

SHOWCASE | MARCH 2022



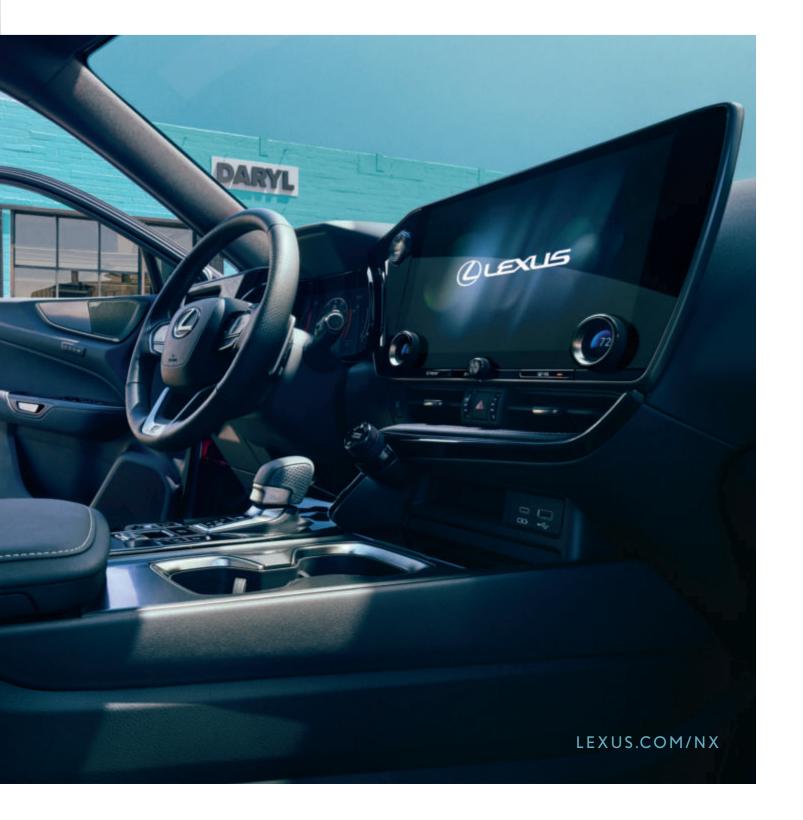




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from the editor

The primary storyline of the Minnesota Orchestra's 2021-22 season is a celebratory ending-the close of Music Director Osmo Vänskä's 19-year tenure—and it's likely no coincidence that the year's programming includes the swan songs of several composers. This month alone we hear the final symphonies completed by Mahler (the Ninth), Tchaikovsky (the Sixth) and Schumann (the Fourth). Earlier in the season the Orchestra played other valedictory symphonies: Brahms' Fourth, Sibelius' Seventh and the most famous last symphony ever written-Beethoven's Ninth. Rachmaninoff's final work, the Symphonic Dances, also surfaced late last month.

The conclusion of a composer's catalog or, for that matter, that of any artist—is sometimes a spectacular summation of the creator's work, a breakthrough innovation that opens doorways to the future or an emotional farewell. At the other end of the spectrum, a composer's first great success can be equally compelling. This month we hear two examples: Walker's Lyric for Strings and Webern's Passacaglia, each dating from the composers' mid-20s. Both are among the composer's most popular-and most musically conservative—works, both related to a death in the family, Walker's grandmother and Webern's mother, as a life's end gave breath to an artist's beginning.

When Vänskä bids farewell to the Minnesota Orchestra this summer, one chapter will come to an end, but his storyline will continue in new ways through future appearances and another Mahler recording. A new saga will soon begin as the next music director takes the reins—and we look forward to bringing you on the journey.

Carl Schroeder

Carl Schroeder, Editor editor@mnorch.org

about the cover

Members of the Minnesota Orchestra's clarinet and bassoon sections—including Principal Bassoon Fei Xie, a driving force in planning the Orchestra's recent Lunar New Year concerts—at Orchestra Hall in October 2021. Photo: Caroline Yang.

concerts

25 Tchaikovsky's Pathétique Symphony: classical concerts

31 Gabel and Hadelich: classical concerts

37 Vänskä Conducts Mahler's Ninth: classical concerts

41 Afkham Conducts Schumann: Symphony in 60

43 Cloud Cult: Live at Orchestra Hall







Nathalie Stutzmann, page 25

Augustin Hadelich, page 31

David Afkham, page 41

in this issue

4 Minnesota Orchestral Association

6 Minnesota Orchestra

8 Minnesota Orchestra Staff

9 Information

10 Profile: Music Director Osmo Vänskä

11 Profile: Minnesota Orchestra

12 Orchestra News

22 Essay: *The Best Seat in the House*, by Marcia Peck

45 Thanks to Our Donors

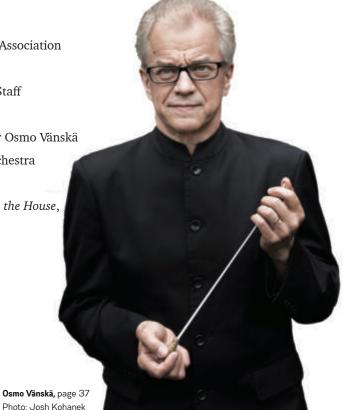


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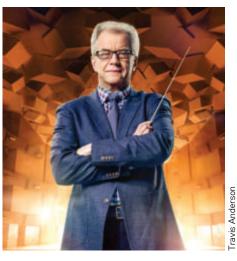
profile Osmo Vänskä, music director

innish conductor Osmo Vänskä, the Minnesota Orchestra's tenth music director, is renowned internationally for his compelling interpretations of the standard, contemporary and Nordic repertoires. Throughout the 2021–22 season, as Vänskä's 19-year leadership tenure comes to a close, the Orchestra is celebrating his lasting impact through performances of Sibelius symphonies and other signature repertoire, reconnections with favorite guest soloists and the continuation of a project to perform and record all ten Mahler symphonies.

Vänskä 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. 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 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 February 2021 BIS released the Orchestra's newest album, featuring Mahler's Tenth Symphony—part of a Mahler series that includes a Grammynominated Fifth Symphony recording. Other recent releases include an album of in-concert recordings of Sibelius' Kullervo and Finlandia and Kortekangas' Migrations; albums of Beethoven and Tchaikovsky piano concertos with Yevgeny Sudbin and Stephen Hough, respectively; 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 became 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 Bernhard Henrik Crusell's three Clarinet Ouartets and Kalevi Aho's Clarinet Ouintet 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 2021–22 season he is scheduled to conduct ensembles including the Antwerp Symphony Orchestra, Helsinki Philharmonic Orchestra, Netherlands Radio Philharmonic, Pittsburgh Symphony, Orchestra Orchestre National de Lyon, Seoul Philharmonic Orchestra and Tokyo Metropolitan Symphony Orchestra. In addition, he will be in residence at the Curtis Institute, where he will work with conducting fellows across a fourmonth span. For more information, visit minnesotaorchestra.org.

Minnesota Orchestra

profile

he 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.

music director spotlight: Stanislaw Skrowaczewski

- In October 1960 the Minnesota Orchestra, then known as the Minneapolis Symphony, welcomed Stanislaw Skrowaczewski as its sixth music director. The 36-year-old had recently defected from Poland along with his wife Krystyna, escaping from behind the Iron Curtain under the guise of a guest conducting engagement in Amsterdam.
- Skrowaczewski also commanded great respect as a composer, and his music was twice shortlisted for the Pulitzer Prize. The Orchestra has performed many of his works, and for decades, each new concert season has launched with his arrangement of *The Star-Spangled Banner*.
- The music of Bruckner was a specialty of Skrowaczewski. In October 2016, during his final appearance with the Orchestra, he led Bruckner's Eighth Symphony from memory, with no musical score.
- When Skrowaczewski concluded his music director tenure in 1979, he took the title of conductor laureate, continued to live in Minnesota and returned each season as a guest conductor while maintaining a busy international career. By the time of his death in February 2017, he had led more than 1,500 Minnesota Orchestra performances, more than anyone in the ensemble's history.





concertmaster connections

Many of the Minnesota Orchestra's musicians are active as educators bringing up the next generation of classical performers—through university positions, private studios, festival engagements or clinics. Starting next fall, violin students at Philadelphia's Curtis Institute of Music will be the lucky beneficiaries of knowledge from a leader in the field as Erin Keefe, the Minnesota Orchestra's concertmaster since 2011, takes an additional post as distinguished faculty member at Curtis, while fully continuing her role at Orchestra Hall. Keefe is herself a graduate of Curtis, bringing extra meaning to the appointment as she prepares to share her many areas of expertise as an orchestra leader, soloist, chamber musician and recitalist.





Erin Keefe

Joria Fleezanis

"I feel extremely honored and humbled to be joining the violin faculty at the Curtis Institute," she commented. "My five years studying at Curtis provided me with some of the most formative experiences of my musical life, and I am looking forward to passing on all that I have learned from my incredible colleagues and mentors to the next generation of musicians."

A typical Minnesota Orchestra season brings at least one major solo showcase for the concertmaster. Keefe has not one but two coming up this spring, most prominently in the first week of June, when she and pianist Juho Pohjonen will be featured in Felix Mendelssohn's Concerto for Violin, Piano and Strings under Osmo Vänskä's direction. A shorter turn in the spotlight will take place on May 7 at the Orchestra's Symphony Ball fundraiser, when she will be featured in a to-be-announced selection for violin and orchestra—in addition to serving as the Ball's honorary co-chair with Vänskä.

