

MINNESOTA  ORCHESTRA

SHOWCASE | SUMMER 2022



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from the editor

In 1980, the year Ludwig van Beethoven would have blown out 210 birthday candles, the Minnesota Orchestra, having recently expanded to a 52-week season, launched its first-ever summer music festival at Orchestra Hall. Originally called Viennese Sommerfest, and later simply Sommerfest, it became an annual tradition loved by audiences across the decades under the leadership of conductors Leonard Slatkin, David Zinman, Jeffrey Tate and Andrew Litton, plus an innovative three-year stretch in which renowned musicologist and program annotator Michael Steinberg was the festival’s artistic director.

In 2020 the stage was set for a new era, with pianist Jon Kimura Parker as creative partner and frequent soloist for a reimagined festival called Summer at Orchestra Hall. Its planned “Beethoven Influence” theme was meant to honor the composer’s milestone birthday—a 250th anniversary that was as eagerly anticipated in some circles as America’s will be in 2026. Two years after the COVID-19 pandemic thwarted the festival’s original plans, we’re belatedly celebrating Beethoven in what Parker—known to friends new and old as “Jackie”—has playfully called a “250 plus two” observance.

This summer we hope you’ll enjoy several of Beethoven’s symphonies and piano-centric works, music by composers who followed the trail he blazed, collaborations with The Moving Company, BRKFST Dance Company and In the Heart of the Beast Puppet and Mask Theatre, a Grand Piano Spectacular, an International Day of Music, Disney *Fantasia* film concerts and more—and we thank Marilyn and Glen Nelson for supporting Parker’s Creative Partner position. Cheers to the start of new traditions!

Carl Schroeder

Carl Schroeder, Editor
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about the cover

Pianist and Creative Partner for Summer at Orchestra Hall Jon Kimura Parker posing for a photo during a Minneapolis visit shortly before the COVID-19 pandemic. Photo: Josh Kohanek.

concerts

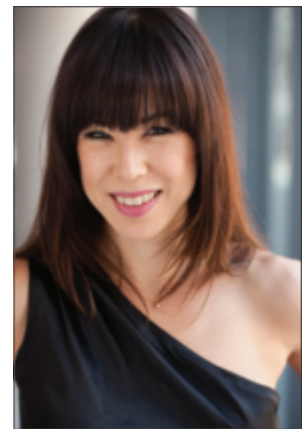
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 Photo: Lisa-Marie Mazzucco



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profile Jon Kimura Parker, creative partner for Summer at Orchestra Hall

Known for his passionate artistry and engaging stage presence, pianist Jon Kimura Parker has performed regularly at the Berlin Philharmonie, Carnegie Hall, London’s South Bank, the Sydney Opera House and the Beijing Concert Hall. In 2019 he was appointed the Minnesota Orchestra’s first-ever creative partner for Summer at Orchestra Hall, a new role in which he is serving as a creative force behind the Orchestra’s summer festival and appearing each summer as a host, performer and personality. He is also artistic director of the Honens International Piano Competition and artistic advisor for the Orcas Island Chamber Music Festival.

Highlights of Parker’s 2021-22 season included concerto appearances with the Phoenix, Peninsula, San Antonio, Rhode Island and Kansas City orchestras, a special appearance with the Galilee Chamber Orchestra in Toronto, recitals including Portland Piano International, and performances with Cho-Liang Lin at Chamber Music International in Dallas and with Paul Huang at the Chamber Music Society of Lincoln Center in New York. He also tours as a member of the Montrose Trio, which he founded with Martin Beaver and Clive Greensmith. Following their first tour in 2015, *The Washington Post* described them as “poised to become one of the top piano trios in the world.”

A collaborator in a wide variety of styles, Parker has performed with Doc Severinsen, Audra McDonald, Bobby McFerrin, Pablo Ziegler and Sanjaya Malakar, among many others. As a founding member of Off the Score, he also performed with Stewart Copeland—the legendary drummer of The Police—for the Orcas Island Chamber Music Festival’s 20th Anniversary Season, featuring his own arrangements of music by Prokofiev, Ravel and Stravinsky. He has accompanied Frederica von Stade, Susan Graham and Luca Pisaroni in recital.

A committed educator, Parker is professor of piano at the Shepherd School of Music at Rice University. His students have won prizes in major competitions internationally and given concerto performances in the U.S., Europe, Russia and China. He has also lectured at the Juilliard School and given master classes at Yale. This season he chaired the jury of the Hilton Head International Piano Competition.

Parker’s discography of a dozen albums features music ranging from Mozart and Chopin to Barber, Stravinsky and John Adams. His most recent recording *Fantasy*, built around William Hirtz’s *Wizard of Oz Fantasy*, was described by *Musical Toronto* as giving “a big, clear picture window of a rich soul and great artistic depth.” His YouTube channel features a series of *Concerto Chat* videos that explore the piano concerto repertoire. In addition, his *Whole Notes* series, featuring performances of great composers, is available on Amazon Prime Video. He is now



Tara McMullen

recording master class videos for Tonebase on major works of the piano concerto repertoire.

Parker studied with Edward Parker and Keiko Parker, Lee Kum-Sing at the Vancouver Academy of Music and the University of British Columbia, Marek Jablonski at the Banff Centre and Adele Marcus at the Juilliard School. Winner of the Gold Medal at the 1984 Leeds International Piano Competition, Parker is an Officer of The Order of Canada and has received honorary doctorates from the University of British Columbia and the Royal Conservatory of Music, Toronto.

Known to friends—new and old—as “Jackie,” Parker is married to violinist/violist Aloysia Friedmann, and their daughter Sophie graduated from Rice University in 2021. For more information, visit jonkimuraparker.com.

Jon Kimura Parker, creative partner for Summer at Orchestra Hall, holds the Marilyn and Glen Nelson Chair.

profile Osmo Vänskä, music director

finnish conductor Osmo Vänskä, the Minnesota Orchestra's tenth music director, whose 19-year leadership tenure ends this summer, is renowned internationally for his compelling interpretations of the standard, contemporary and Nordic repertoires. Throughout the 2021–22 season, the Orchestra celebrated 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 that will conclude next season, when Vänskä returns to lead the Third Symphony.

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 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



Travis Anderson

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 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.

His engagements for the 2021–22 season included conducting 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, and a residency at the Curtis Institute. For more information, visit minnesotaorchestra.org.



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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: Eiji Oue

■ In 1995 the Minnesota Orchestra welcomed its ninth music director, Eiji Oue, upon the departure of Edo de Waart. He is the Orchestra's third music director with the initials E.O.—following Emil Oberhoffer and Eugene Ormandy.

■ Oue, a native of Hiroshima, Japan, is the only Minnesota Orchestra music director to date who was not born in Europe. Before arriving in Minnesota, he was associate conductor of the Buffalo Philharmonic and music director of the Erie Philharmonic.

■ Among the high points of Oue's seven-year music director tenure were three major tours abroad—the Orchestra's first-ever trips to Europe and Japan, both in 1998, and a second European tour two years later.

■ Under Oue's leadership, the Orchestra made 17 albums for Reference Recordings, including four that were nominated for Grammys. Their recording of Dominick Argento's *Casa Guidi* won Argento the 2003 Grammy for Best Classical Contemporary Composition.

■ Oue was enthusiastically involved in the Twin Cities community, regularly visiting schools, nursing homes, community centers and public events of all kinds.

■ After his Minnesota tenure ended in 2002, Oue held music director posts with the Osaka Philharmonic, NDR Philharmonic and Barcelona Symphony. His most recent concerts with the Minnesota Orchestra came in November 2014—also notable as the final solo appearance by Principal Bassoon John Miller, Jr., before his retirement.



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a salute to our retiring musicians

This spring and summer we mark the retirements of six longtime Minnesota Orchestra musicians, whose collective service to the ensemble spans an extraordinary 233 years. Join us in celebrating their achievements and wishing them well!

Taichi Chen, violin

When violinist Taichi Chen was a young student at Japan's Toho Gakuen School of Music, he was unaware that his career would intersect with his roommate's decades later—in 1995, when conductor Eiji Oue became the Minnesota Orchestra's ninth music director. Chen joined the Orchestra ten years before his former roommate, and earlier this year retired after a long career as a second violinist, frequent chamber music performer, and regular participant in the Orchestra's educational activities. Offstage he is well known for a long-running friendly rivalry—chess matches with Orchestra bass section member Robert Anderson, often taking place during rehearsal breaks and concert intermissions. Born in Taiwan, he earned two degrees at Northern Illinois University and also studied at Boston University. In a 2006 interview, he recalled his first year with the Orchestra as “both exciting and somewhat intimidating. Everyone here could really *play*”—as well as that season's tour to Hong Kong and standout concerts at Orchestra Hall in 1986, when Erich Leinsdorf conducted Bruckner's Eighth Symphony. “I've been a great fan of Bruckner ever since,” Chen commented. “He's a great composer to play in the car on those long trips—the music makes the scenery even more vibrant and beautiful.”



Joel Larson

Orchestra memories are trips to Australia and Hong Kong with Sir Neville Marriner, as well as the more recent visits to Cuba and South Africa under Osmo Vänskä's leadership. A graduate of the University of Nebraska, he has been a committed educator throughout his career, working often with preschoolers in FRIENDS of the Minnesota Orchestra's Kinder Konzerts and previously serving on the faculty of St. Olaf College. His wife Cheryl is also a bassoonist and has performed with the Orchestra both in Minnesota and on tour. “I am blessed to have been in a great orchestra with wonderful people, and to live in a terrific city in which to raise our family,” Kelley says, adding that in retirement he “plans to try my hand at landscape painting and to travel, especially to places the Orchestra has gone.”

Rudolf Lekhter, violin

While violinist Rudolf Lekhter reflected on his 43-year tenure with the Minnesota Orchestra that ended earlier this year, his thoughts returned to where it all began in 1979, when the Odessa native auditioned at Orchestra Hall after five years in the Leningrad Philharmonic. Then as now, the process begins with hundreds of auditioners from around the world playing one at a time behind a screen—providing “fairness for the candidates—nobody knows your identity,” he comments. A lucky few advance to a third round for the committee, and the winner is given a two-year probationary term in the Orchestra, after which time they may or may not get tenure to become a permanent member. “This gives an assurance that our Orchestra musicians are of the highest international standards,” he says. Although Lekhter spent most of his career as a regular first violin section member, he served for a period as acting assistant concertmaster and performed as concerto soloist under Sir Neville Marriner, Leonard Slatkin and Maxim Shostakovich. He fondly remembers the 2007 stage production of Grieg's *Peer Gynt* under Osmo Vänskä's direction—“music that was very familiar to me since childhood, but the first time I could see the action on stage matching beautiful music.” His retirement plans are “simple—stay alive, listen to beautiful music, maybe a couple of languages to learn, and of course, reading.”



