

Minnesota Orchestra

Osmo Vänskä, conductor

Colin Currie, percussion

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

Missy Mazzoli	<i>These Worlds In Us</i>	ca. 9'
Mark-Anthony Turnage	<i>Martland Memorial</i> for Percussion and Orchestra * Cortège Rumba Pavane Courante Hornpipe Lachryme Colin Currie, percussion	ca. 20'
	I N T E R M I S S I O N	ca. 20'
Aaron Copland	Symphony No. 3 Molto moderato, with simple expression Allegro molto Andantino quasi allegretto Molto deliberato – Allegro risoluto	ca. 38'

* U.S. premiere; jointly commissioned by the Southbank Centre, Britten-Pears Orchestra, Royal Flemish Philharmonic, Minnesota Orchestra and Snape Maltings

OH+

Concert Preview with Grant Meachum and Colin Currie
 Thursday, March 14, 10:15 am, Auditorium
Concert Preview with Akiko Fujimoto and Colin Currie
 Friday, March 15, 7 pm, Auditorium
 Saturday, March 16, 7 pm, Auditorium

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





Osmo Vänskä, conductor

Profile appears on page 8.



Colin Currie, percussion

A dynamic and adventurous soloist, percussionist Colin Currie was recognized for his commitment to commissioning and creating new music when the Royal Philharmonic Society awarded him the Instrumentalist Award in 2015. He has

premiered works by composers such as Kalevi Aho, Louis Andriessen, Sir Harrison Birtwistle, Elliott Carter, Brett Dean, HK Gruber, Jennifer Higdon, James MacMillan, Nico Muhly, Andrew Norman, Einojuhani Rautavaara, Steve Reich, Kurt Schwertsik, Mark-Anthony Turnage, Rolf Wallin and Julia Wolfe. This season he will also premiere new works by Andy Akiho, Helen Grime, Simon Holt and Robert Honstein. The 2018-19 season also sees the launch of his new percussion quartet, Colin Currie Quartet, as well as orchestral engagements with the Philharmonia Orchestra, Seoul Philharmonic, Lahti Symphony, BBC Scottish Symphony, Scottish Chamber Orchestra, Indianapolis Symphony, Cincinnati Symphony and Florida Orchestra, among other ensembles. In October 2017 he launched Colin Currie Records, in conjunction with LSO Live, as a platform for recording his diverse projects, celebrating the extraordinary developments for percussion music in recent times. More: colincurrie.com and opus3artists.com.

one-minute notes

Mazzoli: *These Worlds In Us*

A vast array of emotions, including the painful memory of war, is reflected in this work's arching string lines, persistent ostinatos and static harmonies.

Turnage: *Martland Memorial for Percussion and Orchestra*

Turnage's new *Martland Memorial* is dedicated to the memory of English composer Steve Martland, showcasing the talents of their common friend, percussionist Colin Currie. Its six movements spotlight the virtuoso soloist on a variety of instruments, most prominently marimba and the soulful vibraphone, along with more whimsical touches such as bird calls.

Copland: *Symphony No. 3*

Copland's distinct Americana style permeates the heroic Third Symphony, written at the end of World War II. Framing the two dancelike inner movements are a serene, expressive opening and a grandiose finale that incorporates themes from Copland's famous *Fanfare for the Common Man*.



Missy Mazzoli

Born: October 27, 1980,
Lansdale, Pennsylvania;
now living in Brooklyn,
New York

These Worlds In Us

Premiere: March 1, 2006

The evening of December 1, 2006, was a night of firsts at Orchestra Hall. For the first time, the Minnesota Orchestra ended its annual Composer Institute with a public Future Classics concert of new music conducted by Music Director Osmo Vänskä—a significant step up from private reading sessions of the Institute’s previous years. The first of nine works on the program was *These Worlds In Us* by Missy Mazzoli—a name unfamiliar to many in the audience. Although the work had been premiered by the Yale Philharmonia earlier that year, this was its first professional performance.

