

showcase

NOVEMBER 2022



MINNESOTA
ORCHESTRA



PLAYBILL

from the editor

One of the wonderful things about a Minnesota Orchestra concert is that each week's program emphasizes different musicians in the ensemble, even varying from moment to moment in a given piece, depending on which instruments and sections the composer has chosen to highlight. Although the protocol of most classical concerts discourages immediate cheering, the applause at the end of a performance gives us a chance to make noise for the concert's standouts, who are often signaled by the conductor to stand first.

The volume of cheers during curtain calls can indicate that a musician or section has a particularly dedicated following—and one Orchestra musician with a unique fan base is Principal Trumpet Manny Laureano, a member of the ensemble since 1981 who is pictured on this month's cover. For many years he was co-artistic director of Minnesota Youth Symphonies, and concertgoers who performed under him during their student musician years surely add to the decibel count whenever he stands for special recognition.

Another musician much loved by the Orchestra's longtime followers, former Concertmaster Jorja Fleezanis, left the ensemble in 2009, but the depth of her connection with audiences was evident in the outpouring of tributes after her passing in September at age 70. With fresh tears mixed with many memories of cheers, we salute Jorja in several pages of this issue.

Whether you have a favorite musician, are a fan of the Orchestra in general or are here for the first time—we applaud *you* for being here to enjoy the music.

Carl Schroeder

Carl Schroeder, Editor
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about the cover

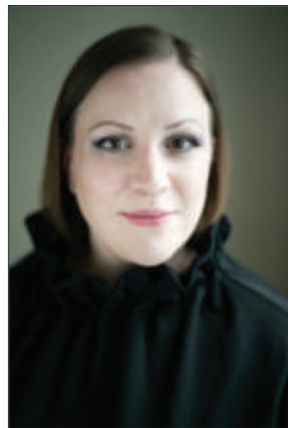
Principal Trumpet Manny Laureano, who joined the Minnesota Orchestra in 1981 and is the ensemble's longest-serving current principal player, and his section colleague Robert Dorer, a member since 1997, performing a Verdi overture in July 2022. Photo: Courtney Perry.

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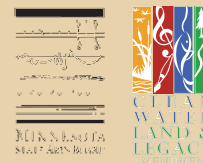
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appears on page 9.

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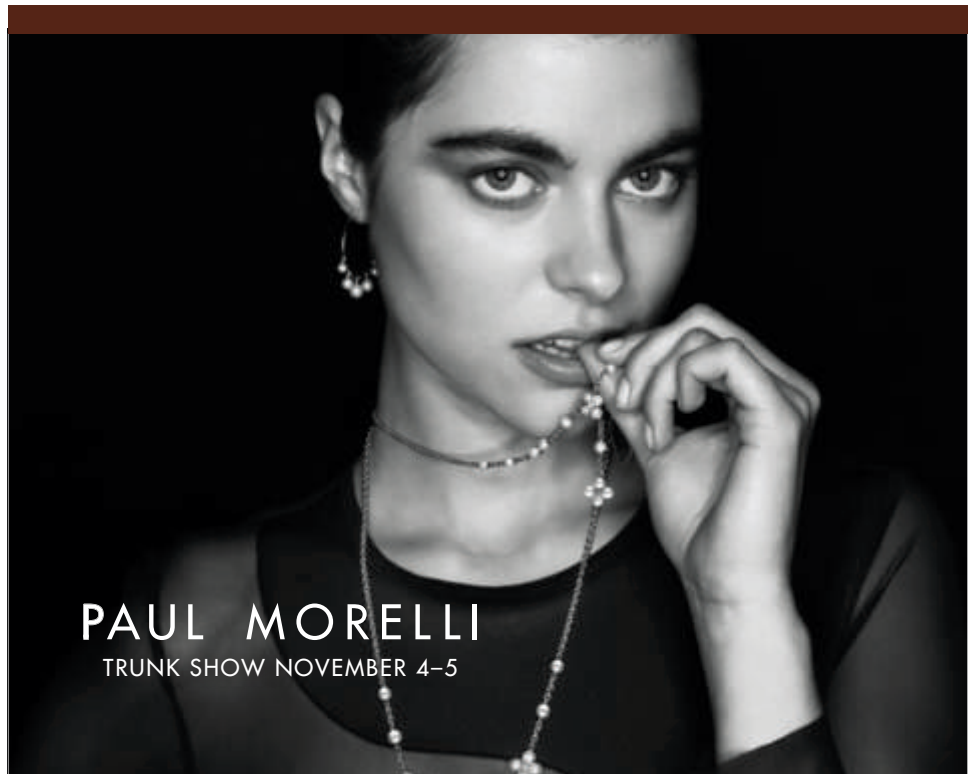
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profile Thomas Søndergård, music director designate

danish conductor Thomas Søndergård, who in summer 2022 was announced as the 11th music director of the Minnesota Orchestra, is serving as music director designate for the 2022-23 season before beginning his inaugural season in September 2023. A highly regarded conductor in both the orchestral and opera spheres, he has earned a reputation for incisive interpretations of works by composers from his native Denmark, a great versatility in a broad range of standard and modern repertoire, and a collaborative approach with the musicians he leads.

Søndergård first conducted the Minnesota Orchestra in December 2021 performances of Strauss' *Ein Heldenleben* and a Mozart concerto with pianist Ingrid Fliter, establishing an immediate rapport with musicians and audiences; he was quickly reengaged for an April 2022 concert and then announced as the next music director in July. His most recent visit to the Orchestra Hall podium came in October 2022 concerts featuring Stravinsky's *The Rite of Spring*.

Since 2018 Søndergård has been music director of the Royal Scottish National Orchestra (RSNO), a role he will continue alongside his Minnesota appointment. Prior to joining the RSNO, he served as principal conductor and musical advisor to the Norwegian Radio Orchestra and then as principal conductor of the BBC National Orchestra of Wales (BBC NOW). As a guest conductor he has led major European and North American orchestras including the Berlin Philharmonic, Chicago Symphony, Gewandhaus Orchestra, Houston Symphony, London Philharmonic and symphonies of London, Montreal and Toronto.

Søndergård began his music career as a timpanist, joining the Royal Danish Orchestra after graduating from the Royal Danish Academy of Music. He made his conducting debut in 2005, leading the Royal Danish Opera in the premiere of Poul Ruders' *Kafka's Trial* to wide acclaim; he has returned subsequently many times to the Royal Danish Opera. His discography on the EMI, Dacapo, Bridge Records, Pentatone and Linn



Zoe Prinds-Flash

Records labels includes Vilde Frang's debut recording of violin concertos by Sibelius and Prokofiev with the WDR Symphony Orchestra Cologne; numerous works by Poul Ruders; the Lutosławski and Dutilleux concertos with cellist Johannes Moser and the Berlin Radio Symphony Orchestra; Sibelius symphonies and tone poems with BBC NOW; and works by Prokofiev and Strauss with RSNO.

Søndergård's 2022-23 season began with two RSNO performances at the BBC Proms that included Wynton Marsalis' Violin Concerto with soloist Nicola Benedetti. Highlights of that ensemble's main season include a Brahms symphony cycle, Britten's *War Requiem* and further European touring. In the U.S., he debuts with the Baltimore Symphony, St. Louis Symphony, Cleveland Orchestra and Cincinnati Symphony, and returns to the Houston Symphony and Chicago Symphony. On the operatic stage, following his Reumert Award-winning appearance in early 2022 for Wagner's *Die Walküre*, he returns to the Royal Danish Opera to conduct Strauss' *Elektra*. In his native Denmark, he returns to the Danish National Symphony Orchestra to lead the world premiere of Rune Glerup's violin concerto with Isabelle Faust.

In January 2022, Søndergård was decorated with a Royal Order of Chivalry – the Order of Dannebrog by Her Majesty Margrethe II, Queen of Denmark. For more information, visit minnesotaorchestra.org.

special funds

Accelerator Funds

The funds below support the research, development and implementation of new projects and initiatives at the Minnesota Orchestra and allow the Orchestra to seize on opportunities that will greatly benefit our audiences and community.

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The Minnesota Orchestra 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. Danish conductor Thomas Søndergård is the ensemble's music director designate, with his inaugural season set to begin in fall 2023.

great women in Minnesota Orchestra history: Verna Golden Scott

■ In 1924, Verna Golden Scott became the first woman to serve as manager of the Minnesota Orchestra (then known as the Minneapolis Symphony Orchestra). While in this top administrative post, she secured the services of the Orchestra's third and fourth music directors, Eugene Ormandy and Dimitri Mitropoulos—both little-known conductors at the time of their arrival who carried the Orchestra to new heights and went on to international renown.

■ Born in 1876, Scott graduated from Minneapolis' Central High School and studied violin at the Royal Conservatory of Music in Leipzig. Upon her return to Minnesota, she taught violin privately and was director of the Artist Series at the University of Minnesota, where her husband Carlyle Scott headed the music department. After the University's concert hall, Northrop Auditorium, opened in 1929, she was instrumental in making it the Orchestra's home venue.

■ During Scott's tenure as manager, the Orchestra kept up a busy schedule of home concerts, tours and recording projects despite the worsening Depression. Finances were kept afloat by emergency fundraising campaigns and musicians' acceptance of steep wage cuts. She stepped down as manager in 1938 and passed away in 1964.

■ When asked about gender and orchestra management, Scott once said that "The only difference between a man and a woman in [this] business is that a woman is more interested in details."



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news

Minnesota Orchestra

remembering Jorja Fleezanis (1952–2022)



Greg Helgeson

In September the classical music world mourned the passing of violinist Jorja Fleezanis, the Minnesota Orchestra's extraordinary concertmaster from 1989 to 2009—the longest such tenure in the Orchestra's history—and a renowned soloist, chamber musician and pre-eminent teacher of orchestral technique.

Fleezanis began her career in 1973 with the Chicago Symphony, and in 1981 joined the San Francisco Symphony as associate concertmaster under its music director Edo de Waart—who subsequently moved to the Minnesota Orchestra and recruited Fleezanis for the concertmaster position here. When Fleezanis arrived in 1989, her appointment was historic, as only one other major American orchestra had ever had a female concertmaster. Across the next two decades she helped shape the Orchestra's sound and spirit, working with de Waart and his successors Eiji Oue and Osmo Vänskä; dazzled audiences from the concertmaster chair and as a frequent soloist in a full range of repertoire, including premieres of major works by John Adams and Sir John Tavener; enjoyed triumphs such as the ensemble's first tours to Europe and Japan; and became one of the Orchestra's strongest advocates offstage.