Joel Larson

Mark Kelley, bassoon

Following the Minnesota Orchestra's concerts in June, Co-Principal Bassoon Mark Kelley's distinguished four-decade career with the ensemble came to a close. The Nebraska native, who joined the Orchestra in 1982, served here in many capacities, including on numerous occasions as soloist, in many chamber music concerts, and in a vital leadership capacity as acting principal bassoon in 2016 and 2017 between the retirement of previous Principal Bassoon John Miller, Jr., and the appointment of his successor Fei Xie. High on Kelley's list of favorite



Joel Larson

Story continues on page 18.

a salute to our retiring musicians

Story continued from page 12.

Richard Marshall, viola

According to a cliché, you should never meet your heroes—but Richard Marshall paid the saying no heed in 1984 when he auditioned for the Minnesota Orchestra and one of his longtime heroes, Sir Neville Marriner, appointed him to the viola section, where he served for most of his tenure as co-principal viola and retired this June. After Marriner passed away in 2016 at age 92, Marshall reflected to the *Star Tribune* that “It was a big thrill, not only to be in the same room with him...but to come and play with one of the giants in the recording industry and to come to a great orchestra led by him.” Marshall, who earned a master’s degree from Northern Illinois University and trained first as a violinist, stepped into the solo spotlight in 2003, when he and Orchestra colleagues were featured in Stephen Paulus’ String Quartet Concerto, *Pieces of Enlightenment*. He performed at numerous chamber music concerts, worked often with students and played regularly with the Musical Offering chamber ensemble. Of his time with the Orchestra, he says: “I have been given a rare gift. I have gotten to be a member of a great Orchestra, performing great music, with great colleagues, and great conductors. To borrow from an oft-overused quote, I consider myself to be one of the luckiest musicians in the world.”



Joel Larson

Deborah Serafini, violin

When Deborah Serafini retired from the Minnesota Orchestra’s first violin section this past March, she was the ensemble’s longest-tenured violinist. A Cleveland native, she began her path toward a music career decades earlier near the time of a unique encounter with the famous violinist Itzhak Perlman. “At age 17, while at a music camp in New York, I heard him perform the Tchaikovsky concerto with the Philadelphia Orchestra and then enjoyed playing Tiddlywinks and Ping-Pong with him afterwards,” she recalls. “That is the summer I decided to become a musician.” In



Joel Larson

1977, after earning her master’s degree at Indiana University, she was hired by the Minnesota Orchestra’s sixth music director, Stanislaw Skrowaczewski. For many years she was a fixture of the Orchestra’s chamber music performances, notably performing Schumann’s Piano Quintet with Hélène Grimaud at Sommerfest 1999, and in August 2020 playing Tchaikovsky’s string sextet *Souvenir de Florence* on Peavey Plaza in the early months of the COVID-19 pandemic. She was also a regular participant in FRIENDS of the Minnesota Orchestra’s Kinder Konzerts, part of her longtime commitment to educational activities. Local musician Paul Chlebeck, mentioning Serafini’s 1995 guest appearance with the Minnesota Philharmonic Orchestra as soloist in a Bach violin concerto, summed up the sentiment of Orchestra musicians, staff and audiences in an online comment: “A million thanks for making beautiful music.”

Wendy Williams, flute

Wendy Williams, who joined the Minnesota Orchestra’s flute section in 1992 and retired officially in June, performed her final concert with the Orchestra in March 2020—the last concert before the pandemic shutdown, played for a radio audience only. She recalls that performance as “one of those moments where I was able to play solos on both flute and alto flute, breathing and blending together with my wind colleagues, and reach audiences members through the historic broadcast at the start of the pandemic.” Among her favorite Orchestra memories is Osmo Vänskä’s first concert as a guest conductor in 2000. “I happened to be eight months pregnant at the time, and my soon-to-be born son Jackson was kicking wildly in my belly as I played long sustained wind lines on the flute,” she remembers. “Osmo looked as if he had all the confidence in the world in me, and I appreciated his confidence in me over the 20 years ahead.” In general, she adds that “The value of holding our Orchestra and staff as a family has been a great gift from Osmo during his tenure.” During the pandemic, she began training in the field of coaching: “I became certified as a Wellness Coach through the Mayo Clinic, as a Grief and Loss Specialist through UW-Madison, and then through the National Board of Health and Wellness Coaches.” She now serves and supports people through her business, Weave Wellbeing Coaching, and will continue to attend concerts “to hear music I love and that is new to me.”



Joel Larson

Minnesota Orchestra

Nicholas Collon, conductor

Jon Kimura Parker, piano

Friday, July 15, 2022, 8 pm | Orchestra Hall

Carlos Simon	<i>Fate Now Conquers</i>	ca. 5'
Ludwig van Beethoven	Concerto No. 3 in C minor for Piano and Orchestra, Opus 37 Allegro con brio Largo Rondo: Allegro <i>Jon Kimura Parker, piano</i>	ca. 34'
	I N T E R M I S S I O N	ca. 20'
Ludwig van Beethoven	Symphony No. 2 in D major, Opus 36 Adagio molto – Allegro con brio Larghetto Scherzo: Allegro Allegro molto	ca. 34'

Nicolas Collon's profile appears on page 46; Jon Kimura Parker's on page 8.

pre- and
post-concert

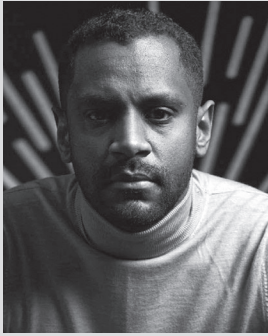
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This concert is sponsored by Julie and Doug Baker, Jr.

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. The July 15 concert will also be broadcast live on [Twin Cities PBS \(TPT-2\)](#) and available for streaming at minnesotaorchestra.org and on the Orchestra's social media channels.





Carlos Simon

Born: 1986
Washington, D.C.

Fate Now Conquers

Premiered: October 8, 2020

Tonight the Minnesota Orchestra launches its Summer at Orchestra Hall series with music that perfectly encapsulates the festival’s theme of “The Beethoven Influence”—a piano concerto and symphony composed by Ludwig van Beethoven himself, preceded by a recent work of American composer Carlos Simon that was inspired by Beethoven’s music and the wrestling with fate that powers some of Beethoven’s most famous compositions.

The road to “The Beethoven Influence” festival has been a long one. Curated under the leadership of pianist and Creative Partner Jon Kimura Parker, it was originally slated for 2020 to coincide with Beethoven’s 250th birthday, but was postponed due to the COVID-19 pandemic until large audiences could once again enjoy a full slate of summer concerts and activities. Simon’s *Fate Now Conquers* was similarly impacted by the pandemic. It was written on a commission from the Philadelphia Orchestra for premiere at the end of March 2020, but with the world in lockdown at that time, the premiere was instead given on October 8, 2020, with Yannick Nézet-Séguin conducting the Philadelphia Orchestra in a concert filmed without audiences and shared digitally.

a literary title

The title of Simon’s composition comes from the ancient Greek poet Homer’s *Iliad*—specifically, a passage from Book XXII that was of such importance to Beethoven that he copied it into his personal diary in an 1815 entry: “But Fate now conquers; I am hers; and yet not she shall share in my renown; that life is left to every noble spirit. And that some great deed shall beget that all lives shall inherit.”

Across five action-packed minutes, using the same instrumentation as an early Beethoven symphony (pairs of wind and brass instruments—no trombones or tuba—plus timpani and strings), Simon fashions his own dramatic representation of the timeless struggle with fate, using some Beethoven fragments as building blocks and reference points. Simon has provided the following comments on his music and the *Iliad* quotation in Beethoven’s journal:

“Using the beautifully fluid harmonic structure of the second movement of Beethoven’s Seventh Symphony, I have composed musical gestures that are representative of the unpredictable ways of fate. Jolting stabs, coupled with an agitated groove with every persona. Frenzied arpeggios in the strings that morph into an ambiguous cloud of free-flowing running passages depict the uncertainty of life that hovers over us.

“We know that Beethoven strived to overcome many obstacles in his life and documented his aspirations to prevail, despite his ailments. Whatever the specific reason for including this particularly profound passage from the *Iliad*, in the end, it seems that Beethoven relinquished [himself] to fate. Fate now conquers.”

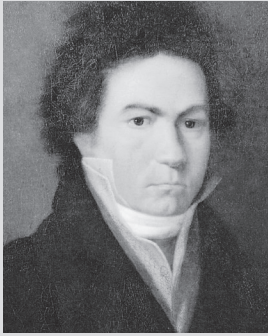
about the composer

Carlos Simon is one of the most in-demand classical composers working in the U.S. today. Last year brought two high honors: he began serving as composer in residence at the Kennedy Center in Washington, D.C., and was named a recipient of the Sphinx Organization’s most prestigious accolade, the Sphinx Medal of Excellence. In just the next 10 months he will have new works performed by the Boston Symphony, Detroit Symphony, National Symphony, New York Philharmonic and Glimmerglass Festival. The Minnesota Orchestra, too, has commissioned a major new work from Simon; called *brea(d)th*, it is to be scored for orchestra, choir and vocal soloists with libretto by Marc Bamuthi Joseph. Its themes are of great importance in Minneapolis and around the world—racial equity, community healing, reflection, intention and organized hope—and it will premiere in May 2023. In addition, this October the Orchestra will perform Simon’s *An Elegy: A Cry from the Grave*, dedicated to Trayvon Martin, Eric Garner and Michael Brown.

Aside from composing concert works in a variety of genres from large ensembles to chamber music and opera, Simon is an experienced and award-winning film composer, music director and keyboardist who has toured nationally and internationally. His newest album, *My Ancestor’s Gift*, has drawn acclaim and is available on Navona Records, and his work *Let America Be America Again* (text by Langston Hughes) will be featured in an upcoming PBS documentary chronicling the inaugural Gabriela Lena Frank Academy of Music, a class he was part of in 2017. He holds a doctorate degree from the University of Michigan, where he studied with Michael Daugherty and Evan Chambers, as well as degrees from Georgia State University and Morehouse College; in addition, he was a Sundance/Time Warner Composer Fellow.

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

Program note by **Carl Schroeder**.



Ludwig van Beethoven

Born: December 15, 1770,
Bonn, Germany

Died: March 26, 1827,
Vienna, Austria

Concerto No. 3 in C minor for Piano and Orchestra, Opus 37

Premiered: April 5, 1803

Ludwig van Beethoven completed the main work on the score of his Third Piano Concerto in 1800. He was the soloist in the first performance, which took place in Vienna on April 5, 1803. His Symphony No. 2 (which is also featured on tonight's program) and oratorio *Christ on the Mount of Olives* were introduced on the same occasion.

The concert at which Beethoven introduced this concerto is alarming to read about. That day there was a rehearsal that went non-stop from eight in the morning until three in the afternoon, by which time everyone was dotty with fatigue and more than ready to stop. At this point, Beethoven's patron Prince Carl von Lichnowsky sent out for cold cuts and wine to stoke up the exhausted musicians, then asked them to run through *Christ on the Mount of Olives* "just one more time." The concert itself began as scheduled at six o'clock, but ran so long that some pieces which had been planned were not performed.

