

showcase

APRIL 2023



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from the editor

Every piece of music has an origin story, and we needn't go all the way back to the beginning of time for the root of Joseph Haydn's oratorio *The Creation*. The music and libretto tell one of the world's many creation stories, from the Bible of Haydn's own faith, but the composer found his inspiration in a personal artistic experience as well: while living in London, he heard several Handel oratorios including *Messiah*, was enthralled and put "compose a grand oratorio in Handel's style" on his late-career bucket list as the 18th century closed.

Although *The Creation* hasn't become embedded in the classical repertoire to the extent of *Messiah*, appearing on Minnesota Orchestra programs only a half-dozen times since 1905, it could hardly be a better fit for late March and early April 2023 when—one hopes—spring will be on its way in, and nature begins to recreate what has gone dormant in a long and snowy Minnesota winter.

In contrast, a powerful work from the program that closes April, Philip Herbert's *Elegy*, seems far from the subject of creation—though it, too, has roots in London—memorializing Stephen Lawrence, the Black British teenager who was murdered in an act of racial hatred in April 1993. But in crafting this music, Herbert urges us to create anew, specifically to imagine living "in a world that is transformed by higher levels of love, respect, peace and harmony."

Whichever concert you attend, we hope the musical creations you hear will bring inspiration, aspiration and perhaps the origin of a new story all your own.

Carl Schroeder

Carl Schroeder, Editor
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about the cover

First Associate Concertmaster Susie Park—the Minnesota Orchestra's second-ranking violinist, and its only Australia native—joined the ensemble in 2015 and in June will perform Brahms' Double Concerto alongside Associate Principal Cello Silver Ainomäe. Photo: Josh Kohanek.

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FROM LEFT: Ben Wright; Josh Kohanek; Dario Acosta

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Photo: Gisela Schenker



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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 Mozart's Piano Concerto No. 23 with soloist 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 the 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 conducts the Royal Danish Opera in Strauss' *Elektra*. 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.

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:
Sarah Hicks

■ In 2006 Sarah Hicks joined the Minnesota Orchestra's artistic leadership as assistant conductor, becoming the first woman to hold a titled conducting post with the ensemble. In 2009 she became principal conductor of pops and presentations; in 2014 she began her current role as principal conductor of Live at Orchestra Hall.

■ Born in Tokyo and raised in Honolulu, Hicks originally hoped to become a pianist, but after developing tendinitis she turned her focus to composing and conducting. She earned a bachelor's degree in composition from Harvard University, then received an artist's diploma in conducting from the Curtis Institute of Music.

■ Highlights of Hicks' tenure have included teaming up with Orchestra violist Sam Bergman on a variety of original narrated concerts and creating new programs such as A Musical Feast and Joyful Echoes. She also leads most of the Orchestra's popular Movies & Music concerts and hosts many *This Is Minnesota Orchestra* broadcasts.

■ In recent seasons Hicks and the Orchestra have worked frequently with singer-rapper-writer Dessa; together they recorded the live-in-concert album *Sound the Bells* for the Doomtree label and will next team up for concerts in August 2023. Another frequent collaborator is singer-songwriter-pianist Ben Folds; at a 2009 Halloween concert with the Orchestra, she and Folds took the stage as Sonny and Cher.



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new release: Mahler's Ninth Symphony

Although Osmo Vänskä's 19-year tenure as the Minnesota Orchestra's music director came to an end last summer, the discography they have produced together continues to grow. On April 7 BIS Records releases a recording of Gustav Mahler's Ninth Symphony—the 22nd Minnesota Orchestra-Vänskä album, issued slightly over a year after the symphony was recorded in March 2022. Just as the recording came in the twilight of Vänskä's directorship, Mahler's Ninth Symphony was written in the twilight of the composer's life, and the album gives listeners a chance to do something Mahler never did: hear the epic symphony, which premiered after his passing.

The disc brings the Orchestra nearer to the finish line of its Mahler symphonies recording

project. After the Ninth Symphony, just two more albums, the Third and Eighth, are yet to be released, though both were recorded in 2022. Once those albums are issued, Vänskä will have completed his third project to record all of one composer's symphonies with the Orchestra, known as a symphony cycle. The previous projects, complete sets of the Beethoven and Sibelius symphonies, brought the Orchestra its first Grammy Award, for a disc of Sibelius' First and Fourth Symphonies, plus two additional Grammy nominations. The symphony cycle has no precedent in the Orchestra's annals: despite the ensemble's 99-year-old history of recording, no previous music director has recorded even one complete symphony cycle with the Orchestra. To add the album—or other



Vänskä-era recordings—to your collection, visit minnesotaorchestra.org/shop.

a magical Symphony Ball

You're invited to the Minnesota Orchestra's annual gala fundraiser—held on June 10 at Orchestra Hall and the adjacent Minneapolis Hilton—featuring an evening of music, dancing and dining. This year's theme is "Experience the Magic," and the evening's centerpiece is a performance by the full Orchestra conducted by Sarah Hicks featuring enchanting music from magic-themed works such as selections from Igor Stravinsky's *Firebird Suite* and the overture to Mozart's *Magic Flute*. Principal Trumpet Manny Laureano's immense talents will also dazzle Ball-goers as he stars as soloist in Manuel Ponce's *Estrellita*. Later in the evening, the action will shift to the Hall's lobby area for an exciting after-party featuring more music