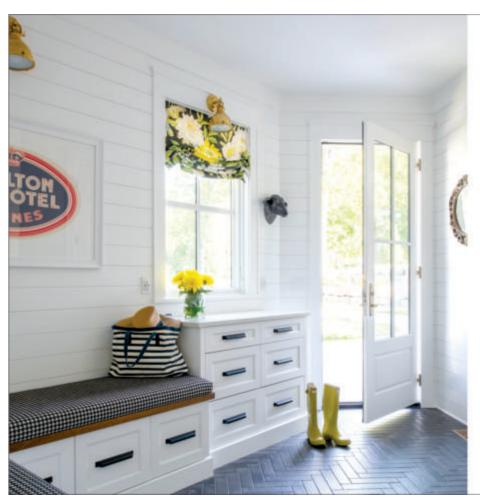
Keefe is not the only Minnesota Orchestra concertmaster of recent years to balance performing and educating. Her predecessor Jorja Fleezanis, the Orchestra's concertmaster from 1989 to 2009, taught for most of her Minnesota tenure as an adjunct faculty member at the University of Minnesota's School of Music and, after leaving the Orchestra, moved to Indiana University's Jacobs School of Music, where she became a professor of music in violin and orchestral studies and held the official title of Henry A. Upper Chair in Orchestral Studies. She has since taken an emeritus title and is continuing a wide range of musical and personal projects, including a post at the Interlochen Arts Academy.

> High on Fleezanis' list of priorities is the commissioning and premiering of new works of chamber music by top emerging composers through the Michael Steinberg and Jorja Fleezanis Fund which was founded by Fleezanis as a memorial after the 2009 passing of her husband Michael Steinberg, a revered musicologist, critic and author whose program notes are printed in publications around the world, including this issue's note on Richard Strauss' Suite from Der Rosenkavalier.

Some modern commissioning projects give composers free rein, but Fleezanis' vision is more specifically focused. "Michael believed deeply in the power of curiosity as the driving force in creating art and understanding it," she explained. "The most significant gesture of gratitude I could give him was to create a legacy of new works to celebrate his lifelong defense of composers who were bold pioneers, pushing the boundaries of music ever outward. The Fund's goal is to award an annual commission to an emerging composer who will bring together music and the written word." Past

commissions have gone to Minnesota Orchestra Composer Institute alumni Justin Merritt and Emily Cooley.

On the afternoon of Saturday, May 14, Fleezanis will return to Minneapolis for the world premiere of the third Steinberg/Fleezanis Fund commission: Grammy-nominated composer-violist Jessica Meyer's Where You Love From, a setting of the 13th-century poet Rumi. For the concert, held at Westminster Presbyterian Church, a block from Orchestra Hall, the composer herself will join in the concert on viola; other players at the concert include two Orchestra musicians—Principal Cello Anthony Ross and Principal Percussion Brian Mount-along with pianist Lydia Artymiw and narrator Stephen Yoakam. In addition to Meyer's work, the program includes Johannes Brahms' Third Piano Quartet. Additional information on the concert and previous projects in the Steinberg/Fleezanis Fund is available at steinbergfleezanisfund.org.



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news

Minnesota Orchestra

Cory Wong at Symphony Ball

There are many compelling reasons to attend the Minnesota Orchestra's Symphony Ball gala on Saturday, May 7-great music, camaraderie, dining, dancing and a celebration of Music Director Osmo Vänskä's 19-year tenure, to name a few-but what might leave attendees buzzing the most is an appearance by special guest performer Cory Wong, the multitalented Minnesotabased musician who earned his first Grammy nomination in 2021. Wong will join Vänskä and the Orchestra on guitar to perform a set of original selections arranged for the occasion by Tommy Barbarella, serving as the centerpiece of a program that will also include works representing key moments of Vänskä's time in Minnesota.



Cory Wong

Wong, who is widely recognized for his high-speed improvisation skills in a style that merges acoustic and electric technique, has appeared on the Orchestra Hall stage before, including at a 2018 collaboration with The Steeles and Charles Lazarus. Born in New York and raised in Minnesota, he attended the McNally Smith College of Music in Saint Paul before embarking on a diverse and successful career. He picked up a Grammy nomination for his 2020 album with The Late Show bandleader Jon Batiste, and his most recent release is a collaboration with saxophonist Dave Koz. Get your tickets now to experience the one-of-a-kind collaboration on May 7, all for a great cause—to support and celebrate your Minnesota Orchestra! Tickets and details are available at minnesotaorchestra.org/symphonyball.

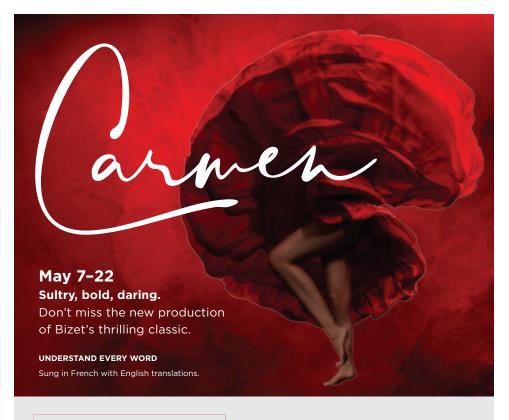
Minnesota Orchestra

news

spotlight on emerging composers

When the yearly Minnesota Orchestra Composer Institute was launched in 2001 by composer Aaron Jay Kernis, the idea was simple: bring a small group of top emerging composers to Orchestra Hall for a week of interactions with the Orchestra's musicians, conductors and new music industry leaders, plus readings of the selected composers' music. A public concert conducted by Osmo Vänskä was added in 2006, Kevin Puts took over the Institute as director in 2015, and the annual occasion is now one of the most colorful, unpredictable and invigorating programs on the Orchestra's calendar. The Institute's alumni, now 148 strong, include multiple Grammy nominees and two shortlisted for the Pulitzer Prize; their works are regularly performed by leading orchestras and opera companies, and several have found a foothold in Hollywood scoring.

The next Institute, co-presented with the American Composers Orchestra, will culminate in a May 6 MusicMakers concert led by Vänskä. The featured composers are Henry L. Dorn, Adeliia Faizullina, Bobby Ge, Ryan Lindveit, Molly Joyce, Nina Shekhar and Sam Wu; all will be present to speak from the stage about their works. In a new twist, the concert will be broadcast live on TV, radio and online streaming as part of the This Is Minnesota Orchestra digital concert series. The performance will also celebrate the man holding the baton, as Kevin Puts notes: "We'll be paying tribute to Osmo with this concert, too. He has been a great champion of this project and the dozens of composers who have participated in it since 2001, always treating their work with the utmost respect and commitment." Visit minnesotaorchestra.org/composerinstitute to learn more about the program and its history-and make your plans now to hear the future of music on May 6.



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news

Minnesota Orchestra

six new concerts added

Lovers of classical music, folk rock and the magic of film all received good news when the Minnesota Orchestra recently announced the addition of four new programs, totaling six new concerts from March through August.

For the first time in over two years, the popular Symphony in 60 series is returning to Orchestra Hall with a pair of one-hour, no-intermission concerts with an earlier 7 p.m. start time. German conductor David Afkham steps on the podium on March 29 to lead the Minnesota Orchestra in Richard Strauss' *Don Juan*, Anton Webern's Passacaglia and Robert Schumann's Fourth Symphony. Then, on April 13, Danish conductor Thomas Søndergård conducts the Orchestra in *Four Sea Interludes* from *Peter Grimes* by Benjamin Britten, Igor Stravinsky's Symphony in Three Movements, and Claude Debussy's *La Mer*.

The other newly added concerts come before and shortly after the Summer at Orchestra Hall series. On June 24 and 25, the Grammy Award-winning folk rock duo Indigo Girls return to Orchestra Hall for a performance with the Orchestra under the baton of Michelle Merrill. Then, on August 6 and 7, the Orchestra presents Disney – Fantasia Live in Concert, as Principal Conductor of Live at Orchestra Hall Sarah Hicks leads the Orchestra in a performance of musical selections as segments of the animated masterpiece—in its 1940 and 2000 iterations—are shown on a large screen above the stage.



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news

Minnesota Orchestra

upcoming broadcast concerts

When you can't make it to Orchestra Hall in person, the next-best thing is This Is Minnesota Orchestra, the Emmy-nominated livestream and TV/radio broadcast series. Upcoming concerts on the series feature Sarah Hicks on the podium for a collaboration with Cloud Cult (Friday, April 1); Music Director Osmo Vänskä in a MusicMakers concert of music by emerging composers (Friday, May 6); Concertmaster Erin Keefe and pianist Juho Pohjonen performing Mendelssohn's Double Concerto, conducted by Vänskä (Friday, June 3); and pianist Jon Kimura Parker performing Beethoven's Third Piano Concerto, led by conductor Nicholas Collon (Friday, July 15). Broadcasts are hosted on camera by a rotating crew of Hicks, William Eddins and Brian Newhouse.

This Is Minnesota Orchestra concerts are televised live on TPT-2 and streamed live for free on the Orchestra's website and social media channels, and most are broadcast live on YourClassical Minnesota Public Radio hosted by Melissa Ousleywith the exception of the April 1 Cloud Cult concert, which will be aired on The Current. Most performances are available online to audiences for free as they debut live and for up to a week afterward on the Orchestra's website; subsequent on-demand access will be available for purchase, and select subscribers and donors will receive a free Digital Concert Hall membership as a benefit. A notable exception is the April 1 Cloud Cult concert: it will be available to audiences at no cost as it premieres live on TPT-2 and The Current and via online streaming, but after April 1, it will be available for on-demand viewing through a purchase on the Orchestra's website, and will also be available to TPT Passport members on the TPT website after the initial broadcast. Visit minnesotaorchestra.org/ digital-concerts to learn more, and bookmark the page for your future streaming plans!



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FRIENDS of the Minnesota Orchestra wins Classic Award



Kinder Konzerts in a Bag activities for Daniel Nass' One-Dog Canoe FRIENDS of the Minnesota Orchestra, an independent non-profit organization dedicated to changing lives through the power of music, has created many beloved programs and initiatives since its founding in 1949, among them the Young Artist Competition and Symphony Ball. But for many, the most treasured program is Kinder Konzerts, which for more than four decades has introduced thousands of children to classical music and given many their first experience at Orchestra Hall.

