

# Minnesota Orchestra

Fabien Gabel, conductor

Anthony Ross, cello

Friday, September 30, 2022, 8 pm | Orchestra Hall

Saturday, October 1, 2022, 8 pm | Orchestra Hall

<b>Richard Strauss</b>	<i>Love Scene</i> from <i>Feuersnot</i> , Opus 50	ca. 7'
<b>Michael Daugherty</b>	<i>Tales of Hemingway</i> for Cello and Orchestra Big Two-Hearted River For Whom the Bell Tolls The Old Man and the Sea The Sun Also Rises <i>Anthony Ross, cello</i>	ca. 28'
	I N T E R M I S S I O N	ca. 20'
<b>Johannes Brahms</b>	Symphony No. 2 in D major, Opus 73 Allegro non troppo Adagio non troppo Allegretto grazioso (Quasi andantino) Allegro con spirito	ca. 39'

**pre-concert**

**Concert Preview** with Phillip Gainsley, Anthony Ross and Michael Daugherty

Friday, September 30, 7:15 pm, N. Bud Grossman Mezzanine

Saturday, October 1, 7:15 pm, N. Bud Grossman Mezzanine

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





**Fabien Gabel**, conductor

Fabien Gabel has established an international career of the highest caliber, appearing with orchestras from London and Paris to San Francisco, Seoul and Melbourne. Praised for his dynamic style and sensitive approach to the score, he is known for his eclectic repertoire choices ranging from core symphonic works to new music to championing lesser-known composers of the 19th and the 20th century. His 2022-23 season includes a number of debuts, beginning at the BBC Proms with the BBC Symphony Orchestra, followed by the Vienna Symphony and at Opéra de Paris, leading Calixto Beito's production of *Carmen*, while in the U.S. he debuts with the symphony orchestras

of Chicago, Pittsburgh, Indianapolis and Baltimore. In addition, he makes return appearances with numerous orchestras in Europe, Canada and Australia. In the current season he also embarks upon a large-scale project to record the music for Abel Gance's 1927 epic silent film *Napoléon* with the Orchestre National de France and Orchestre Philharmonique de Radio France, in a production which will appear in cinemas, for online streaming and in live performances. More: [opus3artists.com](http://opus3artists.com).



**Anthony Ross**, cello

Anthony Ross, the leader of the Minnesota Orchestra's cello section since 1991, has been a soloist many times with the Orchestra, performing

all the standard cello concertos as well as modern works such as James MacMillan's Cello Concerto, Paul Moravec's *Montserrat* and David Ott's Concerto for Two Cellos, which he and his wife, Minnesota Orchestra cellist Beth Rapier, have long championed. He has also played as a concerto soloist with the Moscow State Orchestra, Louisville Orchestra, Dallas Symphony, Rochester Philharmonic, South Dakota Symphony and many other Midwest regional orchestras. An avid chamber musician, he is a member of Accordo and the Chamber Music Society of Minnesota and has appeared on many festival stages. At the 2022 Summer at Orchestra Hall festival, he performed Brahms' Trio for Clarinet, Cello and Piano alongside Osmo Vänskä and Jon Kimura Parker. Winner of the prestigious bronze medal at the 1982 Tchaikovsky Competition in Moscow, Ross went on to gain the Stulberg Award, the G.B. Dealy Award and a prize in the Parisot International Cello Competition. He has twice been awarded a McKnight Artist Fellowship, first as a soloist and then as part of the Ross Rapier Cello Duo. More: [minnesotaorchestra.org](http://minnesotaorchestra.org).

one-minute notes

**Strauss: *Love Scene* from *Feuersnot***

Richard Strauss' rarely-staged *Feuersnot* concludes with passionate music that comes at a culminating moment in the plot—involving magic, fire and coercion—and the young Strauss hints at motifs of his idol Richard Wagner.

**Daugherty: *Tales of Hemingway***

Four stories by the novelist Ernest Hemingway come to life in Michael Daugherty's recent work *Tales of Hemingway*, which won three 2017 Grammy Awards. The solo cello at the center of the sweeping drama that explores the healing power of the outdoors, the running of the bulls in Spain, the struggle between man and nature—and chimes ringing out in *For Whom the Bell Tolls*.

**Brahms: *Symphony No. 2***

Brahms' Second Symphony, which the composer described as "cheerful and delightful," has an expansive feel, yet it is a tightly integrated, concentrated work. A three-note motif leads the way from the work's opening measures, through a buoyant first movement, a stirring *Adagio*, a leisurely trio movement and a blazing finale.