In 2009 Fleezanis chose to embark on a new role as professor of violin and orchestral studies at Indiana University's prestigious

Jacobs School of Music, with a renewed zeal for helping prepare the next generation of musicians to carry on a tradition of symphonic excellence. She retired from that position in 2021 and most recently was teaching at Interlochen Center for the Arts and the Music Academy of the West.

Among Fleezanis' priorities in recent years was the commissioning and premiering of new chamber music through The Michael Steinberg and Jorja Fleezanis Fund, which she founded after the 2009 passing of her husband Michael Steinberg, a revered musicologist, program annotator and author. She visited Minnesota in recent years to perform the Fund's first three commissions with former Orchestra colleagues and other musicians, and her final public concert in Minneapolis, the premiere of a work by Jessica Meyer, took place this past May. The Fund will continue to commission new music to further build Fleezanis and Steinberg's legacy; donations can be made at steinbergfleezanisfund.org to support this ongoing work, including a premiere next May by Jungyoon Wie.

In a special twist of fate, the Minnesota Orchestra's first female concertmaster was succeeded by its second—current Concertmaster Erin Keefe—who commented on that connection and Fleezanis' legacy: "Jorja had an enormous impact on the Orchestra and our community during her 20-year tenure and beyond. She was an unforgettable presence both onstage and off. On a more personal level, she was someone who paved the way for female concertmasters throughout the country. In fact, she encouraged me to audition for this position 12 years ago, and I'll forever be grateful to her for the warmth, humor, passion and guidance she imparted to me and every other young musician she encountered."

Turn to page 25 for a further tribute to Jorja Fleezanis from one of her longtime friends and colleagues, Janet Horvath, a former associate principal cello of the Minnesota Orchestra.

expanding the Listening Project

In October 2021, the Minnesota Orchestra and conductor Scott Yoo kickstarted the Listening Project—one part of the ensemble’s ongoing efforts to spotlight historic and new music by composers from historically underrepresented racial groups. An Artistic Advisory Committee of Orchestra musicians selected five works by Black composers that had never been recorded professionally to fit the project’s overarching goal: to go beyond just having these works played by the Minnesota Orchestra, and facilitate other orchestras’ performances by making recordings that are freely available to audiences and orchestras around the world. In addition, two works, Ulysses Kay’s *Concerto for Orchestra* and Margaret Bonds’ *Montgomery Variations (1964)*, are appearing on the Orchestra’s 2022–23 subscription concert season.

Although last year’s recording sessions didn’t include a public concert, this year’s iteration of the Listening Project, featuring six more works by Black composers, was performed for a live audience at an early October subscription concert conducted by Kensho Watanabe and hosted by Dr. Louise Toppin. “As we looked back on our first season of Listening Project recordings, the one thing that seemed to be missing was the energy of a live audience,” explained Acting Assistant Principal Viola Sam Bergman. “We’re thrilled to expand the scope of the project this season and bring a whole new assemblage of rarely heard orchestral work by Black composers past and present to our subscription audiences.”

Watch for the recordings from the 2022 Listening Project in early 2023 on the Orchestra’s YouTube channel—and meanwhile, check out the five recordings made last October at minnesotaorchestra.org/lp2021.



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A promotional graphic for 'Crooners Supper Club'. The background is a photograph of a woman singing passionately into a microphone. She is wearing a dark, patterned top and has her mouth wide open. In the foreground, the back of a person's head and shoulders is visible, looking towards the singer. The overall lighting is dim and blue-toned, typical of a nightclub setting.

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news Minnesota
 Orchestra

critics' column: recent concert reviews

"It was indeed a performance [of Wynton Marsalis' *Swing Symphony*] full of fine playing, the program a bold departure from your typical classical concert in so many ways. And what a joy to be reunited with conductor William Eddins, the orchestra's onetime associate conductor who proved an ebullient dynamo on the Bernstein [Symphonic Dances from *West Side Story*] and an ideal combination of control and abandon on the Marsalis....[It] was a joy to hear the Minnesota Orchestra's principal clarinetist, Gabriel Campos Zamora, soaring into the stratosphere above a stately ragtime landscape or channeling Benny Goodman on a raucous romp. And the percussion section got to show off its skills and energy on a variety of styles. What's more, the Jazz at Lincoln Center Orchestra is full of splendid soloists, the saxophonists a standout when they stepped up to lower the temperature to an appropriate cool."

—Rob Hubbard, *Star Tribune*,
 September 24, 2022

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—Basil Considine,
Twin Cities Arts Reader, July 31, 2022

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news

YPSCA

apply for the 2023 YPSCA competition



When the Minnesota Orchestra Young People's Symphony Concert Association (YPSCA) was founded in 1911, its mission was to organize and support the Orchestra's Young People's Concerts, which were launched that same year. Since then, YPSCA added a Concerto Competition for advanced young instrumental students, a Musical Mentors program which provides schoolchildren with tickets and bus rides to Young People's Concerts, and other outreach programs.

YPSCA's 66th Annual Concerto Competition will be held in January 2023, and we invite you to help spread the word about this exciting opportunity! Applications are due on November 15; a Preliminary Round that will be held virtually, with performance video submissions due December 28; and the Final Round will be held at Orchestra Hall on Sunday, January 15, 2023.

Students in grades 7 through 12 who are residents of Minnesota, North Dakota, South Dakota, Iowa or Wisconsin, and who are skilled players of orchestral instruments or piano, can compete for the opportunity to perform as soloist with the Orchestra in a future season's set of Young People's Concert in the following season, and to receive the \$1,500 Edwin W. and Edith B. Norberg Trust Award; all finalists are awarded cash prizes

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Minnesota Orchestra brass in South Africa

The Minnesota Orchestra's August 2018 visit to South Africa—an ambitious and wide-ranging tour celebrating the centennial of Nelson Mandela's birth—had a chamber-sized spinoff in August 2022 when a quintet of Orchestra brass musicians returned to the country for a 10-day, six-city tour. The circuit by trumpet players Douglas C. Carlsen and Charles Lazarus, horn player Michael Gast, trombonist R. Douglas Wright and tuba player Steven Campbell—who perform frequently as an independent group under the name Uptown Brass—featured public performances, master classes, workshops, and other collaborations and exchanges.

Classical Movements, the same highly regarded concert tour company that coordinated the full Orchestra's 2018 tour, was the presenting organization for this smaller-scale visit. "Classical Movements has worked with the Orchestra many times, and they wanted to keep touring and community connections going as the pandemic eased up," explained Lazarus. He added that since Uptown Brass did many engagement events during the 2018 tour, Classical Movements reached out to them to propose a follow-up visit "driven by a strong sense of collaborative cultural mission that was very focused on education," he noted.

"Following in the footsteps of the [full] Minnesota Orchestra, which was a project we planned for two and a half years, we found it was really important to continue our efforts to bring the highest level of American instrumentalists to South Africa," explained Neeta Helms, Classical Movements' president.

The focal point of the tour was six performances at venues in Pretoria, Potchefstroom, Johannesburg, Cape Town, Stellenbosch and Moederkerk. Rather than retracing the steps of the 2018 tour, this visit branched out in new directions ranging from university settings to religious and professional venues. Key partnering organizations and individuals included Richard Cock Enterprises, the Johannesburg Musical Society, the University of South Africa, the North-West University, Herman van Niekerk and Louise Howlett. The array of featured music included arrangements of works of Bach, Bernstein, Ellington, Gershwin and Consuelo Velasquez, as well as new pieces composed for the occasion by Jack Stamp and versions of *Grazing in the Grass* and *Pata Pata* crafted in tribute to iconic South African musicians Hugh Masekela and Miriam Makeba.

With no national or international touring plans currently announced for the full Minnesota Orchestra—as the uncertainty of the pandemic continuous to ripple through the orchestra world's touring initiatives—trips such as the Uptown Brass tour continue to keep the Orchestra's 115-year-old spirit of touring alive in an unofficial capacity.

"When the Minnesota Orchestra visited South Africa in 2018, it felt like a once-in-a-lifetime experience," Lazarus reflected. "This opportunity from Classical Movements was a second once-in-a-lifetime event. We were all deeply moved by the positive, hopeful and giving spirit of the South African people we met. The children we worked



The quintet posing outside Miriam Makeba Concert Hall in Pretoria.



The group performing at Linder Auditorium at the University of the Witwatersrand in Johannesburg.



R. Douglas Wright working with South African students at a master class during the tour.

with were especially inspirational. Enjoying their sense of gratitude and loving collaboration was an experience that will stay with us for the rest of our lives. It was a good reminder of the importance and power of music both abroad and here at home. It's our responsibility to be good stewards of that."

spotlight on assistant and associate conductors

Many Minnesota Orchestra fans can list at least a few of the ensemble's 11 music directors: names such as Stanislaw Skrowaczewski, Eiji Oue, Osmo Vänskä and—new to the list—Music Director Designate Thomas Søndergård. But in a typical year, more than half of the Orchestra's concerts are led by someone else: usually a guest conductor, Principal Conductor of Live at Orchestra Hall Sarah Hicks, conductor laureate, assistant conductor or associate conductor.

Assistant and associate conductors are vital—and busy—members of the artistic team who focus on educational, outdoor and community concerts, serve as an understudy to the scheduled conductor and act as an extra set of ears at rehearsals. On a rare occasion they may lead a week of subscription concerts. They often stay for a few seasons and then move to a music directorship elsewhere, a career as a guest conductor or other projects. Conductors who have followed this trajectory in recent years include Akiko Fujimoto, now music director of the Mid-Texas Symphony; Roderick Cox, who is based in Berlin, leads major orchestras around the world, heads the Roderick Cox Music Initiative to provide scholarships for young musicians from historically marginalized communities and is the subject of the documentary *Conducting Life*; and Courtney Lewis, now music director of the Jacksonville Symphony.

Sarah Hicks is a singular case: she started out with the Minnesota Orchestra in 2006 as assistant conductor and has enjoyed great success in her international career in many genres, touring the world with pop star Sting and collaborating often with singer-songwriter-pianist Ben Folds, guest conducting major orchestras and opera companies, and conducting film music productions aired on ABC and Disney+, all while continuing as a member of the Orchestra's artistic leadership, conducting most concerts on the Live at Orchestra Hall series as well as hosting the broadcast and livestream series *This Is Minnesota Orchestra*.