“*These Worlds In Us* was the first orchestra piece that I’d ever written, and it was really daunting,” Mazzoli confessed in a 2016 interview with *NewMusicBox*. Mazzoli was 26 years old at the time of the inaugural Future Classics concert and all-too-conscious of an orchestral canon that can seem impenetrable to emerging composers. While at the Composer Institute, she poured out her concerns in a series of blog entries. “I grew up worshipping Beethoven and Stravinsky, and with heroes like that it’s easy to become one’s own worst enemy,” she wrote. “How could I possibly contribute to this tradition?”

inspiration from poetry and family

Mazzoli’s first attempt was the nine-minute-long *These Worlds In Us*. The piece is inspired by a James Tate poem called *The Lost Pilot*, a meditation on Tate’s aviator father, who was killed in action in World War II. In the final stanza, Tate reflects on the inescapable circumstances that led to their respective losses: “misfortune / placed these worlds in us.” The poem resonated with Mazzoli, who dedicated *These Worlds In Us* to her father, a soldier during the Vietnam War.

These Worlds In Us begins with an ensemble-wide lurch of dynamics, which gives way to melodic and vibraphone. (According to Mazzoli, when Osmo Vänskä saw how the work began, he commented, “Hmmm, I think we are going to wake a lot of people up with this.”) The first violins play a wandering, unsteady melodic line marked “mournful, *molto espressivo*.” The swell of their slides lends a dizzy, staggering quality to the music. First the vibraphone, then the woodwinds climb ladders of dotted eighth

and 16th notes, endlessly striving but seemingly never arriving. Playing off the uneven rhythms and glissando smears, a metronomic and militaristic series of eighth notes appears, first in the viola section, then elsewhere. Dreamy yearning lines soar like clouds above notes that are solidly rhythmic and earthbound. By the work’s climax, it is difficult to tell if we are soaring into the sky or plummeting to the ground; our artificial horizon is spinning. The piece ends with the soft austere wheeze of the melodic and an insistent vibraphone beat. The musical journey has come full circle—as has that of the piece itself, which is now returning to Orchestra Hall for the second time since 2006.

a major talent

Those in the Orchestra Hall audience at the first Future Classics concert joined the classical music world in recognizing Mazzoli as a major new talent. Over the following decade, her works would be played by orchestras such as the Detroit Symphony, Sydney Symphony and Los Angeles Philharmonic (which commissioned 2013’s *Sinfonia for Orbiting Spheres*). In June 2018 she was named composer-in-residence with the Chicago Symphony, a position she will hold until 2020. She has also developed a special affinity for opera, composing *Song from the Uproar*, *Breaking the Waves* and *Proving Up*. The Metropolitan Opera was so impressed by her output that in September 2018 they announced a Mazzoli commission of their own; she and Jeanine Tesori will become the first two female composers in Met history to be so honored. In December 2018 her *Vespers for Violin* was nominated for a Grammy Award in the category of Best Classical Composition; winners are being announced on February 10, just as this program magazine goes to press. (In a twist, *Vespers* is competing against a violin concerto by Aaron Jay Kernis, who was director of the Minnesota Orchestra Composer Institute when Mazzoli attended.)

Mazzoli’s experience in Minnesota with *These Worlds In Us* convinced Mazzoli that she—and by extension, composers who are not male or dead—deserve to be played and championed by large, powerful ensembles. The realization was liberating. As she wrote in 2006, “I grew up loving orchestral music and was heartbroken in feeling that the orchestra was an impenetrable behemoth from which I would be forever excluded. My experience today taught me that the orchestra belongs to me and all composers—past, present and future.”

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons,
4 horns, 2 trumpets, 2 trombones, tuba, snare drum,
bass drum, suspended cymbal, tuned cowbells,
hi-hat, melodica, vibraphone, harp and strings

Program note by *Emily Hogstad*.