## Richard Strauss

**Born:** June 11, 1864,  
Munich, Germany

**Died:** September 8, 1949,  
Garmisch-Partenkirchen,  
Germany

### ***Love Scene from Feuersnot***

**Premiered:** November 21, 1901

“I may not be a first-rate composer, but I am a first-class second-rate composer.” So said Richard Strauss, a prodigy who composed his first work at age 6 and went on to become one of opera’s greatest composers. Think of *Salome*, *Elektra* and *Der Rosenkavalier*, staples in the repertoires of the world’s leading opera houses.

Strauss is also known for his dramatic tone poems, among them *Don Juan*, *Don Quixote* and *Ein Heldenleben*. He composed numerous *lieder* in his 20s and 30s, a period during which he became fascinated with the soprano voice—and one voice in particular: that of his wife, the opera singer Pauline de Ahna. Strauss lived a well-mannered life and was never accused of immorality, although some of his works were considered outrageous or even depraved. His 1907 *Salome* at the Metropolitan Opera, with its scandalous dance of the seven veils, was forced to close after one performance. The official line was that *Salome* was “objectionable, and detrimental to the best interests of the Metropolitan Opera House.”

Strauss’ first opera, in 1894, was *Guntram*. It was not successful, and six years elapsed before he would attempt a second vocal piece, *Feuersnot*. (Note the words “vocal piece,” not opera.) *Feuersnot* (literally, “Fire Famine”) is a “Poem for Singing in One Act,” a *Singgedicht*. The text is a satire, based on a Flemish legend called *The Quenched Fires of Audenarde*, but transported to Strauss’ native Munich by librettist Ernst von Wolzogen. Munich had treated Wolzogen—not to mention Strauss and his idol Richard Wagner—badly, and it was payback time.

### the story

It is the summer solstice—the time of fire festivals, where, some say, new light and burning embers signify new beginnings and traditions. A young girl has jilted our hero, who engages a magician to pull him up in a basket alongside her house, where, we assume, she will admit him after a wait. But she doesn’t, and instead leaves him hanging, much to his embarrassment. He will

spite her (just as Strauss is spiting Munich). Here is the librettist’s outline:

“The young hero lover is himself a magician, and the Grand Old Master, his mentor, who was once expelled by the people of Munich, never appears in person. [A] wicked young girl is forced to sacrifice her virginity at the end, to end the town’s fire famine, at the urgent insistence of the High Council and the citizens. When love unites with the magic of genius, light dawns on even the most hopeless of the philistines!”

### Wagner’s influence

Richard Wagner was Strauss’ inspiration for the magician, and *Feuersnot* contains hints of the great composer’s motifs, including the love scene heard at tonight’s concert, reminiscent of that of *Tristan and Isolde*. The “philistines” are, of course, the people of Munich who had rejected Wagner and Strauss 30 years and six years earlier, respectively.

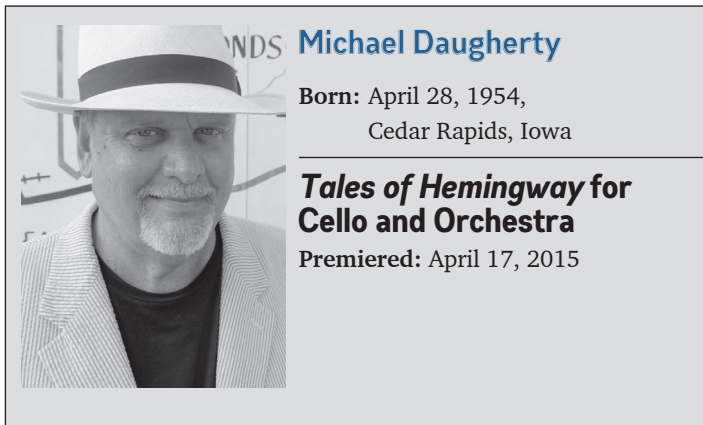
*Love Scene* from *Feuersnot* is placed at the end of the score where, as noted by Wolzogen, “love unites with the magic of genius.” It’s gorgeous music, but to state it politely: Strauss made sure we knew just where the “uniting” occurs, about four-and-a-half minutes into this graphic selection, with an abrupt pause. And listen for the four symbolic horns; precursors of the horns Strauss would use 10 years later, before the curtain rises on his *Rosenkavalier*, in the afterglow of the lovemaking between the aristocratic Marschallin and her very young lover, Count Octavian Rofrano.

