# Minnesota Orchestra

**Edo de Waart,** conductor | **Anthony Ross,** cello

Thursday, October 14, 2021, 11 am Orchestra Hall
Friday, October 15, 2021, 8 pm Orchestra Hall

**John Adams**
*Tromba Lontana* (Fanfare for Houston) ca. 4'

**Joseph Haydn**
Concerto in D major for Cello and Orchestra, H. VIIb:2 (Opus 101)* ca. 26'
- Allegro moderato
- Adagio
- Allegro

*Anthony Ross, cello*

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

**Antonín Dvořák**
Symphony No. 8 in G major, Opus 88 ca. 36'
- Allegro con brio
- Adagio
- Allegretto grazioso
- Allegro ma non troppo

* Cadenzas composed by Jessie Montgomery, Leonard Rose and Anthony Ross.

Minnesota Orchestra concerts are broadcast live on Friday evenings on stations of YourClassical Minnesota Public Radio, including KSJN 99.5 FM in the Twin Cities.

## Edo de Waart, conductor

Edo de Waart, who celebrates his 80th birthday in 2021, was the Minnesota Orchestra's music director from 1986 to 1995. He is currently the principal guest conductor of the San Diego Symphony Orchestra and recently concluded his tenure as music director of the New Zealand Symphony Orchestra, where he is now conductor laureate. In addition, he serves as the music director laureate of the Milwaukee Symphony Orchestra, and conductor laureate of the Netherlands Radio Philharmonic Orchestra and Antwerp Symphony Orchestra. De Waart's extensive catalogue encompasses releases for Philips, Virgin, EMI, Telarc and RCA. Recent recordings include Henderickx's Symphony No.1 and Oboe Concerto, Mahler's Symphony No.1 and Elgar's *Dream of Gerontius*, all with the Royal Flemish Philharmonic. A renowned trainer of orchestral players, he has been involved with projects working with talented young musicians at the Juilliard School, Colburn School and Music Academy of the West. More: harrisonparrott.com.

## Anthony Ross, cello

Anthony Ross, now in his 34th year as a Minnesota Orchestra member, assumed the principal cello post in 1991. He has been a soloist many times with the Orchestra, performing works by Tchaikovsky, Dvořák, Walton, Brahms, Herbert, MacMillan, Beethoven, Saint-Saëns, Elgar and Shostakovich, as well as many chamber works. In 2015, he performed Schumann's Cello Concerto under the direction of the late Stanislaw Skrowaczewski—thereby becoming the final musician to perform a concerto under Skrowaczewski's baton at Orchestra Hall. An avid chamber musician, Ross is a member of Accordo, an ensemble composed of principal string players from the Saint Paul Chamber Orchestra and Minnesota Orchestra. He also plays regularly with the Chamber Music Society of Minnesota and with ensembles of his Orchestra colleagues. He has performed at music festivals in the U.S. and Europe and has been a faculty member at the Grand Teton, Aspen, Madeline Island and Indiana University festivals. More: minnesotaorchestra.org.

## one-minute notes

### Adams: *Tromba Lontana*

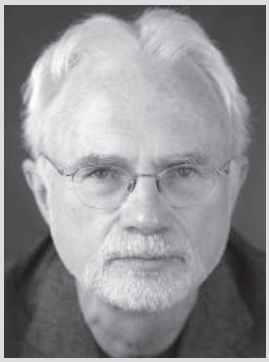
Adams grounds this fanfare in slowly-changing harmony and insistently pulsating rhythms, creating an ethereal, contemplative fanfare, not a blazing one.

### Haydn: Cello Concerto in D major

Composed intentionally to showcase the tone and technique of its soloist, Haydn's Cello Concerto in D major is classic in style and leisurely to listen to, even while the cello part is exceedingly difficult and truly virtuosic.

### Dvořák: Symphony No. 8

Dvořák's Eighth is full of luminous melodies and unexpected harmonic shifts. The second movement alludes to the funeral march of Beethoven's *Eroica* Symphony, but lighter elements prevail in a whirlwind finale that is delightfully Czech.



## John Adams

**Born:** February 15, 1947, Worcester, Massachusetts

### *Tromba Lontana* (Fanfare for Houston)

**Premiered:** April 4, 1986

Though he was born in New England and educated at Harvard, John Adams has made his career on the West Coast. He moved to California at age 24 and has since been affiliated with several of the state's major music institutions, teaching for ten years at the San Francisco Conservatory, serving as composer in residence with the San Francisco Symphony and, since 2009, holding the position of Creative Chair with the Los Angeles Philharmonic. He raised his family there and does much of his composing at an isolated retreat on the Pacific slope surrounded by redwoods.