Ignaz von Seyfried, the newly appointed young conductor at the Theater an der Wien, was recruited to turn pages for Beethoven, "but heaven help me!—that was easier said than done," he reported. "I saw almost nothing but empty leaves...for he played nearly all of the solo part from memory since, as was so often the case, he had not had time to set it all down on paper. He gave me a secret glance whenever he was at the end of one of the invisible passages, and my scarcely concealable anxiety not to miss the decisive moment amused him greatly and he laughed heartily at the jovial supper which we ate afterward."

lean and spare

Although not much time had elapsed since Beethoven composed his Second Piano Concerto, this one does suggest an advance, especially in the sense of a specific and vivid human and musical presence. There are voices other than Beethoven's behind those works, of course. Mozart's C-minor Concerto is one Beethoven particularly admired; once, on hearing it, he sighed, "Ah...we shall never be able to do anything like that." But doing "anything like that" was not really his agenda anyway; he had business of his own to attend to, and that he did superbly.

allegro con brio. The Third Piano Concerto is and feels tight compared to its expansive predecessor. The first movement's gestures, the stark octaves, the sharply profiled rhythms, are those of a tensely dramatic music. Even so, the orchestral exposition of the first movement is remarkably spacious. The piano enters with three explosive scales and then plays its own version, at once elegant and forceful, of the opening theme. Soloist and orchestra together discourse on this. The contrasting lyric theme reappears as well. Brilliant keyboard writing plays an increasingly prominent role, and the solo brings its part of this chapter to a flashy conclusion with a spectacular scale through four and a half octaves. For this movement we have a cadenza by Beethoven, and an assertive and pianistically brilliant affair it is. Even more remarkable is Beethoven's way of bringing the orchestra back in after the cadenza. There always tends to be a drop in tension after the razzle-dazzle of the cadenza; Beethoven, however, takes pains to make sure this moment is arresting and not conventional: he gives us something mysterious and tension-laden.

largo. For the slow movement, Beethoven chooses the key of E major, and the sound of the first hushed chord in the piano is a shock that does not lose its magic. This *Largo* is a movement of immeasurable depth, beautiful melodies and wonderful sounds. The sheerly sensuous element is manifest with special magic in the quietly suspended transition passages in which the dialogue of flute and bassoon is accompanied by plucked strings and wide-ranging, delicate piano arpeggios. Just before the close, which is itself a surprise, Beethoven gives a brief, written-out cadenza to be played *con gran espressione* (with great expression).

rondo: allegro. Beethoven starts the finale with a pun. On the piano, G-sharp, the third note of the E-major scale and the note on which the principal melodies of the *Largo* begin, is the same as A-flat, the sixth note in the scale of C minor and first accented note of the finale's main theme. Later in this vigorous *Rondo* he makes the pun more obvious. And with admirable surefootedness, he introduces a fugued interlude just when a change of pace and texture is needed. This movement, too, has a cadenza at its end. And like Mozart in his concerto in the same key, Beethoven has the music emerge from that cadenza with a rush to the finish in a new key (C major), a new meter (6/8) and a new tempo (*presto*).

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

Program note excerpted from the late **Michael Steinberg's** *The Concerto: A Listener's Guide* (Oxford, 1998), used with permission.

The Creative Partner for Summer at Orchestra Hall position is supported by Marilyn and Glen Nelson.

Ludwig van Beethoven Symphony No. 2 in D major, Opus 36

Premiered: April 5, 1803

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

dark despair, sunny music

Yet from these depths, Beethoven wrote some of his most genial music, a fact that should warn us not to make easy connections between a creator's life and his art. The Symphony No. 2, chief among the works he completed that despairing summer, is as sunny a piece of music as he ever wrote, with an atmosphere of non-stop energy that made it seem audacious to those who first heard it. Like the Piano Concerto No. 3 that precedes it on tonight's program, it received its premiere at a performance in Vienna on April 5, 1803.

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

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

scherzo: allegro. The *Scherzo* erupts with another unison D, and out of this explosion leap three-note salvos. Beethoven seems unusually alert here to *where* these sounds are coming from: the

three-note cannonades jump up from all over the orchestra. By contrast, the trio brings a gentle tune, but the remarkable thing about both scherzo and trio is that each opening statement is quite brief, while the second strains are long and take the music through unexpected harmonic excursions.

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

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

Program note by **Eric Bromberger**.



Tonight the Minnesota Orchestra gives its first performance of **Carlos Simon's *Fate Now Conquers*** in what is also the first time it has played Simon's music for an in-person audience at Orchestra Hall. In May 2021, the Orchestra's string section performed Simon's *An Elegy: A Cry from the Grave* for broadcast and livestream audiences only in the final digital-only concert before small-capacity audiences were welcomed back to the Hall the following month.

The Minnesota Orchestra, then known as the Minneapolis Symphony Orchestra, gave its initial performance of **Ludwig van Beethoven's *Third Piano Concerto*** on March 14, 1919, at the Minneapolis Auditorium, with founding Music Director Emil Oberhoffer conducting and Rudolph Ganz as soloist. That concert was the penultimate subscription program of the shortened 1918-19 season—the start of which had been delayed the previous fall due to a six-week ban on all public gatherings as the Spanish influenza pandemic hit the U.S.

The Orchestra first played **Beethoven's *Second Symphony*** during its inaugural season, on January 5, 1904, at the International Auditorium with Oberhoffer conducting. It was also the ensemble's first performance of any work by Beethoven.

Grand Piano Spectacular

Scott Cuellar, piano | William Eddins, piano
Jon Kimura Parker, piano | Andrew Staupé, piano

Thursday, July 21, 2022, 11 am | Orchestra Hall

Wolfgang Amadè Mozart/ arr. Gustav Rösler	Overture to <i>The Marriage of Figaro</i>	ca. 5'
Johann Sebastian Bach/ arr. Robert J. Bardeen	<i>Allegro</i> , mvt. I from Brandenburg Concerto No. 3	ca. 5'
Paul Dukas/ arr. Adam Stern	<i>The Sorcerer's Apprentice</i>	ca. 10'
Franz Schubert/ arr. Carl Liba	<i>Ständchen</i> , from <i>Schwanengesang</i> , D. 957	ca. 3'
Darius Milhaud/ arr. Jon Kimura Parker	<i>Scaramouche</i> Vif Modère Brazileira	ca. 11'
	I N T E R M I S S I O N	ca. 20'
Kevin Olsen	<i>A Scott Joplin Rag Rhapsody</i> , Based on Themes by Scott Joplin	ca. 7'
Ludwig van Beethoven/ arr. Jon Kimura Parker	<i>Rage Over a Lost Penny</i>	ca. 5'
Sergei Rachmaninoff/ arr. Jon Kimura Parker	Suite No. 2 Introduction: Alla marcia Valse: Presto Romance: Andantino Tarantelle: Presto	ca. 24'

pre- and post-concert

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This concert is co-sponsored by **Margee and Will Bracken** and **Cynthia and Jay Ihlenfeld**.





Jon Kimura Parker, piano

Profile appears on page 8.



Scott Cuellar, piano

Scott Cuellar won the gold medal at the 2016 San Antonio International Piano Competition and the solo division of the 2013 Virginia Waring International Piano Competition, where he also took second place in the concerto division. He was also the bronze medalist at the 2016 New Orleans International Piano Competition. He has given solo recitals around the world, including at Carnegie Hall's Weill Recital Hall, Vienna's Konzerthaus, the Polytheatre Chongqing, the Gijón International Piano Festival in Asturias, Spain, and the Conservatorio Nacional de Música in Lima, Peru. As a dedicated chamber musician, he has coached with members of the Takács, Moscow and former Cleveland String Quartets, and has performed with internationally respected musicians including violist Hsin-Yun Huang, soprano Isabel Bayrakdarian and clarinetist James Campbell. He holds a doctor of musical arts degree from Rice University, where he studied with Jon

Kimura Parker, a master's degree in music from the Juilliard School, where he studied with Julian Martin, and a bachelor of music from the Oberlin Conservatory of Music, where he studied with Alvin Chow. He taught at Oberlin Conservatory of Music from 2019 to 2022, and will begin an appointment at Syracuse University this fall.



William Eddins, piano

William Eddins has a multifaceted musical career as a conductor and pianist. He is the music director emeritus of the Edmonton Symphony Orchestra, a former associate conductor of the Minnesota Orchestra and a frequent guest conductor of major orchestras throughout the world. In September 2022 he will conduct the Minnesota Orchestra's season opening subscription concerts for the first time, leading a program that includes Wynton Marsalis' *Swing Symphony* with the combined forces of the Minnesota Orchestra, Jazz at Lincoln Center Orchestra and Marsalis himself on trumpet. He is also a frequent guest host and writer of the Twin Cities PBS broadcast and online livestream concert series *This Is Minnesota Orchestra*. His engagements in the U.S. have included concerts with the New York and Los Angeles philharmonics, the Philadelphia Orchestra and the symphony orchestras of Atlanta, Baltimore, Boston, Cincinnati, Dallas, Detroit, Houston, Indianapolis, Milwaukee and St. Louis, and the Buffalo Philharmonic. He was principal guest conductor of the RTÉ National Symphony Orchestra in Ireland. He is the co-founder of MetroNOME Brewery LLC, a socially missioned brewery in St.

Paul established in the wake of public unrest in the summer of 2019 with the objective of nurturing outstanding music education in the Twin Cities metro area. More: williameddins.com.



Andrew Staube, piano

Andrew Staube is emerging as one of the distinctive voices in a new generation of pianists. He has appeared as soloist with many top orchestras throughout North America and in Europe, among them the Baltimore Symphony, San Diego Symphony, Houston Symphony, Indianapolis Symphony, George Enescu Philharmonic in Romania and Orquestra Filarmónica de Bogotá in Colombia. A Minnesota native, he has been a soloist at 12 Minnesota Orchestra subscription and summer concerts since 2006, the year he won FRIENDS of the Minnesota Orchestra's Young Artist Competition. He has performed recitals at American and European venues such as Carnegie Hall and the Amsterdam Concertgebouw, and his recordings include a disc of Carl Nielsen's complete works for piano and violin with Danish violinist Hasse Borup, released in 2020 by Naxos. An advocate of new music, he will premiere Ketil Hvoslef's Piano Concerto No. 2 in the 2022-23 season. He is an assistant professor of piano at the University of Houston, and artistic director of the Young Artist World Piano Festival in Minnesota. He earned a doctorate at Rice University with Jon Kimura Parker and studied at the University of Minnesota with Lydia Artymiw. More: gingarts.com.