Mark-Anthony Turnage

Born: June 10, 1960,
Corringham, Essex, England;
now living in Kent, England

Martland Memorial for Percussion and Orchestra

Premiere: April 7, 2017

If composers of Beethoven's time were to leap ahead two centuries, they would likely recognize the majority of a symphony orchestra's makeup, as the standard wind, brass and string complements, plus timpani, have remained fairly constant over the years (though often in larger numbers). Our temporal interlopers may, however, be surprised by the wide array of percussion instruments common in modern orchestras. Today's expanded percussion section has understandably attracted the attention of composers seeking to create new timbres and sonic combinations. Recent decades in particular have seen an increase in the percussion concerto form that brings a soloist from the very back of the orchestra to the front, where the soloist's dashing from one instrument to the next is part of the fun and challenge.

a memorial celebrating long friendships

The "concerto-style" *Martland Memorial* that receives its U.S. premiere at this week's concerts had its origins in 1982, when English composers Mark-Anthony Turnage and Steve Martland struck up a long friendship near the start of their careers. Turnage recalls that "...there were similarities in the music we were both writing then: punchy, percussive and metallic. I went to concerts by the Steve Martland Band and that was where I first heard their percussionist Colin Currie."

In 2013, when Martland passed away unexpectedly at age 58, Turnage was motivated to write a work in memory of him, spotlighting the talents of their common friend Currie, who has premiered numerous works for percussion with and without orchestra. Currie then approached Minnesota Orchestra Music Director Osmo Vänskä, who facilitated the Orchestra's involvement as a co-commissioner of Turnage's new work, joining four European institutions: the Southbank Centre, Britten-Pears Orchestra, Royal Flemish Philharmonic and Snape Maltings. The world premiere took place in London on April 7, 2017, with Currie joining the Britten-Pears Orchestra under conductor Marin Alsop.

The composer offers these comments on *Martland Memorial*, which is structured in six movements ranging from three to seven minutes in duration:

"I wanted to write a concerto-style work for Colin Currie, while creating a fitting tribute to Steve following his death in 2013. A grand concerto in the traditional three movements wasn't right here, as Steve was quirky and volatile, with strong beliefs offset by Liverpudlian humor. I knew Colin was a brilliant mallet percussionist, so marimba and vibraphone were a must, but I also included toy instruments to reflect Steve's lighter and mercurial side. It ended up as a sequence of six shortish movements, largely upbeat in mood beyond the opening *Cortège*, with a *Rumba*, *Pavane*, a *Courante* cadenza and a *Hornpipe* before the closing *Lachryme*. It's a long way from the Mahlerian elegy you might have expected from a memorial."

a leading British composer

Although Mark-Anthony Turnage is widely considered one of Britain's leading creative figures of contemporary music, his music has been heard at Orchestra Hall only once before, when his *Three Screaming Popes (after Francis Bacon)* was performed in 1991. The gap in showcasing his talent is due in part to his substantial focus on opera and ballet. Among his most highly-regarded works are the operas *Greek* (which in 1988 established his reputation for bridging modernism and tradition with a distinct blend of jazz and classical styles), *The Silver Tassie* and *Anna Nicole*, along with ballet scores *Undance*, *Trespass* and *Strapless*.

Many of Turnage's achievements in recent years have been in works geared for the concert hall. He has been composer in residence with the Chicago Symphony Orchestra, BBC Symphony Orchestra and London Philharmonic Orchestra. His collaborations with the London Symphony Orchestra have included the work *Speranza*, premiered under the direction of Daniel Harding in 2013. In 2017 his *Remembering* was premiered by the Berlin Philharmonic Orchestra under Sir Simon Rattle.

His other recent works include a concerto for pianist Marc-André Hamelin; a drumkit concerto for jazz drummer Peter Erskine; *Frieze*, which Vasily Petrenko conducted at the BBC Proms; *Passchendaele*, marking the centennial of World War I's outbreak; and the double violin concerto *Shadow Walker*, composed for soloists Vadim Repin and Daniel Hope.

Instrumentation: solo percussion (large and small bass drums, bird call, 2 congas, duck call, gong, kalimba, motor horn, sleigh bells, swanee whistle, marimba and vibraphone) with orchestra comprising 3 flutes (1 doubling piccolo), 2 oboes, English horn, 2 clarinets, bass clarinet (1 clarinet also doubling bass clarinet), 3 bassoons (2 doubling contrabassoon), 4 horns, 3 trumpets, 3 trombones, tuba, large bass drum, almglocken, tuned gongs, Japanese temple bells, tamtam, marimba, vibraphone, piano (doubling celesta) and strings

Program note by **Carl Schroeder**.