### a subdued fanfare

In 1986, while Adams was at work on one of his most famous compositions, the opera *Nixon in China*, he was invited to participate in the Houston Symphony Orchestra's project to commission composers from around the country to write fanfares in celebration of the Texas Sesquicentennial. For the most part, these fanfares were what we expect of celebration music: festive, upbeat and very loud.

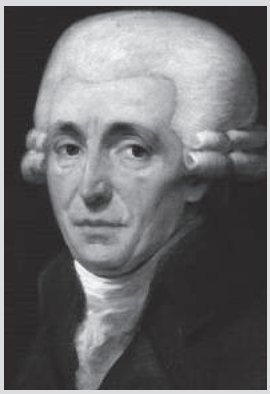
But the music Adams wrote was so completely different that it might almost be called an anti-fanfare. Adams' performance marking is *Tranquillo*, and the dynamic remains subdued throughout, rarely rising above *mezzo forte*. This fanfare is less a jumbo, Texas-size eruption of sound than it is a message from a gossamer place.

Adams titled this music *Tromba Lontana* (Italian for "A Distant Trumpet"), though actually there are two trumpets here, set at opposite sides of the stage. Against the backdrop of the orchestra's sparkling, flickering textures, these two trumpets sound a series of delicate, distant calls. These arc up and fall back, and sometimes—sounding antiphonally across the stage—they interweave precisely. Adams creates the very particular sound of this music by writing for an unusual orchestra. He eliminates a number of low instruments—bassoons, trombones, tuba and timpani—to emphasize the sound of instruments that are high, light and clear: glockenspiel, flutes, piccolos, oboes, piano and harp.

*Tromba Lontana* makes us re-consider the entire conception of a fanfare, as—over its four-minute span—the distant trumpeters dance lightly above these glistening sounds and finally fade into silence.

**Instrumentation:** 2 flutes, 2 piccolos, 2 oboes, 2 clarinets, 4 horns, 2 trumpets, suspended cymbal, crotales, glockenspiel, vibraphone, harp, piano and strings

*Program note by* ***Eric Bromberger****.*



## Joseph Haydn

**Born:** March 31, 1732, Rohrau, Austria
**Died:** May 31, 1809, Vienna, Austria

### Concerto in D major for Cello and Orchestra, H. VIIb:2 (Opus 101)

**Composed:** 1783

Imagine the frustration of residing not much further from Vienna than Forest Lake is from Minneapolis, but seldom being able to get to the big city, especially when Mozart was making music there. That was Joseph Haydn's plight across the many years, beginning in 1761, that he served the princely Esterházy family.

These noblemen of Esterházy, mad for waterfowl hunting as well as for music, maintained a palatial estate near the shallow lakes and wetlands to the southeast of Vienna. What today is only an hour's drive or so was a back-crunching journey by coach in Haydn's time, and though he was hardly a complainer, Haydn lamented his distance from the musical capital. Trips to Vienna were all too infrequent for this great progenitor of the Viennese Classical style. But the castle at Esterházy and its industrious Kapellmeister had something any composer would covet—a musical establishment which functioned as a laboratory for his works, with many fine players to perform them and a resident audience to applaud.

### the composer's pupil

The cellist for whom Haydn composed his D-major Cello Concerto in 1783 possessed a formidable technique. He was Anton Kraft (1752-1820), son of a Czech brewer. Haydn himself had appointed him to his chair in the Esterházy orchestra. Kraft was also a gifted composer and pupil of Haydn, until he showed so much zest for his composition lessons that he began to neglect

his instrument. At that point, Haydn called a halt to the studies, declaring that Kraft already knew enough.

Kraft's intonation on cello was so precise, and his playing so expressive, that Haydn would not risk losing him from the orchestra. That Kraft had full command of the difficult upper registers is certain from the terrain into which the D-major concerto written for him continually soars. It is one of three extant Haydn cello concertos. Sad to say, Haydn probably wrote six or seven, but some are lost.

For many years the authenticity of this concerto was in doubt, for it had been erroneously ascribed to Kraft himself. The myth was perpetuated by Kraft's son Nicolaus, also a virtuoso and a member of the quartet, patronized by Prince Lichnowsky, that played the first performances of many Beethoven works. The rediscovery of Haydn's original manuscript in Vienna in 1961 removed all doubts about the concerto's authorship.