Minnesota Orchestra

Kerem Hasan, conductor

Jon Kimura Parker, piano

In the Heart of the Beast Puppet and Mask Theatre

Friday, July 22, 2022, 8 pm | Orchestra Hall
 Saturday, July 23, 2022, 8 pm | Orchestra Hall

Ludwig van Beethoven	Sonata No. 14 in C-sharp minor for Piano, Opus 27, No. 2, <i>Moonlight</i> (Quasi una fantasia) Adagio sostenuto Allegretto Presto agitato <i>Jon Kimura Parker, piano</i>	ca. 15'
Anna Thorvaldsdottir	<i>Metacosmos</i>	ca. 14'
Bedřich Smetana	<i>The Moldau</i> , No. 2 from <i>Má vlast</i> (My Homeland) <i>In the Heart of the Beast Puppet and Mask Theatre</i>	ca. 11'
	I N T E R M I S S I O N	ca. 20'
Ludwig van Beethoven	Symphony No. 6 in F major, Opus 68, <i>Pastoral</i> Allegro ma non troppo: Awakening of happy feelings on getting out into the country Andante molto moto: By the brookside Allegro: Merry gathering of the country folk Allegro: Thunderstorm Allegretto: Shepherds' Song; Happy and thankful feelings after the storm	ca. 40'

Kerem Hasan's profile appears on page 47; Jon Kimura Parker's on page 8; In the Heart of the Beast Puppet and Mask Theatre's on page 47. Lighting design by Michael Murnane.

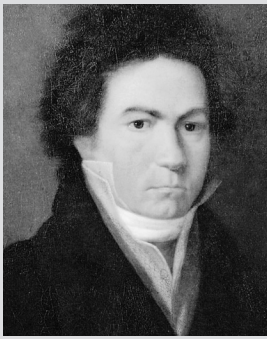
pre- and
post-concert

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These concerts are co-sponsored by Dr. Stanley M. and Luella G. Goldberg.

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.



Ludwig van Beethoven

Born: December 15, 1770,
Bonn, Germany
Died: March 26, 1827,
Vienna, Austria

**Sonata No. 14 in C-sharp minor
for Piano, Opus 27, No. 2,
Moonlight (Quasi una fantasia)**
Composed: 1801

much of Beethoven's most beloved music is famous for dispensing with conventions, so it's fitting that this summer's "Beethoven Influence" concerts deliver the unexpected as well—in tonight's case, beginning with a work for solo piano rather than orchestra.

an audience favorite

As a young man in Vienna, Beethoven first made his name as a piano composer, performer and improviser, gaining a reputation for pushing the evolving instrument to its sonic limits—and occasionally beyond, as repairs were sometimes needed during and after his piano performances. He remained associated with the instrument even as his ambitions broadened, and his output for the piano is towering, including 32 numbered sonatas, six concertos (five solo concertos plus a triple concerto for violin, cello and piano), more than 50 chamber works with piano, and dozens of variations and shorter solo works.

The Piano Sonata No. 14 dates from 1801, still relatively early in Beethoven's career—20 sonatas were composed before the premiere of his Second Symphony—and it quickly stood out as an audience favorite, leaving the composer flustered. "Everybody is always talking about the C-sharp minor Sonata! Surely I have written better things," he once remarked to a pupil, the composer Carl Czerny. The talking continued after Beethoven's passing in 1827; in 1832 the German critic and poet Ludwig Rellstab compared the first movement to the moonlight shining upon Switzerland's Lake Lucerne, and the moniker *Moonlight* was soon affixed to scores by publishers. This posthumous rebranding has sidelined the composer's actual subtitle for the sonata, *Quasi una fantasia*, Italian for "in the manner of a fantasy."

breaking with tradition

The *Moonlight* Sonata, which Beethoven dedicated to his piano student Giulietta Guicciardi, is notable for its free-flowing qualities—particularly the opening movement, which at times sounds almost improvised—in contrast to more rigidly structured Classical sonatas. The key selection of C-sharp minor is unusual, and the overall structure also breaks tradition, with the slow

movement positioned first rather than in the middle. After the hypnotic arpeggios of the famous opening comes a charming middle movement, described by Franz Liszt as "a flower between two abysses" and flavored with syncopated rhythms, then a ferociously difficult *Presto* finale with waves of crescendos that are survivable by modern pianos, but reportedly left Beethoven's with broken strings at the premiere.

Instrumentation: solo piano

Program note by *Carl Schroeder*.

The Creative Partner for Summer at Orchestra Hall position is supported by Marilyn and Glen Nelson.



Anna Thorvaldsdottir

Born: July 11, 1977,
Borgarnes, Iceland

Metacosmos

Premiered: April 4, 2018

Anna Thorvaldsdottir, whose music is being heard at Orchestra Hall this weekend for the first time, is one of Iceland's most widely performed and internationally renowned classical composers. Her innovative approach to sound, texture and color has earned her multiple international prizes, commissions and widespread critical acclaim. She describes her works as "an ecosystem of sounds, where materials grow in and out of each other...inspired...by nature and its many qualities." Among the orchestras that have commissioned her work are the Berlin Philharmonic, New York Philharmonic, Los Angeles Philharmonic, Orchestre de Paris and Munich Philharmonic. She currently resides in London and teaches composition in a variety of settings. Since 2018 she has served as the composer in residence for the Iceland Symphony Orchestra, writing for the orchestra and performing her own works.

balancing "beauty and chaos"

The work featured at this weekend's concerts, *Metacosmos*, was commissioned by the New York Philharmonic and funded by the Marie-Josée Kravis Prize for New Music, as a part of Thorvaldsdottir's prize for being named the New York Philharmonic's Kravis Emerging Composer in 2015. Across a 15-minute span, the work's carefully crafted balance of beauty and chaos feels as if it has existed for as long as the cosmos themselves. "Beauty and chaos" are the exact words

Thorvaldsdottir herself used to describe this piece, further stating in her own program note that it was written to explore how two opposing ideals “can come together in (seemingly) utter chaos to create a unified, structured whole.” Cast in one movement, this symphonic poem explores extreme uses of orchestral timbre, texture and color, and tests the ensemble’s ability to trade musical ideas seamlessly between sections of instruments.

This last point is especially important. In her composer’s note in the beginning of the score, Thorvaldsdottir writes to the performers that “[A]s you play a phrase, harmony, texture, or a lyrical line it is being delivered to you, passed on from another performer—or performers—for you to carry on until it is delivered to another. All materials grow in and out of each other, growing and transforming throughout the process.”

The delineations between different sections of *Metacosmos* are blurred. This music unfurls like a stream of consciousness, or rather like a dream; musical ideas appear, distort themselves across the ensemble, then dissolve back into the eternal vastness of the unconscious. At times equally terrifying as it is beautiful, *Metacosmos* represents, according to the composer, “the speculative metaphor of falling into a black hole—the unknown—with endless constellations and layers of opposing forces connecting and communicating with each other, expanding and contracting, projecting a struggle for power as the different sources pull on you and you realize that you are being drawn into a force that is beyond your control.” The piece’s opening minutes are the first of many instances in which this idea is represented sonically. A seemingly innocuous brass motif eventually becomes a terrifying pulsing, a dreadful march that overtakes the orchestra with its oppressive weight.

The beauty that Thorvaldsdottir promises comes in brief glimpses throughout, most recognizable by clear pronunciations of a B-flat major harmony played across the orchestra. Brief melodic fragments appear in these episodes, but flicker back into the darkness. These episodes foreshadow the final section of the piece where, in the end, beauty fully emerges from chaos. A simple, cathartic melody gets traded among the orchestra’s players, against the backdrop of long sustained harmonics and chirping woodwind figures. The piece ends with one long glissando (a slide from pitch to pitch) beginning in the cellos and ending with a solo violin, gliding into the unknowable ether.

a note on the title

“Metacosmos” is not a word that appears in English dictionaries. Thorvaldsdottir seems to have created her own portmanteau out of *meta*, which has multiple meanings, and *cosmos*, meaning the universe. “Meta” sometimes denotes position behind, after, or above, as in metacarpus. Thus the title may mean that the unification of

beauty and chaos, as the composer imagines it in this piece, occurs *beyond* the universe, perhaps even beyond our consciousness. The breakthrough of the melodic material occurs at the end of the piece, and at this arrival, she writes: “Beyond—arriving on the other side.” Though it seems Thorvaldsdottir wants to keep the meaning of the title ambiguous to her audience, there are clear indications given to the musicians as to what she may ultimately mean to convey through this description written in the score.

Instrumentation: 2 flutes, piccolo, alto flute, 2 oboes, English horn, 3 clarinets, bass clarinet, 4 bassoons, contrabassoon, 4 horns, 2 trumpets, 2 trombones, tenor tuba, bass tuba, bass drum, 2 cymbals, 2 large bossed gongs, tamtam, 2 tom-toms and strings

Program note by **Michael Divino**.



Bedřich Smetana

Born: March 2, 1824,
Litomyšl, Czech Republic
Died: May 12, 1884,
Prague, Czech Republic

The Moldau, No. 2 from Má vlast (My Homeland)

Premiered: April 4, 1875

during the second half of the 19th century, the countries we now know as Slovakia and the Czech Republic were part of the Austro-Hungarian empire, ruled by Hapsburg monarchs. Nationalism in music was largely a reaction to German and Austrian dominance of musical forms. Across Europe, many nations were discovering in their native folk music and dance rhythms the materials for an individual musical style that could also serve as a powerful reminder of national identity. A staunch patriot, Bedřich Smetana found in composing the outlet for his deep love of his native Bohemia. Most of his compositions were inspired by an event in his life or an extra-musical association with his homeland.

a cycle of nationalist tone poems

Smetana’s greatest work is *Má Vlast (My Homeland)*, a series of six orchestral tone poems composed over a period of several years in the 1870s and dedicated to the city of Prague. It is the quintessential nationalist work, celebrating the rich Bohemian heritage and land of which Smetana was so proud. Heard in its entirety, *Má Vlast* is a unified cycle both musically and spiritually. It encompasses Czech legend, landscape, geography and history, evoking both people and places. All are represented in Smetana’s section titles: *Vyšehrad*, the half-legendary rock towering above the river; *Vltava* (the Moldau River); *Sárka* (after both a valley

and an Amazon woman in ancient Czech legend), *From Bohemia's Woods and Fields*; *Tábor* (a town in southern Bohemia that was the headquarters of the religious and political reformer Jan Hus); and *Blaník* (a continuation of *Tábor*). Best known by far is its second movement, *The Moldau*, a favorite of most symphony-goers and performed more frequently than any of the other segments.

the music: following the river's course

Vltava ("Moldau" in German-speaking lands) is the river originating in southern Bohemia, converging with the River Elbe in the north. Smetana's *The Moldau* is a series of episodes freely following the river's course from its origins until the point where it joins the Elbe. It begins with the orchestra's first and second flutes representing the two springs—one warm water, the other cold—that feed the river, joining to run through rustic countryside. The flutes' sinuous, liquid lines constitute one of the most ingenious evocations of nature in all of classical music.

The flutes are joined by the clarinets, and eventually by strings, as the forest streams join forces to become a mighty river, whose full majesty is declaimed by a famous E-minor melody. Notes in the score indicate the Moldau's path as it meanders. Smetana next takes us past a scene of hunting in the forest, a rustic village wedding (signaled by a change to duple meter and a peasant dance), moonlight and the dance of water sprites, rapids, and a final salute as the river passes by Vyšehrad, the massive rock that overlooks Prague (which is also the subject of *Má Vlast's* first segment).

The Moldau's musical form has some of the rhetorical inevitability of the river itself; on a more technical basis, Smetana provides unity by re-introducing the *Moldau* theme in the final sections, this time in rich E major that celebrates the river's power.