*Feuersnot*, and its *Love Scene* in particular, have had their successes, but neither is performed frequently. The Minnesota Orchestra’s only performance of music from *Feuersnot*—the *Love Scene* heard tonight—came at a Sommerfest concert in 1989, with Leonard Slatkin conducting.

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

*Program note by Phillip Gainsley.*





## Michael Daugherty

Born: April 28, 1954,  
Cedar Rapids, Iowa

### ***Tales of Hemingway for Cello and Orchestra***

Premiered: April 17, 2015

If American filmmaker Ken Burns were in charge of the Minnesota Orchestra's programming, he might have dreamed up the opening two weeks of the 2022-23 season, which spotlight the subjects of two of his major documentaries: jazz and Ernest Hemingway. Last week the Jazz at Lincoln Center Orchestra and Wynton Marsalis visited with Marsalis' *Swing Symphony*, and this week we hear *Tales of Hemingway*, a four-movement cello showpiece by contemporary Iowa-born composer Michael Daugherty that springs from the life and writings of Hemingway, one of the 20th century's great literary figures.

### made in America

Daugherty, who won half of his six Grammy Awards in 2017 for *Tales of Hemingway*, routinely celebrates American people and places in his compositions, producing works bearing titles such as *Dead Elvis*, *Rosa Parks Boulevard* and *Mount Rushmore*, as well as the opera *Jackie O*. For more than three decades he has been a professor of composition at the University of Michigan School of Music, Theatre and Dance, and his students include some of today's most talented young composers, among them recent Minnesota Orchestra Composer Institute alumni Matthew Browne, Michael-Thomas Fomai and Peter S. Shin. His music is featured on many Naxos recordings, and he has twice won the Grammy for Best Contemporary Classical Composition, in 2011 for the piano concerto *Deus ex Machina* and in 2017 for *Tales of Hemingway*. His recent commissions include works for the Pittsburgh Symphony Orchestra and Omaha Symphony and a violin concerto for Anne Akiko Meyers, who gave the world premiere last year with the National Symphony Orchestra.

### a literary tribute

Daugherty composed *Tales of Hemingway* on a commission from a consortium led by the Nashville Symphony that also included the Asheville Symphony, Detroit Symphony Orchestra, El Paso Symphony Orchestra, Erie Philharmonic, Redwood Symphony, South Florida Orchestra and Virginia Symphony. Its world premiere took place on April 17, 2015, with cello soloist Zuill Bailey joining the Nashville Symphony under the direction of Giancarlo Guerrero.

Daugherty describes *Tales of Hemingway* as evoking "the turbulent life, adventures, and literature of American author and journalist Ernest Hemingway...one of the most influential and original writers of the 20th century." The composer explains that his selection of soloist coincides with biography, stating: "In his youth in Oak Park, Chicago, Hemingway was surrounded by music, where his mother was a prominent music teacher and he played the cello in school orchestras."

Hemingway enjoyed great success during his lifetime, including both the Pulitzer and Nobel prizes, and became an international celebrity through his novels, short stories and wartime journalism, and for his international exploits that included deep-sea fishing in the Florida Keys and Cuba, big game hunting in Africa, bullfighting in Spain and boxing. His writings have been made into many films and TV series—with several receiving more than one adaptation. Sadly, his life was ended by suicide in 1961 at the age of 61.

*Tales of Hemingway* is a cello concerto in all but name, comprising four movements, each inspired by one of the writer's short stories or novels. The soloist featured this week is Anthony Ross, the Minnesota Orchestra's principal cellist since 1991, who describes it as "a brilliantly composed work, with amazing cello writing and spectacular tutti sections. The cello plays the hero role, which is a lot of fun, and the music is super descriptive and suggestive." Ross has read all four works that Daugherty drew inspiration from, commenting that "Hemingway's writing is extremely vivid, while being direct and maybe a little rough on the edges. His writing really takes you to the place, whether it be Spain or Northern Michigan," the latter of which was Hemingway's summer home in childhood—and coincidentally, on the opposite end of the state from Ross' hometown of Kalamazoo.

### notes from the composer

Daugherty has provided descriptions of each movement:

**Big Two-Hearted River (1925, Seney, Michigan).** In this story, Nick Adams is an emotionally scarred and disillusioned soldier from World War I who treks to Northern Michigan for a camping-fishing trip to try to regain control of his life. I have composed serene and passionate music that evokes a leitmotif in Hemingway's writing: his belief that one can be healed by the power of nature through exploring isolated outdoor terrains.