## the music

allegro moderato. A consummate example of high Classicism, the opening *Allegro moderato* reflects the mutual influences between Haydn and Mozart. It also sets the tone of the work: depth without emotional self-indulgence, grace without frills. The tutti—in which all voices sound together—introduces mellifluous themes that stride with confidence. Once on the scene, the soloist takes charge, uncontested.

adagio. Cello and first violins unite in the mellow thirds of the *Adagio*, whose disarmingly simple theme is impeccable in its proportions.

rondo (allegro). Again with the violins as partners, the solo cello delivers the genial tune of the rondo finale, cast in gigue-time but dancing with more elegance than snap.

Many eminent cellists have provided cadenzas for this concerto, among them Emanuel Feuermann, and contemporary players often concoct their own. At these performances, the Minnesota Orchestra's Principal Cello Anthony Ross plays cadenzas by Jessie Montgomery in the first two movements, plus a cadenza in the final movement that combines material from Leonard Rose and Ross himself.

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

*Program note by **Mary Ann Feldman**.*

## Antonín Dvořák

**Born:** September 8, 1841, Nelahozeves, Bohemia (now Czechia)
**Died:** May 1, 1904, Prague

## Symphony No. 8 in G major, Opus 88

**Premiered:** February 2, 1890

In the summer of 1889, Antonín Dvořák took his family to their summer retreat at Vysoka in the countryside south of Prague. There, amid the rolling fields and forests of his homeland, he could escape the pressures of the concert season, enjoy the company of his wife and children, and indulge one of his favorite pastimes: raising pigeons.

## "melodies pour out of me"

Dvořák also composed a great deal that summer. On August 10 he completed his Piano Quartet in E-flat major, writing to a friend that "melodies pour out of me," and lamenting: "If only one could write them down straight away! But there—I must go slowly, only keep pace with my hand, and may God give the rest."

A few weeks later, on August 25, he made the first sketches for a new symphony, and once again the melodies poured out: he began the actual composition on September 6, and on the 13th the first movement was done. The second movement took three days, the third a single day, and by September 23 the entire symphony had been sketched. The orchestration was completed on November 8, and Dvořák himself led the triumphant premiere of his Eighth Symphony in Prague on February 2, 1890. From the time Dvořák had sat down before a sheet of blank paper to the completion of the full score, only 75 days had passed.

## the music

allegro con brio. "Symphony in G major," says the title page, but the beginning of this work is firmly in the "wrong" key of G minor, and this is only the first of many harmonic surprises. It is also a gorgeous beginning, with the cellos singing their long wistful melody. But—another surprise—this theme will have little to do with the actual progress of the first movement. We soon arrive at what appears to be the true first subject, a flute theme of an almost pastoral innocence (commentators appear unable to resist describing this theme as "birdlike"), and suddenly we have slipped into G major. There follows a wealth of themes; one observer counted six separate ideas in the opening minutes of this

symphony. Dvořák develops these across the span of the opening movement, and the cellos' somber opening melody returns at key moments, beginning the development quietly and then being blazed out triumphantly by the trumpets at the stirring climax.

**adagio.** The two middle movements are just as free. The *Adagio* is apparently in C minor, but it begins in E-flat major with dark and halting string phrases; the middle section flows easily on a relaxed woodwind tune in C major in which some have heard the sound of cimbalom and a village band. A violin solo leads to a surprisingly violent climax before the movement falls away to its quiet close.

**allegretto grazioso.** The third movement opens with a soaring waltz in G minor that dances nimbly along its 3/8 meter; the charming center section also whirls in 3/8 time, but here its dotted rhythms produce a distinctive lilt. The movement concludes with nice surprises: a blistering coda, *Molto vivace*, whips along a variant of the lilting center section tune, but Dvořák has now transformed its triple meter into a propulsive 2/4. The movement rushes on chattering woodwinds right up to its close, where it concludes suddenly with a hushed string chord.

**allegro ma non troppo.** The finale is a variation movement—sort of. It opens with a stinging trumpet fanfare, an afterthought on Dvořák's part, added after the rest of the movement was complete. Cellos announce the noble central theme (itself derived from the flute theme of the first movement), and a series of variations follows, including a spirited episode for solo flute. But suddenly the variations vanish: Dvořák throws in an exotic Turkish march full of rhythmic energy, a completely separate episode that rises to a great climax based on the ringing trumpet fanfare from the opening. Gradually things calm down, and the variations resume as if this turbulent storm had never blown through. Near the end comes lovely writing for strings, and a raucous, joyous coda—a final variation of the main theme—propels this symphony to its rousing close.

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

*Program note by **Eric Bromberger**.*