Chan Poling

with singer-songwriter Chan Poling (of The Suburbs and The New Standards) at the center of the action. The Ball is chaired by Roma Calatayud-Stocks and Thomas Stocks, with Joseph Green and Trudi Anderson serving as honorary chairs. Tickets are available now at minnesotaorchestra.org—join the fun in a truly magical evening of surprises and wonder!

summer music in motion

With another Minnesota winter in the rear-view mirror—calendar-wise, at least—it's time to start dreaming about the Minnesota Orchestra's Summer at Orchestra Hall festival, which will run from July 14 to August 5 and carry the theme of "Music In Motion." This year's festival will celebrate the many aspects in which music, musicians and other artists are in constant motion—and the ways in which the music moves the listeners.



Jon Kimura Parker

Pianist Jon Kimura Parker returns for his second season as the festival's creative partner, and the festival's artists in residence are not musicians, but dancers: the Minnesota-based breaking collective BRKFST Dance Company, which dazzled summer audiences last year in its original choreography to Beethoven's *Grosse Fuge*. As in past years, performances in the Hall will be complemented by an array of activities, performances and food experiences on Peavey Plaza. Programming details can't be revealed in this issue of *Showcase*, with an announcement coming in late March after this issue goes to press, but watch the Orchestra's website and next month's *Showcase* for full details.

Josh Kohanek

live Young People's Concerts return: a year in review

When the Minnesota Orchestra returned to full-capacity live performances in the 2021–22 season, something crucial was missing: one of the ensemble's longest-running and most beloved traditions, Young People's (YP) Concerts for in-person audiences. Although the Orchestra pivoted to digital and recorded education initiatives at the onset of the pandemic, including an Emmy-nominated Musical Menagerie YP Concert, the magic wasn't truly back until last October, when students arrived for Symphonic Thrills and Chills, the first YP Concerts for live audiences in almost three years. It was a thoroughly frightening and wonderful concert program, hosted by Christina Baldwin and featuring *In the Heart of the Beast* Puppet and Mask Theatre.

More YP Concerts have followed throughout the season, each filled with beautiful music and learning experiences. At a Color of Music program in November, students learned all about the tones and timbres of the instrument

families in an orchestra—and how the unique colors of each instrument combine to create a vibrant musical rainbow. A Winter Wonderland program in January celebrated winter traditions from around the world, and in March students learned about the history of American jazz and blues in an American Riffs concert showcasing classics by composers such as Duke Ellington and Dizzy Gillespie, as well as *Classically American*, a new work by Dean Sorenson. The American Riffs concert was recorded and will be made available for free on-demand viewing via the Orchestra's website at the end of April, and will be broadcast on Twin Cities PBS.

Capping the 2022–23 YP Concert season, in mid-April the Orchestra's Music Around the Globe program brings students on a musical journey all over the world, celebrating folk music from countries near and far—including Kareem Roustom's beautiful *Aleppo Songs*, Huang Ruo's upbeat *Girl from the Da Ban City* and a selection from Florence Price's powerful

Third Symphony. “We could not have ended the school year on a more beautiful note, and we look forward to the vibrant and diverse programs that the 2023–24 season will bring!” says Mitra Sadeghpour, the Orchestra's director of education and community engagement. Details on next season's YP Concerts will be unveiled in the months ahead—so stay tuned for more on this vital program that has introduced countless students to orchestral music across 112 years and counting.



Josh Kohanek

Students from St. Paul's Capitol Hill school at a Young People's Concert in December 2022.



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The Michael Steinberg & Jorja Fleezanis Fund

presents the world premiere of its fourth commission
Saturday, May 13, 2023, at 4:00 P.M., at Westminster Church,
1200 S. Marquette Ave., Minneapolis, MN.

Composer Jungyoon Wie's "For the Sleepwalkers" after a poem by Edward Hirsch will be performed by Susie Park (violin), Anthony Ross (cello), Jungyoon Wie (piano), and Stephen Yoakam (narrator). The program concludes with the Brahms Piano Trio No. 2 in C major, Opus 87, featuring Park, Ross, and pianist Timothy Lovelace.



The Michael Steinberg & Jorja Fleezanis Fund was established by the late violinist to commission new works incorporating literary texts and the music of emerging composers.

For ticketing information: www.SteinbergFleezanisFund.org

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a Fleezanis-Steinberg premiere

When Minnesota Orchestra musicians aren't at Orchestra Hall, you can find many of them around the Twin Cities and beyond performing with chamber music groups, conducting other orchestras and more. A continually updating list of these events can be accessed online by scanning the QR code that appears on the lower left corner of page 4.

One such performance takes place on Saturday, May 13, at 4 p.m. at Westminster Presbyterian Church in Minneapolis, one block south of Orchestra Hall, when First Associate Concertmaster Susie Park and Principal Cello Anthony Ross will be part of a chamber ensemble performing the world premiere of Jungyoon Wie's *For the Sleepwalkers*, the fourth work commissioned by the Michael Steinberg & Jorja Fleezanis Fund. The fund was established by the late Jorja Fleezanis, the Minnesota Orchestra's concertmaster from 1989 to 2009 who passed away last fall, to commission new chamber works that combine the passion for words and music she shared with her husband, the late musicologist and program annotator Michael Steinberg. *For the Sleepwalkers* employs text from the first collection of poems by Edward Hirsch.