Greg Helgeson

Akiko Fujimoto



Courtney Perry

Roderick Cox



Greg Helgeson

Courtney Lewis



Greg Helgeson

William Eddins

Other notable assistant and associate conductors dating further back include Giancarlo Guerrero, associate conductor from 1999 to 2004 and now music director of the Nashville Symphony; William Eddins, an assistant and associate conductor for five seasons in the 1990s who went on to lead the Edmonton Symphony and recently conducted the Orchestra's 2022–23 season opening concerts; Henry Charles Smith, a longtime associate conductor and resident conductor in the 1970s and '80s who later was music director of the South Dakota Symphony, among other ensembles, enjoyed a long career working with young musicians and passed away in 2021; and Frederick Fennell, associate conductor for two seasons in the 1960s who is best known for his pioneering work with wind ensembles. Three current musicians of the Minnesota

Orchestra served as co-assistant conductors of the Orchestra during the 2005–06 season: Principal Trumpet Manny Laureano, Assistant Principal Bass William Schrickel and violist Kenneth Freed—who stepped in on extremely short notice to lead a Minnesota Orchestra concert with the Indigo Girls this past June.

During the COVID-19 pandemic, the assistant and associate conductor positions have been open, in part due to the reduced number of educational concerts—which are back in full force during the 2022–23 season and led by a slate of guest conductors. Eventually a new name will be added to the list of accomplished conductors, will be a vital part of the Orchestra and, if past is prologue, will achieve great success in a long career.



essay

Jorja Fleezanis – A Tribute

by Janet Horvath

It seems impossible that the shining light of my friend and brilliant colleague Jorja Fleezanis is no longer.

When I reminisce about our 20 years together in the Minnesota Orchestra, sometimes it's the small moments that stand out the most.

Although she had a blazing commitment to the music, Jorja always kept her cool in her concertmaster chair, even when mishaps occurred. I recall a performance at Carnegie Hall near the end of her tenure in 2009 with the esteemed violin soloist Leonidas Kavakos. His performances were always impeccable, but this evening he seemed unsettled in the Sibelius concerto. After a quick verbal exchange with Jorja, he reached over to grab her violin without missing a beat. It was not the typical issue of a broken string. Jorja discovered that somehow the chin rest on his violin had come loose. She fidgeted with the chin rest, but when she realized a screw was missing, she tried in vain to use one of her pearl stud earrings. Rather than distract the audience further, she traded the ailing violin for her seatmate's. Both soloist and concertmaster played the rest of the piece on an unfamiliar instrument. After the audience and most of the Orchestra members had exited, Jorja stayed behind. She scanned the stage floor looking for the offending screw. At last she found it, picked it up off the floor, and with a triumphant grin she brandished the screw to those who were still in the hall.

Jorja's voice cajoling, cheering and coaxing continues to resound in my ears. "Get excited about music, people! I love you, but these musical phrases need to be more buoyant, spicy, brilliant." I can hear Jorja's voice cajoling, cheering and coaxing. She had the uncanny ability to ignite a spark in her friends, her students, her colleagues and her audiences. Whenever Jorja walked into a room, her presence filled the space, whether large or small. Her close attention never wavered, even in a crowded backstage hallway or in a jam-packed rehearsal room. She exuded inclusivity, and her audiences felt collectively embraced.

I admired Jorja tremendously. Bold and captivating, she was a consummate leader who blazed trails for the rest of us. Somehow, she made every musician feel that their voice was integral to the ensemble, and if there was ever a disagreement, she found common ground. She had a keen diagnostic ear and her quick problem-solving served her well as the ideal partner to

the conductor, as a consummate musician and as an adored teacher. Somehow, she always left room for new ideas, for probing deeply into the music, and for unexpected moments in the heat of a performance.

What struck me so was that Jorja gave 100 percent of her focus to everyone she met. She always listened intently and engaged warmly with each person she came into contact with, whether they were audience members young or old, board members, neighbors, students, or the many guest artists and conductors who appeared with the Orchestra. She had a remarkable ease of communication, and conversations with her were always stimulating.

Jorja's irrepressible personality filled every moment, whether it was cooking a gourmet meal or decorating her trendy Minneapolis condo—and later her darling house in Bloomington, Indiana—in bold colors with floor-to-ceiling books, sheet music and CDs occupying the majority of rooms. A unique mural in her Indiana home, a huge vibrant painting of a street scene in New York, was a focal point and an ode to the pivotal artists and composers that influenced her life. Set near Carnegie Hall in New York at 57th Street and 7th Avenue, the tableau features classical music luminaries John Adams, Béla Bartók, Leonard Bernstein, Alfred Brendel, Maurizio Pollini, Thea Dispeker, Igor Stravinsky, Garrick Ohlsson, James Levine and Arturo Toscanini. Also in the painting modestly looking on are Jorja and her beloved late husband, the musicologist and writer Michael Steinberg.

Her deep commitment to music-making extended well beyond the stage or the studio. Students recall being led downstairs in Jorja and Michael's home to hear poetry and old scratchy 78 vinyl classical recordings of the great singers of the past, to polish keen listening skills. Believing in the vocal qualities of violin playing, Jorja had her pupils actually sing phrases to help them find their own voice. The most important conversations often took place in the dining room. Using the metaphor of a diverse menu at a restaurant, she encouraged her students to embrace all styles of music and to seek the distinctive essence of each composer.

Jorja's big-heartedness is remembered by so many. A pianist colleague reminisced about playing a Brahms

essay

piano sonata for Jorja. A discussion of the rich symphonic sound Brahms sought in his music followed. After three hours, the pianist pulled out his checkbook, but Jorja would only agree to a home-cooked dinner in return for her time. A co-worker remembers the private violin demonstration Jorja gave to her 3-year-old grandson. The toddler, completely enchanted, never forgot the experience. Jorja's friend Mari Carlson told me about gatherings they called "Listen Up." A small group of about 40 families—including Jorja's dentist, her doctor and her massage therapist—would meet for dinner and conversation. Michael would prepare a poem to read and he'd bring his large boom box loaded with a selection of music to play for the group. Jorja and Michael were ever eager to share their enthusiasm for music.

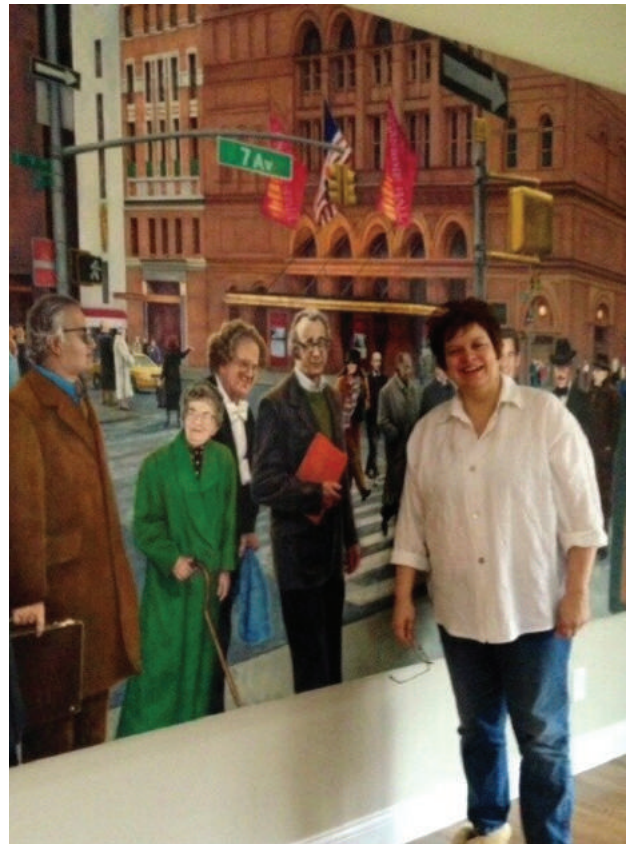
A staunch advocate of new music, she relished the opportunity to put the first imprint on a newly composed work, quite aware of the limitless possibilities available to a performer when there have been no previous interpretations. She established The Michael Steinberg and Jorja Fleezanis Fund as a memorial to her husband with the goal of creating a legacy of new chamber works that bring together music and the written word.

Jorja had a whimsical side too. After the premiere at Westminster Church in May 2022 of the third Steinberg-Fleezanis Fund commission, composed by Jessica Meyer and based on the Rumi poem "Where You Love From," there was a gathering to celebrate the success of the evening. When the party began to wane in the wee hours of the evening, Jorja was still too excited to sleep. Would Mari watch some television with her? They curled up on the sofa. While munching chocolate chip oatmeal cookies (they were still frozen!), Jorja and Mari watched the movie inspired by Chris Van Allsburg's children's book *The Polar Express* with delight.

Several thrilling projects were incubating in Jorja's psyche when she was taken from us this past September. Most of the details are in place for the fourth commission by composer Jungyoon Wei, a piece set to the poem "For the Sleepwalkers" by Edward Hirsch, to be held May 13, 2023, at Westminster Presbyterian Church near Orchestra Hall. On the top of Jorja's to-do list was her plan to publish all of Michael's *Boston Globe* music reviews—totaling about 600 pages. Knowing how much these projects meant to Jorja, Mari is determined to bring them to fruition.

Jorja was beloved by thousands of fans who were captivated by her very presence on the stage, week after week. Generous and passionate, and with the enthusiasm she brought to everything she touched, Jorja exemplified what we all aspire to—a life well-lived.

Janet Horvath, the Minnesota Orchestra's associate principal cello from 1980 to 2012, is a lifelong performing classical musician, soloist, author, speaker and educator. Her writing has been published in *The New York Times*, *The Atlantic*, and national and international music journals. An audio-documentary runner-up for the Missouri Review 2021 Miller Audio Contest, her book *Playing (Less) Hurt—An Injury Prevention Guide for Musicians* garners critical acclaim. Her upcoming memoir *The Cello Still Sings* will be published early 2023.



Jorja Fleezanis by the large mural, painted by Mary Proenza, at the home in Bloomington, Indiana, that she lived in after departing the Minnesota Orchestra in 2009 to become a professor at Indiana University's Jacobs School of Music.

Disney
Tim Burton's
"The Nightmare Before Christmas"
In Concert Live to Film
with the Minnesota Orchestra
Nicholas Buc, conductor

Friday, October 28, 2022, 8 pm | Orchestra Hall
Saturday, October 29, 2022, 8 pm | Orchestra Hall

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Adaptation by **Michael McDowell**
Screenplay by **Caroline Thompson**
Produced by **Tim Burton** and **Denise Di Novi**
Directed by **Henry Selick**

Soundtrack available on **Walt Disney Records**

This film is rated "PG."

Presentation licensed by:



Tonight's program, which runs approximately one hour and 40 minutes, including a 20-minute intermission, is a presentation of the complete film *The Nightmare Before Christmas* with a live performance of the movie's entire score, including music played by the Orchestra during the end credits.