FRIENDS celebrated the 40th birthday of Kinder Konzerts in fall 2019 with the world premiere of a new work composed by Daniel Nass, as delighted young audiences filled the Hall for a program of chamber music, learning activities and narration by Katie Condon. A typical year includes dozens of such performances, but the arrival of the COVID-19 pandemic in 2020 made that impossible. Limitations spurred innovations, and FRIENDS reimagined the program in new adaptations in a comprehensive kit form for use via classrooms, at home and public libraries. Now available in versions called Kinder

Konzerts in a Box and Kinder Konzerts in a Bag, the kits contain crafts, activities, videos, and virtual lessons for teachers and parents to provide the experience for children in the pandemic era when mass student visits to Orchestra Hall are not possible.

The Kinder Konzerts kits have been a hit with teachers, parents and students—and now they are bringing prestigious recognition to FRIENDS of the Minnesota Orchestra, as it has become the only volunteer organization chosen by the Volunteer Council of the League of American Orchestras to receive its highest award, the coveted Classic Award. The honor is not an annual award, but is conferred only on extraordinary projects that have sustained excellence and delivered value over decades—a perfect description of Kinder Konzerts and its adaptation to the pandemic era.

"Providing children with the opportunity to experience the joy and wonder of orchestral music is the heart and soul of our mission at FRIENDS," said Cindy Olmanson, President of FRIENDS of the Minnesota Orchestra. "We were thrilled to be able to continue this work during the pandemic and are so grateful to the many committed volunteers that made it happen."

FRIENDS of the Minnesota Orchestra will present its project as part of the Volunteer Track of the League's 2022 National Conference to be held in Los Angeles. The project will also be featured in an upcoming special issue of Volunteer Notes, on Facebook and on the League's website. If you would like to learn more about Kinder Konzerts or the many other activities of FRIENDS of the Minnesota Orchestra, including upcoming Meet A Musician/ACCENT event featuring Osmo Vänskä and Erin Keefe on March 17, and the Annual Fundraising Luncheon on April 25, visit friendsofminnesotaorchestra.org.

Osmo through the years



Twelve years ago this month, Osmo Vänskä and the Minnesota Orchestra visited New York's Carnegie Hall, with Finland's YL Male Voice Choir and vocal soloists Lilli Paasikivi and Tommi Hakala, to perform Jean Sibelius' dramatic choral symphony Kullervo. The concert was rapturously received, prompting some of the highest praise offered to the Orchestra by a major critic during Vänskä's tenure. Writing in The New Yorker, Alex Ross offered his view that "The Minnesotans, with the assistance of the Y. L. Male Voice Choir, from Finland, delivered a performance of uncanny, wrenching power, the kind you hear once or twice a decade...For the duration of the evening of March 1st, the Minnesota Orchestra sounded, to my ears, like the greatest orchestra in the world."



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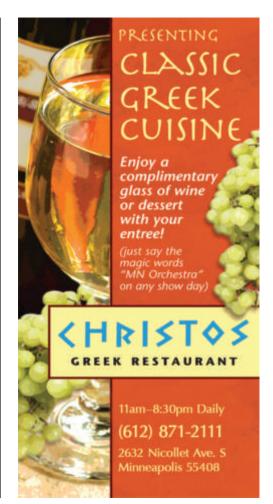
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essay



The Best Seat in the House

by Marcia Peck

hen I joined the Minnesota Orchestra's cello section a half century ago-now there's a sentence I never dreamed I'd have occasion to write!-I was new to the state and new to the life of a full-time symphony musician.

My path to Minnesota had been a long one. As a schoolgirl in New Jersey, attending my weekly cello lessons, practicing the requisite hour a day, I didn't know I wanted to play in an orchestra "when I grew up." It didn't seem a likely ambition. For one thing, the day my father drove me 14 miles to Carnegie Hall to hear the New York Philharmonic rehearse, I couldn't help but notice that every last musician was a man. My somewhat fuzzy ambition became simply to be "the best cellist I could be."

Then, in my sophomore year of high school I won a lifechanging scholarship. The flow of string players to the U.S. following World War II had dried up, creating what the national musicians' union, the American Federations of Musicians, identified as a pending "string famine." In response, the union created and funded the International Congress of Strings, an eight-week summer program—held that year at Michigan State University—which between 1959 and 1970 prepared 1,200 young string players, ages 15 to 23, to elevate orchestras across the U.S.

At 15, I was the worst cellist there. But that summer awakened my sense of possibility. The faculty were principal players from top orchestras; competition was keen; practice paid off. The following year I won fourth chair in the New Jersey All-State Orchestra and played my first performance of Tchaikovsky's Sixth. I was on my way.

A number of years and many, many, many hours of practice later, I won my spot in the Minnesota Orchestra's cello section. I met my husband, the handsome fourth horn player. Our daughter became the first baby permitted to accompany the Orchestra on tour, paving the way for other musicians to be able to combine family with a demanding orchestral career.

Meanwhile, I came to view my chair, fourth in the cello section, as the best seat in the house: close to center stage where I could hear—and "play into"—the entire, balanced, orchestral sound, and close enough to the first stand to strive to emulate (formidable task!) our superstar principal cellist, Tony Ross, while inspired by the wonderful cushion of sound from the cellos behind me.

I remember recording the complete orchestral works of Ravel with Stanislaw Skrowaczewski. It was very early in my career here, and I was playing nearly all of the repertoire for the first time. I practiced the parts, tried to overcome the many technical challenges singular to Ravel—the nearly airborne shifts of tempo and color that astonish as they fly by. I was learning to trust my colleagues and they were guiding me, nudging me to adjust—here to blend in, there to be bold.

Somehow, that shocking number of 50 years went by in a flash. And yet those decades are marked by countless moments of grace, beauty and breathtaking musicmaking—by my colleagues (including this superbly prepared new generation of musicians who populate our Orchestra), our maestros, and the guest artists who not only dazzle with their artistry, but also with their collegiality. Performing chamber music in the early years of Sommerfest with such luminaries as Jackie Parker, Gil Shaham, Garrick Ohlsson, Stephen Hough, John Browning, Yo-Yo Ma, Joshua Bell and Pam Frank have stood out as cherished moments of my musical life.

I do know how lucky I am. I've been on stage at Carnegie Hall not once but myriad times with our Orchestra, in which women now make up more than half of the string section. Not everyone is fortunate enough to find a profession that would be so difficult to relinquish 50 years later. At first I suspected that leaving my special spot, fourth-chair cello, would leave me feeling bereft. There are so many orchestral scores I'll always want to play one more time; a glance at March alone includes Rachmaninoff, Rosenkavalier, La Valse, Daphnis!

But the truth is that I can still discover the new works our Orchestra is exploring every week. I can still go deeper into the beloved "oldies" that our musicians make new with every performance. I can still experience all the wonder and brilliance and miracles that our Orchestra creates—and I can do it in the audience. With the audience I envied all those years. With you.

Marcia Peck retired from the Minnesota Orchestra last October, capping a 50-year tenure that is the longest in the ensemble's history. She is also an award-winning fiction writer who has received two Minnesota State Arts Board Artists Fellowships, among numerous other honors, and she is currently working on a memoir, UNACCOMPANIED.





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Minnesota Orchestra

Nathalie Stutzmann, conductor Tobias Feldmann, violin

Thursday, March 3, 2022, 11 am Orchestra Hall Friday, March 4, 2022, 8 pm Orchestra Hall Saturday, March 5, 2022, 8 pm Orchestra Hall

George Walker Lyric for Strings ca. 7'

Sergei Prokofiev Concerto No. 2 in G minor for Violin and Orchestra, Opus 63

ca. 26'

Allegro moderato Andante assai Allegro, ben marcato

Tobias Feldmann, violin

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

Peter Ilyich Tchaikovsky Symphony No. 6 in B minor, Opus 75, Pathétique

ca. 45'

Adagio - Allegro non troppo

Allegro con grazia Allegro molto vivace Finale: Adagio lamentoso

pre-concert

Concert Preview with Phillip Gainsley Thursday, March 3, 10:15 am, Auditorium Friday, March 4, 7 pm, Auditorium Saturday, March 5, 7:15 pm, N. Bud Grossman Mezzanine

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.



Nathalie Stutzmann, conductor

Nathalie Stutzmann has been announced as the Atlanta Symphony's fifth music director beginning in the 2022-23 season, becoming only the second women to lead a major American orchestra. In addition, this season she becomes the Philadelphia Orchestra's new principal guest conductor, which will involve a regular presence in the orchestra's subscription series, recordings, tours and summer festivals. She is also entering the fourth season as chief conductor of the Kristiansand Symphony Orchestra in Norway. This season and the next, she will conduct the Orchestre de Paris, London Symphony Orchestra, Royal

Stockholm Philharmonic, Hamburg NDR Elbphilharmonie Orchestra, Helsinki Radio Symphony, and the Seattle, Pittsburgh, and San Francisco symphony orchestras. Having established a strong reputation as an opera conductor in large repertoire such as Wagner's Tannhäuser and Boito's Mefistofele, in 2022 she will conduct a new production of Tchaikovsky's Queen of Spades in Brussels' La Monnaie. She will make her Metropolitan Opera debut in 2023. More: nathaliestutzmann.com, askonasholt.com.



Tobias Feldmann, violin

German violinist Tobias Feldmann is a laureate of the Queen Elisabeth

and Joseph Joachim competitions. He has recently performed with the Konzerthausorchester Berlin. Bournemouth Symphony, Tonkünstler-Orchester, Concertgebouw Chamber Orchestra and Moscow State Symphony, collaborating with conductors John Storgårds, Nicholas Collon, David Afkham, Reinhard Goebel, Fabien Gabel and Marin Alsop. Highlights of his current season include performances with the BBC Philharmonic, Staatsorchester Hannover, WDR Sinfonieorchester, Tiroler Symphonieorchester Innsbruck, BBC Scottish Symphony, Uppsala Chamber Orchestra and Ensemble Resonanz. Further ahead, he will return to the Residentie Orkest and will debut with Helsinki Philharmonic and Berner Symphonieorchester. An avid chamber musician, he has performed at the Wiener Konzerthaus, Schubertiade Schwarzenberg, Vinterfest, Rheingau and Lockenhaus festivals, partnering with Kian Soltani, Denis Kozhukhin and Tabea Zimmermann. Other future engagements include his Wigmore Hall debut and a return to the Amsterdam Concertgebouw. He records for Alpha Classics. More: tobiasfeldmann.com, askonasholt.com.

one-minute notes

Walker: Lyric for Strings

Written in memory of the composer's grandmother, Walker's Lyric for Strings is music of great emotion, with melodies proceeding in mostly stepwise manner, harmonies jumping from major to modal, and sparing use of plucked strings.