Instrumentation: 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, suspended cymbal, triangle, harp and strings

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Ludwig van Beethoven

Symphony No. 6 in F major, Opus 68, Pastoral

Premiered: December 22, 1808

The Sixth Symphony is unique among Beethoven's symphonies because it appears to be program music. Beethoven himself gave it the nickname *Pastoral* and further headed each movement with a descriptive title that seems to tell a story: the arrival in the country, impressions beside a brook, a peasants' dance which is interrupted by a thunderstorm, and a concluding hymn of

thanksgiving once the storm has passed. Some have claimed that Romantic music begins with the *Pastoral* Symphony—they see it as a precursor of such examples of musical painting as Berlioz's *Symphonie fantastique*, Mendelssohn's fairyland scenes and Liszt's tone poems, while others have tried to stage this music, complete with characters, costumes, and scenery.

Beethoven would have been astonished. He had no use for program music or musical portraiture, which he considered cheap trickery. His Sixth Symphony is in classical symphonic forms throughout. Even its "extra" movement, the famous thunderstorm, can be understood as a brief transition between the scherzo and the rondo-finale. And while this symphony refers to something outside the music itself, Beethoven wanted it understood as "an expression of feelings rather than painting."

the symphony in brief

The first movement ("Cheerful impressions on arriving in the country") is built on two completely relaxed themes; these do not offer the contrast that lies at the heart of sonata form, but instead create two complementary "Cheerful impressions." The second movement ("Scene by the Brook") is also in a sonata form built on two themes. Over murmuring lower strings, with their suggestion of bubbling water, the two themes sing gracefully. The movement concludes with three brief bird calls, which Beethoven names specifically in the score: nightingale (flute), quail (oboe) and cuckoo (clarinet). The scherzo ("Peasants' merrymaking") is a portrait of a rural festival; its vigorous trio echoes the heavy stamping of a peasant dance.

Just as the scherzo is about to repeat, it suddenly veers off in a new direction. Tremulous strings and distant murmurings lead to the wonderful storm. Gradually the storm moves off, and the music proceeds directly into the last movement, where solo clarinet and horn outline the tentative call of a shepherd's pipe in the aftermath of the storm. Beethoven then magically transforms this call into his serene main theme, given out by the violins. If ever there has been music that deserved to be called radiant, it is this singing theme, which unfolds like a rainbow spread across the still-glistening heavens.

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

Program note by Eric Bromberger.

NightCap Chamber Music Concert

Osmo Vänskä, clarinet | Anthony Ross, cello | Jon Kimura Parker, piano

Friday, July 22, 2022, 10:30 pm | Orchestra Hall

Johannes Brahms

Trio in A minor for Clarinet, Cello and Piano, Opus 114

ca. 25'

Allegro
Adagio
Andantino grazioso
Allegro

Osmo Vänskä, clarinet

Anthony Ross, cello

Jon Kimura Parker, piano

Osmo Vänskä's profile appears on page 10; Anthony Ross' on page 48; Jon Kimura Parker's on page 8.

[thank you](#)

This concert is co-sponsored by Dr. Stanley M. and Luella G. Goldberg.



Minnesota Orchestra

Caleb Young, conductor

Jon Kimura Parker, piano | Anthony Ross, cello

In the Heart of the Beast Puppet and Mask Theatre

G. Phillip Shoultz, III, host

Gilda Houck-Markovits, American Sign Language interpreter

Sunday, July 24, 2022, 2 pm | Orchestra Hall

Ludwig van Beethoven	Excerpt from <i>Allegro ma non troppo</i> , from Symphony No. 6, <i>Pastoral</i>	ca. 4'
Anna Clyne	<i>River</i> , from <i>Abstractions</i>	ca. 5'
Camille Saint-Saëns	<i>The Swan</i> , from <i>Carnival of the Animals</i> Jon Kimura Parker, piano Anthony Ross, cello	ca. 3'
Johann Strauss, Jr.	<i>Thunder and Lightning</i> , Polka schnell	ca. 3'
Ludwig van Beethoven	Excerpt from <i>Adagio sostenuto</i> and <i>Presto agitato</i> , from Piano Sonata No. 14, <i>Moonlight</i> Jon Kimura Parker, piano	ca. 6'
Quinn Mason	<i>Running</i> , from <i>A Joyous Trilogy</i>	ca. 7'
Einojuhani Rautavaara	<i>Melancholy</i> , from <i>Cantus Arcticus</i> , Concerto for Birds and Orchestra	ca. 4'
Bedřich Smetana	<i>The Moldau</i> , No. 2 from <i>Má vlast</i> (My Homeland) <i>In the Heart of the Beast Puppet and Mask Theatre</i>	ca. 11'

Jon Kimura Parker's profile appears on page 8; profiles of today's other performers begin on page 47. Lighting design by Michael Murnane.

pre- and
post-concert

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Minnesota Orchestra

Yue Bao, conductor

Jessica Rivera, soprano | Jon Kimura Parker, host
BRKFST Dance Company

Thursday, July 28, 2022, 11 am | Orchestra Hall
Friday, July 29, 2022, 8 pm | Orchestra Hall

Giuseppe Verdi	Overture to <i>La forza del destino</i>	ca. 8'
Richard Strauss	Four Last Songs Frühling (Spring) September Beim Schlafengehen (Going to Sleep) Im Abendrot (At Dusk) <i>Jessica Rivera, soprano</i>	ca. 25'
Ludwig van Beethoven	<i>Grosse Fuge</i> (Great Fugue) in B-flat major, Opus 133, arranged for String Orchestra by Michael Steinberg <i>BRKFST Dance Company</i>	ca. 17'
I N T E R M I S S I O N		ca. 20'
Ludwig van Beethoven	Symphony No. 5 in C minor, Opus 67 Allegro con brio Andante con moto Allegro Allegro [There is no pause before the last movement.]	ca. 36'

Yue Bao's profile appears on page 46; Jessica Rivera's on page 47; and Jon Kimura Parker's on page 8. BRKFST Dance Company's profile and a list of performers and choreographers appear on page 46. Lighting design by Michael Murnane.

pre-concert performance	<p>Pre-Concert Performance with BRKFST Dance Company and Minnesota Orchestra musicians Thursday, July 28, 10:40 am, Target Atrium Friday, July 29, 7:40 pm, Target Atrium BRKFST Dance Company and Minnesota Orchestra violinists Rebecca Corruccini and Milana Elise Reiche will collaborate in an interdisciplinary performance as BRKFST dancers perform a new original piece to the musicians' world premiere of Yaz Lancaster's <i>Potential Utility</i> for two violins and fixed media. Learn more about the composer at yaz-lancaster.com.</p> <p>Visit minnesotaorchestra.org/summer for information about additional free pre- and post-concert entertainment on Peavey Plaza and other pre-concert happenings.</p>
thank you	<p>These concerts are co-sponsored by Margot and Paul Grangaard.</p>

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Giuseppe Verdi

Born: October 10, 1813,
Le Roncole, Italy
Died: January 27, 1901,
Milan, Italy

Overture to *La forza del destino*

Premiered: November 10, 1862

After the premiere of *Un Ballo in Maschera* (A Masked Ball) in Rome in February 1859, Giuseppe Verdi, then 46, behaved as though he were ready for retirement. His mind was on Garibaldi and the cause of Italian unification, though he thought it excessive and inappropriate when he was named to the new Italian parliament in 1861. And his domestic life—he was newly married after 20 years as a widower—was delightful and absorbing. “I hope I have bidden farewell to the muses and that I shall never again feel the temptation to take up my pen,” he wrote to his librettist, Francesco Piave.

But the expansion of the villa and grounds at Sant’Agata, a property he had purchased in 1848, cost money, and that lent force to the offer from St. Petersburg, where the Imperial Theater was eager to commission an opera from Verdi at the urging of their star tenor, the celebrated Enrico Tamberlik. Verdi’s first choice was Victor Hugo’s *Ruy Blas*, but Hugo was too left-wing for the Russians, and so the choice fell on *Don Alvaro*, or *La Fuerza del sino*, by the early-19th-century dramatist Angel Pérez de Saavedra, Duke of Rivas.

“power, singular and vast”

The tragedy begins when Don Alvaro, a brooding nobleman of Peruvian Inca lineage, accidentally shoots the Marquis of Calatrava when he is at the point of eloping with the Marquis’ daughter Leonora. The fierce antagonists in the story are Alvaro and Leonora’s brother Don Carlo; at the end, Leonora dies by her brother’s hand, and Don Carlo himself is killed by Don Alvaro. The work, whose title is best translated as *The Power of Fate*, is often regarded as exemplary of operatic absurdity of plot. Verdi himself saw the subject as “*potente, singulare e vastissimo*,” and the truth is that extraordinary strength and directness underlie an exceedingly active surface that is as rich in coincidence as any Dickens novel. Virtually all the material in the brilliant Overture previews material from the opera itself.

Instrumentation: flute, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, cimbasso, timpani, 2 harps, bass drum, cymbals and strings

Excerpted from a program note by the late **Michael Steinberg** that was first published by the San Francisco Symphony; used with permission.



Richard Strauss

Born: June 11, 1864,
Munich, Germany
Died: September 8, 1949,
Garmisch-Partenkirchen,
Germany

Four Last Songs

Premiered: May 22, 1950

Richard Strauss rocketed to international fame as a very young man with his tone poems and early operas, and then, as he grew older and music changed around him, he seemed to fade from sight. On the occasion of Strauss’ 70th birthday in 1934, the English critic Eric Blom could airily dismiss him by saying that “over the last three decades he has been, it must be said, in a decline,” and a music appreciation text of that same era actually had to remind its readers that “at this writing [Strauss] is still very much alive.”

from destruction to creativity

Then came the catastrophe of World War II. Seventy-five years old when the war began, Strauss remained in Germany and watched in horror as Allied bombing destroyed every symbol of German culture. After the firebombing of Dresden, the aged Strauss agonized: “I too am in a mood of despair! The Goethehaus, the world’s greatest sanctuary, destroyed! My beautiful Dresden—Weimar—Munich, all gone!”

When the war ended, Strauss and his wife went to Switzerland while the composer, who had held a minor musical post under the Third Reich, waited to be cleared by de-Nazification courts. Now, in his 80s, Strauss felt a new stirring of creative energy, and he came upon a poem that had special meaning to him: *Im Abendrot* by Joseph Eichendorff (1798-1857), about an aging couple facing the end of their lives. He completed a setting of this poem for soprano and orchestra in May 1948, just before his 84th birthday. But he did not want this song to stand alone, and by good fortune he had just been given a copy of the complete poems of Herman Hesse (1877-1962). Strauss selected three of Hesse’s poems and across the summer of 1948 also set them for soprano and orchestra.

When Strauss returned to Munich in May 1949, he brought with him the manuscripts of these four songs—the last music he would ever write. But Strauss had not decided on a title for them, he made no suggestion about the order in which they should be performed, and he never heard them—he died four months later, in September. The first performance took place eight months after that, on May 22, 1950, in London, when they were sung by Kirsten Flagstad.

a vision of fullness

The Four Last Songs, as they have come to be known, are glorious music. In his old age, surrounded by destruction and annihilation, Strauss faces the imminence of death, but without the agony of a Mahler or a Shostakovich. Instead, the songs are suffused with a sense of calm, of acceptance, of completeness.

