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SHOWCASE | NOVEMBER 2021



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from the editor

The word “score” has multiple meanings: in music, the printed sheets on a conductor’s stand, the soundtrack to a film or the very act of composing; in sports, the points on the scoreboard; in time, a span of 20 years. The first score of the 21st century—officially beginning in 2001—was one of the most consequential periods in the Minnesota Orchestra’s history. These two decades saw great artistic triumphs under the leadership of Music Director Osmo Vänskä, including landmark tours to Europe, Cuba and South Africa, and the Orchestra’s first Grammy Award. Orchestra Hall received a major renovation, transforming the concertgoing experience for many years to come. And the Orchestra overcame adversity, weathering the Great Recession and a long lockout, and keeping the music going in the digital sphere as the COVID-19 pandemic arrived and numerous other organizations shuttered.

With the second score of the 21st century underway, it’s impossible to guess all of what it will entail for the Orchestra—which has just won the 2021 Gramophone Award for Orchestra of the Year—but we do know that it will include at least one new music director, with Vänskä’s tenure ending next summer. We also know that the Orchestra will reach audiences beyond the Hall through the continuation of broadcasts and online streaming. And we know that throughout the decades, great scores will find their way to the stands of all who conduct the Orchestra—in the span of this issue including Ludwig van Beethoven’s Ninth Symphony, a new work by Unsuk Chin receiving its U.S. premiere, and movie music from Wakanda to infinity...and beyond.



Carl Schroeder, Editor
editor@mnorch.org

about the cover

The three titled members of the Minnesota Orchestra’s cello section—Principal Cello Anthony Ross, Associate Principal Cello Silver Ainomäe and Assistant Principal Cello Beth Rapiere—in concert this past June. Photo: Travis Anderson.

concerts

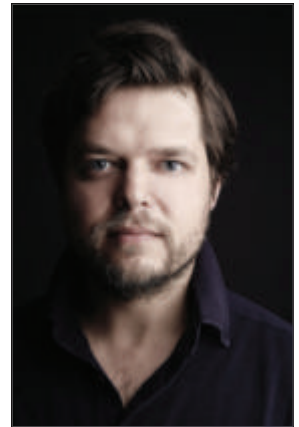
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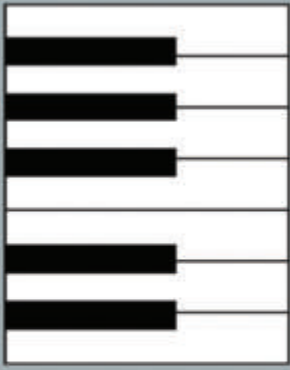
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Minnesota Orchestra SHOWCASE

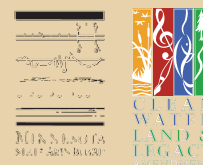
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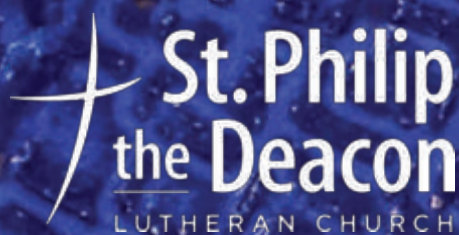
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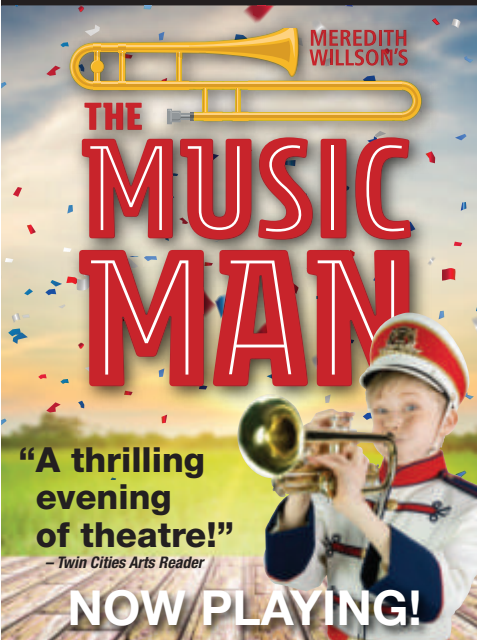
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profile **Osmo Vänskä**, music director

Finnish conductor Osmo Vänskä, the Minnesota Orchestra's tenth music director, is renowned internationally for his compelling interpretations of the standard, contemporary and Nordic repertoires. Throughout the 2021–22 season, as Vänskä's 19-year leadership tenure comes to a close, the Orchestra will celebrate 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 Grammy-nominated 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



Travis Anderson

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 Quartets and Kalevi Aho's Clarinet Quintet for the BIS label and is in the process of recording several duos for clarinet and violin which he has commissioned with his wife, violinist Erin Keefe.

During the 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 four-month span. For more information, visit minnesotaorchestra.org.

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Minnesota Orchestra profile

The Minnesota Orchestra, led by Music Director Osmo Vänskä, ranks among America's top symphonic ensembles, with a distinguished history of acclaimed performances in its home state and around the world. Founded in 1903, it is known for award-winning recordings as well as for notable radio broadcasts and educational engagement programs, and a commitment to new orchestral repertoire.

music director spotlight: Henri Verbrugghen

■ When Emil Oberhoffer, the Minnesota Orchestra's founding music director, stepped down in 1922 after 19 seasons, the Orchestra entrusted its next season to five guest conductors, rather than naming an immediate replacement. Two of the five guests were seriously considered for the permanent post: Bruno Walter and Henri Verbrugghen. Verbrugghen won out, but Walter secured a place in the Orchestra's history by leading its first radio broadcast concert in March 1923.

■ Born in Brussels in 1873, Verbrugghen was a violin prodigy and prize pupil of Eugène Ysaÿe. He began his career as an orchestral violinist, later turned to chamber music and conducting, and in 1915 founded a music school in Australia now known as the Sydney Conservatorium of Music.

■ During Verbrugghen's eight seasons with the Minnesota Orchestra (then known as the Minneapolis Symphony Orchestra), the ensemble made its first recordings, launched its first regular radio broadcasts, traveled twice to Cuba, and moved its home concerts from the Lyceum Theater to the University of Minnesota's new Northrop Auditorium. In 1923 he hired the Orchestra's first female musician, violinist Jenny Cullen.

■ Verbrugghen's tenure with the Orchestra ended abruptly. In October 1931, during a rehearsal of Strauss' *Ein Heldenleben* (A Hero's Life), he suffered a physical collapse that ended his conducting career, although he recovered sufficiently to serve as head of the music department at Carleton College in Northfield, Minnesota.



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Orchestra wins Gramophone Award for Orchestra of the Year



Music Director Osmo Vänskä accepting the Gramophone Award from Orchestra Hall

A few days into the Minnesota Orchestra's 2021–22 concert season, a high honor arrived from across the Atlantic: the ensemble was named 2021 Orchestra of the Year as part of the prestigious Gramophone Classical Music Awards. The award was announced in a livestreamed ceremony held in London by the classical music magazine *Gramophone*, and Music Director Osmo Vänskä accepted the honor on behalf of the Orchestra with a video message from Orchestra Hall.

The Orchestra of the Year honor is unique among Gramophone Awards in that it is decided by a public poll. Voters chose from a pool of 10 renowned orchestras selected by *Gramophone*'s editors and critics who looked at each ensemble's artistic merit and body of work over the past

year—a season in which the Orchestra's slate of digital and in-person concerts and activities connected listeners in Minnesota and beyond to the ensemble in new and rewarding ways. In a talented field of ensembles, the Orchestra won by receiving nearly a third of the 31,000 votes cast. The award ceremony was co-hosted by *Gramophone* Editor-in-Chief James Jolly and pianist Isata Kanneh-Mason.

"It means a lot to us that this is an award decided by the public, by people who listen to and love and need classical music in their lives," Vänskä said in his acceptance speech, which can be viewed on the Orchestra's social media pages. "Through the pandemic we stretched to find new ways to connect with audiences. Sometimes this brought us outside of our comfort zone, but music is such a vital force that it must be part of how we make sense of the world, especially in challenging times. And so over the last year we have reflected the full range of human experience on this stage: grief and anger and joy and laughter and hope."

Vänskä, who has made recordings to great acclaim through his career on the BIS Records label, described the Orchestra of the Year honor as "particularly meaningful to me now because this is my final season as music director in Minnesota, after 19 years. We have done many things together that I am proud of. But more than anything, I am proud that this relationship has been a great partnership between me and this Orchestra and this community."

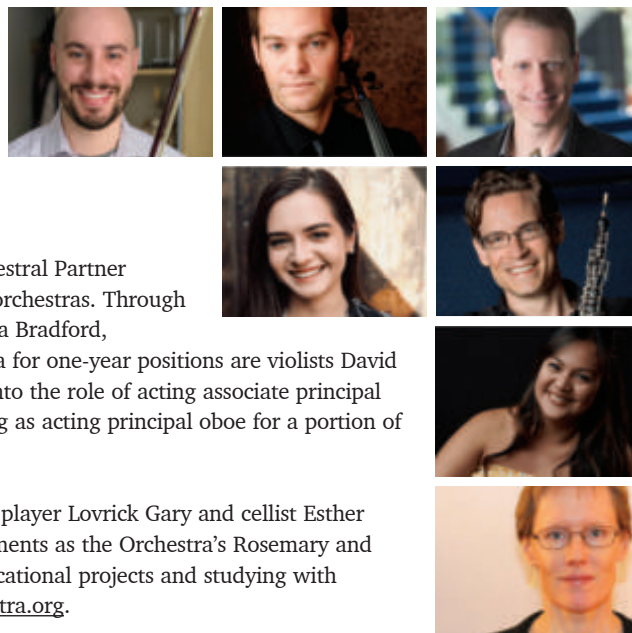
welcoming our newest musicians

This fall's Minnesota Orchestra concerts mark the reunion of the ensemble and full-capacity live audiences—but for a few Orchestra musicians, the experience has been a welcome rather than a reunion. Seven musicians have joined the ensemble as replacement players for one-year or multi-month contracts, filling seats left vacant by musicians who recently retired, or completing a section to satisfy the full requirements of large orchestral repertoire.