Before she passed away, Fleezanis commented on the Fund's work: "Michael believed deeply in the power of curiosity as the driving force in creating art and understanding it. The most significant gesture of gratitude I could give him was to create a legacy of new works to celebrate his lifelong defense of composers who were bold pioneers, pushing the boundaries of music ever outward." Information about the Fund is available at steinbergfleezanisfund.org, and tickets for the concert, which also includes Brahms' Piano Trio No. 2, are available at minnesotaorchestra.org.

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retired musician spotlight: Janet Horvath

Since retiring from the Minnesota Orchestra in 2012, Janet Horvath has shifted to a career primarily as an author, speaker and educator—roles she pursued during her 32 years as the Orchestra’s associate principal cello, but which have now become an even more prominent part of her life. Her new memoir *The Cello Still Sings* reflects on her life’s journey, including her career with the Orchestra, and on the stories of her parents—both professional musicians and Holocaust survivors—among them her father’s memories of performing under the direction of Leonard Bernstein.

“The book reads like a mystery story as I unravel the past,” Horvath explains. “I trace both my father’s professional cello playing career and my own, all the foibles of growing up, and the struggles to learn a musical instrument, told through humorous stories and vignettes as well as the very real history and trauma finally healed through music.” Horvath notes that Minnesota Orchestra audiences may find particular interest in her stories about auditioning for and touring with the ensemble, as well as a chapter on a transformative Orchestra program in 2005 at the Basilica featuring the world premiere of the late Stephen Paulus’ Holocaust memorial oratorio *To Be Certain of the Dawn*, concerts at which Horvath was called on as soloist in Max Bruch’s powerful *Kol Nidre* for cello and orchestra.

Horvath’s book, released at the end of February, is already gaining acclaim and wide attention, with the *Pioneer Press* stating that “Horvath tells her story beautifully... [and] is especially adept at explaining the beauty of the music she’s discussing,” and calling the book “a must-read for those who want to understand children of survivors.” Minnesota Orchestra audiences can hear her discuss the book in pre-concert presentations before the June 8 and 9 concerts; other information about the book and her events is available at janethorvath.com.

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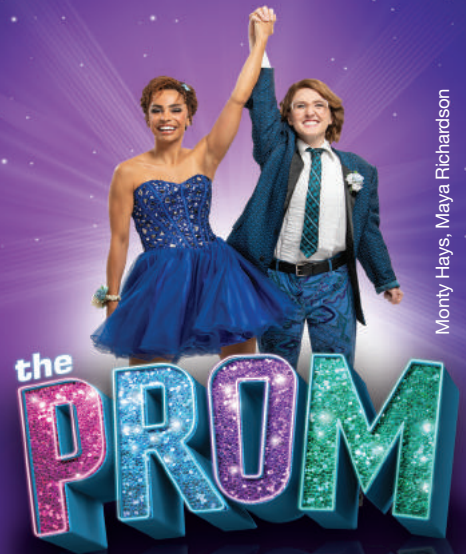
Puccini *Madama Butterfly*, The Metropolitan Opera.
Photo: Ken Howard/Met Opera

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essay

Simple Gifts

by Ariana Kim

The elevator doors opened to a perfectly timed chime, and staring back at me, seated atop a stack of book-filled crates next to a kind-looking gentleman, was a perfect Jindo puppy. I did a double-take in disbelief—he was the spitting image of the puppy I grew up with, an ocean and half a continent away back in St. Paul: sweet black eyes, velvety pointed ears, sandy-colored fur and a curved tail. During our short ride together, I only had a chance to catch the pup’s name—Joon—and the floor on which they lived. Feeling bold and that I definitely needed to see that pooch again, I tacked a little note near the 17th floor elevator buttons that read, in Korean, something like this:

Dear Mr. Jindo-puppy-owner-sir: Good morning, my name is Ariana, and we met briefly in the elevator yesterday evening. When I was young, my family and I had a puppy just like Joon back in the States. If you ever need help walking or training him, please let me know—I would love to help.

A message popped up on my phone the very next day, and Mr. Ahn welcomed me into his life as a new friend to Joonie. One day after a long walk, Mr. Ahn said to me, “You know, I do some very special volunteer work with Joon every Thursday—would you like to join us sometime?” We met the next morning and drove to Namsan Mountain, one of the awesome little peaks right inside Seoul proper. There, I met a group of the most joyful, friendly, hilarious and kind people I had ever encountered, all of them blind.

I was quickly trained in how to attach a rope to the back of my hiking pack for my partner to hold, and to describe aloud the terrain (“It’s quite steep here, let’s go slowly” or “There’s a large boulder on your left, let’s be careful”). I was sent over to an insatiably warm, kind and pint-sized woman, Mrs. Lee (lovingly nicknamed *Neutee-Nahmoo*, the name for a small Asian Zelkova tree), and we became fast friends. With Joon leading the way, four pairs of us headed out on the trail with sack lunches and hiking sticks in tow, and there began a weekly ritual. Each week, rain or shine, snow or heat wave, we would meet to clock several miles of mountain hiking—half of us unable to see the physical world.