Frühling (Spring). Briefest of the songs, *Frühling* has a particularly effective beginning. The text speaks of a longing for spring, and Strauss initially keeps the orchestra and soprano in their dark lower registers, then lets the voice soar at the arrival of that shining season.

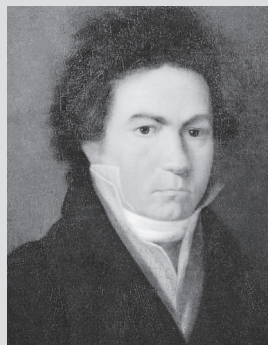
September. The second song catches the year in a season of golden sunlight, with just a touch of the cool breezes that remind us what is to follow. High above the glistening sound of harps and high violins, the vocal line shimmers. After a climax that celebrates the fullness of this moment, Strauss leaves it to the golden sound of the solo French horn to draw the song to its quiet close.

Beim Schlafengehen (Going to Sleep). The tone changes perceptibly as the soul longs to sleep and to be encircled by night. The music rises out of the orchestral depths, and the soprano's song is now calmer, more resigned; soon Strauss twines her voice beautifully into the ornate line of the orchestra's violins. Between the second and third stanzas comes an extended violin solo, its long melodic arch leading us from the desire for sleep into the final stanza, where the soul plunges into the night.

Im Abendrot (At Sunset). The first minute of *Im Abendrot* may well be the most beautiful music Strauss (or anyone else!) ever composed. After the opening, a great explosion of E-flat major sound, the upper strings soar along an endless flow of melody. The music seems to glow, to shine, in front of us, but it holds bittersweet flickerings of darkness. In the song, an aged couple who together have lived through joys and sorrows faces the sunset, hand in hand. The light darkens and the air grows cool, and in the distance we hear the song of larks (trilling flutes), here the symbol of death. At the end of their long lives, this couple looks calmly toward death, and it is almost with surprise that one of them asks: "Is this perchance death?" Strauss underlines the meaning of the song (and the entire cycle) by quoting at just this point the transfiguration theme of his tone poem *Death and Transfiguration*, composed 60 years earlier. There this climbing, aspiring theme had symbolized the fulfillment of the soul in death, and in his final work it returns to make the same statement. As distant larks trill in the cool air, light and music fade into nothingness.

Instrumentation: solo soprano with orchestra comprising 3 flutes, piccolo (1 flute also doubling piccolo), 2 clarinets, bass clarinet, 3 bassoons (1 doubling contrabassoon), 4 horns, 3 trumpets, 3 trombones, tuba, timpani, harp, celesta and strings

Program note by **Eric Bromberger**.



Ludwig van Beethoven

Born: December 15, 1770,
Bonn, Germany

Died: March 26, 1827,
Vienna, Austria

Grosse Fuge (Great Fugue) in B-flat major, Opus 133, arranged for String Orchestra by Michael Steinberg

Premiered: March 21, 1826
(original string quartet version)

After completing his Ninth Symphony early in 1824, Beethoven devoted the rest of his life to composing string quartets. He had been exploring ways of breaking away from the standard three- and four-movement design for sonatas and quartets, and his Quartet in B-flat, Opus 130, is a most adventurous such piece. It is in six movements, the first, expansive one being followed by four shorter, exceedingly diverse character pieces. The sequence is then capped by an uncompromisingly difficult, dissonant fugal finale that accounts for more than a third of the length of the entire quartet.

Beethoven skipped the first performance of Opus 130, preferring to wait in a nearby pub for reports. That the fourth and fifth movements were encored didn't impress him; why not the fugue? "Cattle! Asses!" he roared. Some listeners had been excited, exalted by the fugue; more were bewildered. Some professionals called it incomprehensible. Beethoven himself seems to have had some doubts, for he was eventually talked into writing, late in 1826, a new finale in his most amiable, noncontroversial vein. What Beethoven doubted about the fugue—or at least what he was persuaded to question—was its appropriateness as a finale. It was published as a separate work for string quartet (Opus 133), and Beethoven himself wrote an arrangement for piano four-hands, a setting both illuminating and exceedingly difficult (Opus 134).

the music

The title pages of each of these versions describe them as "Great Fugue, in part free, in part worked." The beginning, which Beethoven calls *Overtura*, is as "free" as can be: here is music of extreme disjunction, its gestures separated by unmeasured silences, and in its 30 measures changing tempo twice and character more often than that. Beethoven hurls scraps of material about, all related to what has been heard earlier in the quartet, and it is up to the rest of the piece to demonstrate the coherence of what is presented here in so violently dissociated a manner. After five beginnings, the fugue proper, the "worked" part, gets under way. It is a double

fugue, the theme of the *Overtura* played by the violas, the first violins adding a leaping figure of ungainly and totally captivating energy. Beethoven develops this music in a series of variations of growing rhythmic and textural complexity, unrelieved in ferocious energy, bold without limits in harmony. There is a softer interlude, from which leaps forth a new movement, quicker than anything we have heard so far. The disjunctions and the violence of the leaps also surpass anything we have encountered up to this point, with interruptions and reappearances of earlier passages, both sometimes so startling that we might think we are dealing with a copyist's error. The interference of the free with the worked is fierce and outrageous. The resolution is surprising and touching, a mixture of the exalted and the humorous that only Beethoven could have invented.

versions for string orchestra

Hans von Bülow seems to have been the first conductor to have a full string orchestra play the work; that was in the early 1880s, when it had the reputation of being a mad extravagance, impossible to execute and hardly ever attempted by quartets.

To make a string orchestra version means primarily to make decisions about when the basses should double the cellos an octave below. Felix Weingartner, the first to publish such an edition, did a good job on the whole, but he filled the score with sentimentalizing changes of tempo and dynamics. The edition used in these performances was prepared after close scrutiny of Beethoven's own piano translation, which entails some decisions so bold that only a composer—the composer—would dare them. His two-piano arrangement is invaluable in revealing his ideas concerning the placement of accent and the distinction of light and shade. This version was originally completed in 1982 for Edo de Waart and the San Francisco Symphony.

a note on the collaboration with BRKFST

At this week's concerts, BRKFST Dance Company's performance to Beethoven's *Grosse Fuge* investigates the imbalance endemic to artists' tumultuous existence through breaking and contemporary dance. Often crippled by unforeseen obstacles, the looming pressure of success as an artist provokes mounting anxiety and self-doubt within the continuous search for one's authentic purpose.

Instrumentation: string orchestra

Excerpted from a program note by the late Michael Steinberg, used with permission; Steinberg arranged the version of Grosse Fuge performed at these concerts.

Ludwig van Beethoven Symphony No. 5 in C minor, Opus 67

Premiered: December 22, 1808

Beethoven's Fifth Symphony takes listeners on one of the most satisfying emotional journeys in all of classical music. Music so white-hot in intensity, so broad in appeal, cries out for interpretation. To some, it is Fate knocking at the door. Others see it as the triumph of reason over chaos and evil. Sadly, though, this music is so over-familiar that we may have lost the capacity to listen to it purely as music, to comprehend it as the astonishing and original musical achievement that it is.

the symphony in brief

allegro con brio. The stark opening of the *Allegro con brio*, both very simple and charged with volcanic fury, provides the musical content for the entire movement. Those four notes shape the main theme, generate the rhythms, and pulse insistently in the background—they even become the horn fanfare that announces the second theme. The power unleashed at the beginning is unrelenting, and this movement hammers to a close with the issues it raises still unresolved.

andante con moto; allegro. The *Andante con moto* contrasts two themes. Violas and cellos sing the broad opening melody in A-flat major, while the second subject, in heroic C major, blazes out in the brass, and Beethoven alternates these two themes, varying each as the movement proceeds. The third movement returns to the C-minor urgency of the beginning. It seems at first to be in scherzo-and-trio form, with lower strings introducing the sinuous opening idea. At just the point one anticipates a return to the scherzo comes one of the most original moments in music.

allegro. Instead of going back, Beethoven pushes ahead. Bits of the scherzo flit past quietly, and suddenly the finale, a triumphant march in C major, bursts to life: this dramatic moment has invariably been compared to sunlight breaking through dark clouds. The coda itself is extremely long, and the final cadence—extended almost beyond reason—is overpowering.

No matter how familiar this symphony is, the music remains extraordinary. Heard for itself, Beethoven's Fifth Symphony is as original and powerful and furious today as it was when it burst upon an unsuspecting audience in Vienna 214 years ago.

Instrumentation: 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 2 horns, 2 trumpets, 3 trombones, timpani and strings

Program note by Eric Bromberger.

Immortal Beethoven

Minnesota Orchestra and The Moving Company

Sarah Hicks, conductor | Dominique Serrand, stage director and writer

Nathan Keepers, writer and actor | Sarah Agnew, actor

Steven Epp, writer and actor | Sam Bergman, music and creative partner

Saturday, July 30, 2022, 8 pm | Orchestra Hall

Ludwig van Beethoven wasn't the most jovial of people, you might say. He was known to be cantankerous and misanthropic—and singularly focused on his work, which caused him great joy and pain. When we started to read about him and his life, we were struck by the reality of his persona put next to his music. So we started to explore questions like who he was, who we think he was, who he wasn't, what he made, what we think he made, what we hear when we listen to his music, what he was hearing in his head, why we still care—and why wouldn't we still care?

These avenues of inquiry led to even broader questions. Can you separate the artist from the art? Do the events of an artist's life inform the work solely? Or is it a pursuit of form, a need to break from the traditions and carve your own path? We can't ever fully know—but does it matter if we do? And what happens if that artist's life is combed over, picked through and argued about for 200 years? Can you hear the music the same way the very first audience did? With awe, and sometimes anger?

Tonight, imagine you've never heard of, or heard little of, this composer Ludwig van Beethoven. Discover some things about him, but most importantly, listen to his music for the first time.

*Program note by **The Moving Company**.*

Lighting design by Michael Murnane.

pre- and
post-concert

Visit minnesotaorchestra.org/summer for information about free pre- and post-concert entertainment on Peavey Plaza and other pre-concert happenings.



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-writer Dessa; and leading original Orchestra programs and Movies & Music concerts. In July 2019 she led the Minnesota Orchestra's previous collaboration with The Moving Company, *The Prodigious Life of Clara S*, which explored the life and music of Clara Schumann. Since fall 2020 she has been the on-camera host and writer of the Twin Cities PBS broadcast and online livestream series *This Is Minnesota Orchestra*. During the Orchestra's 2022-23 season she will lead film music concerts of *The Princess Bride*, *Elf*, *Harry Potter and the Half-Blood Prince* and *Star Wars: The Force Awakens*, as well as collaborations with Dessa and Minnesota Orchestra trumpet player Charles Lazarus, among other performances. 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.