The Orchestra is pleased to welcome three musicians selected from the Sphinx Orchestral Partner Auditions, whose ultimate goal is job placement for musicians of color in American orchestras. Through this audition process, the Orchestra has offered one-year positions to violinist Sabrina Bradford, violinist Allison Lovera and violist Davis Perez. Other musicians joining the Orchestra for one-year positions are violists David Auerbach and Jennifer Strom, as well as horn player Matt Wilson, who is stepping into the role of acting associate principal horn following Herbert Winslow's retirement. Lastly, oboist Nathan Hughes is serving as acting principal oboe for a portion of the season, following the retirements of oboists John Snow and Kathryn Greenbank.

In addition to these seven musicians who are part of the 2021–22 season, trombone player Lovrick Gary and cellist Esther Seitz, pictured in last month's *Showcase*, have this fall begun their two-year appointments as the Orchestra's Rosemary and David Good Fellows. Both perform at select concerts, while also participating in educational projects and studying with Orchestra musicians. Learn more about all of our new musicians at minnesotaorchestra.org.

Left to right, by row: Davis Perez, David Auerbach, Matt Wilson, Sabrina Bradford, Nathan Hughes, Alison Lovera and Jennifer Strom





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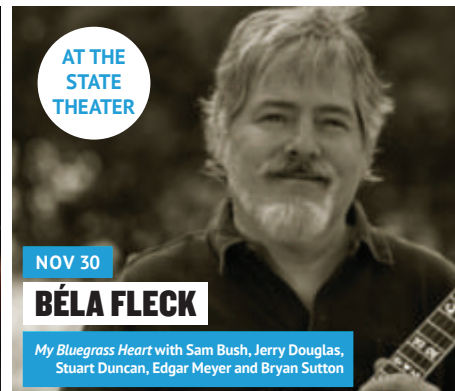
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Broadcast series earns Emmy recognition

In fall 2020, the Minnesota Orchestra reimagined its mission of performing live concerts by embarking on the most ambitious multimedia effort in its history, in partnership with Twin Cities PBS and YourClassical Minnesota Public Radio: an entire season of *This Is Minnesota Orchestra* concerts played live at Orchestra Hall and broadcast free on television, radio and streaming online. Early this fall, two of those concerts were nominated for Upper Midwest Emmy Awards in the Long Form Entertainment category: a February 2021 "Musical Menagerie" Young People's (YP) Concert conducted by Sarah Hicks and a May 2021 "Remembrance and Reflection" concert led by Osmo Vänskä. The Emmy winners were announced on October 9, shortly after this issue went to press.

This Is Minnesota Orchestra is continuing with select performances this season, including a YP Concert under Hicks' baton in collaboration with the Science Museum of Minnesota on November 3, conductor Thomas Søndergård leading Strauss' *Ein Heldenleben* on December 3, and a New Year's Eve celebration of Sibelius' music conducted by Vänskä. These three concerts will be shown live on TPT-2 and streamed on the Orchestra's website and social media channels. In addition, all Friday night classical concerts will continue to be broadcast on YourClassical Minnesota Public Radio. The concerts are available to audiences at no cost as they debut live and will be free for on-demand video streaming for up to a week afterward. The November 3 YP Concert, plus the two Emmy-nominated concerts, will remain free on-demand. Additional *This Is Minnesota Orchestra* concerts for 2022 will be announced later this fall.

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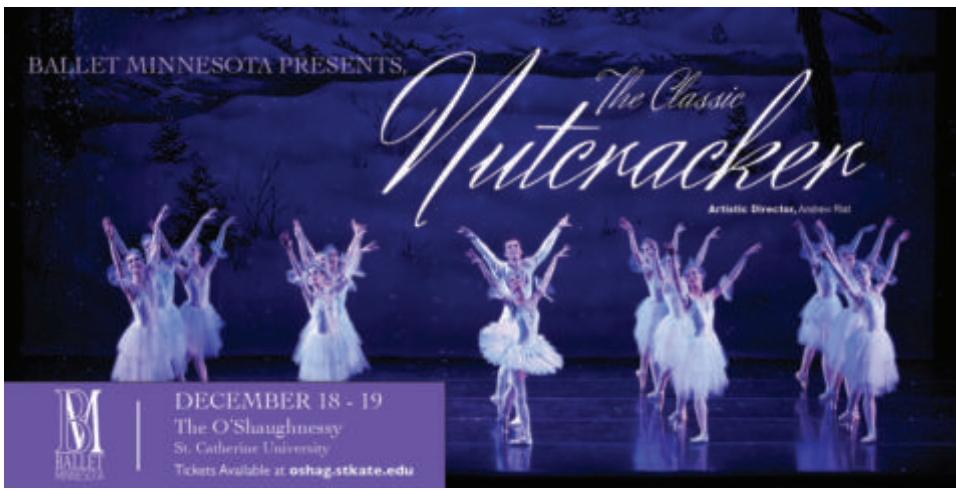
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a Vikings symphony

Orchestra Hall wasn't the only Twin Cities venue to re-open to capacity audiences this fall: another was U.S. Bank Stadium, home of the Minnesota Vikings—who recently teamed with the Minnesota Orchestra and composer Tommy Barbarella for a recorded musical collaboration that was unveiled before the Vikings' home opener game on September 26.

Earlier this year, the Vikings approached the Orchestra about commissioning and recording a brief new work for a pre-game video that would help build excitement before the opening kickoff. Barbarella, a former member of Prince's New Power Generation who has performed on many Orchestra programs, was brought on board to compose *The Minnesota Vikings: Symphony of the North*, which the Orchestra recorded at Orchestra Hall in July under Osmo Vänskä's direction. In the video compiled by the Vikings production staff, Orchestra musicians and Vänskä are interspersed with Vikings players and special effects as Barbarella's music, mixed with chanting fans, swells to an exciting close. Vänskä called it a "powerful piece...I really enjoyed bringing it to life with the Orchestra. These kind of creative partnerships between civic organizations are part of what I love about Minneapolis."

The music was just what the Vikings needed on September 26: the home team notched its first victory of the season over the visiting Seattle Seahawks, as quarterback Kirk Cousins threw for three touchdowns and Alexander Mattison excelled in place of injured running back Dalvin Cook. Fans attending the Vikings' remaining home games this season will enjoy the same video on the stadium's large screen prior to each game—not as part of the TV broadcasts—and the video can also be viewed on the Orchestra's YouTube page. Skol!

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in memoriam: Henry Charles Smith

In September the classical music community mourned the passing of Henry Charles Smith, the Minnesota Orchestra's associate and resident conductor in the 1970s and '80s, who led the Orchestra in more performances than any conductor in its history other than former Music Director Stanislaw Skrowaczewski—over 900 in all, including many Young People's Concerts. He was also a longtime principal trombone of the Philadelphia Orchestra under former Minnesota Orchestra Music Director Eugene Ormandy and was music director of the South Dakota Symphony Orchestra, Interlochen World Youth Symphony and Mississippi Valley Orchestra, among many other roles. A celebration of his life will be held on November 22 at 2 p.m. at Colonial Church in Edina.

The outpouring of tributes online was a testament to Smith's full, generous musical life in which he was many things to many people. For a generation of Minnesota students, he was the conductor of the first Young People's Concert they attended at Orchestra Hall—initially capturing their attention by snapping a dollar bill to demonstrate the auditorium's lively acoustics. For musicians who played under his direction, he was a valued friend and mentor. Grammy-winning guitarist Sharon Isbin shared that she would "always be grateful to him for scheduling and conducting the Minnesota Orchestra in my first guitar concerto commission when I was still a teenager. He changed my life!"

Orchestra horn player Ellen Dinwiddie Smith, of no relation to Henry, dubbed him her "Minnesota father" in playful reference to their shared last name, and called him "a giant of music (both in knowledge and spirit)." She added: "Henry continued to share his musical gifts with the world and our community well past the age when most people would be retired—his energy was boundless! He inspired generations of musicians and thrived on others' success."



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Minnesota Orchestra

David Afkham, conductor | Emanuel Ax, piano

Friday, October 29, 2021, 8 pm | Orchestra Hall
 Saturday, October 30, 2021, 8 pm | Orchestra Hall

Unsusuk Chin	<i>subito con forza</i>	ca. 6'
Ludwig van Beethoven	Concerto No. 4 in G major for Piano and Orchestra, Opus 58 Allegro moderato Andante con moto Rondo: Vivace <i>Emanuel Ax, piano</i>	ca. 34'
I N T E R M I S S I O N		ca. 20'
Dmitri Shostakovich	Symphony No. 10 in E minor, Opus 93 Moderato Allegro Allegretto Andante - Allegro	ca. 55'

pre-concert

Concert Preview with Patricia Ryan
 Friday, October 29, 7 pm, Target Atrium
 Saturday, October 30, 7 pm, Target Atrium

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.





David Afkham, conductor

David Afkham was announced as chief conductor and artistic director of the Orquesta y Coro Nacional de España beginning in September 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 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.



Emanuel Ax, piano

Emanuel Ax made his New York debut in the Young Concert Artists Series, and in 1974 won the first Arthur Rubinstein International Piano Competition in Tel Aviv. In 1975 he won the Michaels

Award of Young Concert Artists, followed four years later by the Avery Fisher Prize. Last spring, his recitals and orchestral appearances were postponed due to the COVID-19 pandemic, and like many artists around the world, he responded to these unprecedented circumstances creatively. He hosted "The Legacy of Great Pianists," part of the online production Live with Carnegie Hall, highlighting legendary pianists who have performed at Carnegie Hall. Ax has been a Sony Classical exclusive recording artist since 1987, his most recent release being Brahms Trios with cellist Yo-Yo Ma and pianist Leonidas Kavakos. He received GRAMMY® Awards for the second and third volumes of his cycle of Haydn's piano sonatas. He has also made a series of Grammy-winning recordings with Yo-Yo Ma of the Beethoven and Brahms sonatas for cello and piano. More: opus3artists.com, emanuelax.com.

one-minute notes

Chin: *subito con forza*

To mark last year's occasion of Ludwig van Beethoven's 250th birthday, Unsuk Chin composed *subito con forza* (Italian for "Suddenly, with force"), inspired by the conversation books that helped Beethoven communicate in person as his hearing diminished. Brief, visceral and powerful, it includes many references to Beethoven's music—hidden and overt.