Please remain seated until the conclusion of the performance.

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Nicholas Buc,
 conductor

Nicholas Buc is a composer, conductor, arranger, violinist and pianist. He studied composition at the University of Melbourne, where he received the inaugural Fellowship of Australian Composers Award. As the recipient of the Brian May Scholarship for Australian film composers, he completed a master's degree in scoring for film and multimedia at New York University, receiving the Elmer Bernstein Award for Film Scoring.

Continuing his passion for music and film, Buc has conducted the live-in-concert world premieres of John Williams' *Close Encounters of the Third Kind* and *Star Wars: The Last Jedi*; Alan Menken's *Beauty and the Beast*; Hans Zimmer's *The Lion King*; Thomas Newman's *Skyfall*; Nicholas Hooper's *Harry Potter and the Half-Blood Prince*; and Alexandre Desplat's *Harry Potter and the Deathly Hallows – Part 2*. Other live film concerts he has conducted include *Pixar In Concert*, *Star Trek*, *E.T. the Extra-Terrestrial*, *Back to the Future*, *Casino Royale*, *Raiders of the Lost Ark*, *Jurassic Park*, *Psycho*, *Star Wars* Episodes IV, V, VI and VII and the other six *Harry Potter* films. He has conducted all of the major Australian symphony orchestras as well as major orchestras across the U.S., including the Minnesota Orchestra in the first and fourth *Harry Potter* movies, and he also makes regular appearances in Asia. Outside the film music world, his recent conducting engagements include concerts with Grammy-winning trumpeter Chris Botti, Amanda Palmer of the Dresden Dolls fame and the Australian national tour for singer-songwriter Ben Folds.

As a composer, Buc is regularly commissioned, and some of his works have been premiered by the Royal Melbourne Philharmonic Orchestra and Choir, the Australian Voices, the Melbourne Chamber Orchestra, the Benaud Trio and Concordis Chamber Choir. He has also written for film and television, with some of his work being screened at festivals and theatres around Australia, Asia and the U.S. In 2007 he was nominated for "Best Original Song Composed for the Screen" in the APRA-AGSC Screen Music Awards, and in 2015 was a winning finalist of the NYU Film Scoring Competition. Among his new projects is a major theatrical work, *TROT*, a musical based on Charles Dickens' *David Copperfield* written with lyricist Gordon Lindsay. He also recently completed a new ballet score, *Kazka*, for Lehenda Ukrainian Dance Company, which toured throughout Australia, Canada and the U.S. More: nicholasbuc.com.



Minnesota Orchestra

Nathan Aspinall, conductor

Christina Baldwin, host | Susie Park, violin

In the Heart of the Beast Puppet and Mask Theatre

Maria Dively, American Sign Language interpreter

Sunday, October 30, 2022, 2 pm | Orchestra Hall

Edvard Grieg	<i>In the Hall of the Mountain King</i> , from <i>Peer Gynt</i> Suite No. 1, Opus 46	ca. 3'
William Grant Still	<i>Phantom Chapel</i>	ca. 5'
Modest Mussorgsky	Selection from <i>A Night on Bald Mountain</i>	ca. 7'
John Williams	<i>Hedwig's Theme</i> , from <i>Harry Potter and the Sorcerer's Stone</i>	ca. 5'
Camille Saint-Saëns	<i>Danse macabre</i> , Opus 40 <i>Susie Park, violin</i>	ca. 7'
Anna Clyne	<i>Auguries</i> , from <i>Abstractions</i>	ca. 3'
Hector Berlioz	Selection from <i>Witches' Sabbath</i> , from <i>Symphonie fantastique</i>	ca. 7'



Nathan Aspinall, conductor

Australian conductor Nathan Aspinall has led orchestras across the U.S., Europe and Australasia. He is currently the associate conductor of the Nashville Symphony. He was a conducting fellow at the Tanglewood Music Center and a recipient of the Robert J. Harth Conducting Prize at the Aspen Music Festival. This past summer, he traveled to Leipzig for a concert with the Mendelssohn-Orchesterakademie of the Gewandhausorchester. He was formerly associate conductor of the Jacksonville Symphony, which he led in subscription programs each season and multiple tours; he will return there this season to lead a subscription program. He has guest conducted the orchestras of Atlanta, Sydney, Adelaide, Queensland and Tasmania, as well as the Queensland Conservatorium Chamber Orchestra. He has acted as assistant conductor for Opera Queensland and has made several festival and masterclass appearances. He studied orchestral conducting with Hugh Wolff at New England Conservatory in Boston. More: nathanaspinall.com.



Christina Baldwin, host

Christina Baldwin is a director, writer, adapter, producer, performer and frequent collaborator with the Minnesota Orchestra as a soloist, actor and recording artist. An advocate of new work, she develops new plays, musical theater and opera with the likes of the Ojai Playwrights Conference, The Playwrights' Center, Nautilus Music-Theater and The Moving Company. A longtime collaborator with the Tony Award-winning Theatre de la Jeune Lune, including serving as artistic director, she co-adapted and performed the title role in their critically acclaimed touring production of *Carmen*. She also writes, adapts and directs operas. Recently, she was the librettist for *In the Midst of Things* with An Opera Theatre and directed the virtual work *Everything Comes to a Head* with Lyric Opera of the North and the Decameron Opera Coalition, which was selected to be a part of the Performing Arts COVID-19 Response Collection in the Library of Congress. More: christina-baldwin.com.



Susie Park, violin

Australian-born Susie Park, the Minnesota Orchestra's first associate concertmaster, will be featured as soloist with the ensemble next June in Brahms' Double Concerto with Associate Principal Cello Silver Ainomäe. She has performed solos with numerous major orchestras in Europe, the U.S. and Australia, as well as Korea's KBS Orchestra and Orchestra Wellington in New Zealand. She won top honors at the International Violin Competition of Indianapolis, the Wieniawski Competition in Poland and the Yehudi Menuhin International Competition in France. She was the violinist of the Eroica Trio from 2006 to 2012, with which she recorded the ensemble's eighth CD, an all-American disc nominated for a Grammy, and toured internationally. Her interest in music of all genres has also led to collaborations with artists such as jazz trumpeter Chris Botti, with whom she performed 41 consecutive shows at the Blue Note Jazz Club in New York. More: minnesotaorchestra.org.

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 recent productions include *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. At the 2022 Summer at Orchestra Hall festival, it collaborated with the Orchestra in choreographed performances of Smetana's *The Moldau*. 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.

directors

Esther Ouray
Julie Kastigar Boada

performers

Silvano Aguilar
Stayci Bell
Ramon Cordes
Anne Sawyer
Laurie Witzkowski

stage manager

Jäc Pau

build help

Duane Tougas
Puppets made by the many hands of our amazing HOBT artist community.



Maria Dively, American Sign Language interpreter

Maria Dively has been an American Sign Language interpreter for eight years in Minnesota and California. A NIC/Trilingual Interpreter, she is a

graduate of North Central University in Minneapolis. She was born and raised in Puerto Rico and has been involved personally and professionally in the Deaf community since college. From a young age, she has been involved with music as a woodwind player, percussionist and steel drums player, among other roles.



In the Heart of the Beast Puppet and Mask Theatre performers onstage with the Minnesota Orchestra in July 2022. Photo: Greg Helgeson

nov 4, 5

Tchaikovsky Piano Concerto No. 1

Minnesota Orchestra

Scott Yoo, conductor

Simon Trpčeski, piano

Friday, November 4, 2022, 8 pm | Orchestra Hall

Saturday, November 5, 2022, 8 pm | Orchestra Hall

Ulysses Kay

Concerto for Orchestra
Allegro moderato
Adagio
Andante

ca. 18'

Peter Ilyich Tchaikovsky

Concerto No. 1 in B-flat minor for Piano and Orchestra, Opus 23
Allegro non troppo e molto maestoso
Andantino semplice
Allegro con fuoco
Simon Trpčeski, piano

ca. 33'

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

ca. 20'

Béla Bartók

Music for Strings, Percussion and Celesta
Andante tranquillo
Allegro
Adagio
Allegro molto

ca. 32'

pre-concert

Concert Preview with Phillip Gainsley and Scott Yoo
Friday, November 4, 7:15 pm, Target Atrium
Saturday, November 5, 7:15 pm, Target Atrium

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



Scott Yoo, conductor

Scott Yoo has served as the chief conductor and artistic director of the Mexico City Philharmonic since 2016. Since 2004 he has been music director of Festival Mozaic, an orchestral and chamber music festival in California. He is also the host and executive producer of the PBS series *Now Hear This*, which received an Emmy nomination in 2021. He first collaborated with the Minnesota Orchestra in October 2021 for the first iteration of an annual series now called the Listening Project, conducting the first-ever professional recordings of five works, including one featured on this week's concerts, Ulysses Kay's Concerto for Orchestra. He has conducted many major orchestras in the U.S., Europe and

Asia, and his discography includes over 20 recordings. A proponent of the music of our time, he has premiered 71 works by 38 composers. Born in Tokyo and now living in Connecticut, he began his musical studies at age 3, performed the Mendelssohn Violin Concerto with the Boston Symphony at age 12 and later won first prize in the 1988 Josef Gingold International Violin Competition, among other high honors. More: scott-yoo.com, felsnerartists.com.



Simon Trpčeski, piano

Macedonian pianist Simon Trpčeski has established himself as one of the most remarkable musicians to have emerged in recent years. Launched onto the international scene 20 years ago as

a BBC New Generation Artist, he has collaborated with over 100 orchestras on four continents, from New York and Los Angeles to London, Amsterdam, Seoul and Sydney. At his Minnesota Orchestra debut in 2015, he played Rachmaninoff's Third Piano Concerto. His broad and award-winning discography includes repertoire such as Rachmaninoff's complete works for piano and orchestra and the Prokofiev piano concertos as well as composers such as Poulenc, Debussy and Ravel. *Variations*, his latest solo album released in spring 2022, features works by Brahms, Beethoven and Mozart. Committed to strengthening the cultural image of his native country, his chamber music project MAKEDOMISSIMO is dedicated to introducing audiences worldwide to the rich traditional Macedonian folk roots. In 2009 he received the Presidential Order of Merit for Macedonia, and in 2011 he became the first-ever recipient of the title "National Artist of Macedonia." More: cmartists.com, trpceski.com.

one-minute notes

Kay: Concerto for Orchestra

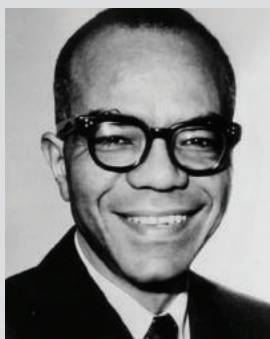
Ulysses Kay's Concerto for Orchestra—in which all of the ensemble's instruments and sections engage in conversation, contrast and conflict—follows a fast-slow-fast form with some surprises thrown in, such as a ramping up in tempo and volume in the midst of a so-called *Adagio* movement and a surprising harmonic shift to the piece's final chord.

