even as it proceeds.

andante; menuetto-trio. The *Andante* is a long flow of easy melody, so graceful that it is easy to overlook the fact that Mozart does something extremely unusual here: he uses trumpets and timpani in a slow movement, and their color, beautifully restrained, gives this music rare expressive power. The minuet is forthright (and

somewhat foursquare), while the trio section, with its ländler tune in the winds, beautifully overlaps phrases in its later strains.

presto. The finale, in sonata form rather than the expected rondo, zips along with the unremitting energy of a *perpetuum mobile*. The movement's three themes are interrelated, but the work is so dazzling that the subtlety is nearly lost in the rush. Throughout, Mozart's chromatic writing allows the music to slide effortlessly through many different moods until the symphony is rounded off with a coda that is shining, heroic—and quite brief.

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



Felix Mendelssohn

Born: February 3, 1809,
Hamburg, Germany
Died: November 4, 1847,
Leipzig, Germany

Concerto in E minor for Violin and Orchestra, Opus 64

Premiered: March 13, 1845

"I would like to write you a violin concerto for next winter. One in E minor keeps running through my head, and the opening gives me no peace." So wrote Mendelssohn to his lifelong friend, violinist Ferdinand David, in 1838, and that opening has given millions of music lovers no peace ever since, for it is one of the most perfect violin melodies ever written.

Mendelssohn's Violin Concerto seems so polished, so effortless in its easy flow, that this music feels as if it must have appeared in one sustained stroke of his pen. Yet it took seven years to write. Normally a fast worker, Mendelssohn proceeded very carefully on this concerto, revising, polishing and consulting with David, his concertmaster at the Leipzig Gewandhaus Orchestra, at every step of its composition. He completed the score while on vacation in Soden, near Frankfurt, during the summer of 1844, and David gave the premiere in Leipzig on March 13, 1845. Mendelssohn was ill at the time and could not conduct, so his assistant, the Danish composer Niels Gade, led the first performance.

originality and endless beauty

We do not normally think of Mendelssohn as an innovator, but his Violin Concerto is as remarkable for its originality as for its endless beauty. It is deftly scored: he writes for what is essentially the Mozart-Haydn orchestra, and he keeps textures transparent and the soloist audible throughout. But he can also make that orchestra ring out with a splendor that Mozart and Haydn never dreamed of.

allegro molto appassionato. The innovations begin in the first instant. Mendelssohn does away with the standard orchestral exposition and has the violin enter in the second bar with its famous theme, marked *Allegro molto appassionato* and played entirely on the violin's E-string; this soaring idea immediately establishes the movement's singing yet impassioned character. Other themes follow in turn: a transitional figure for the orchestra and the true second subject, a chorale-like tune first given out by the woodwinds.

The quiet timpani strokes in the first few seconds, which subtly energize the orchestra's swirling textures, show the hand of a master. Another innovation: Mendelssohn sets the cadenza where we do not expect it, at the end of the development rather than just before the coda. That cadenza—a terrific compilation of trills, harmonics and arpeggios—appears to have been largely the creation of David, who fashioned it from Mendelssohn's themes. The return of the orchestra is a masterstroke: it is the *orchestra* that brings back the movement's main theme as the *violinist* accompanies the orchestra with dancing arpeggios.

andante. Mendelssohn hated applause between movements, and he tried to guard against it here by tying the first two movements together with a single bassoon note. The two themes of the *Andante* might by themselves define the term "romanticism." There is a sweetness about this music that could, in other hands, turn cloying, but Mendelssohn skirts that danger gracefully. The soloist has the arching and falling opening melody, while the orchestra gives out the darker, more insistent second subject. The writing for violin in this movement, full of double-stopping and fingered octaves, is a great deal more difficult than it sounds.

allegretto non troppo–allegro molto vivace. Mendelssohn joins the second and third movements with an anticipatory bridge passage that subtly takes its shape from the concerto's opening theme. Resounding fanfares from the orchestra lead directly to the soloist's entrance on an effervescent, dancing melody so full of easy grace that we seem suddenly in the fairyland atmosphere of Mendelssohn's own incidental music to *A Midsummer Night's Dream*. Several other themes appear along the way, some combined in ingenious ways. But it is the sprightly opening melody that dominates as the music seems to fly through the sparkling coda to the violin's exultant three-octave leap at the very end.