One Thursday in November, I needed to bring my violin along on the hike as I was heading directly from the mountain to the train station to catch a KTX down to Busan where my next concerts were happening. Subbing out my hiking pack for my violin case—adequately set up with backpack straps and a pouch for my water bottle—I set out as usual, with Mr. Ahn announcing to the group “Professor Ariana is hiking with her violin today!” Without missing a beat, Neutee-Nahmoo and several of the other hikers asked if I would play something.

Feeling a bit sheepish but also inspired, I proposed a little lunch-stop concert. They all seemed thrilled, so as we arrived at our usual summit break, I put my case on the stone wall adjacent to the picnic tables and started to play. Little by little, other hikers began to gather—it became something of a mountaintop “recital.” I pulled out some solo Bach, some American bluegrass tunes, and a collection of Korean folk songs to which they all sang along. Joon sat sweetly next to Neutee-Nahmoo while Mr. Ahn took photos to capture the moment. It didn’t matter the number of senses each person possessed, we were all connected through the magic of music.

After the impromptu concert, Neutee-Nahmoo, Mr. Ahn and the others thanked me for having given them such a gift. But I could only think about the gifts I had received from them—each one happenstance: the gift of meeting sweet Joonie in the elevator, that led to the gift of Mr. Ahn introducing me to Neutee-Nahmoo and the volunteer hiking group, that led to the gift of being able to share my craft with all of them on that November Thursday.

Ariana Kim is a Grammy-nominated violinist and tenured professor at Cornell University whose work has taken her around the globe as a solo artist and chamber musician, from Carnegie’s Weill Hall to the Musikverein. A Twin Cities native, she began her musical studies in pre-school with her parents, and returns regularly for hometown performances—amidst cooking escapades and rock climbing adventures.

Minnesota Orchestra

Paul McCreesh, conductor

Joëlle Harvey, soprano | Robert Murray, tenor | Kevin Deas, bass-baritone
Minnesota Chorale, Kathy Saltzman Romey, artistic director

Thursday, March 30, 2023, 11 am	Orchestra Hall
Friday, March 31, 2023, 8 pm	Orchestra Hall
Saturday, April 1, 2023, 8 pm	Orchestra Hall

Franz Joseph Haydn

The Creation
Part I
Part II

ca. 80'

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

ca. 20'

Franz Joseph Haydn

The Creation
Part III

ca. 29'

The text in these performances of Haydn's *The Creation* is sung in English, in a translation of the original German text compiled and edited by Paul McCreesh. The text is provided in an insert.

The fortepiano used in this week's performances was provided by the Schubert Club.

pre-concert

Concert Preview with Valerie Little and guests
Thursday, March 30, 10:15 am, Auditorium
Friday, March 31, 7:15 pm, Target Atrium
Saturday, April 1, 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.





Paul McCreesh, conductor

English conductor Paul McCreesh, who is renowned for the energy and passion of his music-making, is the founder and artistic director of the Gabrieli Consort & Players, with which he won many awards and toured globally since establishing the ensemble in 1982. He has conducted major orchestras, choirs and opera companies worldwide, from the Leipzig Gewandhaus to the Teatro Real Madrid, and last visited the Minnesota Orchestra in 2001, when he led Handel's *Messiah*. Earlier this season he conducted *Messiah* with the Saint Paul Chamber Orchestra, with which he enjoys regular collaborations; elsewhere in 2022-23 he leads the Dallas Symphony Orchestra and joins forces with Filharmonia Poznanska. McCreesh is especially enthusiastic about working with young musicians, broadening access to classical music and building new educational initiatives. He is a former principal conductor and artistic adviser of the Gulbenkian Orchestra in Lisbon and served for six seasons as artistic director of the International Festival Wratysława Cantans in Wrocław, Poland. In 2011, McCreesh launched his own record label, Winged Lion, building on his large catalog of recordings with Deutsche Grammophon, including a Gramophone Award-winning Haydn's *The Creation*. This week's performances of *The Creation* are sung using McCreesh's version of the English libretto. More: rayfieldallied.com.



Joëlle Harvey, soprano

American soprano Joëlle Harvey is recognized as one of the most promising talents of her generation, with her recent Royal Opera House main stage debut as Susanna in *The Marriage of Figaro* drawing especially high critical acclaim. In addition to her Minnesota Orchestra debut with these concerts, in the 2022-23 season she returns to the Metropolitan Opera as Pamina in *The Magic Flute* and to the Glyndebourne Festival for the title role in *Semele*. She also performs Mahler's Second Symphony with the Cincinnati Symphony, Beethoven's Ninth Symphony with the New York Philharmonic, Schubert's Mass in E-flat with the Cleveland Orchestra, Handel's *Solomon* with the Deutsches Symphonie-Orchestre and Orff's *Carmina burana* with the Chicago Symphony. In past seasons Harvey made her debut as Aristeia in *L'Olimpiade* at the Zurich Opera House and appeared in concerts with the New York Philharmonic, Cleveland Orchestra, Los Angeles Philharmonic, Saint Paul Chamber Orchestra and Handel & Haydn Society, among many other major opera companies and ensembles. In 2019 she made her Carnegie Hall recital debut with pianist Allen Perriello. She has been awarded numerous honors including the Shoshana Foundation's Richard F. Gold Career Grant and a First Prize Award the Gerda Lissner Foundation. More: fletcherartists.com.