Tchaikovsky: Piano Concerto No. 1

Like Beethoven, who angrily removed Napoleon's name from his *Eroica* Symphony, Tchaikovsky furiously scratched out the name of the intended dedicatee of this famous concerto—and it became an instant success in the hands of the man he then honored with the dedication, Hans von Bülow. It begins with high drama, retreats to a place of calm and rushes toward its close in a mood of white-hot energy.

Bartók: Music for Strings, Percussion and Celesta

Bartók's concept of positioning instrumentalists in exact locations across the stage means that where the sound comes from is an important part of this unusual music—with a singular instrumentation that spotlights the celesta, a small high-pitched keyboard instrument, while excluding winds and brass.



Ulysses Kay

Born: January 7, 1917,
Tucson, Arizona

Died: May 20, 1995,
Englewood, New Jersey

Concerto for Orchestra

Composed: 1948

When a new orchestral work enters the world, its prospects of enjoying massive success are generally slim, since it is competing with centuries of entrenched favorites known as the “standard repertoire.” A few things can improve a new arrival’s odds of flourishing, such as a prominent premiere, rave reviews, sustained advocacy—perhaps by a conductor, performer, publisher or impresario—as well as a tool that was not widely available to orchestras until about a century ago.

“a definite plus”

“A record of the work is a definite plus,” commented the American composer Ulysses Kay in a 1985 interview with radio announcer Bruce Duffie. Only a small portion of his output, which numbers about 140 works ranging from piano solos to full-length operas, was put to disc and released commercially in his lifetime. Kay noted in the interview that those which were recorded, such as the *Six Dances*, received performances that would otherwise never have happened.

Beyond extending a composition’s reach, Kay mentioned another benefit of a new composition being recorded, rather than just performed: the quality of the work’s rendition. “Usually if they’re going to record, [the orchestra] will take some more time to prepare it, to rehearse it adequately, rather than as a first performance and good-bye [in which] they’ll just get through it,” he noted. “They’re aware of it being in a more permanent form, so they take pains.”

ahead of his time

In this interview, 36 years before the Minnesota Orchestra launched its Listening Project initiative in October 2021, Kay was foretelling its core aim: helping make masterful but overlooked compositions more widely known through the creation of high-quality professional recordings. In the Orchestra’s case, this new annual project is focused exclusively on music by composers from historically underrepresented and marginalized racial groups, with its first two editions collectively spotlighting 11 works by Black composers of the past and present. The Listening Project

recordings are then made available at no cost so that other orchestras can more easily evaluate and program the works, and so listeners worldwide can enjoy the music.

One of the works recorded at the 2021 Listening Project sessions, which were played under the direction of this week’s conductor Scott Yoo, was Kay’s *Concerto for Orchestra* that dates from 1948. The three-movement composition actually *was* recorded previously, in 1953 by the Teatro La Fenice Symphony Orchestra, but on a relatively low-budget label called Remington Records. The concerto received a number of performances during the composer’s lifetime in the U.S., Canada and Europe, but the Minnesota Orchestra’s musicians and artistic leaders are hopeful that last year’s recording and the programming at this week’s subscription concerts will help popularize the work for a new era of listeners.

a contradictory conception

The idea of a concerto for orchestra is a clash with classical tradition: most concertos from the mid-1700s through the present comprise a large-scale dialogue between one solo instrument (occasionally two or very rarely a few more) and a large ensemble, with the solo part standing out in importance and virtuosity, and often given the sole spotlight in one or more cadenzas. Works titled *Concerto for Orchestra*, which began to proliferate in the 20th century, take other approaches—sometimes turning the composition into a series of mini-concertos featuring individual instruments and sections in conversation or conflict with the larger group, and with numerous parts written at a high degree of difficulty.

Kay’s *Concerto for Orchestra*, which received its premiere in Venice while the composer was living in Europe for much of the late 1940s and early ’50s, meets some of these criteria, though the writing is not quite as demanding as more famous concertos for orchestra such as Béla Bartók’s or Witold Lutosławski’s. Its three movements follow the basic fast-slow-fast form of a traditional concerto—but with some surprising deviations.

allegro moderato. The concerto’s energetic opening movement begins with the full ensemble playing melodies that contain wide leaps, then proceeds with passages scored for the wind, brass and string sections in turn. The three sections then converse in music of increasing complexity before a grandiose close.

adagio. The middle movement, labeled *Adagio* initially, begins softly, with lyrical wind and violin solo lines that seem to indicate a quiet and sparse movement. A surprising crescendo and *accelerando* belies the movement’s title; 16th notes and even more rapid quintuplet and sextuplet groupings break out before the slow, gentle mood returns.



andante. Starting with no pause between movements, the finale contains the concerto's most complicated and extended contrapuntal passages for the whole ensemble. The close is bold and exciting, ending with the work's final surprise: an unexpected harmonic shift coinciding with a sudden drop to a piano dynamic, as the whole ensemble plays a sustained chord that rises back to *ffff*—a dynamic technically called *fortississimo*.

a prolific Neoclassical composer

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

By the time of Kay's passing in 1995, his output included five operas, the last of which was about Frederick Douglass, as well as nearly four dozen orchestral works and numerous choral, chamber and film compositions. Also vital to his life's story were his service in the U.S. Navy as a musician during World War II; a Fulbright fellowship that enabled an extended postwar period of study in Italy; 15 years as an advisor and consultant for the performing rights organization Broadcast Media, Inc. (BMD); and two decades as a distinguished music professor at the City University of New York (CUNY). In a Minnesota connection, he was a Hubert H. Humphrey Lecturer at Macalester College in St. Paul in 1975.

The Minnesota Orchestra has previously performed only three of Kay's compositions in concert: after it programmed the Serenade for Orchestra in both 1968 and 1971, nearly a half-century passed before selections from his Six Dances were played at a New Year's Eve concert in 2020. A year ago this month, subscription concerts featured a suite of music from Kay's score to the 1948 documentary drama film *The Quiet One*. Last year's recording of the Concerto for Orchestra, which was made without a live audience, is available via the Orchestra's YouTube channel—a method of distribution that the composer couldn't have dreamed of when he commended the value of a "record" in the 1985 interview.

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

Program note by Carl Schroeder.



Peter Ilyich Tchaikovsky

Born: May 7, 1840,

Votkinsk, Russia

Died: November 7, 1893,

St. Petersburg, Russia

Concerto No. 1 in B-flat minor for Piano and Orchestra, Opus 23

Premiered: October 25, 1875

On Christmas Eve, 1874, Tchaikovsky sat before his friend, the conductor Nicolai Rubinstein, at the Moscow Conservatory to play for him the piano concerto he had almost completed. "I played the first movement. Not a single remark!...Then a torrent poured forth from Nicolai, gentle at first, then growing more and more into the sound of Jupiter....My concerto was worthless and unplayable.... The piece as a whole was bad, trivial, vulgar. I had stolen this from somebody and that from somebody else. It was so clumsy, so badly written that it was beyond rescue."

Tchaikovsky's description, sent to his patroness Mme. Von Meck, goes on at great length. Obviously, he was insulted and deeply hurt, but resolved to publish the concerto anyway. As a result of the bad feelings between Rubinstein and the composer, the dedication was changed to Hans von Bülow, who performed it on a tour of the United States. The world premiere, on October 25, 1875, took place then, not in Russia, but in Boston, from where Bülow sent what is thought to have been the first cable ever sent from Boston to Moscow, telling Tchaikovsky of the great popular success of his concerto.

Strange as it may seem, the critics did not agree with the public acclamation. The *Evening Transcript* thought it had "long stretches of what seems...formless void, sprinkled only with tinklings of the piano and snatchy obbligatos from all the various wind and string instruments in turn." The *Journal* was confident that "it would not soon supplant...the fiery compositions of Liszt, Raff and [Anton] Rubinstein," and *Dwight's Journal of Music* found it "strange, wild, and ultra-modern," and wondered "could we ever learn to love such music?" History has decided resolutely in favor of the question, and the work went on to become the world's most popular piano concerto. Tchaikovsky's original confidence had borne fruit. Even Nicolai Rubinstein changed his mind in later years and performed

the concerto often. Tchaikovsky too capitulated by accepting some of the pianist's suggestions for revisions.

unique charms and a famous introduction

Each of the three movements has its unique charms and attractions. The concerto's most famous theme—that beautiful, lyrical song played by violins just after the opening horn fanfare—is used as introductory material only, and after it has run its course of development through various instruments, never returns. This theme, incidentally, occurs in the key of D-flat major, not the main key of the concerto, B-flat minor. As this is the tune most of us remember most about the concerto, it is worth recalling the late Michael Steinberg's comments about it: "The effect [of the crashing piano chords] is splendid, it is even exciting to watch, and it makes much more of Tchaikovsky's bold idea of having the first solo entrance be an accompaniment—but what an accompaniment!" The first movement's true principal subject is a jerky, almost tuneless idea introduced by the soloist in the concerto's nominal key of B-flat minor. Its essential folk character can be detected if the individual pitches are sung slowly. (It is actually a Ukrainian song traditionally sung by seekers of charity.)

The dreamy flute solo that opens the second movement also exudes a folksy flavor, but in this case it is entirely Tchaikovsky's own. This slow movement incorporates what is in essence a miniature Scherzo movement—a prestissimo passage of whimsical, lighthearted fun. (Steinberg describes it as "something akin to a waltz at about triple speed.") It features a lilting tune in the strings that Tchaikovsky borrowed from a French chansonette.

The finale offers the most brilliant virtuosic opportunities yet. Again, we find a Ukrainian folk song used as the basis of the first theme. A lyrical second theme soon follows. The concerto concludes with the soloist roaring her way up and down the keyboard in a stunning display of pianistic pyrotechnics guaranteed to elicit thunderous applause from a super-charged audience. Small wonder that at the premiere in Boston, and at subsequent performances in Bülow's American tour, audiences demanded the entire movement to be encored.

Instrumentation: solo piano with orchestra comprising 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani and strings

Program note by Robert Markow.