**For Whom the Bell Tolls (1940, Spanish Civil War).** Hemingway tells the tale of the last three days in the life of Robert Jordan, an American teacher turned demolition expert who has joined the anti-fascist Loyalist guerillas in Spain. Jordan accepts a suicide mission to blow up a bridge only to fall in love with Maria, a young Spanish woman of the Loyalist guerilla camp. The cello strums and plucks, leading the martyr's march to battle the Fascists and to Jordan's eventual death. As the chimes explode at the conclusion of

the movement, the epitaph of the novel rings forth: “And therefore never send to know for whom the bell tolls; it tolls for thee.”

**The Old Man and the Sea (1952, Cuba).** In Hemingway’s Nobel Prize-winning novella, Santiago is a poor, old fisherman whose luck changes when he takes his small boat deep into the Gulf Stream. After an epic struggle, he catches a gigantic marlin, the largest fish of his career. As he makes the long journey home, sharks relentlessly attack his boat and devour the marlin. As a musical response, I have composed an elegy to the struggle of life and death between man and nature. The cello represents the old fisherman’s journey as he searches for the truths of man’s existence with dignity and grace.

**The Sun Also Rises (1926, Pamplona, Spain).** The main character in this ground-breaking novel is Jake Barnes, bitter and wounded by war, living in Paris as an unhappy expatriate journalist. Aimless in life, he makes a journey to the Festival in Pamplona, Spain. Along the way, he is joined by other adrift souls of the “Lost Generation,” such as Lady Brett, a promiscuous divorcée with whom Barnes was involved before the war. For the final movement of the concerto, I have created an exciting and dramatic sound world where I imagine Jake Barnes, his entourage (and Hemingway) in Pamplona at the Fiesta, watching the running of the bulls and reveling in the spectacle of the bullfights. We also hear musical illuminations of the novel’s enigmatic epigraph, “the sun also ariseth, and the sun goeth down, and hasteth to the place where he arose.”

**Instrumentation:** solo cello with orchestra comprising 2 flutes (1 doubling piccolo), oboe, English horn, 2 clarinets, bassoon, contrabassoon, 2 horns, 2 trumpets, trombone, bass trombone, timpani, piccolo snare drum, kick drum, suspended cymbal, castanets, claves, crotales, mark tree, tambourine, triangle, glockenspiel, vibraphone, chimes, marimba and strings

Program note by **Carl Schroeder**, with movement descriptions by **Michael Daugherty**.



## Johannes Brahms

**Born:** May 7, 1833,  
Hamburg, Germany

**Died:** April 3, 1897, Vienna, Austria

### Symphony No. 2 in D major, Opus 73

**Premiered:** December 30, 1877

After the massiveness and severity of Brahms’ First Symphony, the idyllic, pastoral Second, with its wealth of singable melodies, had strong popular appeal. Whereas Brahms

had toiled for 20 years over his First Symphony, the Second was written in the space of a mere four months.

### the music: pastoral and melody-rich

**allegro non troppo.** From the very first notes, the listener is caught up in the symphony’s gentle, relaxed mood. The initial two bars also provide the basic motivic seeds of the entire movement, as well as for much of the material in the subsequent movements. The three-note motto in the cellos and basses and the following arpeggio in the horns are heard repeatedly in many guises—slowed down, speeded up, played upside down, buried in the texture or featured prominently. All the principal themes of the movement are derived from these short melodic building blocks. The second theme is one of Brahms’ most glorious, sung by violas and cellos as only these instruments can sing.

**adagio non troppo.** The second movement is of a darker hue and more profound sentiment. The form is basically an A-B-A structure, with a more agitated central section in the minor mode. Throughout the movement, the listener’s attention is continually focused as much on the densely saturated textures as on the themes.

**allegretto grazioso (quasi andantino).** The genial, relaxed character returns in the third movement—not a scherzo as Beethoven would have written, but a sort of lyrical intermezzo, harking back to the gracious 18th-century minuet. The forces are reduced almost to chamber orchestra levels, and woodwinds are often the featured sonority.

**allegro con spirito.** The forthright and optimistic finale derives heavily from the melodies of the first movement, though as usual with Brahms, this material is so cleverly disguised that one scarcely notices. The coda calls for special comment. Brahms seldom used the trombones and tuba, yet on occasion he wrote stunning passages for them. One such moment occurs in the Second Symphony’s coda, a passage as thrilling for audiences as it is for trombonists, every one of whom looks forward to a role in bringing this joyous work to its blazing D-major conclusion.

**Instrumentation:** 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani and strings

Program note by **Robert Markow**.