Robert Murray, tenor

English tenor Robert Murray has performed principal roles with the Royal Opera House, Hamburg State Opera and English National Opera and the Beijing Music, Edinburgh and Salzburg festivals. This season he debuts with the Teatro alla Scala Milan in Adès' *The Tempest* and with Theater an der Wien in the title role of Handel's *Belshazzar*. He also returns to English National Opera as Robert Devereaux in *Gloriana* and to Garsington Opera, and he appears in concert with the BBC Symphony Orchestra and Academy of Ancient Music. Recent highlights include his debut as Florestan in *Fidelio* with the Irish National Opera, Mark in *A Midsummer Marriage* with the London Philharmonic Orchestra under conductor Edward Gardner, the roles of Peter Quint and Prologue in *The Turn of the Screw* with Opera Glassworks and Garsington Opera, a staged *St. John Passion* at the Théâtre du Châtelet, the premiere of Gerald Barry's *Alice's Adventures Under Ground* at the Royal Opera House and his Bayerische Staatsoper debut in *Peter Grimes*. He has also performed in concert with the London Symphony Orchestra, City of Birmingham Symphony and Seattle Symphony and often appears in recital. He is committed to contemporary music, having performed works by Gerald Barry and Hans Werner Henze. More: intermusica.com.



Kevin Deas, bass-baritone

Kevin Deas has gained international renown as one of America's leading bass-baritones. He is perhaps most acclaimed for his signature portrayal as Porgy in Gershwin's *Porgy and Bess*, having performed it with the New York Philharmonic, Philadelphia Orchestra, National Symphony, Saint Paul Chamber Orchestra and Pacific Symphony, as well as other illustrious North American orchestras and at the Ravinia, Vail and Saratoga festivals, and recently with the Des Moines Metro Opera. He has appeared with the Minnesota Orchestra twice previously: as a soloist in Handel's *Messiah* in 2009 and performing Karim Al-Zand's *The Prisoner* at an Inside the Classics program in July 2018. Highlights of his recent schedule include performances of Mozart's Requiem with the Florida Orchestra and Handel's *Messiah* with the National Cathedral, Boston Baroque and New York Philharmonic. Other notable recent performances include Nathaniel Dett's *The Ordering of Moses* with the Bach Festival Society of Winter Park, Beethoven's Symphony No. 9 with the Las Vegas Philharmonic and the Phoenix Symphony, Bach's *St. Matthew Passion* with the Portland Symphony Orchestra, and the role of Dick Hallorann in Paul Moravec's opera *The Shining* with Opera Colorado. More: dispeker.com.

Minnesota Chorale

Kathy Saltzman Romey, artistic director

Barbara Brooks, accompanist and artistic advisor

The Minnesota Chorale, principal chorus of the Minnesota Orchestra since 2004, has sung with the Orchestra for more than four decades, most recently last November in performances and a recording of Mahler's Third Symphony under Osmo Vänskä's direction. It will collaborate with the Orchestra again in May for the world premiere of *bre(a)d*th by Carlos Simon with libretto by Marc Bamuthi Joseph. 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. More: mnchorale.org.

soprano

Laura E. Amos
Kristi Bergland*
Anna Boeser
Penny Bonsell
Alyssa K. Breece*
Deborah Carbaugh*
Catherine Crosby-Schmidt*
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Monica deCausmeaker*
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alto

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Ty Wottrich

bass

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Connor Buechler
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William B. Smale
Russ Vander Wiel
Rick Wagner*
Jacob Hurley Weindling

* Section leader
^ Soloist



Franz Joseph Haydn

Born: March 31, 1732,
Rohrau, Austria

Died: May 31, 1809,
Vienna, Austria

The Creation

Premiered: April 30, 1798 (private premiere); March 19, 1799 (public premiere)

Joseph Haydn's glorious oratorio *The Creation* is a choral-orchestral telling of one of the world's many creation stories—that of the Christian Bible and Hebrew Torah—and is especially well-chosen for the beginning of spring in our northern climate, a time of re-creation when we again witness the vibrant scents, sounds and colors of spring.

Haydn was in his mid-60s, near the end of the 18th century, when he undertook *The Creation*. He had given his all in the symphony genre that he pioneered—recently having completed the last dozen of 104—and was taken with a new idea: the notion of writing an oratorio in the tradition of George Frideric Handel. At an age when some might retire, Haydn was by no means burned out, but full of zest to confront something new—music on an extensive scale which could be addressed to a wide swath of humanity. With his time in London behind him, he took up his final residence in a Vienna suburb, where he worked on *The Creation*. He had written oratorios before, as early as the 1760s, but his encounter with Handel's *Messiah* later in life awakened his creative urge on a new level. He set out to write for the largest forces he had ever required.

the structure and libretto

Designed in the three parts characteristic of the English oratorio tradition, *The Creation* flows in a series of recitatives—declamatory passages with thinner accompaniment and minimal melodic development—followed by descriptive arias rich in pictorial content, with more elaborate melodies and harmonic progressions and a complex accompaniment by larger orchestral forces. In Parts I and II, recitatives announce each of the six days of creation, and arias culminate in a chorus of praise or thanksgiving. In contrast, Part III begins with a lengthy orchestral introduction that evokes the seventh day, the day of rest, portraying an idyllic morning in the Garden of Eden. The preface leads to an extended tableau for chorus and the blissful opera-like couple of Adam and Eve, whose solos now supplant the narrator archangels of the preceding parts.