Béla Bartók

Born: March 25, 1881,
Nagyszentmiklós, Hungary
(now Sânnicolau Mare, Romania)

Died: September 26, 1945,
New York City

Music for Strings, Percussion and Celesta

Premiered: January 21, 1937

When the young Swiss conductor Paul Sacher met Béla Bartók in the early 1930s, he was—like everyone else—swept away by the force of the composer's presence. In a famous description, Sacher said of Bartók: "His being breathed light and brightness; his eyes burned with a noble fire." Sacher was so impressed by a performance of Bartók's Fifth String Quartet that he asked the composer for a new work for the tenth anniversary of his Basel Chamber Orchestra.

Bartók was interested. At 55, he had written no purely orchestral music since his Dance Suite of 1923. This particular commission limited him to a small orchestra, but Bartók restricted his forces even more precisely—he chose to write only for the string and percussion sections of the orchestra. Working rapidly over the summer of 1936 (he composed this work directly into full score), Bartók completed the piece he called Music for Strings, Percussion and Celesta on September 7. Sacher had 25 rehearsals before the successful premiere in Basel on January 21, 1937, which Bartók attended.

"more beautiful than I had imagined"

Bartók arrived at this abstract and functional title only after some uncertainty: this is music for precisely defined forces. It is also a work of real originality. One seminal theme gives shape to all four movements, the players are distributed across the stage in exact locations so that *where* the sounds come from is an important part of the music, and Bartók generates a world of sounds never heard before. Even the composer could be surprised by what he written: during rehearsals he wrote to his wife, "A couple of spots sound more beautiful and startling than I had imagined. There are some very unusual sounds in it!"

Yet for all this originality, the Music for Strings, Percussion and Celesta is composed in some of the most traditional of classical forms, which Bartók handles with crisp control. This close fusion of the new with the traditional is a most impressive feature of this work, one that appeals powerfully to the mind, to the ear and also to the heart. From the dark opening, Bartók leads us

across a varied landscape to as exciting and cathartic a finale as he ever wrote.

the music

andante tranquillo. Bartók chooses that most disciplined of forms, the fugue, for the first movement. The somber subject (announced by muted violas and developed exclusively by the strings) divides into four brief rising-and-falling phrases. Bartók changes meter almost every measure, so the sense of a downbeat or natural phrase unit is obliterated. Bartók's control is absolute. There are no interludes, no counterthemes, and the fugue reaches its climax, then breaks off in silence.

The return is almost more impressive than the fugue itself. Bartók reduces his theme to fragments, inverts them and telescopes their entries. The music winds into silence as two violin sections offer a mirror-image cadence that slowly and precisely lands on a unison A, the pitch at which the fugue began. Mere words do not begin to describe the impact of this music, which is powerful precisely because it is so controlled: it begins in near silence, and Bartók gradually unleashes a searing energy that flames to life, then re-controls it, and—like a genie driven back into its lamp—the music vanishes at just the spot where it had come to life.

allegro. After such intensity, some release is necessary. The second movement deploys two string orchestras antiphonally (they had been tightly woven together in the first movement) and uses the rest of the percussion, which had sat silent through the fugue. Here is another quite traditional structure—a sonata-form movement in C major—and Bartók quickly has the music ricocheting across the stage as the two string orchestras take bits of it up in turn. Only gradually does the ear recognize that their sharply-inflected music is a variation of the opening fugue subject. Every sonata-form movement needs a second subject, and here it shows up in the classically-correct dominant, G major (Haydn and Mozart would have approved). After a clearly defined recapitulation, the movement—full of energy, humor and sounds in motion—concludes riotously.

adagio. Here is the classic example of a Bartók “night-music movement” (though it should be noted that, in its dark colors and somber expression, the work's opening fugue is also a night-music movement). The form here is a great deal more free: it falls into five brief sections, all linked by ominous fragments of the fugue theme. Here, more than in any other movement, Bartók explores the range of sounds available within his choice of instruments. The *Adagio* opens with the clink of solo xylophone, which gives way to the uneasy swoop of timpani glissandos. The violas' *parlando* entrance (imitating the rhythms and sounds of speech) launches the sequence of episodes, which run from icy swirls through great snapped-off chords.

allegro molto. The finale returns to the antiphonal presentation of the second movement, and the opening violin dance rips along the asymmetric rhythms of Bulgarian folk music (accented 3+3+2). A passage marked *Presto strepitoso* (fast and noisy) rushes the work to its climax: beneath a high harmonic D, the initial fugue subject returns, now opened out to a somewhat more diatonic form. Bartók expands this into a grand statement: the theme that had been so somber in the first movement now rises up to assume a heroic, almost romantic form before the movement dances to its exuberant close.

Instrumentation: timpani, snare drum, tenor drum, bass drum, cymbals, tamtam, xylophone, harp, piano, celesta and strings

Program note by Eric Bromberger.

Minnesota Orchestra

Osmo Vänskä, conductor

Jennifer Johnston, mezzo

Women of the Minnesota Chorale, Kathy Saltzman Romey, artistic director

Minnesota Boychoir, Mark Johnson, artistic director

Thursday, November 10, 2022, 11 am | Orchestra Hall

Friday, November 11, 2022, 8 pm | Orchestra Hall

Saturday, November 12, 2022, 8 pm | Orchestra Hall

Gustav Mahler

Symphony No. 3 in D minor (1906 revision)

ca. 92'

Part 1

Kräftig. Entschieden

Part 2

Tempo di Menuetto. Sehr mässig

Comodo. Scherzando. Ohne Hast

Sehr langsam. Misterioso. Durchaus ppp

Lustig im Tempo und keck im Ausdruck

Langsam. Ruhevoll. Empfundener

[There is no pause between the final three movements.]

Jennifer Johnston, mezzo

Women of the Minnesota Chorale

Minnesota Boychoir

An English translation of the text from Mahler's Third Symphony will be projected as surtitles.

The concert is performed without intermission.

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.

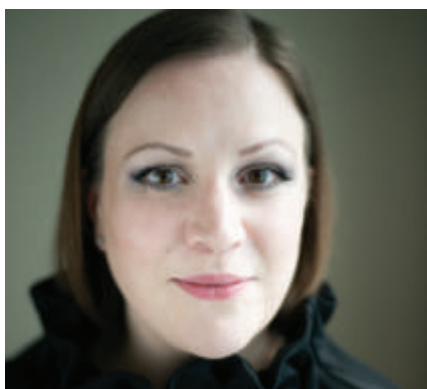




Osmo Vänskä, conductor

Minnesota Orchestra Conductor Laureate Osmo Vänskä, whose 19-year tenure as the Orchestra’s music director concluded this past summer, is renowned internationally for his compelling interpretations of the standard, contemporary and Nordic repertoires. His multi-year recording project with the ensemble to record all ten of Gustav Mahler’s symphonies concludes this month with sessions of the Third Symphony that follow this week’s concerts. Vänskä’s previous recordings with the Orchestra include all of the Sibelius and Beethoven symphonies, which included discs that earned a Grammy Award for Best Orchestral Performances and two additional Grammy nominations. Vänskä also led the ensemble on major tours to Cuba, Europe and South Africa. As a guest conductor, he has received extraordinary praise for his work with many of the world’s leading orchestras. He has served as music director of the

Seoul Philharmonic Orchestra and Finland’s Lahti Symphony, which, during two decades as music director, he transformed into one of Finland’s flagship orchestras. He began his music career as a clarinetist and continues to perform on that instrument, including in a Brahms trio at Orchestra Hall this past summer. This fall he is leading the Seoul Philharmonic Orchestra on a major European tour to Vienna, Salzburg, Amsterdam and London. His other engagements in the 2022-23 season include concerts with the symphony and philharmonic orchestras of Bamberg, Chicago, Los Angeles, Helsinki, Israel, Houston, Montreal and Pittsburgh, among other ensembles. More: minnesotaorchestra.org, harrisonparrott.com.



Jennifer Johnston, mezzo

Jennifer Johnston, winner of the Royal Philharmonic Society’s Singer Award 2021, is a former BBC New Generation Artist, and a graduate of Cambridge

University and the Royal College of Music. She is particularly associated with the Bayerische Staatsoper, and she has appeared in operas at the Teatro alla Scala, Salzburg Festival and Festival d’Aix-en-Provence. She has performed with many of the world’s greatest orchestras and conductors, and her recent engagements have included Wagner’s *Wesendonck Lieder* with the Royal Liverpool Philharmonic Orchestra, Mahler’s Second Symphony with the London Philharmonia, Mahler’s Third Symphony with the Oslo Filharmonien, Mahler’s *Das Lied von der Erde* with the Barcelona Symphony Orchestra, *Woman: Interrupted* with pianist Malcolm Martineau at Wigmore Hall, and Verdi’s *Requiem* with the BBC Symphony Orchestra at the First Night of the Proms. Her engagements in the 2022-23 season include singing Mrs. Sedley in *Peter Grimes* at the Bayerische Staatsoper and Juno in *Semele* at the Glyndebourne Festival; concert performances with the Royal Liverpool Philharmonic Orchestra, Royal Philharmonic Orchestra, Malmö Symphony Orchestra, Irish National Symphony Orchestra, BBC Symphony Orchestra and Hallé Orchestra; and recitals with Malcolm Martineau and Joseph Middleton. More: askonasholt.com, jenniferjohnstonmezzo.com.

one-minute note

Mahler: Symphony No. 3

Mahler declared that a symphony should contain the whole world, and his Third Symphony—comprising six movements and more than 90 minutes of music—is the one in which he came closest to realizing that ideal. This is a work not only of huge dimensions but also one of immense expressive range: how quickly it moves, at the very beginning, from exuberance to a funeral cortège. The worlds the symphony embraces include the sweetest of pastoral landscapes, a darkly contemplative poem by Nietzsche, an innocent jubilation of children and, for a glorious conclusion, a musical love letter to Beethoven, the great Adagio composer.

Women of the Minnesota Chorale
Kathy Saltzman Romey, artistic director
Barbara Brooks, accompanist and artistic advisor

The Minnesota Chorale, principal chorus of the Minnesota Orchestra since 2004, has sung with the Orchestra for more than four decades, most recently last season in performances of Beethoven's Ninth Symphony, Joel Thompson's *Seven Last Words of the Unarmed* and Mahler's Eighth Symphony. It will collaborate with the Orchestra twice later this season, in performances of Haydn's *The Creation* and the world premiere of *brea(d)th* by Carlos Simon with libretto by Marc Bamuthi Joseph. Last month the Chorale celebrated its 50th anniversary with a special concert featuring its family of choirs. Its other recent and upcoming performances this season include the continuation of its Bridges program in a joint concert with Border CrosSing; holiday season performances of Handel's *Messiah* and Bach's *Christmas Oratorio*; and a collaboration with Minnesota Dance Theatre featuring Orff's *Carmina burana*. Founded in 1972 and led since 1995 by Artistic Director Kathy Saltzman Romey, the Chorale is Minnesota's preeminent symphonic chorus and ranks among the foremost professional choruses in the U.S. Among the Chorale's multi-generational initiatives are the acclaimed Bridges community engagement program, the Minneapolis Youth Chorus and Prelude Children's Choir, the Voices of Experience choir for older adults, Side by Side for high-school tenors and basses, InChoir open rehearsals and an Emerging Conductor program. More: mnchorale.org.