Beethoven: Piano Concerto No. 4

Ludwig van Beethoven's lyrical Fourth Piano Concerto begins with soloist rather than orchestra, foreshadowing the work's soft-spoken mood. Most striking is the second movement, in which harsh strings are calmed by the gentle piano.

Shostakovich: Symphony No. 10

Dmitri Shostakovich's Tenth is a work of great extremes, requiring delicate strands of sound from a massive ensemble, framing tiny movements with huge ones, communicating darkly but rising to a high-spirited conclusion. Many assumed this enigmatic symphony was a protest against Stalin and his oppression, but the composer would acknowledge only that his wish was "to portray human emotions and passions."



Unsuk Chin

Born: July 14, 1961,
Seoul, South Korea

subito con forza

Premiered: September 24, 2020

In the classical music world, one ripple effect of the COVID-19 pandemic has been the curtailing or reimagining of many initiatives to celebrate Ludwig van Beethoven's 250th birthday year of 2020. (The Minnesota Orchestra, for instance, postponed its Summer at Orchestra Hall series titled "The Beethoven Influence" from 2020 to July 2022.)

In some areas of the world, though, the Beethoven show went on—enough so to allow for the Royal Concertgebouw Orchestra's September 2020 world premiere of *subito con forza*, a brief Beethoven-inspired concert opener composed by South Korean-born Unsuk Chin for the 250th anniversary occasion. Although 2020 is now in the rear-view mirror, the work's rollout is continuing at a rapid pace. The Hallé Orchestra's U.K. premiere took place at the BBC Proms in early September 2021, and this week the Minnesota Orchestra is giving the first U.S. performances (outpacing the San Francisco Symphony by only a few days). In coming months, performances are scheduled by the Oslo Philharmonic, Luxembourg Philharmonic, Vienna Radio Symphony, Magdeburgische Philharmonie and Santa Cruz Symphony.

suddenly, with force

In many scores of Western classical music, the Italian language is used for tempo markings and other performance indications. One such direction is *subito con forza*, or "suddenly, with force." It has appeared in the scores of various composers, but Chin seems to be the first to take the term, typically seen in small type and visible only to the performers, and turn it into a composition's title.

Chin's *subito con forza* takes an unexpected approach to honoring Beethoven's 250th birthday: it is inspired not solely by his music, but rather by the written "conversation books" Beethoven began to accumulate as his deteriorating hearing impacted his life and work. He carried these blank booklets with him for his acquaintances to write their sides of conversations, while he answered aloud; he also jotted his own thoughts and reminders along with occasional musical sketches. The concept of using these books as a basis for a composition came from the "non

bthvn projekt" of the Kolner Philharmonie's KölnMusik, which co-commissioned *subito con forza* along with BBC Radio 3 and the Royal Concertgebouw Orchestra.

"breaking through forms"

In 2020, Chin related to musicologist and writer Thea Derks that she was particularly drawn to Beethoven's remark "Dur und Moll. Ich bin ein Gewinner," which translates as "Major and minor. I'm a winner." Beethoven, Chin says, is one of her favorite composers because "he was constantly looking for new directions. He was the first consciously modern composer, in the sense that every piece asked for original solutions, even if this meant breaking through existing forms....What particularly appeals to me are the enormous contrasts: from volcanic eruptions to extreme serenity."

Subito con forza is scored for an orchestra that is in part typical of Beethoven's early symphonies and several of his concertos—winds and brass in pairs (with no trombones or tuba), timpani and strings—but augmented by piano and a large percussion array. It begins—as advertised—suddenly, with force, and the composer reports that it "contains some hidden references to Beethoven's music." Some of those references are more overt, such as a brass aside on the Fifth Symphony's famous opening rhythm, and the harmonic language is distinctly modern. At this week's concerts, this visceral and unpredictable music serves as a prelude to one of Beethoven's most poetic works, the Fourth Piano Concerto.

about the composer

Born in Seoul in 1961, Chin has lived in Berlin since 1988, and her music is described by her publisher Boosey & Hawkes as "modern in language, but lyrical and non-doctrinaire in communicative power." She is routinely commissioned by leading musical organizations, and her works have been showcased at major festivals and concert series in Asia, Europe and North America by ensembles such as the Berlin Philharmonic, Leipzig Gewandhaus Orchestra, BBC Symphony Orchestra, New York Philharmonic, Los Angeles Philharmonic and Tokyo Symphony. She has also composed an opera, *Alice in Wonderland*, along with works for chamber ensembles, solo piano, voices and electronics. Initially self-taught in music, she studied composition at Seoul National University as well as with György Ligeti at the Hochschule für Musik and Theater Hamburg.

Chin has been a composer in residence for numerous ensembles, most notably serving an 11-year tenure with the Seoul Philharmonic Orchestra, where she founded and oversaw its contemporary music series. From 2011 to 2020 she served as artistic director of the "Music of Today" series of the Philharmonia Orchestra in London, and in 2022 she will begin a five-year appointment as artistic director of the Tongyeong International

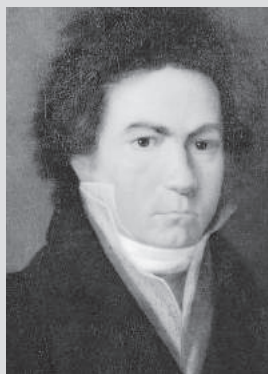


Festival in South Korea. She recently earned the 2021 Leonie Sonning Music Prize, adding to her long list of honors that includes one of the most prestigious and lucrative prizes in classical composition, the Grawemeyer Award, conferred in 2004 for her Violin Concerto.

In addition to *subito con forza*, Chin's most recent large-scale works include *Chant des Enfants des Étoiles* for choirs and orchestra, premiered within the inaugural events at the Lotte Concert Hall in Seoul in 2016; *Chorós Chordón*, which the Berlin Philharmonic took to Asia in 2017; and *SPIRA*, a concerto for orchestra premiered in 2019 by the Los Angeles Philharmonic. Minnesota Orchestra audiences will hear more of her music at Orchestra Hall next February, when guest conductor Dima Slobodeniouk will lead her *Frontispiece*.

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, 3 snare drums, 2 cymbals, crotales, 2 pitched gongs, guiro, tambourine, large tamtam, triangle, whip, xylophone, marimba, vibraphone, chimes, piano and strings

Program note by **Carl Schroeder**.



Ludwig van Beethoven

Born: December 16, 1770,
Bonn, Germany

Died: March 25, 1827,
Vienna, Austria

Concerto No. 4 in G major for Piano and Orchestra, Opus 58

Public premiere: December 22, 1808

When Ludwig van Beethoven departed for Vienna in November 1792, encouraged by the prospect of becoming a Haydn pupil, Mozart had been dead for only a year. In hindsight, it is hard not to imagine that destiny was compensating for the cruel loss of Mozart by sending this young lion of a pianist to Vienna, which was then Europe's crossroad for classical music.

fragile pianos, stolen cadenzas

Though he had strong roots in 18th-century Classicism, Beethoven's alliance with Haydn did not last long, and he soon went his own way. He emerged as Romanticism's pre-eminent composer for the piano, which was steadily improving but was not yet strong enough to support all that Beethoven demanded. Plumbing the poetry as well as the power of the tantalizing new pianoforte, Beethoven wrote five piano concertos, along with 32 sonatas and diverse chamber works with piano, and he changed keyboard style forever.

No piano was safe in his hands, as the late Harold C. Schonberg emphasized in "String Snapper, Hands on High," the Beethoven chapter in *The Great Pianists*. Still a fragile instrument in those days, with a resonance too small for what the composer heard in his mind's ear, the lightweight pianoforte proved no match for his power as a performer, or for his conceptions as a composer who thought orchestrally for the instrument. Nobody ever claimed that Beethoven's playing was perfect, but all agreed that its impact was overwhelming, and that he strove for the big sound.

As a piano improviser Beethoven was without peer, at least until Liszt came along. He also tended to be pugnacious, and when he realized that would-be rivals were stealing whatever they could recall of his extemporizations, claiming it as their own, he determined to terminate the cadenza thievery by writing the notes down. A few years after completing this concerto, he produced a number of cadenzas for this work. He also began to regulate the performer, cautioning in the finale, "Let the cadenza be short." No doubt Beethoven would have agreed with Sir Donald Tovey, who said, "A bad cadenza is the very appendicitis of music."

premiere at a legendary concert

The Concerto in G major was composed in 1805-06, near the end of Beethoven's career as Vienna's reigning pianist, when deafness was curtailing his appearances. In 1807 he unveiled it at a private subscription concert, but its public premiere was deferred until December 22, 1808, at the legendary Beethoven *Akademie* (a term for concerts and recitals) that also included the premieres of the Fifth and Sixth Symphonies and the Choral Fantasy, along with other works.

allegro moderato. This most poetic of Beethoven concertos, the fourth work on that marathon program, must have come as a surprise to the listeners. Its start was astonishing: the piano alone presents a sweetly harmonized theme, almost as if in a reverie of improvisation; the first two bars, in fact, consist mostly of repeated notes cast in a rhythmic motif that will pervade the entire movement. All is quiet, introspective. Repeating the thought from a distant key, the orchestral strings hardly dare raise their sound, except for a single emphatic note, one of those *sforzandos* (sudden loud notes) that intensify expression. This was Romanticism, and it was new, especially in the way it focused on the inner self—restraining the impulse to virtuosity in favor of substance, intimate and serene.