The impresario Johann Peter Salomon, instigator of Haydn's London triumphs of the early 1790s, apparently put the libretto into the composer's hands. Compiled from Genesis and the seventh and eighth books of Milton's *Paradise Lost*, as well as from the Bible's Psalms, it partly fulfilled the advice a friend offered when Haydn sought an idea for an oratorio. "There! Take that, and begin at the beginning," the violinist François-Hippolyte Barthélemon had told him, handing him the Old Testament.

The Creation is the first known work for which a text was issued in two languages, in both English and German, but English was used for the first performances, as it is in this week's Minnesota Orchestra performances. Haydn entrusted the preparation of the English text to a worthy music lover, the former diplomat Baron van Swieten, who at the time served Austria as Imperial and Royal Librarian. This intellectual was the connoisseur who would shape the final words (which have been refined substantially for this week's performances by the conductor who will lead them, Paul McCreech).

one-minute note

Haydn: *The Creation*

Late in life, Haydn completed his massive output of symphonies and explored new creative challenges, none more ambitious than *The Creation*, which was modeled after Handel's oratorios. Expressing the view that nature is the supreme testament of God, it is assembled primarily from the Christian and Hebrew Book of Genesis and biblical Psalms, as well as Milton's *Paradise Lost*. The first two parts describe the Judeo-Christian creation story through declamatory recitatives and arias and ariosos that constitute miniature tone paintings, while the concluding third part focuses on an extended tableau for chorus and soloists that places the listener in the Garden of Eden with Adam and Eve in their state of innocence. Along the way we go on a musical safari through the natural world that evokes creatures ranging from whales to a growling lion to lowly insects and conjures howling winds, thunder and lightning. *The Creation's* libretto was issued in English and German, and these performance feature the English text as revised by this week's conductor Paul McCreech in a version that addresses flaws in the original and improves accessibility for English-speaking listeners.

Swieten explained that in preparing the English libretto he “followed the plan of the original [German] faithfully as a whole, but I diverged from it in details as often as musical progress and expression...seemed to demand. Guided by these sentiments, I often judged it necessary that much should be shortened or even omitted, on the one hand, and on the other that much should be made more prominent or brought into greater relief, and much placed more in the shade.”

This has left room for others such as McCreesh, centuries later, to create their own versions. (The most recent Minnesota Orchestra performance, in April 1999, used a version prepared by conductor Robert Shaw, who had been scheduled to lead those concerts but passed away earlier in the year.) In the preface to his version, McCreesh notes that in Swieten’s version “...there are many places where mistranslation, garbled grammar and syntax, and a propensity to apply German word order to English, reduce the text to nonsense. At other times the rhythmic alternations required for the English language play havoc with the rhetoric of Haydn’s music.” He adds that he “decided to give the libretto a complete and thorough revision, in the hope of creating a version which speaks directly and comfortably to English listeners, and is more worthy of Haydn’s sublime music” while still taking care to preserve the original when appropriate. He compares it to “a fascinating crossword puzzle” that obeys “the fundamental musical and rhetorical principles of English word-setting.”

early performances

Baron van Swieten did more than shape a text and look over Haydn’s shoulder as *The Creation* materialized: he also solicited 12 guarantors to pay the expenses and provide an honorarium for the composer. The first performance at the palace of Prince Schwarzenberg was private, but excitement reverberated throughout Vienna on that night of April 30, 1798. So large a crowd of curious seekers gathered outside the palace gates that a phalanx of a dozen foot patrol and 18 mounted guards were engaged to keep the entry clear. Invitations to the premiere had been issued mostly to a select guest list drawn from the Austrian, Polish and English nobility and diplomats. The writer Giuseppe Carpani, who would later prepare his own English translation of *The Creation*, left a vivid account:

“I was present, and I can assure you I never witnessed such a scene. The flower of the literary and musical society of Vienna was assembled in the room, which was well adapted to the purpose. The most profound silence, the most scrupulous attention, a sentiment, I might almost say, of religious respect prevailed when the first stroke of the bow was given.”

In his excitement, the composer himself conducted, later recalling that “One moment I was cold as ice, the next I seemed on fire. More than once I was afraid I should have a stroke.”

Like its inspiration, Handel’s *Messiah*, the new oratorio soon became a major attraction, especially after its public performance at the Burgtheater in 1799. Before Haydn’s death in 1809 it had chalked up some 40 performances, often conducted by the composer, and many dedicated to a charity benefit, just as *Messiah*—in the parlance of its time—had “fed the hungry and clothed the poor.” One of the notable performances took place in Paris on Christmas Eve 1800. Seated in the audience was Napoleon, then First Consul, who had just escaped an attempt on his life. The crowd had been buzzing with news of the near-assassination, but when they heard Haydn’s majestic music, the oratorio became their focus.

The last public concert that Haydn attended took place on March 27, 1808, an event marking his 76th birthday with a performance of *The Creation*. That night he was held aloft in an armchair as he entered the hall to a fanfare of trumpet and drums, only to be greeted by a thunderous calling of “Long live Haydn!” When the frail composer noted a slight cold draft, Princess Esterházy, of the family who had employed him as court composer for nearly 30 years, wrapped her shawl around him, and other ladies added theirs to cover him in warmth. Hearing the verses inscribed in his honor, Haydn was moved to tears.