Prokofiev: Violin Concerto No. 2

This lyrical concerto veers between extremes, now gentle, now full of energy. The composer's imagination—and his penchant for saucy touches—are often evident, as in his use of castanets near the work's exciting close.

Tchaikovsky: Symphony No. 6, Pathétique

Darkly, tenderly, beautifully, Tchaikovsky's Sixth and final symphony communicates a mood of deep suffering. Brilliant touches include a waltz in 5/4 time, a dramatic scherzo and a lamenting melody that sinks away to silence.



George Walker

Born: June 27, 1922,

Washington, D.C.

Died: August 23, 2018,

Montclair, New Jersey

Lyric for Strings

Premiered: 1946

n addition to being one of the most prestigious awards for composers in the U.S., the Pulitzer Prize for Music may be a ticket to good health: of its 38 recipients who are no longer living, 16 survived past the age of 90, and two-time winner Elliott Carter reached age 103. George Walker, winner of the 1996 Pulitzer, would have become a centenarian this coming June, but passed away in 2018 at age 96, leaving a catalog of more than 90 works in a variety of genres. The most famous of these is Lyric for Strings, which originated as the second movement of Walker's String Quartet No. 1, written in 1946 and dedicated to the memory of the composer's recently deceased grandmother.

This slow, heartfelt music traveled a path parallel to that of the second movement from fellow American composer Samuel Barber's String Quartet of 1936. Walker and Barber each extracted the *Molto adagio* middle movement from their respective quartets and recast them as string orchestra works. Barber's took the name Adagio for Strings, while Walker's became known as the Lyric for Strings (though Walker initially used the title Lament for Strings) and received its premiere in a 1946 radio broadcast; each piece became its composer's most frequently performed music.

a lengthy and decorated career

Although George Walker's parents were not professional musicians, they gave him a name with musical lineage: his middle name, Theophilus, was one of three middle names given to Mozart at birth. Walker started piano lessons at age five and enrolled at Oberlin College when he was only 14, then graduated four years later. He subsequently earned artist's diplomas in both piano and composition at the Curtis Institute and a doctorate at the Eastman School of Music, and also spent time in Europe under the tutelage of Nadia Boulanger, who taught many well-known 20th-century classical composers.

Although he is best known as a composer in genres ranging from piano sonatas to concertos to sinfonias, Walker began his musical career as a pianist, soloing with the Philadelphia Orchestra in 1945. He also spent decades teaching in academia, including

a professorship at Rutgers University from 1969 to 1992. His lengthy composing career reached a pinnacle of recognition in 1996 when he won the Pulitzer Prize for Music for his soprano-and-orchestra work *Lilacs*—becoming the first Black composer to earn the honor.

Walker continued crafting new compositions well into his 90s, with one of his final completed works, the Sinfonia No. 5, written in response to the 2015 massacre at a church in Charleston, South Carolina. He was in the process of composing a new work for the Los Angeles Philharmonic when he died in 2018.

words from the composer

Walker offered this concise summary of the Lyric for Strings:

"After a brief introduction, the principal theme that permeates the entire work is introduced by the first violins. A static interlude is followed by successive imitations of the theme that lead to an intense climax. The final section of the work presents a somewhat more animated statement of the same thematic material. The coda recalls the quiet interlude that appeared earlier."

Spanning six minutes, with melodies that proceed primarily stepwise, a few judiciously chosen pizzicato notes and a steady 3/4 time signature nearly throughout, it is "not necessarily a simple piece," Walker noted in a 2017 interview with Frank J. Oteri of *NewMusicBox*. "It alternates between major and modal [scales and harmonies]. In touching upon modes, it became chromatic. But the chromaticism comes about from my interest in expanding the harmonic vocabulary to include dissonance as a part of the harmonic palette, not in dissonance that is totally disconnected from something."

Tonight's performance marks the second time in a year that some form of this music has been heard at Orchestra Hall: in March 2021 four Minnesota Orchestra musicians played the string quartet version of the *Molto adagio* movement, with no in-person audience due to pandemic restrictions; the music now resounds in the same space with more musicians onstage and listeners filling the seats.

Instrumentation: string orchestra

Program note by Carl Schroeder.



Program Notes



Sergei Prokofiev

Born: April 23, 1891, Sontsovka, Ukraine

Died: March 5, 1953, Moscow, Russia

Concerto No. 2 in G minor for Violin and Orchestra, **Opus 63**

Premiered: December 1, 1935

ike many other Russian musicians, Prokofiev fled to the West in the aftermath of the Communist Revolution of 1917, eventually making his home in Paris, where he wrote music that was brilliant—and often abrasive. The young composer appeared to take delight in assaulting audiences: when one of his early premieres was roundly booed, he walked onstage, bowed deeply to the jeering audience, sat down and played an equally harrowing encore.

Gradually, though, Prokofiev began to feel homesick for Russia. He made the first of many return visits in 1927, began keeping a Moscow apartment in 1933 and moved back completely in 1936. He knew that if he returned to Russia, he would have to relax his style: Socialist Realism demanded music that was lyric and attractive to a mass audience. Whether for this or other reasons, his music grew more lyric and accessible as he made the decision to move to Russia, and once there, Peter and the Wolf and the ballet Romeo and Juliet were among the first things he wrote.

an evolving style

The Second Violin Concerto also dates from the years when his style was evolving. In 1935 Prokofiev was asked by friends of the French violinist Robert Soëtens to write a violin concerto for him. The composer noted that the unsettled circumstances of his life caused this music to be written in many different places: "the principal theme of the first movement was written in Paris, the first theme of the second movement in Voronezh, the orchestration I completed in Baku, while the first performance was given in Madrid, in December 1935." Prokofiev and Soëtens then took the concerto on an wide-ranging tour, performing it in Portugal, Morocco, Algeria and Tunisia.

Prokofiev had at first planned to write a "concert sonata for violin and orchestra," something smaller-scaled than a concerto; what he produced was a violin concerto conceived on a somewhat intimate scale. It is scored for what is essentially Mozart's orchestra (pairs of woodwinds, horns and trumpets, plus strings), but that classical sound is enlivened by some unusual percussion instruments, including castanets and a variety of drums.

the music: intimate and lyrical

allegro moderato. The intimate, lyric nature of this concerto is evident from the first instant of the Allegro moderato, where the solo violin, all alone, lays out the opening theme. This concerto veers between extremes—murmuring and muted one instant, full of steely energy the next—and this contrast is reflected in the bittersweet second subject, also announced by solo violin. The development of this sonata-form movement is extremely energetic, and the movement finally snaps into silence on abrupt pizzicatos.

andante assai. Pizzicato strings also open the second movement, where they provide a pointillistic accompaniment to the violin's long cantilena. This melody, which changes meters smoothly between 12/8 and 4/4, evolves through a series of variations until a pair of clarinets introduces the singing central episode. The opening material returns, and Prokofiev closes with an imaginative touch: he has the solo violin take over the pizzicato figure from the opening and "accompany" the orchestra to the quiet close.

allegro, ben marcato. Briefest and most exotic of the movements, the finale demands virtuoso playing from both soloist and orchestra to solve complex problems of coordination and balance. Here Prokofiev makes distinctive use of his percussion instruments, particularly the castanets. The closing pages are particularly exciting, alternating measures of 7/4, 5/4, 2/2 and 3/2 with the basic pulse of 3/4, and Prokofiev drives the concerto to a saucy close.

> **Instrumentation:** solo violin with orchestra comprising 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, snare drum, bass drum, cymbals, castanets, triangle and strings

Program note by Eric Bromberger.



Peter Ilyich Tchaikovsky

Born: May 7, 1840, Votkinsk, Russia Died: November 7, 1893, St. Petersburg, Russia

Symphony No. 6 in B minor, Opus 74, *Pathétique*

Premiered: October 28, 1893

uch conjecture has surrounded the "program" of Tchaikovsky's Sixth Symphony. During its composition he wrote to his nephew Vladimir Davidov that "the program will be of a kind that will remain an enigma to all—let them guess... This program is saturated with subjective feeling...while composing it in my mind I shed many tears."

passionate, not pathetic

Tchaikovsky considered calling it the "Tragic," but when his brother Modeste suggested *patetichesky*, the composer exclaimed, "Excellent, Modya, bravo, patetichesky!" The word was inscribed immediately on the score's title page and taken to the publisher Jurgenson. Within a day Tchaikovsky changed his mind. But Jurgenson, no doubt with an eye towards the sales potential of such a catchy title, let the work go out as *Symphonie pathétique*, and the name stuck. It is worth noting that the word pathétique derives from the Greek *patheticos*, which has a different flavor than in most modern English contexts, where it usually implies inadequacy and pity, as in "a pathetic attempt." The Russian patetichesky refers to something passionate, emotional and, as in the original Greek, having overtones of suffering.

Death seems to lurk in much of the work. The words "death" and "dying" occur in a letter Tchaikovsky wrote explaining the plan of the symphony. Some listeners hear an expression of a hypersensitive artist given to alternating moods of exaltation and dejection, and try to follow each emotional state in the music as a mirror of the composer's soul. Others take their cue from critic Philip Hale, who wrote: "Here is a work that, without a hint or a suggestion of a program, sums up in the most imaginative language the life of man, with his illusions, desires, loves, struggles, victories, unavoidable end."