Once the piano has spoken the subdued main thought, affirmed by the orchestra in a brighter key, it drops out for nearly 70 bars before returning to the scene. In the meantime, thanks to the orchestral exposition, the subjects have become very familiar. Returning quietly, the piano soon sweeps into brilliant scales that make way for the principal theme, which now engages orchestra



and soloist as equal partners. When the lilting second subject reappears in clear violin and wind tones, the piano supplies a backdrop of rippling figurations—quite virtuosic in fact, without losing sight of the fundamental lyricism. The development culminates in a resounding chordal pronouncement of the principal idea that demonstrates how much power Beethoven demanded from the instrument.

andante con moto. Now follows one of the most striking movements in concerto literature: Franz Liszt compared its dialogue to that of Orpheus taming the wild beasts with his music. The stubborn resistance of the bestial voice, low and rough in the strings, is gradually eroded by the plaintive tones of the piano, which will not give up. Its pleas are rendered in as *cantabile* (singing) a style as possible. Beethoven's dramatic scene for keyboard and strings has not one excessive note. The music is lean, and the logic persuasive, as the keyboard's alluring rhetoric conquers all.

rondo: vivace. Once the luminous E-minor harmonies of the slow movement have dissolved, the concerto forges ahead without a break. Strings whisper the vivacious tune that sets the *Rondo* finale in gear, whereupon the piano reappears, adding a syncopated jolt to make the refrain even more pungent. In contrast, the responding strain is songful, without sacrificing speed or playfulness. Nowhere will this finale be shy or subdued. Its abundant ideas propel a development that crackles with wit and imagination. After the cadenza Beethoven insists be short, a gigantic coda continues the boisterous antics, quickened to *presto* and more irrepressible than ever.

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

Program note by *Mary Ann Feldman*.



Dmitri Shostakovich

Born: September 25, 1906,
St. Petersburg, Russia

Dies: August 9, 1975,
Moscow, Russia

Symphony No. 10 in E minor, Opus 93

Premiered: December 17, 1953

dmitri Shostakovich and other Russian composers were pilloried at the infamous 1948 Congress of the Union of Soviet Composers, a showcase inquisition put on by a government intent on keeping its artists on a short leash. Shostakovich was dismissed from his teaching positions and forced to read a humiliating confession. Then, as he supported his family by writing film scores and patriotic music, he privately composed the music *he* wanted to write and kept it back, waiting for a more liberal atmosphere. Soon after Stalin's death on March 5, 1953, he set to work on his Tenth Symphony, which was completed that October and premiered by Yevgeny Mravinsky and the Leningrad Philharmonic that December 17.

a matter of debate

This imposing work, dark and somber, touched off a firestorm in Russia, where it was regarded as a challenge to Soviet control of Russian artists. A conference was called in Moscow in the spring of 1954 to try to come to terms with music that was so politically incorrect. After three days of debate, the conference came to a compromise approval of this music, declaring—with considerable mental gymnastics—that the Shostakovich Tenth represented “an optimistic tragedy.”

the music: struggles, signatures and shifts

moderato. The music begins quietly and ominously, with rising and falling patterns of three notes. More animated material follows: a wistful tune for solo clarinet and a dark waltz for solo flute. Simple figures explode violently across the span of this movement, which rises to a series of craggy climaxes. After so much mighty struggle, the movement vanishes on the most delicate strands of sound: solo piccolo, barely audible timpani rolls and widely spaced pizzicato strokes.

allegro. The second movement, brief and brutal, rips to life with frenzied energy and does not stop until it vanishes on a whirlwind. Listeners will detect the rising pattern of three notes that opened the first movement, but here they are spit out like

bursts of machine-gun fire. Some view this movement as a musical portrait of Stalin, but the composer's son Maxim has specifically denied this.

allegretto. After the fury of the second movement, the third begins almost whimsically. The violins' opening gesture repeats the three-note phrase that underpins so much of this symphony, and we move to what is distinctive about this movement: one of the earliest appearances of Shostakovich's musical signature in his works. High woodwinds sing out the four-note motto D/E-flat/C/B. In German notation, E-flat is S and B is H, and the resulting motto spells DSCH, the composer's initials in their German spelling: Dmitri SHostakovich.

This musical calling card would appear in many subsequent Shostakovich works, at times seeming to be an assertion of Shostakovich's existence and his independence. Also notable is this movement's horn call, ringing out 12 times across its span. In this enigmatic movement, one senses a private drama being played out. The music slides into silence with woodwinds chirping out the DSCH motto one final time.

andante - allegro. The finale opening returns to the mood of the very beginning, with somber low strings beneath lonely woodwind cries. When our sensibilities are thoroughly darkened, Shostakovich suddenly shifts gears. Solo clarinet offers a taut call to order, and the violins launch into an *Allegro* that pushes the symphony to an almost too conventional happy ending.

What are we to make of this conclusion, apparently shaped by the requisite high spirits of Socialist Realism? It has unsettled many listeners, who feel it a violation of the powerful music that preceded it. The source of the power of this work continues to elude our understanding, even as we are swept up in its somber strength.

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

Program note by **Eric Bromberger.**

This week's performances of **Unsuik Chin's *subito con forza*** are the work's first-ever performances in the United States. The Minnesota Orchestra has performed her music on one previous program: a selection from her opera *Alice in Wonderland* appeared on a series of Young People's Concerts in January 2018. Next February the Orchestra will perform another of her works, *Frontispiece*, which she says is a "time lapse of a kind of the history of music: certain aspects of a number of key symphonic works of different epochs are being evoked and poured into new moulds." Chin is also a mentor of Donghoon Shin, another composer whose music the Orchestra played earlier this month—the work *The Hunter's Funeral*.

The Minnesota Orchestra, then known as the Minneapolis Symphony Orchestra, first performed **Ludwig van Beethoven's Fourth Piano Concerto** on January 5, 1915, at the Minneapolis Auditorium, with founding Music Director Emil Oberhoffer conducting an all-Beethoven program and Leonard Borwick as the piano soloist. During the Orchestra's 118-year history it has played the work more than 100 times with esteemed soloists such as Glenn Gould, Hélène Grimaud, Dame Myra Hess, Garrick Ohlsson, Arthur Rubinstein, Rudolf Serkin and André Watts. In 2009 the Orchestra, under Osmo Vänskä's direction, recorded the work with Yevgeny Sudbin for an album on the BIS Records label.

The Orchestra's initial performance of **Dmitri Shostakovich's Symphony No. 10** came on February 3, 1967, at Northrop Memorial Auditorium, under the baton of Stanislaw Skrowaczewski. That performance came a week to the day after NASA's Apollo program was suspended due to a fire that killed three astronauts during a launch pad test of the Apollo 1 spacecraft. Skrowaczewski later led the Shostakovich work in one of the final concerts of his 19-year tenure as the Orchestra's music director in April 1979.

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MARVEL STUDIOS PRESENTS
"BLACK PANTHER" in Concert
Feature Film with the Minnesota Orchestra

Sarah Hicks, conductor
Massamba Diop, talking drum soloist

Friday, November 5, 2021, 8 pm | Orchestra Hall
Saturday, November 6, 2021, 8 pm | Orchestra Hall

**MARVEL STUDIOS
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MARTIN FREEMAN
DANIEL KALUUYA
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and ANDY SERKIS

Music by LUDWIG GÖRANSSON

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Produced by KEVIN FEIGE, p.g.a.

Written by RYAN COOGLER & JOE ROBERT COLE

Directed by RYAN COOGLER

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This film is rated PG-13 for prolonged sequences of action violence, and a brief rude gesture.

Today's performance lasts approximately 2 hours and 35 minutes, including one 20-minute intermission. The concert's first half lasts about 80 minutes, while the second half lasts about 60 minutes. The performance is a presentation of the complete film *Black Panther* with a live performance of the film's entire score by Ludwig Göransson. Out of respect for the musicians and your fellow audience members, please remain seated until the conclusion of the end credits.



PRESENTATION LICENSED BY



Sarah Hicks, conductor

Sarah Hicks, the Minnesota Orchestra’s principal conductor of Live at Orchestra Hall, has led a broad range of programs since joining the Orchestra as assistant conductor in 2006. 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 many original Orchestra programs and Movies & Music concerts. Throughout the redesigned 2020-21 season, Hicks also served as on-camera host of the Twin Cities PBS broadcast and online livestream, *This Is Minnesota Orchestra*, a role she continues throughout the current season. She has conducted orchestras around the world, worked often with singer-songwriter-pianist Ben Folds, and in 2011 she served as conductor for Sting’s Symphonycities Tour, leading 31 concerts over two months in venues throughout Europe. More: minnesotaorchestra.org.



Massamba Diop,
talking drum soloist

Massamba Diop is one the most renowned masters of the tama, a talking drum from Senegal in West Africa, known for its abilities to replicate the sounds of human speech. Diop performed on the tama in the original soundtrack for Marvel’s *Black Panther*. Before the advent of telephones and radio, it was the tama that was called upon to announce important events and send messages from village to village. Diop is the lead percussionist and a founding member of Daande Lenol, the band of Senegalese superstar Baaba Maal. Over the past 40 years the group has toured the world, working with many notable musicians, and releasing dozens of albums including *Firi” in Fouta*, which was nominated for a Grammy Award in 1996. Diop has also performed and recorded with the likes of James Brown, Mumford & Sons, Carlos Santana, Herbie Hancock, Harry Belafonte and Angeliqye Kidjo. More: playingforchange.com.