Dominique Serrand,
stage director and writer

Paris native Dominique Serrand, who is co-artistic director of The Moving Company, was artistic director and one of the co-founders of Theatre de la Jeune Lune from 1978 to 2008. He studied at the Ecole Jacques Lecoq in Paris. He has acted, conceived, directed, and designed sets, lights and video for most productions of Jeune Lune and The Moving Company for over 30 years, concentrating primarily on directing. He has also staged several operas. He has directed on stages such as Berkeley Rep, Playmakers, La Jolla Playhouse, Yale Repertory Theatre, American Repertory Theatre, Actors Theater of Louisville, the Guthrie Theater, Children's Theatre Company, the Alley Theatre, and the Shakespeare Theatre Company of D.C., amongst others. His awards include 2006 Best Production honors for *The Miser* in Boston, Houston, San Diego, Minneapolis and San Francisco; a 2005 Tony Award for Best Regional Theater; and being named a 2005 USA ARTIST Fellow, Ford and Bush Fellow. He has also been knighted by the French Government in the order of Arts and Letters.



Nathan Keepers,
writer and actor

Nathan Keepers, producing artistic director of The Moving Company, has co-created many works including *Out of the Pan Into the Fire*, *Werther and Lotte*, *Love's Labour's Lost*, *Come Hell and High Water*, *Every Sentence Is For The Birds*, *Liberty Falls*, *54321*, *Speechless*, *The 4 Seasons*, *What If*, *Anamnesis*, and *Refugia* at the Guthrie. He was a company member at Theatre de la Jeune Lune for 11 seasons. He has also performed locally at the Guthrie, the Jungle Theater, Ten Thousand Things Theater, Sod House Theater, Children's Theatre Company and Augsburg Varsity Theater. Beyond Minnesota he has worked with Actors Theatre of Louisville, Playmakers Repertory, American Repertory Theatre, Berkeley Rep, the Alley Theatre, Merrimack Repertory Theater, La Jolla Playhouse, The Folger Theatre and Shakespeare Theatre Company of D.C. He has studied with Pierre Byland and Philippe Gaulier.



Sarah Agnew,
actor

Sarah Agnew is an actor, writer, teacher, director and producer based in Minneapolis. As a former company member of Theatre de la Jeune Lune, she collaborated on over 15 productions and appeared in national tours of both *Tartuffe* and *Hamlet*. She has created and co-directed new work at Open Eye Figure Theater, the Guthrie and the Southern Theater. She has performed at Yale Repertory Theater, Berkeley Rep, La Jolla Playhouse, Cincinnati Playhouse, Mixed Blood, Sod House, Alley, Ten Thousand Things Theater and the Guthrie, among other companies. She is currently a producer of new television content for Children's Hospitals in-house TV channel. This fall she'll be developing, directing and appearing in Sod House Theater's new piece, *Table*.



Stephen Epp,
writer and actor

Steven Epp is an actor, writer and co-artistic director of The Moving

Company. His acting and writing credits include *The House Can't Stand*, *Come Hell and High Water*, *Out of the Pan Into the Fire*, *Love's Labour's Lost*, *Liberty Falls*, *Speechless*, *The 4 Seasons*, *What If*, *Anamnesis*, *Imaginary Invalid* at Playmakers, *Massoud* for Center Theatre Group, *L.A. Tartuffe* at South Coast Rep, and *Refugia* at the Guthrie. His credits include productions at the Guthrie, Children's Theatre Company, Ten Thousand Things Theater, the Jungle Theatre, La Jolla Playhouse, Trinity Repertory Theatre, the Spoleto Festival, American Repertory Theatre, Actors Theatre of Louisville, the Alley Theatre, The Old Globe, Center-Stage, Berkeley Rep, the Shakespeare Theatre Company, Seattle Rep, and the New Victory Theatre, as well as Theatre for a New Audience, off-Broadway. He was an actor, writer and co-artistic director at Theatre de la Jeune Lune from 1983 to 2008. He has co-authored numerous plays including *Children of Paradise*, winner of the 1993 Outer-Critics Circle Award for best new play. He has been a Fox Fellow, McKnight Playwrights' Center Theatre Artist Fellow and a Beinecke Fellow, Yale University, and won the 2012 Helen Hayes Award for Best Actor, and a 2017 Ivey Award.



Sam Bergman,
music and creative partner

Violist Sam Bergman joined the Minnesota Orchestra in 2000. Since 2005, he has produced, written and hosted more than 40 original narrated shows for the Minnesota Orchestra,

many of those with conductor Sarah Hicks. Recent programs have included an exploration of Jean Sibelius' Fifth Symphony as part of the January 2022 Sibelius festival; a celebration of LGBTQ composers; a deep dive into the way the human brain interacts with music; and *The Prodigious Life of Clara S* with The Moving Company at the 2019 Sommerfest. In 2018, Bergman teamed with soprano Carrie Henneman Shaw to create a new performance series called Outpost, which blends chamber music by living composers with spoken word performances by Minnesota actors, poets, comics, journalists and storytellers. More: minnesotaorchestra.org.

The Moving Company

The Moving Company is devoted to creating new and imaginative theatre that is grounded in the present, rooted in its creators' shared past, and always questioning the possible. They pursue a unique vocabulary using improvisation and play, space, image, movement, language and music to investigate the poetic and human. Locally, their work includes *Anamnesis*, *Speechless*, *Liberty Falls*, *Come Hell and High Water* and *Refugia* with the Guthrie Theater. Nationally, they have been seen at Berkeley Repertory Theater, South Coast Rep, the Shakespeare Theater, D.C., and Playmakers Rep, as well as teaching residencies at Stanford University, University of Texas at Austin, University of Iowa, University of Minnesota and Gustavus Adolphus College. More: themovingco.org.

Chamber Music with Jon Kimura Parker and Musicians of the Minnesota Orchestra

Sunday, July 31, 2022, 4 pm | Orchestra Hall

With this concert we gratefully recognize Dr. Jennine and John Speier for their generous contribution to the Minnesota Orchestra's Investing in Inspiration campaign.

William Walton	Suite from <i>Façade</i> Fanfare Scotch Rhapsody Jodelling Song Country Dance Polka Valse Mariner Man Long Steel Grass Popular Song Fox-Trot "Old Sir Faulk" Something Lies Beyond the Scene Tarantella <i>Roma Duncan, flute and piccolo</i> <i>Timothy Zavadil, clarinet and bass clarinet</i> <i>James Romain, alto saxophone Douglas C. Carlsen, trumpet</i> <i>Katja Linfield, cello Kevin Watkins, percussion</i>	ca. 17'
Francis Poulenc	Sextet for Piano and Winds Allegro vivace Divertissement: Andantino Finale: Prestissimo <i>Adam Kuenzel, flute Julie Gramolini Williams, oboe</i> <i>Gabriel Campos Zamora, clarinet</i> <i>J. Christopher Marshall, bassoon</i> <i>Bruce Hudson, horn Jon Kimura Parker, piano</i>	ca. 19'
	I N T E R M I S S I O N	ca. 20'
Jessie Montgomery	<i>Break Away</i> Lilting Songbird Smoke Quick Pass Break Away <i>Sarah Grimes, violin Ben Odhner, violin</i> <i>Jenni Seo, viola Sonia Mantell, cello</i>	ca. 12'
Felix Mendelssohn	Sextet in D major for Piano and Strings, Opus 110 Allegro vivace Adagio Minuetto Allegro vivace <i>Emily Switzer, violin Sifei Cheng, viola</i> <i>Kenneth Freed, viola Erik Wheeler, cello</i> <i>Kathryn Nettleman, bass Jon Kimura Parker, piano</i>	ca. 29'

Disney FANTASIA

IN CONCERT LIVE TO FILM

with the Minnesota Orchestra
Sarah Hicks, conductor

Saturday, August 6, 2022, 7 pm | Orchestra Hall
Sunday, August 7, 2022, 2 pm | Orchestra Hall

Today's program includes selected scenes from Walt Disney's original *FANTASIA*, a watershed cinematic experience combining classical music and animation first released to great acclaim in 1940, and Disney *FANTASIA 2000*, the spectacular follow-up released in 1999 that realized Walt Disney's original dream to turn *FANTASIA* into an ongoing event with new segments. The Minnesota Orchestra performs the music live to picture, including selections from Beethoven's *Pastoral Symphony* and Dukas' *The Sorcerer's Apprentice*, among other favorites.

The performance lasts approximately 1 hour and 45 minutes, including one 20-minute intermission. 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-writer Dessa; and leading original Orchestra programs and Movies & Music concerts, a series that in the upcoming 2022-23 season includes the films *The Princess Bride*, *The Nightmare Before Christmas*, *Elf*, *Harry Potter and the Half-Blood Prince* and *Star Wars: The Force Awakens*. 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.

thank you

The Movies & Music series is presented by U.S. Bank.



THE HISTORY OF FANTASIA: A Breakthrough in Motion Pictures and Sound

In 1940, 12 years after Mickey Mouse astounded audiences by whistling in synchronized sound, Walt Disney released *FANTASIA*, a film that was to become a milestone, not only in animation art, but also in the history of motion picture sound. For the first time, a multi-channel soundtrack surrounded audiences with a form of stereo separation.

Disney had used classical music in his “Silly Symphony” cartoons, which he regarded as stepping stones toward full-length animated features. However, after *Snow White* was released in 1937, he realized that he could not return to the “Silly Symphony” format and began to seek a different direction with music which suggested strong visual images. Disney finally decided upon Paul Dukas’ *The Sorcerer’s Apprentice*.

When he approached Leopold Stokowski, conductor of the Philadelphia Orchestra, Disney soon discovered that Stokowski had ideas about instrumental coloring which were perfect for animation and that he had already experimented with revolutionary methods of sound recording for the movies.

Work on *The Sorcerer’s Apprentice* segment began in late 1937 and was finished in 1938. By that time, costs had so far exceeded projections that they could not be recouped if the film was released as a short. Disney began conceptualizing a full-length feature using short separate numbers in a single presentation as a sort of “visual musical concert.”

Disney enlisted the help of Stokowski and noted music critic and composer, Deems Taylor, to select a program. The three men listened to hundreds of hours of music and studied world-famous art masterpieces before making their final decisions.

Both Disney and Stokowski wanted to experiment with new projection and sound techniques. Although Disney’s dream of using wide-screen projection proved economically unfeasible, he continued development of a stereophonic sound system. The music was recorded in “Fantasound” on nine optical recorders using eight music tracks plus a click track for animation timing.

Stokowski conducted a studio orchestra for *The Sorcerer’s Apprentice* in 1938, and in 1939, he led the Philadelphia Orchestra in recording the remaining soundtrack.

Because the sound system required use of multiple speakers, theaters had to be specially equipped at great expense, making a limited roadshow distribution necessary. The completed film premiered on November 13, 1940, at the Broadway Theater in New York. Audiences were “confronted for the first time on any large scale with two major innovations: an ingenious partnership between fine music and animated film, and an immeasurably improved method of sound reproduction,” wrote *Theater Arts* critic Hermine Rich Isaacs.

Although limited distribution kept *FANTASIA* from becoming profitable for nearly 30 years, today it is considered a genuine cinema classic and has been in constant reissue since 1969.