Tchaikovsky began working on his last symphony in February 1893 and conducted the first performance on October 28 in St. Petersburg. It was only mildly successful, yet he felt that it was "the best and especially the most sincere of my works. I love it

as I have never loved any of my other musical creations." At the second performance, three weeks later, conducted by Eduard Nápravník, the symphony left a powerful impression. But the composer was dead: his *Symphonie pathétique* had become his swan song.

the symphony: poignant and trailing to silence

adagio – allegro non troppo. The introductory bassoon solo, which crawls slowly through the murkiest colors of the orchestra, becomes the melodic material for the *Allegro* section's principal theme. The second theme, presented by the violins, is probably the most memorable of the entire work, haunting in its beauty, poignancy and sad lyricism. The clarinet brings this theme down to the limits of audibility. A crash shatters the mood abruptly, and the development section ensues, one of the most violent and ferocious passages Tchaikovsky ever wrote. A brief recapitulation is followed by a consoling coda.

allegro con grazia. The second movement, in 5/4 meter, has famously been called a "broken-backed waltz, limping yet graceful." A *Trio* section in the middle, also in 5/4, is noteworthy for the steady, pulsing notes in the bassoons, double basses and timpani.

allegro molto vivace; finale: adagio lamentso. The *Pathétique's* third movement combines elements of a light scherzo with a heavy march. So festive and exuberant does the march become that one is tempted to stand and cheer at the end, making all the more effective the anguished cry that opens the finale. The finale's infinitely warm and tender second theme in D major works itself into a brilliant climax and crashes in a tumultuous descent of scales in the strings. The first theme returns in continuously rising peaks of intensity, agitation and dramatic conflict. Finally the energy is spent, the sense of struggle subsides, and a solemn trombone chorale leads into the return of the movement's second theme, no longer in D major but in B minor—dark, dolorous, weighted down in inexpressible grief and resignation. The underlying heart throb of double basses eventually ceases and the symphony dies away into blackness... nothingness.

Instrumentation: 3 flutes (1 doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, tamtam and strings

Program note by Robert Markow.



Upcoming Concerts

SYMPHONY IN 60: AFKHAM CONDUCTS SCHUMANN

TUE MAR 29 7PM

David Afkham, conductor

SHOSTAKOVICH. **MOUSSA AND RAVEL**

THU APR 7 11AM FRI APR 8 8PM

Kevin John Edusei, conductor Ning Feng, violin

RELAXED FAMILY CONCERT: MUSIC AROUND THE GLOBE

SAT APR 9 2PM

Chia-Hsuan Lin, conductor

SYMPHONY IN 60: SØNDERGÅRD CONDUCTS STRAVINSKY

WED APR 13 7PM

Thomas Søndergård, conductor

STAR WARS IN CONCERT: RETURN OF THE JEDI WITH THE MINNESOTA **ORCHESTRA**

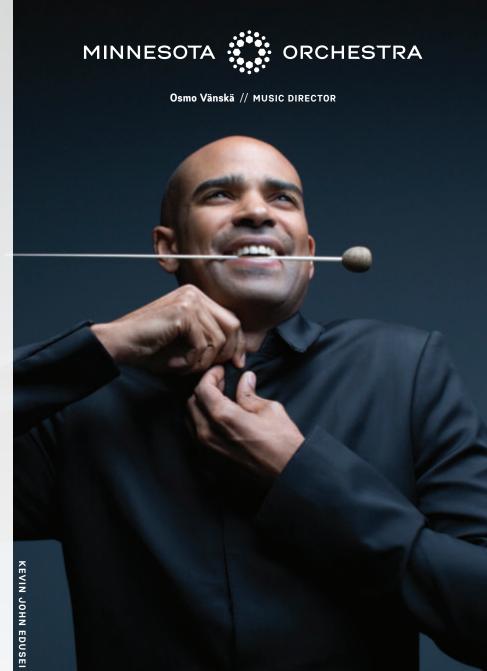
THU APR 21 7:30PM BEST AVAILABILITY FRI APR 22 7:30PM **SAT APR 23 7:30PM** SUN APR 24 2PM

Sarah Hicks, conductor

SUNWOOK KIM PLAYS BRAHMS

THU APR 28 11AM FRI APR 29 8PM SAT APR 30 8PM

Gemma New, conductor Sunwook Kim, piano









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Minnesota Orchestra

Fabien Gabel, conductor Augustin Hadelich, violin

Thursday, March 10, 2022, 11 am | Orchestra Hall Friday, March 11, 2022, 8 pm Orchestra Hall

With these concerts we honor the memory of **Bob Boldt** in appreciation of his generous estate gift to the Minnesota Orchestra.

Samy Moussa	Crimson	ca. 11
Peter Ilyich Tchaikovsky	Concerto in D major for Violin and Orchestra, Opus 35 Allegro moderato Canzonetta: Andante Finale: Allegro vivacissimo [There is no pause before the final movement] Augustin Hadelich, violin	ca. 34
	INTERMISSION	ca. 20
Richard Strauss	Suite from <i>Der Rosenkavalier</i> , Opus 59	ca. 21
Maurice Ravel	La Valse	ca. 13



Fabien Gabel, conductor

Fabien Gabel has established an international career of the highest caliber, appearing with orchestras such as the London Philharmonic Orchestra, Orchestre de Paris, NDR Elbphilharmonie Orchester, Gürzenich-Orchester Köln Cologne, Tonkünstler-Orchester, Oslo Philharmonic, Helsinki Philharmonic, Cleveland Orchestra, Seoul Philharmonic and Melbourne Symphony. He began the 2021-22 season leading the season opening concerts of the Tonkünstler-Orchester in Vienna. Other highlights of his current season include his debuts with NDR Radiophilharmonie, Stavanger Symphony, Luzerner Sinfonieorchester, Malmö Symphony and Orchestre Philharmonique du Luxembourg, and his return to the City of Birmingham Symphony Orchestra, where he appears regularly. Having attracted international attention in 2004 as the winner of the Donatella Flick conducting competition, Gabel has served as the assistant conductor of the London Symphony Orchestra, music director of Orchestre Symphonique de Québec and, most recently, music director of the Orchestre Francais de Jeunes. More: fabiengabel.com, opus3artists.com.



Augustin Hadelich, violin

Augustin Hadelich's 2021-22 season began an acclaimed three-concert debut with the Berlin Philharmonic. Shortly after came the European premiere of a new violin concerto written for him by Irish composer Donnacha Dennehy. Hadelich has appeared with every major orchestra in North and South America, including the Boston Symphony, Chicago Symphony, Cleveland Orchestra, Los Angeles Philharmonic, New York Philharmonic, Philadelphia Orchestra, San Francisco Symphony, L'Orchestre Symphonique de Montréal and the Symphony Orchestra of São Paulo (OSESP) in Brazil. This season he returns to Carnegie Hall with the Orchestra of St. Luke's. He is the winner of a 2016 Grammy Award for Best Classical Instrumental Solo for his recording with the Seattle Symphony of Dutilleux's Violin Concerto, L'Arbre des songes. A Warner Classics Artist, Hadelich is featured most recently on a Grammy-nominated double CD of Bach sonatas and partitas. More: augustinhadelich.com, schmidtart.com.

one-minute notes

Moussa: Crimson

Contemporary composer Samy Moussa's *Crimson* begins and ends in very different places—opening with a crashing cymbal and bright, high chords without strings, and closing with low rumblings and strings playing at the bottom of their ranges. In between are a calm passage starring celesta and a faster section with exciting rhythms.

Tchaikovsky: Violin Concerto

Tchaikovsky's dazzling Violin Concerto, once called "unplayable," is now the vehicle of great virtuosos. It is noted equally for bravura passagework and the pure romantic realism for which the composer is known, with soulful melodies yielding to folk-like dance tunes and rhythms in the exhilarating *Finale*.

Strauss: Suite from Der Rosenkavalier

This popular suite from Richard Strauss' opera abounds with exquisite textures, beautifully balancing the story's romance, rowdy farce and sentimentality. Highlights include a youthful lovers' song and a courtly Viennese waltz.

Ravel: La Valse

Ravel's homage to the Viennese waltz depicts both intimacy and opulence, twirling toward a frenzied conclusion.





Samy Moussa

Born: June 1, 1984, Montreal, Canada

Crimson

Premiered: August 23, 2015

amy Moussa, whose music is heard at Orchestra Hall this week for the first time, straddles two sides of the musical profession—as a composer and conductor—and his career spans both sides of the Atlantic. Born in Montreal and based in Berlin for the past decade, he is enjoying great success in North America and Europe, recently highlighted by the Vienna Philharmonic's world premiere of his *Elysium* last September and his appointment as the Toronto Symphony Orchestra's artist in residence for the 2021-22 season; the latter ensemble will premiere his Symphony No. 2 in May. Minnesota Orchestra audiences won't have to wait long to hear more of his music: his Nocturne will be featured at concerts on April 7 and 8.

Although Moussa sometimes leads his own compositions, as with the Toronto Symphony's performances of his Violin Concerto *Adrano* in January, he is often content to hand his music to other conductors for their interpretations. Among those who have championed his works is this week's conductor Fabien Gabel, who has led Moussa's music in recent seasons with the New Jersey Symphony Orchestra, Houston Symphony Orchestra, Orchestre Français des Jeunes and Orchestre symphonique de Québec. Gabel was entrusted with both the French and North American premieres of *Crimson*; this week he leads its first performances at the hands of a professional U.S. orchestra, one month after the premiere in our country by the Juilliard Orchestra under Kevin John Edusei's direction.

a premiere on "Boulez day"

At age 37, Moussa has already built an impressive catalog of compositions, including two operas, an oratorio, 17 pieces for orchestra including two symphonies and two concertos, and numerous choral, chamber, solo and multimedia works. *Crimson* dates from 2015, when Moussa was selected for the Roche Young Commissions program to write a work for premiere at the "Day for Pierre Boulez" presented by the Lucerne Festival in Switzerland on August 23, 2015, when Julien Leroy conducted the Lucerne Festival Academy Orchestra.