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Minnesota Orchestra

Dima Slobodeniouk, conductor | Sasha Cooke, mezzo

Friday, November 12, 2021, 8 am | Orchestra Hall
 Saturday, November 13, 2021, 8 pm | Orchestra Hall

Ulysses Kay	Suite from <i>The Quiet One</i> Joy and Fears Street Wanderings Interlude Crisis	ca. 16'
Gustav Mahler	<i>Songs of a Wayfarer</i> Wenn mein Schatz Hochzeit macht (When my sweetheart is married) Ging heut' Morgen übers Feld (I went this morning over the field) Ich hab' ein glühend Messer (I have a gleaming knife) Die zwei blauen Augen von meinem Schatz (The two blue eyes of my sweetheart) Sasha Cooke, mezzo	ca. 18'
	I N T E R M I S S I O N	ca. 20'
Johannes Brahms	Symphony No. 4 in E minor, Opus 98 Allegro non troppo Andante moderato Allegro giocoso Allegro energico e passionato	ca. 40'

The German text and English translation of Mahler's *Songs of a Wayfarer* are provided in an insert, and the translation will be projected as surtitles.

pre-concert

Concert Preview with Patricia Ryan
 Friday, November 12, 7 pm, Target Atrium
 Saturday, November 13, 7 pm, Target Atrium

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.





Dima Slobodeniouk, conductor

Dima Slobodeniouk has held the position of music director of the Orquesta Sinfónica de Galicia since 2013, in addition to his positions as principal conductor of the Lahti Symphony Orchestra and artistic director of the Sibelius Festival. He works with orchestras such as the Berlin Philharmonic, Leipzig Gewandhaus Orchestra, Bavarian Radio Symphony Orchestra, Royal Concertgebouw Orchestra, London Symphony Orchestra, London Philharmonic Orchestra, Finnish Radio Symphony Orchestra, Rotterdam Philharmonic Orchestra, and the Chicago, Baltimore, Sydney and NHK symphony orchestras. His discography was recently extended with recordings

of Prokofiev suites with the Lahti Symphony Orchestra. He previously recorded works by Kalevi Aho, also with the Lahti Symphony Orchestra, which received the *BBC Music Magazine* award in 2018. Slobodeniouk has begun a conducting initiative with the Orquesta Sinfónica de Galicia, providing an opportunity for students to work on the podium with a professional orchestra. More: kdschmid.co.uk, dima-slobodeniouk.com.



Sasha Cooke, mezzo

Two-time Grammy Award-winning mezzo Sasha Cooke has sung at the Metropolitan Opera, San Francisco Opera, English National Opera, Seattle Opera, Opéra National de Bordeaux,

and Gran Teatre del Liceu, among other institutions, and with over 70 symphony orchestras worldwide, frequently in the works of Mahler. In the 2021-22 season, she returns to the Metropolitan Opera for her role debut as Cherubino in Mozart's *The Marriage of Figaro*. On the concert stage, she joins the Boston Symphony Orchestra, Los Angeles Philharmonic, Houston Symphony, Netherlands Radio Philharmonic Orchestra, Detroit Symphony Orchestra, Oregon Symphony, St. Louis Symphony Orchestra and Wheeling Symphony Orchestra. This season also includes the release of Cooke's new CD, *How Do I Find You*, on the Pentatone label. The recording, which features songs by Caroline Shaw, Nico Muhly, Missy Mazzoli and Jimmy Lopez, among others, is intended as a tribute to both the struggles and hopes of artists that have been wrought by the pandemic. More: sashacooke.com, imgartists.com.

one-minute notes

Kay: Suite from *The Quiet One*

This suite of Ulysses Kay's music from the 1948 documentary *The Quiet One*, which follows a troubled young boy and his experience at a New York reform school, distills the film's themes of joy, fear, crisis and hope with inward-looking, gently melodic music that is inherently soloistic, using only one of each wind and brass instrument except tuba.

Mahler: *Songs of a Wayfarer*

Gustav Mahler's *Songs of a Wayfarer* evoke the deep despair and emotional journey of the composer's own experience with unrequited love, traveling through the highs of happiness and the lows of intense, unimaginable pain.

Brahms: *Symphony No. 4*

Johannes Brahms' Fourth is a passionate work filled with high drama. From a first movement both warm and tragic, the symphony proceeds through a moody intermezzo and a rambunctious scherzo to a most unusual conclusion: a beautifully abstract set of variations on a Bach cantata.



Ulysses Kay

Born: January 7, 1917,
Tucson, Arizona

Died: May 20, 1995,
Englewood, New Jersey

Suite from *The Quiet One*

Premiered: November 19, 1948

For one reason or another, the popular genre of orchestral music composed for films has not frequently found its way into the core of so-called “serious” classical music repertoire, and is instead often confined to pops concerts, festivals of film music, and the recent trend of complete movie screenings synchronized with the scores played live. Happily, this week’s concerts bring the Minnesota Orchestra’s first playing of a suite of American composer Ulysses Kay’s music from the 1948 documentary drama *The Quiet One*. (Not, of course, to be confused with Aaron Copland’s *Quiet City* or the current horror/science-fiction franchise *A Quiet Place*.)

joy, fear, crises and hope

The Quiet One’s focus is a troubled 10-year-old, Donald Thompson, who is sent to New York’s Wiltwyck School for Boys, which was founded in 1938 as a center for the treatment of male juvenile delinquency. Wiltwyck, which operated until 1981, was financially supported by famous names as disparate as Eleanor Roosevelt, Johnny Carson and Harry Belafonte. The school boasted successes despite the fiscal issues that eventually led to its closure; eight years after *The Quiet One*’s release, the school’s most famous alumnus, Floyd Patterson, was crowned the world heavyweight champion of boxing for the first of two times.

The Quiet One was directed by Sidney Meyers and earned high acclaim, including Academy Award nominations in the categories of Best Documentary Feature and Best Original Screenplay. Kay’s score, here represented by a four-movement, 16-minute concert suite extracted from the hour-long documentary, captures the film’s themes of joy, fear, crises and hope in music that is inward-looking, gently melodic and rooted in the Romantic-era harmonic language typical of many American orchestral film scores. The instrumentation is relatively small, with just one of each standard wind and brass instrument (except tuba)—fittingly for a score with “one” in the title, thereby giving a soloistic quality to much of the writing—along with strings, piano, celesta and a complement of standard percussion instruments.

The suite, which was premiered at a concert in November 1948 by the New York Little Symphony with the composer conducting, distills Kay’s first film score—written in an age when a sizeable number of classical composers of music for the concert hall also had a foot in the world of cinema. Of its four movements, the opening *Joys and Fears* is the most expansive, comprising more than half of the suite’s duration; it is followed by *Street Wanderings*, *Interlude* and *Crisis*. Critic Noel Strauss of *The New York Times* declared that it was music of “...marked significance and worth...[with] vividness and subtlety in conveying varied emotions and also...deftly orchestrated.”

a prolific Neoclassical composer

Kay, whose centennial passed four years ago, was the nephew of influential jazz bandleader and cornet and trumpet player King Oliver, and was prodded by composer William Grant Still in the mid-1930s to redirect his academic efforts from liberal arts to music. He studied at the University of Arizona, Eastman School of Music, Yale University and Columbia University, and like many classical composers who came of age in the 20th century, he had available to him a dizzying array of traditional and modern compositional styles and techniques. While studying with Paul Hindemith in the early 1940s, he found his primary voice in the Neoclassical style—the revival of 18th-century European practices such as light textures, simplicity of style, harmonies rooted in traditional Western tonality (though with expanded use of dissonance), and the favoring of traditional non-programmatic forms such as dance suites and sonatas.

By the time of Kay’s passing in 1995, his output of nearly 140 works included five operas, the last of which was about Frederick Douglass, as well as nearly four dozen orchestral works and numerous choral, chamber and film compositions. Also vital to his life’s story were service in the U.S. Navy as a musician during World War II; a Fulbright fellowship that enabled an extended postwar period of study in Italy; 15 years as an advisor and consultant for the performing rights organization Broadcast Media, Inc.; and two decades as a distinguished music professor at the City University of New York (CUNY). One of his students at CUNY’s Lehman College was the American composer-conductor Kevin Scott, whose later advocacy of Kay’s music included conducting the Metropolitan Philharmonic Orchestra in a 2003 album dedicated to Kay’s works that included a recording of the Suite from *The Quiet One*.

Instrumentation: flute (doubling piccolo), oboe, clarinet, bassoon, horn, trumpet, trombone, timpani, snare drum, bass drum, cymbals, suspended cymbal, triangle, wood block, xylophone, glockenspiel, vibraphone, piano (doubling celesta) and strings

Program note by **Carl Schroeder**.





Gustav Mahler

Born: July 7, 1860,
Kalischt, Bohemia
(now Czech Republic)
Died: May 18, 1911,
Vienna, Austria

Songs of a Wayfarer

Premiered: March 16, 1896

Gustav Mahler had a lifelong fascination with the collection of Germanic poetry *Des Knaben Wunderhorn* (The Boy’s Magic Horn). Collected by Ludwig Achim von Arnim and Clemens Brentano, and published at the beginning of the 19th century, the *Wunderhorn* includes ballads, folk songs and poems dating back to the 16th century. Mahler discovered the collection in his early twenties, and he returned to the texts repeatedly, not only to set them as songs, but also for use in larger forms, such as symphonic movements.

Although the texts themselves are evocative of the folk themes and character of the previous three centuries, Mahler did not limit his musical language when he set the poetry. The aged stories of love and life, sorrow and death provoked his own musical images, fresh and redolent of the maturing composer’s 20th-century musical sensibility.

Mahler’s biographer Henry-Louis de la Grange has written that Mahler “felt at home in the colorful anthology. In it he found striking glimpses of man and his earthly destiny, both humorous and tragic, and reflections on the human condition.”

love, loss and nature

In his *Lieder eines fahrenden Gesellen* (Songs of a Wayfarer), Mahler used the *Wunderhorn* as an inspiration to compose not only music but his also his own poetry. Two of the anthology’s folk poems turned up as elements of the first *Wayfarer* song, “Wenn mein Schatz Hochzeit macht” (“On the day my sweetheart happily marries”), and Mahler himself wrote the rest of the poems, originally intended as a gift to one of his early love interests.