Aaron Copland

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

Symphony No. 3

Premiere: October 18, 1946

aaron Copland is not a name we automatically associate with the symphony genre. As a composer he was more readily drawn to smaller and more personal forms, such as music for dance, solo piano, chamber ensembles and songs; he was not attracted to the kind of Major Statement and the “grand playing-together” implicit in the title and tradition of the symphony. But the social realities of the Depression and later the Second World War led him to a simpler, more public style, and when Serge Koussevitzky commissioned a new orchestral work from him in March 1944, the lure of the symphony proved irresistible. Copland readily admitted: “I think the greatest single influence on the Third Symphony was Koussevitzky. Without compromising my own integrity I was intent upon giving him the sort of piece he liked. And he liked music in the grand manner.”

the music: a heroic symphony

Copland’s Third may be a heroic symphony, but it is constructed on some very non-symphonic procedures.

molto moderato, with simple expression. Rather than beginning with the conflict-based movement that has launched symphonies since the time of Beethoven, Copland opens in absolute calm. Violins in octaves very quietly lay out the serene opening idea. More themes follow: a poised melody for violas and English horn and a *marcato* subject for trombones. This movement is not in the expected sonata form, nor does it build a music drama out of the collision of its themes. Instead, it functions as a prelude to the symphony, introducing themes (some of which will play important roles later on), rising to a climax and falling back to end quietly. Copland asks the musicians to play *cantabile molto espressivo* as the initial movement of this wartime symphony ends not in thunder but in radiant calm.

allegro molto. The second movement bursts to life on a salvo of noisy fanfares, but the true main subject is not heard until moments later, when violas and lower woodwinds speed ahead. Here the music dances with cheerful energy and speeds straight into the trio section, built on flowing melodies that sound as if they might have come from Copland’s cowboy ballets. He was adamant, however. “One aspect of the symphony ought to be

pointed out: it contains no folk or popular material. During the late ’20s it was customary to pigeonhole me as a composer of symphonic jazz, with emphasis on the jazz. More recently I have been cataloged as a purveyor of Americana. Any reference to jazz or folk material in this work was purely unconscious.” The opening fanfares return to drive the scherzo to a mighty close.

andantino quasi allegretto. At the opening of the third movement—for the two violin sections alone, and treacherously difficult in terms of intonation and ensemble—Copland begins to draw on material presented earlier in the symphony. The fierce *marcato* trombone theme of the first movement is now transformed into haunting, silky string lines.

All this, however, is only preparation for the main business: a series of variations on a lovely flute theme that sounds as if it has wandered in from Copland’s ballet *Appalachian Spring*. Soon after its quiet, graceful beginning, the variations turn athletic and dance with an unexpected vigor. The movement concludes on a return of its quiet opening material. But it is not a true close, for the music continues without pause into the finale.

molto deliberato – allegro risoluto. Over a quiet string chord, two flutes very delicately outline Copland’s own *Fanfare for the Common Man*, composed in 1942, and this quickly erupts into a titanic statement by brass and percussion. This is not the true beginning of the finale, but only a call to order. The main body of the movement arrives as solo oboe lays out an ornate tune that quickly begins to dance on its own. Here, finally, is the symphony’s sonata-form movement, but even now the structure remains free. The movement dances to a great climax on a strident raspberry for full orchestra, full of flutter-tonguing from the winds. Over bits of the fanfare theme and the very opening of the symphony, the music gathers energy and presses ahead. The finale’s second theme—its syncopations smoothed out—powers its way into the final pages, where the symphony’s very opening returns. What had sounded serene and spacious at the very beginning now returns in grandeur as the Third Symphony pounds its way to a knockout close.

Instrumentation: 3 flutes, piccolo (1 flute also doubling piccolo), 3 oboes (1 doubling English horn), 2 clarinets, E-flat clarinet, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 4 trumpets, 3 trombones, tuba, timpani, snare drum, tenor drum, bass drum, cymbals, suspended cymbal, anvil, claves, ratchet, slapstick, tamtam, triangle, wood block, xylophone, glockenspiel, chimes, 2 harps, piano, celesta and strings

Program note by **Eric Bromberger**.