German painter Albert Christoph Dies noted the scene, concluding with the poignant account that “...he could barely speak and could express only with intermittent, weak words and gestures his deepest thanks, and his warmest wishes for the well-being of the assembly of musicians and their art in general.” Little more than a year later the composer passed away.

the music: too much for words

Haydn’s *Creation* remains the powerful document of an artist’s convictions as well as his craft. Those who attend to the union of his music with the text—which will move the heart and sometimes elicit a smile—will understand that this oratorio is a work of its times, and that in its view nature is the supreme testament of God, if and however you may define the creator.

From start to finish, Haydn’s score is crammed with details that please the ear and delight the soul—far too much to be previewed in these pages, and, to borrow the simile of Berlioz, reminding us that music is to words as a prince is to a pauper. With its plentitude of arias and ariosos that constitute miniature tone paintings, listening to *The Creation* is like roaming the beautiful world and surveying all it displays—today, alas, so much of it endangered. As one by one the animals appear—from the great whales to the growling lion, from the lowly worm to the insect hosts (all suggested in the witty figures and appropriate orchestration Haydn had already tested in pictorial passages of his symphonies), we experience a musical safari of great



wonderment. Such numbers children too might enjoy; even in our era of sensory overload, their imaginations may be among the best in not requiring visuals.

Consider only the high drama of the beginning: in dark colors and strong harmonies, some of the boldest Haydn ever wrote, with their music that at time sounds prophetic of Richard Wagner, the composer thrusts us into the awesome state of Chaos, rooted in C minor. Upon the prospect of cosmic life, however, he asserts a less common key, particularly in orchestral music of the period, D-flat major, that sounds gentler in the context, and woodwinds present ascending figures. At the crucial moment—the first rays of light—the prelude abandons the minor mode for the life-giving radiance of C major, precisely what Richard Strauss would do a century later in *Also sprach Zarathustra*. Tonally, the end of the work is telling, for instead of coming to rest in C major, as the overall tonal progression might have indicated, the section that dwells on Adam and Eve shifts downward to B-flat, as if prophetic of their fall.

Indicative of Haydn's broader source material, the libretto brings three archangels into the story who are not mentioned in the Book of Genesis: Raphael, Gabriel and Uriel. Among the ingenious instrumental strokes are those that conjure up howling winds, thunder and lightning in Raphael's orchestrally accompanied recitative. And the feathery descent of snowflakes is equally within the scope of Haydn's tonal imagination. A powerful bass aria, "Rolling in foaming billows," captures the myriad manifestations of water, from raging seas to gliding brooks. The lyricism of Gabriel's "Now robed in cool refreshing green" is embellished with elegant coloratura. In the arioso of Uriel, the sun mounts the sky, striding through the large interval of a tenth; as the tempo slows and the volume diminishes, the moon that steals through the shadows of night is glimpsed in deep bass strings.

Besides the vivid orchestration (often spotlighting the clarinet, a relative newcomer that Mozart had established in the orchestra), you will hardly fail to note the sheer beauty of the melodies, which are on a par with Mozart, and the mighty fuguing that can only bring to mind Handel and Bach.

As for performing forces, Haydn thought big—as did Mozart for some of his symphonies. Although he conducted a scaled-down ensemble at his former place of employment, the Esterházy palace out on the Hungarian plains, which had only a few paid singers and two dozen instrumentalists available, he far preferred large forces. In fact, the historic March 1799 performance at the Burgtheater attests to an orchestra of some 120 instrumentalists, including 70-plus string players with woodwinds tripled and

divided into three groups. However, some may have played limited roles, joining in only at climactic points.

"Laus Deo!" (Praise to God!) Haydn inscribed on the final pages of his manuscripts. So too do we give praise—to a higher power or simply to nature—as his music inspires our rapturous wonder at the bounty of the universe in which we play our tiny part.

Instrumentation: solo soprano, tenor and bass with four-part mixed choir and orchestra comprising 4 flutes, 4 oboes, 4 clarinets, 4 bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, timpani, harpsichord, fortepiano and strings

Program note by *Mary Ann Feldman*.



The Minnesota Orchestra, then known as the Minneapolis Symphony Orchestra, first performed **Joseph Haydn's *The Creation*** in one of the final concerts of its second season on April 14, 1905, at the Minneapolis Auditorium, with founding Music Director Emil Oberhoffer conducting. The Philharmonic Club served as the chorus while soprano Anna Bussert, tenor Edward P. Johnson and bass Joseph Baernstein were the soloists. The Orchestra has programmed *The Creation* in full only six times since: in 1929, 1951, 1972, 1980, 1999 and this week—all springtime performance save for the one in November 1951.

The performance in 1929 is noteworthy as the Orchestra's only rendition of *The Creation* that took place on a tour—at a concert held in Tulsa, Oklahoma—and the only performance of the work to feature a high school choir, from Century High School. The performances in 1972 were led by Robert Shaw, and Shaw had originally been scheduled to conduct the performances in April 1999 as well, but passed away in January of that year. Arnold Östman conducted instead, but Shaw's influence was felt throughout the performance as it employed his version of the English libretto.