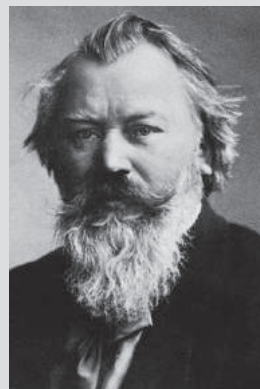
Ultimately, Mahler created in the *Wayfarer Songs* the first major song cycle composed originally for the combination of voice and orchestra (rather than orchestrating songs that were originally accompanied by the piano), and it was also Mahler’s first major orchestral work. (He subsequently used musical materials from the second and fourth songs in the first and third movements of

his First Symphony, which came later, so listeners familiar with that work will instantly recognize the music.)

Like Franz Schubert’s *Winterreise* (Winter Journey), the *Songs of a Wayfarer* cycle traces the journey of a disappointed suitor whose sweetheart has found happiness with another man. The steady progression toward peace that death brings is accompanied by a profound connection to the delights and consolation of nature. Mahler’s colorful orchestration and imaginative instrumentation support the vocal line and complete the composer’s literary thoughts with music that paints explicit and immediate images in sound.

Instrumentation: solo mezzo with orchestra comprising 3 flutes (1 doubling piccolo), 2 oboes (1 doubling English horn), 3 clarinets (1 doubling bass clarinet), 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, bass drum, cymbals, suspended cymbal, tamtam, triangle, bells, harp and strings

Program note by **Sandra Hyslop**.



Johannes Brahms

Born: May 7, 1833,
Hamburg, Germany
Died: April 3, 1897,
Vienna, Austria

Symphony No. 4 in E minor, Opus 98

Premiered: October 25, 1885

Johannes Brahms knew from the outset that his Fourth Symphony was different from the other three, and he apparently entertained fears that it might not be received as warmly. Composed in 1884 and 1885, on the heels of the extroverted Third Symphony of 1883, the Fourth was at once the composer’s most passionate and his most abstract symphonic outpouring. As with the Second Symphony, he joked self-consciously about its unique quality, stating in a letter that it consisted of “a few entr’actes and polkas that I happened to have lying around.”

Like the first two symphonies, the Third and Fourth also form a pair, one clear-eyed and direct, the other gray and troubled. The English critic Donald Francis Tovey called the Fourth “one of the rarest things in classical music, a symphony which ends tragically.” (The torrid First had broken into triumphant C-major at the end.)

Evidence suggests that the source of the Fourth's high drama was not personal crisis but Brahms' interest during the 1880s in the Greek tragedies of Sophocles and others. Brahms' friendship with conductor Hans von Bülow beginning in 1881 was also a factor. Bülow, who had just been named director of the Meiningen Court Orchestra, offered Brahms a first-class ensemble with which the composer could "try out" the Fourth and other works.

Bülow prepared the Meiningen Orchestra's first performance of the Fourth Symphony, which Brahms conducted on October 25, 1885. The composer then took the piece on tour with the Orchestra, performing it throughout northern Germany and the Netherlands, before allowing Hans Richter to present it to the Viennese public in January 1886.

The initial response was surprisingly cool, considering the extent to which the city had lionized Brahms throughout the 1870s and early 1880s. The Fourth was declared "un-Brahmsian." (At an earlier private performance of a four-hand piano version, the biographer Max Kalbeck reportedly suggested that the fourth movement be omitted altogether.)

Brahms did not lay a finger on the work. And sure enough, by the end of the composer's life the Viennese public had gained a deeper appreciation not only for the Fourth, but for a whole career of symphonic music that it seemed to sum up. A performance of the Fourth in 1897, a month before the composer's death, indicated the depth of the shift of opinion.

Here is Florence May's description of the emotional evening: "A storm of applause broke out at the end of the first movement, not to be quieted until the composer, coming to the front of the artists' box in which he was seated, showed himself to the audience. An extraordinary scene followed the conclusion of the work. The applauding, shouting audience, its gaze riveted on the figure standing in the balcony, so familiar and yet in present aspect so strange, seemed unable to let him go.

"Tears ran down his cheeks as he stood there shrunken in form, with lined countenance, a strained expression, white hair hanging lank; and through the audience there was a feeling as of a stifled sob, for they knew that they were saying farewell."

Four weeks later, hordes of admirers turned out for the composer's funeral.

tragedy of the classical kind

allegro non troppo. The first movement is uniquely tragic in tone, yet glowing with an inner warmth that is unprecedented in Brahms' orchestral output. "It acts its tragedy with unsurpassable variety of expression and power of climax," Tovey writes. One is

tempted to wonder why tragedy should sound so beautiful. Some have also found echoes of Beethoven's *Hammerklavier* Sonata in the obsessive descending thirds. (Brahms' appreciation of late Beethoven had deepened recently as a result of hearing his works played by Bülow, who was also one of the great pianists of his day.)

andante moderato. The slow movement is a moody intermezzo, lightening the tone to take some of the first movement's weight from the listener's chest.

allegro giocoso. The third movement is one of the composer's splashiest and most "bacchanalian" scherzos. Its finale-like fervor caused Tovey to ask, "After three movements so full of dramatic incident, what finale is possible?"

allegro energico e passionato. The finale Brahms devised for the Fourth Symphony was indeed singular, and was the chief point of controversy when the symphony was introduced. It was perhaps also the work's chief point of contact with the last Beethoven piano sonatas, and with the Renaissance and Baroque music that had recently occupied Brahms the scholar. It is a set of variations on the bass from Bach's Cantata No. 150, *Nach Dir, Herr, verlangst mich* (For Thee, Lord, Do I Long).

Brahms inflects the bassline with a tiny, "Romanticizing" chromatic alteration before submitting it to a set of variations that gradually reduces the "theme" to a vague, schematized scaffolding. Such a procedure calls to mind not only Baroque works such as Bach's Chaconne for solo violin but also the variation movements of late Beethoven. The Opus 111 Sonata, Beethoven's last, also ends with an ethereal set of variations whose theme is slowly reduced, bit by bit, to little more than an abstract harmonic skeleton.

In retrospect, the orchestral variations were perhaps the only way Brahms could have ended the Fourth Symphony—with a conservative twist that set musical limits by evoking Baroque harmonic ideals, yet creating closure through subtle thematic reminiscences and a reduction to harmonic essentials.

Instrumentation: 2 flutes (1 doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, timpani, triangle and strings

Program note by **Paul Horsley**.





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Minnesota Orchestra

Juraj Valčuha, conductor

Melody Moore, soprano | Kelley O'Connor, mezzo | Sean Panikkar, tenor
Mark S. Doss, bass | Minnesota Chorale, Kathy Saltzman Romey, artistic director

Thursday, November 18, 2021, 11 am	Orchestra Hall
Friday, November 19, 2021, 8 pm	Orchestra Hall
Saturday, November 20, 2021, 8 pm	Orchestra Hall

Coleridge-Taylor Perkinson	Sinfonietta No. 1 for Strings	ca. 16'
	Sonata allegro	
	Song: Largo	
	Rondo: Allegro furioso	

I N T E R M I S S I O N

ca. 20'

Ludwig van Beethoven	Symphony No. 9 in D minor, Opus 125, <i>Choral</i>	ca. 68'
	Allegro ma non troppo, un poco maestoso	
	Molto vivace	
	Adagio molto e cantabile	
	Presto - Allegro assai - Allegro assai vivace	
	<i>Melody Moore, soprano Kelly O'Connor, mezzo</i>	
	<i>Sean Panikkar, tenor Mark S. Doss, bass</i> <i>Minnesota Chorale</i>	

An English translation of sung text from the final movement of Beethoven's Ninth Symphony will be projected as surtitles.

pre-concert

Concert Preview with Phillip Gainsley
Thursday, November 18, 10:15 am, Auditorium
Friday, November 19, time and location to be announced
Saturday, November 20, time and location to be announced
Visit [minnesotaorchestra.org](https://www.minnesotaorchestra.org) for event times and locations.

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.





Juraj Valčuha, conductor

Juraj Valčuha was recently appointed music director designate of the Houston Symphony, where he will begin his tenure in the 2022-23 season. He is currently the music director of the Teatro di San Carlo in Naples and the first guest conductor of the Konzerthausorchester Berlin. He was chief conductor of the Orchestra Sinfonica Nazionale della RAI from 2009 to 2016. Valčuha studied composition and conducting in Bratislava, St. Petersburg, with Ilya Musin and in Paris where he made his debut with the Orchestre National de France in 2005. He has since led ensembles around the world including U.S. orchestras such as the New York Philharmonic, Los Angeles Philharmonic, the National Symphony Orchestra, and the symphony orchestras of Boston, Cincinnati, Cleveland, Montreal, Pittsburgh and San Francisco. He is the recipient of the 2018 Premio Abbiati award in the category of Best Conductor. More: jurajvalcuha.com.



Melody Moore, soprano

Soprano Melody Moore's 2021-22 season will include her return to Los Angeles Opera to repeat her tremendous success in the role of Amneris in Verdi's *Aida*. She also returns to the recording studio, putting finishing touches on her renditions of Cio-Cio San in Puccini's *Madama Butterfly* and the title role in Puccini's *Tosca*, both of which will be released on the Pentatone label. She will also mark the 100th anniversary of the birth of legendary soprano Renata Tebaldi with a recording featuring selections from the Italian repertoire for which she was most famous, to be released in 2022. Despite a number of postponements and cancelled productions due to COVID closures, the 2020-21 season offered her an opportunity to focus on recording projects, resulting in releases of Mascagni's *Cavalleria Rusticana* and Puccini's *La Fanciulla del West*, both released on the Pentatone label. More: melodymooresoprano.com.