Laura E. Amos
 Jaime Anthony
 Sarah Zach
 Erin Berg
 Kristi Bergland*
 Kate Biederwolf
 Anna Boeser
 Penny Bonsell
 Alyssa K. Breece*
 Nancy Buller
 Deborah Carbaugh*
 Chelle-Reneé Childs*
 Gina K. Cruciani
 Ruth Dalager Buuck
 Monica deCausmeaker*
 Deyhdra Dennis-Weiss*
 Becca Donley
 Laurel E. Drevlow*
 Susan Sacquitne Druck*
 Kristina Dudley*
 Alyssa Ellson*
 Gloria Fredkove
 Debra Gilroy*
 Grace Gonzalez
 Michelle Hackett
 Mallory Harrington
 Lindsey Hartjes
 Michelle Hayes*
 Dee Hein
 Heather Hood*
 Sarah Jennings
 Suzanne Kennedy *
 Patricia Kent*
 Maddie Kertson
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 Juliann Kunkel

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Minnesota Boychoir
Mark Johnson, artistic director
Todd Price, accompanist

The Minnesota Boychoir is the oldest continually operating boys choir in the Twin Cities. For over 60 years, the Boychoir's reputation for excellence has brought invitations from local and national music conventions as well as sporting events, local theater productions and touring Broadway companies. The Boychoir has performed with the

Minnesota Orchestra—including at last June's season finale concerts of Mahler's Eighth Symphony—Minnesota Opera, Saint Paul Chamber Orchestra, Baltimore Symphony, Prague Philharmonic and a long list of local, regional and national performing artists, ensembles and theater companies. The Boychoir has traveled on national and international tours, having thrilled audiences in twenty states and on five continents. The boys headlined the World Voices Australia International Choral Festival at Sydney's famed Opera House in 2007 and in 2011, in celebration of the choir's 50th anniversary, toured and performed for Mass in Saint Peter's Basilica at the Vatican. The choir sang at Monserrat Abbey and Sagrada Familia in Barcelona, Spain, to celebrate its 55th anniversary in June 2017 and celebrated its 60th anniversary with a tour of Ireland in June 2022. More: boychoir.org.

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Rowan Jones	Henry Thielen
Toren Klopp	Frederick Thomann
Easton Kroetsch	Evan Walz
Simon Larson	Riley White



Gustav Mahler

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

**Symphony No. 3 in D minor
(1906 revision)**

Premiered: June 9, 1902 (original
version)

When Gustav Mahler visited Jean Sibelius in 1907, the two composers argued about “the essence of the symphony,” Mahler rejecting his colleague’s creed of severity, style and logic by countering with “No, a symphony must be like the world. It must embrace everything.” Twelve years earlier, while working on his Third, Mahler had remarked that to “call it a symphony is really incorrect since it does not follow the usual form. The term ‘symphony’—to me this means creating a world with all the technical means available.”

Mahler completed his Second Symphony in 1894—and this gave him confidence: he was sure of being in perfect control of his technique. In the summer of 1895 he escaped for some months from his duties as principal conductor of the Hamburg Opera and installed himself in his new one-room cabin at Steinbach on the Attersee, some 20 miles east of Salzburg, with his sister Justine and his friend Natalie Bauer-Lechner to look after him. He then set out to make a world to which he gave the overall title “The Happy Life—A Midsummer Night’s Dream.”

writing and rewriting

Before he wrote any music, he worked out a scenario in five sections, titled “What the Forest Tells Me,” “What the Trees Tell Me,” “What Twilight Tells Me” (“strings only,” he noted), “What the Cuckoo Tells Me (Scherzo),” and “What the Child Tells Me.” He changed all that five times as the music began to take shape in his mind during the summer. The trees, the twilight and the cuckoo were all taken out, supplanted by flowers, animals and morning bells. He added “What the Night Tells Me” and saw that he wanted to begin with the triumphal entry of summer, which would include an element of something Dionysiac and even frightening.

In less than three weeks he composed what are now the second through fifth movements. He went on to the *Adagio* and, by the time his composing vacation came to an end on August 20, he had made an outline of the first movement and written two independent songs, “Lied des Verfolgten im Turm” (Song of the Persecuted Man in the Tower) and “Wo die schönen Trompeten

blasen” (Where the Lovely Trumpets Sound). It was the richest summer of his life.

In June 1896 he was back at Steinbach. Over the winter he had made some progress scoring the new symphony and continued to work, realizing that here were two movements that wanted to be one, and there, he saw, to his alarm, the first movement was growing hugely—it would be more than half an hour long—and it was also getting louder and louder. He made significant changes and in the eighth and last scenario, dated August 6, 1896, the superscription is simply “A Midsummer Noon’s Dream,” with the following titles given to the individual movements:

First Part:

Pan Awakes. Summer Comes Marching In (Bacchic procession)

Second Part:

- What the Flowers in the Meadow Tell Me
- What the Animals in the Forest Tell Me
- What Humanity Tells Me
- What the Angels Tell Me
- What Love Tells Me

However, at the 1902 premiere, on June 9 in Krefeld, the program page showed no titles at all, only tempo and generic indications (Tempo di Menuetto, Rondo, Alto Solo, etc.).

When we look at the earlier movement titles in the Third Symphony, even though they were finally rejected, we are looking at a series of attempts to put into a few words the world of ideas, emotions and associations that lay behind the musical choices Mahler made as he composed. We too can draw intimations from them and then remove them as a scaffolding we no longer need. That said, let us look at the musical object Mahler left us.

part one: dark to light

The first movement accounts for roughly one-third of the symphony’s length. In the division of the work Mahler finally adopted, it makes up the entire first section.

Starting with magnificent gaiety, it falls at once into tragedy: see-sawing chords of low horns and bassoons, the drumbeats of a funeral procession, cries and outrage. Mysterious twitterings follow, the suggestion of a distant quick march, and a grandly rhetorical recitative for the trombone. Against all that, Mahler poses a series of quick marches that have tunes you can’t believe you haven’t known all your life and the sort that used to cause critics to complain of Mahler’s “banality.” They are elaborated and scored with an astonishing combination of delicacy and exuberance. Their swagger is rewarded by a collision with

catastrophe, and the whole movement is the conflict of the dark and the bright elements, culminating in the victory of bright.

Two other points might be made. One concerns Mahler's fascination with things happening "out of time." The piccolo rushing the imitations of the violins' little fanfares is not berserk—but merely following Mahler's direction to play "without regard for the beat." That is playful, but the same device is turned to dramatic effect when, at the end of a steadily accelerating development, the snare drums cut across the oom-pah of the cellos and basses with a slower march tempo of their own, thus preparing the way for the eight horns to blast the recapitulation into being.

Second, it is worth noting that several of the themes heard near the beginning will be transformed into the materials of the last three movements—fascinating especially in view of the fact that the first movement was written after the others.

part two

What follows is, except for the finale, a series of shorter character pieces.

II. flower piece

Here is the *Blumenstück*, the first music he composed for this symphony. This is a delicately sentimental minuet, with access, in its contrasting middle section, to slightly sinister sources of energy.

III. forest and posthorn

In the third movement, Mahler draws on his song "Relief in Summer," whose text tells of waiting for Lady Nightingale to start singing as soon as the cuckoo is through. The marvel here is the landscape with posthorn, not just the lovely melody itself, but the way it is presented: the magic transformation of the highly present trumpet into distant posthorn, the gradual change of the posthorn's melody from fanfare to song, the interlude for flutes, and, as Arnold Schoenberg pointed out, the accompaniment "at first with the divided high violins, then, even more beautiful if possible, with the horns." After the brief return of this idyll and before the snappy coda, Mahler makes spine-chilling reference to the Last Judgment "Great Summons" music in the Second Symphony's finale.

IV: Nietzsche and midnight

Now low strings rock to and fro, the harps accenting a few of their notes. The see-sawing chords from the first pages return; a human voice intones the "Midnight Song" from Friedrich Nietzsche's *Also sprach Zarathustra*. Each of its 11 lines is to be imagined as coming between two of the twelve strokes of midnight. *Pianississimo* throughout, Mahler warns. "Lust tiefer noch als Herzeleid" (Joy deeper still than heartbreak) is set with solo violin.

V: bells and angels

From here the music moves forward without a break and, as abruptly as it changed from the scherzo to Nietzsche's midnight, so does it move now from that darkness to a world of bells and angels. The text of the fifth movement comes from *Des Knaben Wunderhorn* (The Boy's Magic Horn). However, the interjections of "Du sollst ja nicht weinen" (But you mustn't weep) are Mahler's own. A three-part chorus of women's voices carries most of the text, with the solo contralto [mezzo in these performances] returning to take the part of the sinner. The boys' chorus, confined at first to bell noises, joins later in the exhortation "Liebe nur Gott" (Only love God) and for the final stanza.

VI: adagio

Mahler realized that in choosing this ending he had made a very special decision. "In Adagio movements," he explained to Natalie Bauer-Lechner, "everything is resolved in quiet. The Ixion wheel of outward appearances is at last brought to a standstill. In fast movements—minuets, allegros, even andantes nowadays—everything is motion, change, flux. Therefore I have ended my Second and Third symphonies contrary to custom with adagios—the higher form as distinguished from the lower."

A noble thought, but there is some gap between theory and reality. This *Adagio* makes its way at last to a sure and grand conquest, but during its course—and this is a movement, like the first, on a very large scale—Ixion's flaming wheel can hardly be conceived of as standing still.

The *Adagio's* original title, *What Love Tells Me*, refers to Christian love, *agape*, and Mahler's draft carries the superscription "Behold my wounds! Let not one soul be lost!" The performance directions, too, speak to the issue of spirituality, for Mahler enjoins that the immense final bars with their thundering kettledrums—this is decidedly not a movement in which "everything is resolved in quiet"—be played "not with brute strength [but] with rich, noble tone." Likewise, the last measure is "not to be cut off sharply"; rather, there should be some softness to the edge between sound and silence at the end of this most riskily and gloriously comprehensive of Mahler's worlds.