The Lucerne Festival pulled out all the stops on that summer Sunday, presenting eight concerts to honor the pioneering French composer-conductor who was the founder and artistic director of the Lucerne Festival Academy. The occasion and the commission had special meaning for Moussa, who had studied with Boulez—but the honoree himself was sadly not present due to health concerns, and passed away early the following year.

62 different openings

Crimson is scored for an expansive orchestra, comprising a larger-than-normal wind section; a more standard brass section brightened by a piccolo trumpet; a timpani-and-percussion complement calling for six players; and harp, piano, celesta and strings. Moussa's remarks on the piece offer a fascinating glimpse into his compositional process and an outline of what to listen for:

"I always start a composition from the beginning. This is essential, otherwise invention is impossible. *Crimson* was no exception: it took 62 different overtures before finally obtaining something that I considered satisfactory. Each of these openings was a plausible option, but I was looking for something else. One might think that I have absolute control over the music that I write, but that's not true. Music is a living matter and very often has its own will. I only knew that it had to be resolute, loud, metallic, homophonic and equivocal.

"The final version of the opening contains elements of a conclusive gesture; the most striking being the cymbal crash at the very beginning and the harmonic clarity of the first chords. However, I created a wide space within these bars: the large string ensemble does not play and the lower notes are still relatively high.

"These two elements explain the ending, which is in a way the opposite. This offers a resolution to the initial imbalance: the music consists mainly of the strings and then only extremely low notes. What happens in the middle is the presentation of two new ideas: The first, briefly introduced, is a calm passage in which the celesta dominates a dispersed orchestra; the second is fast and rhythmic music that eventually merges with the opening bars and returns to the original idea in order to develop it further."

Instrumentation: 3 flutes (all doubling piccolo), 2 oboes, English horn, 3 clarinets (1 doubling E-flat clarinet and 1 doubling bass clarinet), 2 bassoons, contrabassoon, 4 horns, 3 trumpets (1 doubling piccolo trumpet), 3 trombones, tuba, timpani, bass drum, crotales, Chinese cymbal, crash cymbals, 6 gongs, 4 metal blocks, large tamtam, 6 tom-toms, 3 triangles, glockenspiel, vibraphone, chimes, harp, piano (doubling celesta) and strings

Program note by Carl Schroeder.





Peter Ilyich Tchaikovsky

Born: May 7, 1840, Votkinsk, Russia

Died: November 7, 1893,

St. Petersburg, Russia

Concerto in D major for Violin and Orchestra, Opus 35

Premiered: December 4, 1881

he Russian composer Tchaikovsky is surely not an ordinary talent, but rather an inflated one, with a genius-obsession without discrimination or taste. Such is also his latest, long and pretentious Violin Concerto....Friedrich Vischer once observed, speaking of obscene pictures, that they stink to the eye. Tchaikovsky's Violin Concerto gives us for the first time the hideous notion that there can be music that stinks to the ear."

Incredible as it may seem today, this was the response to the world premiere of Tchaikovsky's Violin Concerto in Vienna in December 1881. The words quoted are by the notorious critic Eduard Hanslick—and eight of the 10 reviews that appeared in Vienna voiced much the same sentiment.

The circumstances leading to the concerto's first performance were hardly auspicious. Tchaikovsky composed the work during March and April of 1878 while staying at Clarens on Lake Geneva, Switzerland. There he was visiting his composition student, Yosif Yosifovich Kotek, who was the one responsible for introducing Tchaikovsky to the wealthy patroness Nadejda von Meck. The composer wrote to Madame von Meck that he was inspired by the "freshness, piquant rhythms, beautifully harmonized melodies of Lalo's Symphonie espagnole," and shortly afterwards that his own concerto "is hurrying towards its end... I started the work, was seduced by it and now the sketches are almost completed." Kotek expressed dissatisfaction with the second movement, and Tchaikovsky replaced it with entirely different music.

the "unplayable" work

Mme. von Meck was not completely pleased by the concerto either. But the biggest blow was probably the rejection from the celebrated virtuoso and teacher Leopold Auer, to whom the work was originally dedicated—and who pronounced it unplayable. Not until nearly four years after its completion did Adolf Brodsky take up its cause, giving the first performance not in Russia but in Vienna. He was daunted neither by its technical difficulties nor by the dismal critical reception.

Tchaikovsky rewrote the dedication to Brodsky, who went on to perform the concerto in London, and then in Moscow, eventually winning public support for it. Even Auer, in his old age, finally saw its merits, and the work became a mainstay in the repertories of his protégés, including Mischa Elman, Jascha Heifetz and Efrem Zimbalist. Today's students readily master yesterday's most fiendish difficulties, and Tchaikovsky's Violin Concerto is now one of the two or three most popular works in the genre.

the concerto in brief

Although the concerto is full of bravura passage work, it also contains a wealth of the pure romantic lyricism for which Tchaikovsky is so noted. The first movement, *Allegro moderato*, boasts both a lyrical first and second theme, and even the cadenza emphasizes the expressive over the virtuosic. The second movement, Canzonetta: Andante, has a certain melancholic wistfulness to it—soulful, though not mournful. The muted solo violin presents the first folk-like theme. This brief movement is followed without pause by the exhilarating *Finale*, whose themes suggest Russian dance tunes and rhythms, especially the trepak.

Instrumentation: solo violin with orchestra comprising 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani and strings

Program note by **Robert Markow**.



Richard Strauss

Born: June 11, 1864, Munich, Germany Died: September 8, 1949, Leipzig, Germany

Suite from Der Rosenkavalier, Opus 59

Premiered: January 26, 1911 (full opera)

er Rosenkavalier, Richard Strauss' "comedy for music" on a libretto by Hugo von Hofmannsthal, was completed on September 26, 1910. The premiere, under the direction of Ernst von Schuch, took place at the Dresden Court Opera on January 26, 1911. The score of the suite played at these concerts, which bears the copyright date of 1945, credits no arranger. Artur Rodziński probably had a hand in the arrangement, and possibly Leonard Bernstein. It was published with the blessing of the composer, then desperately in need of income.

a libretto that set itself

In 1909, Strauss was, with Puccini, the most famous and the richest composer alive. He had written a string of orchestral works, many of which had become indispensable repertoire items; he had emerged as an important song composer; and latterly, with *Salome* and *Elektra*, he had made his mark in the opera world, and in a big way.

For *Elektra* Strauss set an adaptation of Sophocles' play by the Viennese poet Hugo von Hofmannsthal. But it was *Der Rosenkavalier* (The Knight of the Rose) that launched the two artists' extraordinary working friendship that lasted through a further half dozen projects until the poet's death in 1929. Drawing on a broad range of sources, Hofmannsthal provided a libretto that, Strauss said, virtually set itself to music.

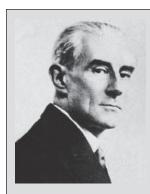
To summarize baldly: *Der Rosenkavalier* is about an aristocratic married lady in her early 30s, wife of Field Marshal von Werdenberg, who loses her 17-year-old lover (who is also her cousin) when he falls in love with a bourgeois girl his own age. But of course there is more to it than that—it is about what Flaubert called "sentimental education," the incalculable powers of eros, social climbing, the subtle messages of language, the mysterious passage of time, grace under fire. Not least, it is about gorgeous singing and fragrant orchestral textures.

An impoverished and chawbacon country cousin, Baron Ochs, comes to the Marshal's wife, the Marschallin, for advice. He has arranged to become engaged to Sophie von Faninal, the sweet young daughter of a nouveau riche army contractor who is as eager to benefit from Ochs' title as Ochs is to get hold of some of the Faninal money. Custom—and this is entirely an invention of Hofmannsthal's—demands that the formal proposal of marriage be preceded by the presentation to the prospective bride of a silver rose: can the Marschallin suggest a young man of suitable background and bearing to take on the role of the rose-bearing knight, the "Rosenkavalier"? She suggests Octavian, her cousinlover. He and Sophie fall in love at first sight. By means of a series of degrading tricks the projected Ochs-Faninal alliance is undermined, and the Marschallin and Ochs renounce Octavian and Sophie respectively, the former with sentimental dignity, the latter in an atmosphere of rowdy farce.

The first *Rosenkavalier* Suite came out as early as 1911. In addition to the (presumably) Rodziński Suite of 1945, there are excellent and interesting concert sequences by three eminent Strauss conductors, Antal Dorati, Erich Leinsdorf and William Steinberg.

Instrumentation: 3 flutes (1 doubling piccolo), 3 oboes (1 doubling English horn), 3 clarinets (1 doubling E-flat clarinet), bass clarinet, 3 bassoons (1 doubling contrabassoon), 4 horns, 3 trumpets, 3 trombones, tuba, timpani, snare drum, bass drum, cymbals, ratchet, tambourine, triangle, glockenspiel, 2 harps, celesta and strings

Excerpted from a program note by the late **Michael Steinberg**, used with permission.



Maurice Ravel

Born: March 7, 1875,

Basses-Pyrénées, France

Died: December 28, 1937,

Paris, France

La Valse

Premiered: December 12, 1920

aurice Ravel, like many French composers, was profoundly wary of German music. Yet there was one German form for which he felt undiluted affection: the waltz. As a young piano student in Paris, Ravel fell under the spell of Schubert's waltzes for piano, and in 1911 he composed his own Noble and Sentimental Waltzes, a set of charming waltzes modeled on the Schubert dances he loved so much. Earlier, in 1906, he had planned a great orchestral waltz with the working title Wien (Vienna), but the piece was delayed and Ravel did not return to it until the fall of 1919. This was the year after the conclusion of World War I, and the French vision of the Germanic world was now quite different than it had been when he originally conceived the piece.