Kelley O'Connor, mezzo

Kelley O'Connor is internationally acclaimed in the pillars of the classical music canon and in new works of modern masters. In the 2021-22 season she returns to the Royal Concertgebouw Orchestra, Dallas Symphony Orchestra, Seattle Symphony, Indianapolis Symphony Orchestra and Kansas City Symphony, among many other ensembles. Her vivid recital career

includes various collaborations with Thomas Adès, pianist Louis Langrée and pianist Donald Runnicles, and numerous programs under the auspices of Collaborative Arts Institute of Chicago. Her discography includes a Grammy-winning album of Golijov's *Ainadamar* with the Atlanta Symphony, Mahler's Third Symphony with the Dallas Symphony Orchestra, Lieberon's *Neruda Songs* and Michael Kurth's *Everything Lasts Forever* with the Atlanta Symphony, Adams' *The Gospel According to the Other Mary* with the Los Angeles Philharmonic, and Beethoven's Ninth Symphony with the Cleveland Orchestra. More: kelleyoconnor.com, etudearts.com.



Sean Panikkar, tenor

Sean Panikkar made his Metropolitan Opera debut under the baton of James Levine in *Manon Lescaut* and his European operatic debut in Mozart's *Zaide* at the Aix-en-Provence Festival in a production directed by Peter Sellars and conducted by Louis Langrée. He created the roles of Adam in Giorgio Battistelli's *CO2*; Wendell Smith in Daniel Sonenberg and Mark Campbell's *The Summer King*; and Agent Henry Rathbone in David T. Little's *JFK*. He has been featured with the St. Louis Symphony, Los Angeles Philharmonic, Phoenix Symphony, San Francisco Symphony and Indianapolis Symphony. He is also a member of Forte, an operatic tenor group combining voices from different cultures that made its debut on *America's Got Talent*. Forte's self-titled debut recording on Columbia Records was released in 2013 and a follow-up recording, *The Future Classics*, was released in 2015. More: seanpanikkar.com, etudearts.com.



Mark S. Doss, bass

Grammy Award-winner Mark S. Doss has sung with the major orchestras of San Francisco, Philadelphia, Cleveland, Chicago and Toronto, while additionally performing 100 roles with more than 60 major opera companies around the world. He ended the 2019 season with performances of his 100th opera role, *Rigoletto* with Welsh National Opera. His upcoming engagements include concerts with Dallas Opera and the Houston Symphony, singing the roles of Créon and the Messenger in Stravinsky's *Oedipus Rex* with the Opera Company of Philadelphia, and returning to La Fenice in Venice to perform Balstrode in Britten's *Peter Grimes*. Doss has received the Entertainment Award from the Planet Africa organization, which recognizes his achievements as an artist and as a positive role model for youth in both Canada and the U.S. He also gives masterclasses, raises funds for opera companies and orchestras, and does church volunteer work. More: marksdoss.com.

Minnesota Chorale Kathy Saltzman Romey, artistic director

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

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* section leader





Coleridge-Taylor Perkinson

Born: June 14, 1932,
Manhattan, New York
Died: March 9, 2004,
Chicago, Illinois

Sinfonietta No. 1 for Strings

Premiered: 1966

As composers advance into their twilight years, some choose to revisit forms they explored in their youth, finding they have something more—or something very different—to say. Such is the case with American composer Coleridge-Taylor Perkinson’s two sinfoniettas for string orchestra, which are near-bookends of his career, and offer snapshots of his life’s musical journey that began mainly in the European classical and American Romantic traditions and later broadened to include the world of jazz, in which he composed, arranged and performed.

a tale of two sinfoniettas

Perkinson penned his Sinfonietta No. 1 at age 21 in 1953, around the time he earned bachelor’s and master’s degrees in composition at his home city’s Manhattan School of Music. The Sinfonietta No. 2, subtitled *Generations*, came in 1996, near the end of his long career in composition, performance, conducting and education. The Minnesota Orchestra has explored both works this year; one movement of the Sinfonietta No. 1 was played last February, while two movements of *Generations* were performed over the summer.

The three-movement Sinfonietta No. 1 shows the young Perkinson writing in traditional classical forms—an opening sonata, a slow middle movement and a closing rondo—in a voice that, though confidently his own, was influenced by classical composers of his

studies and his time, from Johann Sebastian Bach to fellow 20th-century Americans Samuel Barber and Aaron Copland. Although the Second Sinfonietta also includes references to Bach, it bears harmonic hallmarks of Perkinson’s career as a jazz pianist and his stated philosophy that composition is “written improvisation.” *Generations* is also deeply personal in its programmatic conception of movements dedicated to members of the composer’s family, incorporating fragments of songs that were meaningful in those relationships.

The performance history of each sinfonietta is also illustrative of Perkinson’s career. Like many younger composers, he found fewer opportunities for performances of his music, and his First Sinfonietta wasn’t premiered until 1966, 13 years after it was authored. By contrast, *Generations* had its first performance soon after Perkinson wrote it in 1996, when he was an established and well-respected figure in both the jazz and classical fields.

what’s in a name?

The story behind Perkinson’s first name is an interesting one: he was named after another highly-regarded composer, Britain’s Samuel Coleridge-Taylor, who died in 1912, two decades before Perkinson was born. Coleridge-Taylor enjoyed popularity in the U.S., fueled in part by his three extended tours to America in the early 1900s, to such an extent that several American choral societies were named for him. Perkinson’s mother, a piano teacher and church organist, was among Coleridge-Taylor’s admirers, and named her son after the British composer, helping set Perkinson on his life’s path.

The young Perkinson demonstrated near-prodigious talent on the piano, but music was not his sole interest; he also pursued studies in dance and first set out to become a public school teacher. His focus turned exclusively to music as he studied at New York University and the Manhattan School of Music—where he explored both classical music and jazz—and in Europe during summers. Although he enjoyed some early success in Europe, his attempts to make a living in his home country’s classical field

one-minute notes

Perkinson: Sinfonietta No. 1 for Strings

This string sinfonietta comes from early in Coleridge-Taylor Perkinson’s career, prior to his serious ventures into the jazz world. The first movement is full of rhythmic shifts and Baroque influences, the second is a slow song built on melodies that proceed stepwise, and the action-packed rondo finale revisits the opening movement’s materials.

Beethoven: Symphony No. 9, Choral

Ludwig van Beethoven’s Ninth, perhaps the most famous symphony ever written, journeys from darkness to light and culminates in the timeless Ode to Joy, a call to universal brotherhood. Premiered when its creator was completely deaf, this was the first symphony to employ the human voice, with four soloists and a choir in the final movement.

were slowed by racism. A friend later reported the composer's comments that "The fact was that I did not or could not make headway in the United States and when opportunities did come my way, and they discovered that I was Black, these opportunities were withdrawn or modified."

Undeterred, Perkinson created his own opportunities, co-founding the Symphony of the New World in New York in 1965 and later becoming its music director. He also stepped into the jazz sphere, working as a pianist for drummer Max Roach, his former classmate at the Manhattan School of Music, and arranging music for Marvin Gaye and Harry Belafonte, among other luminaries. As his career blossomed, Perkinson showed great versatility as a composer for the concert hall, ballet, television, film and other avenues. Late in his life he pivoted to academia, taking a teaching position at Indiana University and serving as performance activities coordinator at Columbia College Chicago's Center for Black Music Research.

not quite a symphony

A sinfonietta is typically a multi-movement work that the composer deems to be not quite a symphony—usually because it is smaller in scale in its length or instrumentation. Many sinfoniettas are written while composers are early in their career and still mastering large-scale forms; Benjamin Britten's *Sinfonietta*, for instance, is his Opus 1, completed when the composer was 18 years old. Perkinson's *Sinfonietta No. 1* is scored for strings alone and is presented in three movements, one fewer than a typical full-scale symphony.

sonata allegro. The opening *Sonata allegro* contains elements of a sonata's introduction-development-recapitulation form, though the demarcation between sections is less evident than in a typical sonata, and the focus is more on counterpoint—the overlapping and interplay of melodic lines. Counterpoint was a key element of much music from the Baroque era, spanning approximately 1600 to 1750, and composers from this period were clearly important to Perkinson (one theme of his Second *Sinfonietta* is the spelling of Bach's name using pitches that correspond to the letters B, A, C and H).

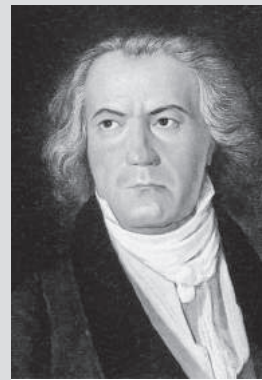
Here Perkinson seems to use as a melodic basis a common Baroque figuration that begins with four repeated pitches before descending, versions of which are heard in the fugue from Bach's Violin Sonata No. 1 and in a well-known Hornpipe movement from George Frideric Handel's *Water Music*, among other works. The opening movement's style of imitative counterpoint comes from Bach's era, but the harmonies are more modern and sometimes dissonant. Perkinson keeps the listener off-guard with frequent changes in meter, rarely staying in any particular time signature for more than a few measures, and finally we catch our breath with two sumptuously-scored final chords.

song: largo. The tempo slows dramatically in the middle movement—to a mere 40 beats per minute—in a poignant song which bears the influence of Samuel Barber's famous Adagio for Strings that has haunted audiences and composers since its 1936 premiere. Like the Adagio, Perkinson's *Largo* starts softly and is built on melodies that proceed primarily stepwise—up and down a scale with no large leaps—but the *Largo* has a more restrained emotional scope than Barber's Adagio. The final note is provided by a plucked pizzicato bass.

rondo: allegro furioso. The concluding *Rondo* is exciting, action-packed music with a near-constant drive of 16th notes. The music at first seems unrelated to the first two movements, but two minutes in, Perkinson springs a surprise: a contrasting legato theme which is a variant of the melodic fragment that pervades the first movement. The tussle between this fragment and the opening rondo theme propels the remainder of the movement, with frequently-shifting meters and unexpected touches such as a single pizzicato note for the whole ensemble.

Instrumentation: string orchestra

Program note by **Carl Schroeder**.