Instrumentation: solo mezzo, women's chorus, children's chorus and orchestra comprising 4 flutes (each doubling piccolo), 4 oboes (1 doubling English horn), 3 clarinets (1 doubling bass clarinet), 2 E-flat clarinet, 4 bassoons (1 doubling contrabassoon), 8 horns, 4 trumpets (1 doubling posthorn), 4 trombones, tuba, 2 sets of timpani, snare drum, bass drum, cymbals, suspended cymbal, rute, tambourine, tamtam, triangle, glockenspiel, chimes, 2 harps and strings

Program note excerpted from the late Michael Steinberg's The Symphony: A Listener's Guide (Oxford University Press, 1995), used with permission.



The Princess Bride in Concert
with the Minnesota Orchestra
Sarah Hicks, conductor

Saturday, November 26, 2022, 8 pm | Orchestra Hall
Sunday, November 27, 2022, 2 pm | Orchestra Hall

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Wallace Shawn
Andre the Giant

Introducing **Robin Wright**
Special appearances by **Peter Falk** and **Billy Crystal**

Edited by **Robert Leighton**
Production designed by **Norman Garwood**
Director of photography **Adrian Biddle**
Music by **Mark Knopfler**
Executive producer **Norman Lear**
Screenplay by **William Goldman**
Produced by **Andrew Scheinman** and **Rob Reiner**
Directed by **Rob Reiner**

Today's program, which runs approximately two hours including a 20-minute intermission, is a presentation of the complete film *The Princess Bride* with a live performance of the movie's entire score, including music played by the Orchestra during the end credits.

Please remain seated until the conclusion of the performance.

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"Storybook Love" written by Willy DeVille © 1987 Jockamo Music.
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The Princess Bride in Concert is produced by Film Concerts Live!, a joint venture of IMG Artists, LLC and The Gorfaine/Schwartz Agency, Inc.

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Worldwide representation: **IMG Artists, LLC**

Technical director: **Mike Runice**

Music composed by **Mark Knopfler**

“Storybook Love” written by **Willy DeVille**

Musical score adapted and orchestrated for live performance by **Mark Graham**

Music preparation: **Jo Ann Kane Music Service**

Film preparation for concert performance: **Epilogue Media**

Technical consultant: **Laura Gibson**

Sound remixing for concert performance: **Chace Audio by Deluxe**

The score for *The Princess Bride* has been specially adapted for live concert performance.

With special thanks to: Norman Lear, Mark Knopfler, Julie Dyer, David Nochimson, Paul Crockford, Sherry Elbe, James Harman, Peter Raleigh, Trevor Motycka, Bethany Brinton, Matt Voogt, Adam Michalak, Alex Levy, Adam Witt, and the musicians and staff of the Minnesota Orchestra.



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, and leading original productions with collaborators such as PaviElle French, Kevin Kling, Peter Rothstein and The Moving Company. Later this season she conducts the Orchestra in movie concerts of *Elf*, *Harry Potter and the Half-Blood Prince* and *Star Wars: The Force Awakens*, as well as National Geographic Live: Symphony for Our World concerts and performances featuring Orchestra trumpeter Charles Lazarus and singer-rapper-writer Dessa. Since fall 2020 she has been an on-camera host and writer of the Twin Cities PBS broadcast and online livestream series *This Is Minnesota Orchestra*. More: minnesotaorchestra.org.



Mark Knopfler,
composer

Mark Knopfler is an acclaimed British singer-songwriter, guitarist and record producer who has composed nine film scores, including *The Princess Bride* and *Wag the Dog*. He is best known as the lead singer, lead guitarist and songwriter of internationally celebrated rock band Dire Straits. He has shared the following introduction to today’s performance: “To have been a part of *The Princess Bride* gives me enormous pride and joy. To me, the picture has never lost an ounce of its freshness and charm. I couldn’t be more delighted to see it finding more devotees around the world with every passing year. Now, to hear the score in the hands of a brilliant orchestral arranger, conductor and players, is an added privilege. I hope you have a wonderful few hours in their company along with the many memories the film has created.”



Big Band Holidays
Jazz at Lincoln Center Orchestra
featuring Dianne Reeves with Samara Joy
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Sherman Irby, alto and soprano saxophones, flute and clarinet
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Chris Lewis, tenor and soprano saxophones and clarinet
Paul Nedzela, baritone and soprano saxophones and bass clarinet
Dan Nimmer, piano* | **Carlos Henriquez**, bass* | **Obed Calvaire**, drums
Dianne Reeves, vocals | **Samara Joy**, vocals

Wednesday, November 30, 2022, 7:30 pm | Orchestra Hall



The Jazz at Lincoln Center Orchestra (JLCO), comprising 15 of the finest jazz soloists and ensemble players today—and joined on its 2022 Big Band Holiday tour by vocalists Dianne Reeves and Samara Joy—has been the Jazz at Lincoln Center resident orchestra since 1988 and spends over a third of the year on tour across the world. This remarkably versatile orchestra performs and leads educational events in New York, across the U.S. and around the globe in all type of venues and with symphony orchestras—including the Minnesota Orchestra in September 2022—ballet troupes, local students and an ever-expanding roster of guest artists. Typically under Music Director Wynton Marsalis—who is not performing at tonight’s concert, for which the Music Director is Victor Goines—the JLCO performs a vast repertoire, from rare historic compositions to Jazz at Lincoln Center-commissioned works. The JLCO has also been featured in several education and performance residencies in the last few years.

Education is a major part of Jazz at Lincoln Center’s mission; its educational activities are coordinated with concert and JLCO tour programming. These programs, many of which feature JLCO members, include the celebrated Jazz for Young People™ family concert series, the Essentially Ellington High School Jazz Band Competition & Festival, the Jazz for Young People™ Curriculum, Let Freedom Swing, educational residencies, workshops, and concerts for students and adults worldwide. In 2015, Jazz at Lincoln Center launched Blue Engine Records, a new platform to make its vast archive of recorded concerts available to jazz audiences everywhere. The label is dedicated to releasing new studio and live recordings as well as archival recordings from past Jazz at Lincoln Center performances. More: jazz.org.

* Chris Crenshaw, holds The Golkin Family Chair; Dan Nimmer holds The Zou Family Chair; and Carlos Henriquez holds The Mandel Family Chair in honor of Kathleen B. Mandel.



Dianne Reeves, vocals

Five-time Grammy-Award winner Dianne Reeves is the world's pre-eminent jazz vocalist. As a result of her breathtaking virtuosity, improvisational prowess, and unique jazz and R&B stylings, she received the Grammy for Best Jazz Vocal Performance for three consecutive recordings—a Grammy first in any vocal category. Featured in George Clooney's *Good Night, and Good Luck*, which was nominated for six Academy Awards, Reeves won the Best Jazz Vocal Grammy for the film's soundtrack.

Reeves has recorded and performed with Wynton Marsalis and the Lincoln Center Jazz Orchestra. She has also recorded with the Chicago Symphony Orchestra conducted by Daniel Barenboim and was a featured soloist with Sir Simon Rattle and the Berlin Philharmonic. She was the first Creative Chair for Jazz for the Los Angeles Philharmonic and the first vocalist to ever perform at the Walt Disney Concert Hall. She worked with legendary producer Arif Mardin on the Grammy-winning *A Little Moonlight*, an intimate collection of standards featuring her touring trio. In recent years she has toured the world in a variety of contexts including "Sing the Truth," a musical celebration of Nina Simone which also featured Lizz Wright and Angélique Kidjo. She performed at the White House on multiple occasions, including for President Obama's State Dinner for the President of China as well as the Governors' Ball.

Reeves' most recent release *Beautiful Life* features Gregory Porter, Robert Glasper, Lalah Hathaway and Esperanza Spalding. Produced by Terri Lyne Carrington, *Beautiful Life* won the 2015 Grammy for Best Jazz Vocal Performance. Reeves is the recipient of honorary doctorates from Berklee College of Music and the Juilliard School. In 2018 the National Endowment for the Arts designated her a Jazz Master—the highest honor the U.S. bestows on jazz artists. More: diannereeves.com.



Samara Joy, vocals

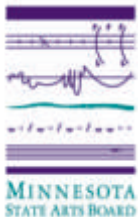
Samara Joy's rich, velvety yet precociously refined voice has already earned her fans such as Anita Baker and Regina King, appearances on the *TODAY Show*, and millions of likes on TikTok—cementing her status as perhaps the first Gen Z jazz singing star. Her debut album *Linger Awhile* on Verve Records makes her case to join the likes of Sarah, Ella and Billie as the next mononymous jazz singing sensation recorded by the venerable label. In the album she swings alongside several esteemed veterans—jazz guitar virtuoso Pasquale Grasso, pianist Ben Paterson, bassist David Wong and master drummer Kenny Washington—presenting understated yet powerful renditions of a varied collection of material.

While growing up in the Bronx, it was the music of her parent's childhoods that she listened to most. Joy treasures her musical lineage, which stretches back to her grandparents Elder Goldwire and Ruth McLendon, both of whom performed with Philadelphia gospel group the Savettes, and runs through her father, who is a singer, songwriter and producer who toured with gospel artist Andraé Crouch. Eventually she followed in the family tradition, singing in church and then with the jazz band at Fordham High School for the Arts, which led to her enrolling in SUNY Purchase's jazz studies program. She fell deeply in love with the music and, as a sophomore, entered and won the 2019 Sarah Vaughan International Jazz Vocal Competition. Notably, Joy also attended Barry Harris' classes, through which he became a particularly important influence and mentor. She will spend the next year touring increasingly large stages, collaborating with masters like the Clayton-Hamilton Big Band, Christian McBride, Kenny Barron and the Lincoln Center Jazz Orchestra, and continuing to expose a new generation to the timeless art form of jazz. More: samarajoy.com.

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Wynton Marsalis and other members of the Jazz at Lincoln Center Orchestra joining the Minnesota Orchestra for its Season Opening concert featuring Marsalis' *Swing Symphony*, September 2022. Photo: Greg Helgeson



Violinist Rebecca Corruccini and Assistant Concertmaster Rui Du at the Orchestra's Open Streets Minneapolis performance, September 2022. Photo: Greg Helgeson



Sarah Hicks, the Minnesota Orchestra's principal conductor of Live at Orchestra Hall, leading the Orchestra in an outdoor performance as part of Open Streets Minneapolis on West Broadway, September 2022. Photo: Greg Helgeson



Concertmaster Erin Keefe tuning the Orchestra before the start of the Season Opening concert, September 2022. Photo: Greg Helgeson

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