Nevertheless, Ravel still felt the appeal of the project, and by December he was madly at work. The orchestration was completed the following March, and the first performance took place in Paris on December 12, 1920. By this time, perhaps wary of wartime associations, Ravel had renamed the piece *La Valse*.

an opulent-and troubling-score

Ravel described exactly his original conception for the work: "Whirling clouds give glimpses, through rifts, of couples waltzing. The clouds scatter little by little. One sees an immense hall peopled with a twirling crowd. The scene is gradually illuminated. The light of chandeliers bursts forth fortissimo. An Imperial Court, about 1855."

The music also gives us this scene. Out of the murky, misty beginning come bits of waltz rhythms; gradually these join

Program Notes

together and plunge into an animated dance. This is dazzling writing for orchestra, some of which results from the music's rhythmic energy, some from Ravel's keen ear for instrumental color.

If La Valse concluded with all this elegant vitality, our sense of the music might be clear, but instead it drives to an ending full of frenzied violence. We come away not so much exhilarated as shaken. Ravel made a telling comment about this conclusion: "I had intended this work to be a kind of apotheosis of the Viennese waltz, with which was associated in my imagination an impression of a fantastic and fatal sort of dervish's dance."

Is this music a celebration of the waltz—or an exploration of the darker spirit behind the culture that created it? Many have opted for the latter explanation, hearing in La Valse not a Rosenkavalierlike evocation of a more graceful era, but the snarling menace behind that elegance.

Ravel himself was evasive about the ending. Aware of its implications, he explained in a letter to a friend: "Some people have seen in this piece the expression of a tragic affair; some have said that it represented the end of the Second Empire, others that it was postwar Vienna. They are wrong. Certainly, La Valse is tragic, but in the Greek sense: it is a fatal spinning around, the expression of vertigo and the voluptuousness of the dance to the point of paroxysm."

Instrumentation: 3 flutes (1 doubling piccolo), 3 oboes (1 doubling English horn), 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, snare drum, bass drum, cymbals, antique cymbals, castanets, tambourine, tamtam, triangle, bells, 2 harps and strings

Program note by Eric Bromberger.

coda

This week's performances of Samy Moussa's Crimson are the Minnesota Orchestra's first-ever performances of his music, and the first time in two years that a work by a Canadian composer has appeared on the Orchestra's classical subscription series-following Zosha di Castri's Lineage in February 2020. The Orchestra has several additional ties to Canada: flute and piccolo player Roma Duncan is from Nova Scotia, while violinist Joanne Opgenorth is a native of Edmonton, and the Orchestra's creative partner for Summer at Orchestra Hall, Jon Kimura Parker, hails from Vancouver. In addition, cellist Arek Tesarczyk was principal cello of the Winnipeg Symphony for 11 years.

The Minnesota Orchestra, then known as the Minneapolis Symphony Orchestra, gave its initial performance of Peter Ilyich Tchaikovsky's Violin Concerto on February 22, 1907, in the Minneapolis Auditorium, with the Orchestra's founding Music Director Emil Oberhoffer conducting and Arthur Hartmann as soloist. During the tenure of the Orchestra's current Music Director Osmo Vänskä, the concerto has received several notable performances, including renditions by Joshua Bell in February 2004 at Orchestra Hall and on a three-week-long European Tour, and again by Bell in September 2016 to launch the 2016-17 concert season. Most recently, James Ehnes was the soloist as part of the January 2018 Tchaikovsky Marathon.

The Orchestra first performed music from Richard Strauss' Der Rosenkavalier or October 22, 1911, at the Minneapolis Auditorium, with Oberhoffer conducting; that occasion featured a selection of waltzes from the opera. The ensemble has presented the full opera on several occasions, most recently with Andrew Litton leading a production in July 2011 to conclude that year's Sommerfest.

The Orchestra introduced Ravel's La Valse to its repertoire on February 24, 1927, at the St. Paul Auditorium Theater, with Henri Verbrugghen conducting. It was one of the first pieces ever recorded at Orchestra Hall, at sessions in October 1974.

Minnesota Orchestra

Osmo Vänskä, conductor

Thursday, March 17, 2022, 11 am Orchestra Hall Friday, March 18, 2022, 8 pm Orchestra Hall Saturday, March 19, 2022, 8 pm Orchestra Hall

These concerts are dedicated in loving memory to **Judy Dayton**, who believed passionately in the beauty and power of music.

Gustav Mahler

Symphony No. 9 in D major Andante comodo Im Tempo eines gemächlichen Ländlers Rondo – Burleske: Allegro assai – Sehr trotzig

Adagio: Sehr langsam und nach zurückhaltend

ca. 87'

MINNESOTA ORCHESTRA



Osmo Vänskä, conductor

Profile appears on page 10.

Vänskä on Mahler and recordings

Osmo Vänskä and the Minnesota Orchestra are nearing the completion of their final recording project together: a cycle of Mahler's ten symphonies. So far, the Orchestra has recorded seven of them for the BIS Records label, and this spring it will add two more, the Eighth and Ninth. Vänskä, who will reunite with the Orchestra in a future season to cap the project with the Third Symphony, answered a few questions on Mahler and recordings.

What was it about Mahler's symphonies that inspired you to take on this project?

Mahler was not only an incredible composer, but also a conductor, and I have always loved and admired his music. After recording Beethoven and Sibelius with the Orchestra, the team at BIS and I thought it would be both fun and challenging to tackle recording the ten Mahler symphonies. His music is incredibly difficult to play, and I think the level of the Orchestra has really grown throughout the process of learning and recording them.

Why is it important to you that the Orchestra continue to make recordings?

As the music director, it is my job to find projects which will improve the level of playing and our reputation, both locally and abroad. Recordings make the orchestra more accessible to those who can't travel to Minnesota or see us on tour, so it allows the listeners to experience our music-making from the comfort of their own homes. Even more importantly, with every recording we have made I have seen the level of the Orchestra grow. The act of listening in such minute detail, trying to get everything "perfect," is such an educational and transformational process for an ensemble.

How important have donors been to the process?

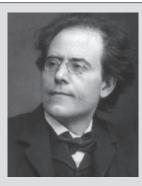
Without the support of our generous donors, we would not have a world-class orchestra right here at home in Minneapolis. We have done many successful domestic and international tours, but it really is the recordings which will leave a lasting legacy for this organization. The donors are such an integral part of everything we have been able to accomplish over the years—I really can't thank them enough for their support.

Become a donor today! Visit minnesotaorchestra.org/support to learn more.

one-minute note

Mahler: Symphony No. 9

Mahler's Ninth Symphony, written in the twilight of the composer's life, expresses serenity in the face of inevitable death. Its structure is unusual: two large outer movements, both slow and poignant, frame a pair of inner movements that are faster and somewhat sardonic. The work begins with a long crescendo over a murmuring rhythm some assume to represent Mahler's own arhythmic heartbeat. A set of swaggering, rustic and sensuous folk dances comprise the second movement, and the third races off in a defiant and brilliant Burlesque. The final movement climbs from the dark, murky depths to an extreme emotional height and then ends with a peaceful fade to nothingness. Mahler completed the score in 1909, but died two years later without ever hearing this heavenly symphony performed.



Gustav Mahler

Born: July 7, 1860, Kalischt, Bohemia Died: May 18, 1911, Vienna, Austria

Symphony No. 9 in D major

Premiered: June 26, 1912

n 1907 Gustav Mahler seemed blessed by fortune. He had been director of the Vienna Opera for ten years, he was a composer whose music had passionate admirers, and he was the happily married father of two small girls. Yet within the space of a few weeks, that world shattered around him. After a decade of brilliant success—and vicious infighting—Mahler resigned as director of the Opera. On a family vacation in June, his 4-year-old daughter Maria developed scarlet fever and died after two horrifying weeks. His wife Alma collapsed, and the doctor brought in to care for her had a look at Mahler and made a deadly discovery: the composer had a heart lesion that would almost certainly prove fatal.

Suddenly Mahler had lost his entire world: his position, a child and his own health. His doctors counseled rest to conserve his strength, but Mahler ignored their advice, taking over the Metropolitan Opera in New York and later the New York Philharmonic.

"fondness for this earth"

In the summer of 1909, Mahler took his wife and daughter Anna to the small town of Toblach in a mountain valley high in the Tyrol. His wife reported that he could be morose, consumed by thoughts of death: "We were afraid of everything now. He was always stopping on a walk to feel his pulse and he often asked me to listen to his heart and see whether the beat was clear or rapid or calm....His steps and pulse-beats were numbered and his life a torment. Every excursion, every attempt at distraction was a failure."

Yet at the same time Mahler could feel a savage pleasure in being alive. To a friend he wrote: "I feel marvelous here! To be able to sit working by the open window, and breathing the air, the trees and flowers all the time—this is a delight I have never known till now....I feel myself getting better every minute."

It was under these conditions, working in a small cottage in the woods, that Mahler began his Ninth Symphony in the summer of

1909; he completed the score the following April 1 in New York City. But he did not live to hear a note of this music. Mahler died of heart failure in May 1911, more than a year before his disciple Bruno Walter led the first performance.

the music: "the most heavenly thing"

andante comodo. The structure of the Ninth Symphony is unusual: two large outer movements, both slow and expressive, frame two shorter inner movements, both faster and somewhat sardonic in tone. The opening *Andante comodo* ("Moving at a comfortable tempo") is one of Mahler's finest movements. The young composer Alban Berg wrote to his wife:

"Once again I have played through the score of Mahler's Ninth Symphony: the first movement is the most heavenly thing Mahler ever wrote. It is the expression of an exceptional fondness for this earth, the longing to live in peace on it, to enjoy nature to its depth—before death comes.

"For it comes irresistibly. The whole movement is permeated by premonitions of death. Again and again it crops up...most potently of course in the colossal passage where this premonition becomes certainty, where in the midst of...almost painful joy in life, death itself is announced *mit höchster Gewalt* [with the utmost violence]."