Ludwig van Beethoven

Born: December 16, 1770,
Bonn, Germany
(now Czechia)

Died: March 26, 1827,
Vienna, Austria

Symphony No. 9 in D minor, Opus 125, Choral

Premiered: May 7, 1824

Ludwig van Beethoven composed his visionary Ninth Symphony when he was in his 50s, deaf, and only three years from death. The first symphony to include the human voice, it offers a romantic vision of the shared humanity of all people, and for sheer grandeur of expression, no other symphony has ever matched it.

Beethoven had planned to set Friedrich Schiller's poem *An die Freude* (Ode to Joy) to music as early as 1792, when he was 22, but that plan had to wait 30 years. The first performance of the Ninth Symphony took place in Vienna on May 7, 1824. Though he had been deaf for years, Beethoven sat on stage with the orchestra and tried to assist in the direction of the music. This occasion produced one of the classic Beethoven anecdotes. Unaware that

the piece had ended, Beethoven continued to beat time and had to be turned around to be shown the applause that he could not hear—the realization that the music they had just heard had been written by a deaf man overwhelmed the audience.

“more pleasing and more joyful”

allegro ma non troppo, un poco maestoso. The opening of the *Allegro ma non troppo*, quiet and harmonically uncertain, creates a sense of mystery and vast space. Bits of theme flit about in the murk, and out of these the main theme suddenly explodes to life and comes crashing downward. This has been universally compared to a streak of lightning, and surely that must have been Beethoven’s intention.

molto vivace. The second movement is a scherzo built on a five-part fugue. The displaced attacks in the first phrase, which delighted the audience at the premiere, still retain their capacity to surprise.

adagio molto e cantabile. The *Adagio molto e cantabile* is in theme-and-variation form, but in the course of its composition Beethoven came up with a second theme, announced by the second violins and violas. He liked it so much that he could not bring himself to leave it out. And so the movement became a set of double variations on these two themes.

presto-allegro assai-allegro assai vivace. After the serenity of the third movement, the finale erupts with a dissonant blast. Beethoven’s intention here was precise—he called this ugly opening noise a *Schrecken-fanfare* (“terror-fanfare”), and with it he wanted to shatter the mood of the *Adagio* and prepare his listeners for the weighty issues to follow.

Then begins one of the most remarkable passages in music: in a long recitative, cellos and basses consider a fragment of each of the three previous movements and reject them all. Next, still by themselves, they sing the theme that will serve as the basis of the final movement. Again comes the strident opening blast, and now the baritone soloist puts into words what the cellos and basses have suggested: “Oh, friends, not these sounds! Rather let us sing something more pleasing and more joyful.”

That will come in Schiller’s text, with its exaltation of the fellowship of mankind and of a universe presided over by a just god. *An die Freude* was originally a drinking ode, and if the text is full of the spirit of brotherhood, it is also replete with praise for the glories of good drink. Beethoven cut all references to drink and retained those that speak directly to a utopian vision of human brotherhood. Musically, the last movement is a series of variations on its main theme, the music of each stanza varied to fit its text.

In a world that sometimes belies the utopian message of the Ninth Symphony, the secret of the work’s continuing appeal may be that for the hour it takes us to hear it, the Ninth reminds us not of what we too often are, but of what—at our best—we might be.

Instrumentation: 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, timpani, bass drum, cymbals, triangle and strings, with soprano, mezzo, tenor and bass soloists and 4-part mixed chorus

Program note by **Eric Bromberger.**

The performance of Beethoven’s Ninth Symphony is sponsored by Jim and Jane Matson.



This week’s performances of **Coleridge-Taylor Perkinson’s Sinfonietta No. 1** mark the second time the Minnesota Orchestra has performed the work in full. The first occasion came on May 23, 1975, at Orchestra Hall, in a concert led by Paul Freeman. Reviewing the concert in the *Star Tribune*, critic Michael Anthony called Perkinson’s work a “broodingly attractive essay for strings.” The performance was the culmination of a week-long Black Composers Symposium co-presented by the Afro-American Opportunities Association and the Minnesota Orchestra. The other composers featured at that night’s performance were David Baker, Primous Fountain III, Adolphus C. Hailstork III, Howard Swanson and George Walker (whose Piano Concerto received its world premiere).

The Minnesota Orchestra, then known as the Minneapolis Symphony Orchestra, first performed **Ludwig van Beethoven’s Ninth Symphony** on March 13, 1908, in an all-Beethoven program at the Minneapolis Auditorium conducted by the Orchestra’s founding Music Director Emil Oberhoffer. In recent years the Orchestra has given several memorable performances of the work, including one at the BBC Proms in London in August 2010, and another at the Johannesburg City Hall during the Orchestra’s South Africa tour in August 2018, at which the Orchestra was joined by four South African vocal soloists, the Gauteng Choristers and the Minnesota Chorale. The same forces also performed the symphony’s fourth movement that month at the Regina Mundi Church in Soweto. In 2007 the Orchestra received its first Grammy nomination in the Best Orchestral Performance category for an album of the Ninth Symphony as part of its Beethoven Symphonies cycle on the BIS Records label.

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in Concert Live to Film
with the Minnesota Orchestra
Sarah Hicks, conductor

Saturday, November 27, 2021, 2 pm | Orchestra Hall
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Music by RANDY NEWMAN



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Today's performance lasts approximately 1 hour and 40 minutes, including one 20-minute intermission.

The performance is a presentation of the complete film *Toy Story* with a live performance of the film's entire score by Randy Newman. Out of respect for the musicians and your fellow audience members, please remain seated until the conclusion of the end credits.

Voice Cast

Woody	Tom Hanks
Buzz Lightyear	Tim Allen
Mr. Potato Head	Don Rickles
Slinky Dog	Jim Varney
Rex	Wallace Shawn
Hamm	John Ratzenberger
Bo Peep	Annie Potts
Andy	John Morris
Sid	Erik Von Detten
Mrs. Davis	Laurie Metcalf
Sergeant	R. Lee Ermey
Hannah	Sarah Freeman
TV Announcer	Penn Jillette



Sarah Hicks, conductor

Sarah Hicks, the Minnesota Orchestra's principal conductor of Live at Orchestra Hall, has led a broad range of programs since joining the Orchestra as assistant conductor in 2006. 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 many original Orchestra programs and Movies & Music concerts. Throughout the redesigned 2020-21 season, Hicks also served as on-camera host of the Twin Cities PBS broadcast and online livestream, *This Is Minnesota Orchestra*, a role she continues throughout the current season. She has conducted orchestras around the world, worked often with singer-songwriter-pianist Ben Folds, and in 2011 she served as conductor for Sting's Symphoncities Tour, leading 31 concerts over two months in venues throughout Europe. More: minnesotaorchestra.org.





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*The Minnesota Orchestra does not appear on this program. PHOTOS Hicks & Kling: Travis Anderson Photo; Merry & Bright: Joseph Scheller; French: Sharolyn P. Hagen. All artists, programs, dates and prices subject to change. Anyone entering Orchestra Hall will be required to show proof upon arrival of full COVID-19 vaccination or a negative COVID-19 PCR test. More information at minnesotaorchestra.org/safety.

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For information on giving at these or other levels, please call Amanda Schroder at 612-371-7110 or visit our website at minnesotaorchestra.org/support.

A generous gift launches the Vänskä Tribute

In honor of Osmo Vänskä's 19-year tenure as the Minnesota Orchestra's music director, philanthropist Louise Leatherdale is donating a \$1 million gift to bring to life Vänskä's vision in the year ahead—generosity that the Orchestra will seek to match with a \$1 million community initiative.

Leatherdale and her late husband Douglas, a Minnesota Orchestra life director and former CEO of the St. Paul Companies (now Travelers), have been steadfast champions of Vänskä's work. When Doug Leatherdale was named chair of the Orchestra board in 2000, he outlined the organization's top goal: to hire an extraordinary music director. He proved instrumental in helping to recruit Vänskä the next year. "Doug and I had great faith in Osmo," says Louise Leatherdale. "It gave us great pleasure to support his vision for the organization."

The Leatherdales have supported the Orchestra in multiple campaigns, including through a \$5 million gift in 2015 to create the Douglas and Louise Leatherdale Music Director Chair that helped enable key projects of Vänskä's tenure, such as a 2016 return to Carnegie Hall following the organization's 16-month labor dispute; the Music for Mandela 2018 tour to South Africa; and recordings of Sibelius and Mahler symphonies. In total, the Leatherdales have committed \$8 million to support Vänskä and his special projects.

Leatherdale sees her current gift as a continuation of her husband's legacy. "Doug was an amazingly intelligent and caring man who loved music. He shared that with me, and he wanted to share it with other people too. He wanted to amplify Osmo's vision."

The Orchestra will launch a season-long Vänskä Tribute initiative, seeking to match the Leatherdales' spirit of giving with additional community contributions to build a total of \$2 million to honor Vänskä in his final season. Orchestra patrons will be invited to give a gift in any amount, and to share messages for Vänskä through the Orchestra's website or through handwritten cards.

Make your gift at minnesotaorchestra.org/donate.

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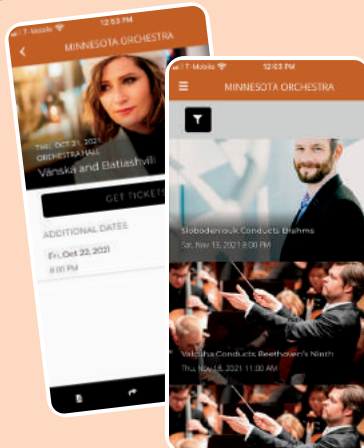
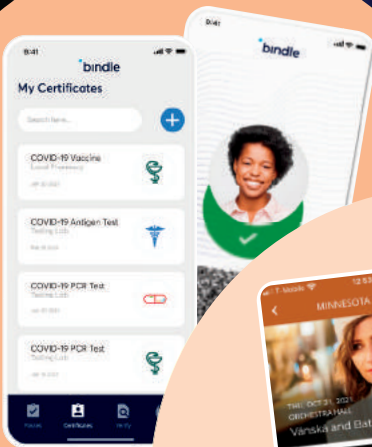
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