Walt’s dream in 1941 was to turn *FANTASIA* into an ongoing event with new segments. This was finally realized in 1999 with *FANTASIA 2000*, a spectacular follow-up spearheaded by Walt’s nephew, Roy E. Disney. The music from *FANTASIA 2000* was conducted by James Levine and performed by the Chicago Symphony Orchestra.



Yue Bao, conductor

Conductor Yue Bao serves as the Ting Tsung and Wei Fong Chao Foundation Assistant Conductor of the Houston Symphony. She made her subscription debut with the Houston Symphony on their opening night concert of the 2020-21 season, and has led the orchestra at their summer concert series at the Miller Theater in both 2021 and 2022. She made her Chicago Symphony Orchestra debut at the 2021 Ravinia Festival and has since debuted with the San Francisco Symphony and Detroit Symphony Orchestra. She was the Bruno Walter Memorial Foundation Conducting Fellow at the Cabrillo Festival of Contemporary Music. In 2018, she served as the David Effron Conducting Fellow at the Chautauqua Music Festival, where she returns as a guest conductor for the 2022 season. In 2019, she toured China with the Vienna Philharmonic, assisting Andrés Orozco-Estrada. Equally at home with both symphonic and operatic repertoire, she has conducted Tchaikovsky's *Eugene Onegin*, Bizet's *Carmen*, Kurt Weill's *Mahagonny: Ein Songspiel*, and Gian Carlo Menotti's *The Medium*. Along with her Artist Diploma from the Curtis Institute of Music, where she was the Rita E. Hauser Conducting Fellow and studied with Yannick Nezet-Séguin, Bao holds bachelor of music degrees in orchestral conducting and opera accompanying from the Shanghai Conservatory of Music and a master of music degree in orchestral conducting from the Mannes School of Music. More: dornmusic.com.



BRKFST Dance Company

BRKFST Dance Company is a group of collaborative breaking choreographers based in St. Paul, Minnesota, and founded in 2014. BRKFST performs regionally, premiering work at Walker Arts Center, the Southern Theater and the Cowles Center. In 2022 they toured to Dublin, Ireland, for Dance2Connect (D2C) Hip Hop Festival, performing "60/40." Their film *Dreamers* (2019) was deemed official selection in 11 international film festivals receiving "Grand Jury Award" (In/Motion Festival 2021) and "Best Experimental Film" (Tirana International Film Festival 2020). BRKFST has set repertoire and original work on dancers at the University of MN—Twin Cities, Carleton College, D2C Festival (Ireland) and Bates Dance Festival (Maine). More: brkfstdance.com.

performers/choreographers

- Danielle Banovetz
- Lisa 'MonaLisa' Berman
- Renée Copeland
- Azaria 'AZ' Evans-Parham
- Travis 'Seqa' Johnson
- Michael 'Myke the Titan' Romero
- Marie Thayer
- Joseph 'MN Joe' Tran



Nicholas Collon, conductor

British conductor Nicholas Collon is Founder and Principal Conductor of Aurora Orchestra, Chief Conductor of the Finnish Radio Symphony, and Principal Guest Conductor of the Guerzenich Orchester in Cologne. Under his direction Aurora Orchestra has become Associate Orchestra (and, from 2022-23 season Resident Orchestra) at the Southbank Centre and appears every year at the BBC Proms. Collon has received guest invitations from orchestras such as the Residentie Orkest, where he was Chief Conductor 2016-2021 (latterly also Artistic Advisor), Netherlands Radio Philharmonic, Orchestre National de France, Danish National Symphony, Bamberg Symphony, Dresden Philharmonic, DSO Berlin, Frankfurt Radio Symphony, Oslo Philharmonic, Toronto Symphony and many of the leading British orchestras. In summer 2022 he conducts both the Finnish Radio Symphony and Aurora Orchestra at the BBC Proms. His first commercial recording with the Finnish Radio Symphony was released in May 2022 on Ondine—Sibelius' Symphony No. 7 and suites from *King Christian* and *Pelleas and Melisande*. Collon has conducted operas at English National, Welsh National, Oper Koeln and Glyndebourne on Tour. More: intermusica.co.uk, nicholascollon.co.uk.



Karem Hasan, conductor

British conductor Kerem Hasan commenced his third season in 2021-22 as chief conductor of the Tiroler Symphonieorchester Innsbruck. In summer 2017, he won the Nestlé and Salzburg Young Conductors Award. Prior to this, he had already attracted attention as a finalist in the Donatella Flick Conducting Competition in London and as associate conductor of the Welsh National Opera. Kerem also returns this season to the Tiroler Landestheater in Innsbruck to conduct Rossini's *L'italiana in Algeri* and Mozart's *The Magic Flute*. Further highlights of his 2021-22 season include opera productions at the English National Opera and in Glyndebourne as well as concerts with the Tonkünstlerorchester Niederösterreich, Borusan Philharmonic Orchestra and Antwerp Symphony Orchestra. Furthermore, he debuts with the BBC Philharmonic Orchestra, Bournemouth Symphony Orchestra and Orquesta Sinfónica de Galicia and returns to the ORF Radio Symphonieorchester Wien, Orchestre National du Capitole de Toulouse, Royal Philharmonic Orchestra and Noord Nederlands Orkest. June 2022 saw him making his U.S. debut with the Detroit Symphony Orchestra, followed by concerts at the Aspen Music Festival. More: kdschmid.de.



Gilda Houck-Markovits,
American Sign Language
interpreter

Gilda Houck-Markovits received a bachelor of arts in Deaf education from Evergreen State College. Prior to graduating in 2000, she was a student teacher at the Florida School for the Deaf and Blind. She later dove into the interpreting field and in 2015 graduated from Saint Paul College with an associate of applied science in interpreting and transliterating. Since then, she has had her hands in education, community, theater and video relay work. She has also volunteered throughout the community, and in addition to being a Sign Language interpreter, she is also a DeafBlind Intervener.

In the Heart of the Beast Puppet and Mask Theatre

In the Heart of the Beast Puppet and Mask Theatre (HOBT) produces original plays, hosts puppet shows and workshops and leads residencies throughout the Midwest. For many years it produced the MayDay parade, which is now transitioning to a celebration throughout May. Its most recent production was *Impact Theory* in June 2022 at the Avalon Theater. HOBT has often collaborated with the Minnesota Orchestra for Young People's Concerts and *Hansel and Gretel* productions. Its puppets were also featured at 2011 performances of Mozart's *The Magic*

Flute. HOBT has traveled throughout the U.S., Sweden, South Korea and the Dominican Republic. Its many honors include a UNIMA-USA for the 2007 production *We the People, Wake!* More: hobt.org.



Jessica Rivera, soprano

Possessing a voice praised by the *San Francisco Chronicle* for its "effortless precision and tonal luster," Grammy Award-winning soprano Jessica Rivera is one of the most creatively inspired vocal artists before the public today. The intelligence, dimension and spirituality with which she infuses her performances on great international concert and opera stages has garnered Rivera unique artistic collaborations with many of today's most celebrated composers, including John Adams, Osvaldo Golijov, Gabriela Lena Frank, Jonathan Leshnoff, Nico Muhly and Paola Prestini, and has brought her together with such esteemed conductors as Sir Simon Rattle, Esa-Pekka Salonen, Robert Spano, Markus Stenz, Bernard Haitink and Michael Tilson Thomas. An advocate of new music, Rivera has lent her voice to a plethora of world premieres, including Adams' opera *A Flowering Tree*, Frank's *Conquest Requiem*, Golijov's opera *Ainadamar*, Muhly's song cycle *The Adulteress*, and Spano's *Hölderlin Lieder*, a song cycle written specifically for her. More: jessicarivera.com.



Anthony Ross, cello

Anthony Ross, now in his 34th year as a Minnesota Orchestra member, assumed the principal cello post in 1991. He has been a soloist many times with the Orchestra, and next fall he will be featured in Daugherty's *Tales of Hemingway*. In 2015 he performed Schumann's Cello Concerto under the direction of the late Stanislaw Skrowaczewski—thereby becoming the final musician to perform a concerto under Skrowaczewski's baton at Orchestra Hall. An avid chamber musician, Ross is a member of *Accordo*, an ensemble composed of principal string players from the Saint Paul Chamber Orchestra and Minnesota Orchestra. He also plays regularly with the Chamber Music Society of Minnesota and with ensembles of his Orchestra colleagues. He has performed at music festivals in the U.S. and Europe and has been a faculty member at the Grand Teton, Aspen, Madeline Island and Indiana University festivals. More: minnesotaorchestra.org.



G. Phillip Shoultz, III, host

G. Phillip Shoultz, III, who is known for fostering community and inspiring action among people of all ages and abilities, enjoys a multifaceted career as artist, educator, consultant, speaker and pastoral musician. He is the associate artistic director of VocalEssence, where his most visible impact is seen through his visionary leadership as founding conductor of the VocalEssence Singers *Of This Age* and through his engaging *Take 5 with GPS* daily livestream and series of instructional videos. He also serves Westwood Lutheran Church as Cantor for Music, Worship and the Arts, and he frequently appears throughout the U.S. as a guest clinician, adjudicator and consultant. Each year, he serves as mentor to educators through classroom visits and as an adjunct faculty member in the Graduate Music Education program at the University of St. Thomas. He is the winner of the 2015 American Choral Directors Association Graduate Student Conducting Competition, and he has appeared as a conducting fellow with the Oregon Bach Festival, Chorus America, Choral Music Experience Institute and several other summer programs. More: vocalessence.org.



Caleb Young, conductor

Known for his energetic interpretations of American music, Berlin-based conductor Caleb Young has gained international renown as one of the most exciting emerging American artists of today. In summer 2021, Finland's Fiskars Summer Festival awarded him mentorship under legendary conductors Jukka-Pekka Saraste, Esa-Pekka Salonen, Hannu Lintu, Sakari Oramo and others at the LEAD! Foundation Academy's conductors' masterclass. Young was further awarded the honor of conducting the Finnish Chamber Orchestra alongside Saraste and Salonen. Having made a strong impression in Finland, in the 2022-23 season he will make his debut with the Tapiola Sinfonietta; he will also return to the Fort Wayne Philharmonic and to the Cleveland Ballet to conduct Balanchine's *Serenade*. His conducting résumé includes a number of the world's leading orchestras; as cover conductor, he works regularly with John Williams and orchestras such as the Berlin Philharmonic, Vienna Philharmonic and Los Angeles Philharmonic, and has served the Cincinnati Symphony, St. Louis Symphony, Van Cliburn International Piano Competition, Atlanta Opera, Portland Symphony, and the National Music Festival. More: calebwyoung.com.

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The Minneapolis Foundation drives collective action to realize strong, vibrant communities. Artists and arts organizations are an important part of our mission, bringing people together to celebrate, heal, and grow. The Minnesota Orchestra is an essential thread in the fabric of our city. We are honored to support the free public events held throughout the "Summer at Orchestra Hall" festival, and we are excited to join our community in enjoying local music, local businesses and the best of Minneapolis.



Performers and dancing audience members at the International Day of Music at Orchestra Hall in July 2019.



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