This 30-minute movement takes the listener on a shattering journey, ranging from the nostalgic and bittersweet (at one point in the manuscript Mahler scrawled "O vanished days of youth! O scattered love!") to moments of cataclysm punctuated by violence and funeral marches. Mahler's method is masterly: very quietly he presents almost all his thematic material in the first few moments. The stumbling, murmuring rhythm at the very beginning, some have surmised, is the sound of Mahler's own arhythmic heartbeat. The calmly-singing main theme, announced by the second violins, contains the thematic cell of the symphony—the interval of the falling major second, which Mahler borrowed from Beethoven's *Les Adieux* Sonata, Opus 81a. That falling two-note pattern repeats throughout this movement. The music seems to say again and again "Leb wohl! Leb wohl!": "Farewell! Farewell!"

Structurally, the movement is a long crescendo. It passes through three climaxes, each of increasing power, and the last is the "colossal passage" Berg refers to: from exultant heights, the music plunges downward and explodes "with the utmost violence." Out of the stunned aftermath a dark funeral march grows to a climax, then subsides as a flute solo sings gently (Mahler marks the part *Schwebend*, floating). After all its agony, this movement ends in radiant calm.

Program Note

im tempo eines gemächlichen ländlers. The mood changes sharply in the second movement, which is a sequence of dances. Mahler requests "the tempo of a comfortable ländler," but then specifies that it should be "somewhat clumsy and rather rough." Once again, he presents his material in the first few bars: a little clarinet tune gives way to the swaggering ländler from the second violins. But the clarinet tune will dominate this movement, returning in many forms—quickly it becomes a robust waltz, and just as quickly it is transformed into a wild rustic dance, full of the sound of banging pans and blatting winds. The interval of the falling second, so important in the opening movement, returns here as this movement pitches between unbridled energy and languorous sensuality; it winks out on the same thematic fragments heard in its first moments.

rondo-burleske: allegro assai-sehr trotzig. The third movement is a blistering rondo. Mahler makes its character clear by calling it a Burlesque and marking the score Very fast. Very defiant. The trumpet's three-note opening call rings throughout, and the music offers some of the thorniest (and most brilliant) counterpoint Mahler ever wrote. Along the way come episodes of haunting beauty, many based on the figure of a slow turn, and it is characteristic that these melodies are then savaged: what had been beautiful is suddenly smeared and made ugly and cast aside. The music resumes its frantic opening pace and races to the powerful close, where the opening three-note figure hammers the movement into silence.

adagio: sehr langsam und nach zurückhaltend. The Ninth Symphony concludes with a long Adagio that is a counterpart to the opening movement, both structurally and emotionally. After a soaring twomeasure introduction, strings sing a hymn-like main theme that Mahler marks molto espressivo. But the wonder is that this glowing melody is simply a transformation of the jaunty little clarinet tune that had opened the second movement; now, far from its roots, it sings with radiant calm. Soon Mahler takes up the turn-figure that had appeared in so many forms in the third movement, and here, at a very slow tempo, that figure yields unimaginable riches: what had been sardonic a few moments before now burns with a rapt beauty.

The true second subject of this movement feels lugubrious, dark, threatening: violins sound a quiet high A, and four octaves below, cellos and contrabassoon make a sinister climb out of the murky depths. It is as if death has intruded into this world one more time. Over a long span that alternates interludes of great delicacy (some evocative of the atmosphere of Das Lied von der Erde) with moments of cataclysm, Mahler builds to a great climax, and the music falls away to conclude in peace.

If the symphonic process is one of building large structures from small bits, Mahler reverses that over the final pages of the Ninth Symphony. This long movement gradually breaks down into component bits, and these in turn dissolve into nothingness as this music seems to move outside time.

The last page of the score (only 27 measures) takes nearly four minutes to traverse, and Mahler marks the final measure ersterbend (dying away). In the words of Bruno Walter, "with the conclusion, the clouds dissolve in the blue of Heaven."

Instrumentation: 4 flutes, piccolo, 4 oboes (1 doubling English horn), 3 clarinets, bass clarinet, E-flat clarinet, 4 bassoons (1 doubling contrabassoon), 4 horns, 3 trumpets, 3 trombones, tuba, timpani, 3 large bells in A, B and F-sharp, cymbals, bass drum, snare drum, glockenspiel, tam-tam, triangle, 2 harps and strings

Program note by Eric Bromberger.

The performance of Mahler's Ninth Symphony is sponsored by Ellie Crosby and The Longview Foundation.

coda

The Minnesota Orchestra's first performance of Gustav Mahler's Ninth Symphony came more than 70 years after the ensemble's founding, on October 30, 1974, at Orchestra Hall, with Stanislaw Skrowaczewski conducting—part of a historic month that included the grand opening of Orchestra Hall.

The Orchestra is now in the late stages of its project to record all ten Mahler symphonies under the direction of Osmo Vänskä for BIS Records, with seven symphonies put to disc so far. Later this month it will record the Ninth Symphony in a series of sessions, and in June 2022 it will perform and record the Eighth Symphony. Vänskä and the Orchestra will reunite to record the Third Symphony in a future season to complete the cycle. The most recent release in the Mahler series was the Tenth Symphony, which was honored with the 2021 Recording of the Year Award by Australia's Limelight magazine and was listed as one the "best classical releases of 2021" by the U.K.'s Guardian newspaper.

Minnesota Orchestra

David Afkham, conductor

Tuesday, March 29, 2022, 7 pm Orchestra Hall

Richard Strauss Don Juan, Opus 20 ca. 18'

Anton Webern Passacaglia, Opus 1 ca. 11'

Robert Schumann Symphony No. 4 in D minor, Opus 120 ca. 29'

Ziemlich langsam – Lebhaft Romanze: Ziemlich langsam

Scherzo: Lebhaft Langsam – Lebhaft



David Afkham, conductor

David Afkham, who debuted with the Minnesota Orchestra in October 2021, became chief conductor and artistic director of the Orquestra y Coro Nacional de España in 2019. This position builds on the success of his tenure as the orchestra's principal conductor since 2014. Afkham is in high demand as a guest conductor with some of the world's finest orchestras and opera houses and has established a reputation as one of the most sought-after conductors to emerge from Germany in recent years. His recent and upcoming highlights as guest conductor include returns with the Chicago Symphony Orchestra, Philadelphia Orchestra, Münchner Philharmoniker, HR Sinfonieorchester Frankfurt, Swedish Radio Symphony, Orchestra of Accademia Santa Cecilia and NHK Symphony Orchestra, as well as debuts with the Pittsburgh Symphony and Dresden Philharmonic. He was the winner of the 2008 Donatella Flick Conducting Competition in London and was the inaugural recipient of the Nestlé and Salzburg Festival Young Conductors Award in 2010. From 2009 to 2012 he was assistant conductor of the Gustav Mahler Jugendorchester. More: davidafkham.com.

one-minute notes

Strauss: Don Juan

Richard Strauss' symphonic poem tells of a man's romantic exploits, disillusionment with life and ultimate death in a swordfight; notable are the work's mighty horn calls, sweeping violin music and gorgeous cantilena for solo oboe.

Webern: Passacaglia

Anton Webern's Passacaglia blends lush Romantic orchestration with the expanded harmonic language of the 20th century. Pizzicato strings announce the theme in the opening measures, and 23 imaginative variations follow.

Schumann: Symphony No. 4

The four movements of Robert Schumann's Fourth Symphony are played without pause, with nearly the entire symphony growing out of one theme-shape from the opening measures. Of special note are a delicate *Romance* movement and an energetic finale in which the pace quickens again and again.





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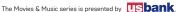
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Cloud Cult with the Minnesota Orchestra

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> Thursday, March 31, 2022, 8 pm Friday, April 1, 2022, 8 pm Saturday, April 2, 2022, 8 pm

Orchestra Hall Orchestra Hall Orchestra Hall

Cloud Cult has a rich 11-album history of bucking the mainstream music industry in favor of independently releasing music via their environmentally-conscious record label Earthology Records. Hailed as one of the Top 10 Green Bands by Rolling Stone, the band's philosophical lyrics and alternative-orchestral-folk-rock sound has been lauded by critics as "insane genius" (Pitchfork) and "an invocation of the lifeforce" (The New York Times).

Cloud Cult is committed to environmental sustainability and began zero net greenhouse gas practices for tours long before it was fashionable. The band's merchandise is 100 percent



postconsumer recycled or made of certified organic materials. Cloud Cult has also planted several thousand trees to absorb the band's CO2 output, their studio is powered by geothermal energy and built partially from reclaimed wood and recycled plastic, and they donate heavily to projects that build wind turbines as revenue generators on Native American reservations.

Cloud Cult began as Craig Minowa's solo studio project after the unexpected loss of his son and has grown to the present day with an evolving lineup of incredible musicians. Known for incorporating live painting into their concerts, Cloud Cult are pioneers of multimedia artistry. This is most recently highlighted with the feature film release of The Seeker—starring Josh Radnor and Alex McKenna—which accompanied the band's 2016 album, landed on Entertainment Weekly's Must List, and garnered prestigious awards on the indie film festival circuit. Now six years later, Cloud Cult returns with their transformative new album Metamorphosis. More: cloudcult.com.



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. Her notable projects here have included co-creating the Inside the Classics and Sam & Sarah series with Orchestra violist Sam Bergman; conducting a live-in-concert recording with singer-rapper Dessa; and leading original Orchestra programs and Movies & Music concerts. Since fall 2020 she has been the oncamera host and writer of the Twin Cities PBS broadcast and online livestream series This Is Minnesota Orchestra. A specialist in film music and the film in concert genre, Hicks premiered Pixar in Concert and Disney-Pixar's Coco in Concert. Her live concert recording of A Celebration of the Music of Coco at the Hollywood Bowl can be seen on Disney+ and her work on The Little Mermaid Live was broadcast on ABC. More: minnesotaorchestra.org.

The April 1 concert will be broadcast live on Twin Cities PBS (TPT-2) and available for streaming at minnesotaorchestra.org, and will also be broadcast live on The Current across the statewide radio network and at thecurrent.org.



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