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



Ludwig van Beethoven

Born: December 16, 1770,
Bonn, Germany

Died: March 26, 1827,
Vienna, Austria

Symphony No. 2 in D major, Opus 36

Premiered: April 5, 1803

Beethoven liked to get away from Vienna during the summer, and in April 1802 he rented rooms in the village of Heiligenstadt, which had fields and forests where he could take long walks. He remained there a long time, not returning to the city until October, but his lengthy stay had nothing to do with the beauty of the setting. That summer the composer finally had to face the dark truth that his hearing was failing, that there was no hope, and that he would eventually go deaf; evidence suggests that he considered suicide that summer.

dark despair, sunny music

Yet from these depths, Beethoven wrote some of his most genial music, a fact that should warn us not to make easy connections between a creator's life and his art. The Symphony No. 2, chief among the works he completed that despairing summer, is as sunny a piece of music as he ever wrote, with an atmosphere of non-stop energy that made it seem audacious to those who first heard it.

adagio molto–allegro con brio. The slow introduction begins with a great explosion: the orchestra has a unison D, marked *fortissimo*, and then moves through an unexpected range of keys, its rhythms growing increasingly animated as it proceeds. At the *Allegro con brio*, Beethoven introduces as his main theme a figure for lower strings that seems almost consciously athematic: there is nothing melodic about this motif, which rushes ahead, curving around a 16th-note turn as it goes. Yet built into it is a vast amount of energy, and much of the development will grow out of the turn. The second subject, innocent and good-natured, arrives in the wind band. Beethoven develops both these ideas, but the turn-figure dominates the movement, including a muttering, ominous modulation for strings at the end of the development. The movement drives to a wonderful climax, the sound of trumpets stinging through a splendid mass of orchestral sound, and the turn-figure propels the music to a close on the same unison D that opened the movement.

largo. The second movement is not really a slow movement in the traditional sense, but a moderately-paced sonata-form movement built on a profusion of themes. Beethoven develops these lyric ideas at luxurious length: this is the longest movement in the symphony.

scherzo: allegro. The *Scherzo* erupts with another unison D, and out of this explosion leap three-note salvos. Beethoven seems unusually alert here to *where* these sounds are coming from: the three-note cannonades jump up from all over the orchestra. By contrast, the trio brings a gentle tune, but the remarkable thing about both scherzo and trio is that each opening statement is quite brief, while the second strains are long and take the music through unexpected harmonic excursions.

allegro molto. The finale opens with an abrupt flourish, and from this brief figure Beethoven generates most of the last movement, deriving much of the music from the flourish's opening F-sharp/G slide and its concluding drop of a fifth. Full of boundless energy and good spirits, this rondo offers a flowing second theme for lower strings (Beethoven marks it *dolce*) and a genial tune for woodwinds over chirping string accompaniment. But the opening flourish always returns to whip this movement forward and to give the music its almost manic character, and the symphony drives to a conclusion that is—one last time—a ringing D for full orchestra.

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

Program notes by *Eric Bromberger*.



The Minnesota Orchestra and Osmo Vänskä received a Classic FM Gramophone Award nomination in 2009 for the final disc in their Beethoven symphonies cycle—the Second and Seventh

Symphonies. Of that album, *American Record Guide* wrote: “[Vänskä] and his wonderfully committed musicians have staked out a claim not merely for excellence, but for greatness.”

The Minnesota Orchestra's first performance of **Mozart's Linz Symphony** came on November 17, 1950, at Northrop Memorial Auditorium, with Antal Dorati conducting. During his tenure as music director, Dorati earned a reputation for introducing previously-unheard works, as noted in John K. Sherman's history of the Orchestra's first half-century, *Music and Maestros*: “[Dorati] gave long and painstaking study to the past programs of the orchestra before drafting his own schedule....‘New’ music—which could mean anything that audiences had not heard, from seventeenth-century Monteverdi to twentieth-century Villa-Lobos—was gently but insistently tucked into almost every program.”

The Orchestra gave its initial performance of **Mendelssohn's Violin Concerto** on February 19, 1906, at the Minneapolis Auditorium, with Emil Oberhoffer conducting and Emil Sauret as soloist. The second soloist to perform the work with the Orchestra, in December 1907, was William S. MacPhail, an original member of the Orchestra and the founder of the MacPhail School of Music in Minneapolis.

The Orchestra introduced **Beethoven's Second Symphony** to its repertoire on January 5, 1904, at the Minneapolis Auditorium, again with Oberhoffer conducting. Oberhoffer selected the work as the first Beethoven symphony ever performed by the Orchestra, as part of its inaugural season of 1903-04.