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Minnesota Orchestra

David Afkham, conductor

Emily Magee, soprano

Friday, April 14, 2023, 8 pm | Orchestra Hall

Saturday, April 15, 2023, 8 pm | Orchestra Hall

Outi Tarkiainen	<i>The Ring of Fire and Love</i>	ca. 10'
Richard Wagner/ orch. Felix Mottl/Wagner	<i>Wesendonck-Lieder</i> Der Engel (The Angel) Stehe still (Be still) Im Treibhaus (In the Greenhouse) Schmerzen (Sorrows) Träume (Dreams) <i>Emily Magee, soprano</i>	ca. 25'
	I N T E R M I S S I O N	ca. 20'
Lili Boulanger	<i>D'un soir triste</i> (Of a Sad Evening)	ca. 10'
Claude Debussy	<i>La Mer</i> From Dawn to Noon on the Sea Play of the Waves Dialogue of Wind and Sea	ca. 23'

pre-concert

Pre-concert Performance by Ballet Co.Laboratory

Friday, April 14, 7:15 pm, Target Atrium

Saturday, April 15, 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.





David Afkham, conductor

German conductor David Afkham has been chief conductor and artistic director of the Orquesta y Coro Nacional de España since 2019, following a five-year tenure as the orchestra's principal conductor. He is in high demand as a guest conductor with some of the world's finest orchestras and opera houses, from the Boston Symphony at Tanglewood and London Symphony Orchestra to the Glyndebourne Festival and Theater an der Wien, and he has toured with several ensembles including the Chamber Orchestra of Europe. He debuted with the Minnesota Orchestra in October 2021, leading a program that featured pianist Emanuel Ax.

Recent and upcoming highlights of his schedule include a debut with the Orchestre National de Lyon and return invitations to the Chicago Symphony and Copenhagen Philharmonic. Earlier this year he conducted Strauss' *Arabella* at Teatro Real in Madrid. Early in his career he was the first recipient of the Bernard Haitink Fund for Young Talent and winner of the 2008 Donatella Flick Conducting Competition in London. More: askonasholt.com, davidafkham.com.



Emily Magee, soprano

American soprano Emily Magee is in great demand as an important voice on

the world's leading opera and concert stages, from the Metropolitan Opera to the Vienna State Opera, Royal Opera House and La Scala. She has won acclaim in a wide variety of roles, particularly those of Richard Strauss, Wagner and Puccini, with Kaiserin in Strauss' *Die Frau ohne Schatten* having emerged as a signature role. She is featured in many recordings, including as Ariadne in *Ariadne auf Naxos* from the Salzburg Festival, and appears often at major European summer festivals, including the Bayreuth Festival, where next summer she will sing Sieglinde in *Die Walküre* and Gutrune in *Götterdämmerung*. Elsewhere in the 2022-23 season she sings Elsa in *Lohengrin* with Opera Australia and Oper Leipzig, the title role in *Tosca* with Liceu Opera Barcelona and as a soloist in Beethoven's Ninth Symphony with the Dresden Philharmonic, Mahler's Eighth Symphony with the Gewandhaus Orchestra and Verdi's Requiem with the Royal Scottish National Orchestra, among other engagements. More: emilymagee.com.

one-minute notes

Tarkiainen: *The Ring of Fire and Love*

Outi Tarkiainen's *The Ring of Fire and Love*, premiered in 2021, is music that speaks to the moment of birth—"this earth-shattering, creative, cataclysmic moment [the mother and child] travel through together," says the composer.

Wagner: *Wesendonck-Lieder*

Richard Wagner composed five songs for voice and piano to poems by Mathilde Wesendonck. The two had a mutual infatuation that may have extended to a love affair, and the songs remain a memento of their relationship. They are heard here in a soprano-and-orchestra version, with the last of the set orchestrated by Wagner himself and the other four by composer-conductor Felix Mottl.

Boulanger: *Of a Sad Evening*

D'un soir triste (Of a Sad Evening) was the final music from the pen of Lili Boulanger, whose brief life spanned less than a quarter-century. Deeply felt music of both sorrow and hope, it is notable for a melancholic song from the clarinets and a gently uplifting close.

Debussy: *La Mer*

Claude Debussy's classic oceanic portrait recreates the feeling of a visit to the sea. Two slower movements surround a scherzo as a kaleidoscopic stream of musical fragments eventually builds to a thrilling, bombastic close.



Outi Tarkiainen

Born: February 7, 1985,
Rovaniemi, Finland

The Ring of Fire and Love

Premiered: March 18, 2021

The orchestral works of young Finnish composer Outi Tarkiainen have been nurtured by some of today's leading orchestras around the globe, perhaps because her music reverberates well with lovers of orchestral music. Her music communicates successfully in a manner that is simple and at times quite colorful—through melodies and orchestration that evoke the spirit of Wagner, Brahms, Tchaikovsky or John Williams—with an often cinematic quality pervading her large ensemble creations. Drawing from multiple sources of inspiration, Tarkiainen filters all of these sources into sonic environments that comment on numerous aspects of the human experience.

the bold north

Tarkiainen was born in 1985 in Rovaniemi, Finland, about 500 miles north of the nation's capital, Helsinki. Her love for the north brought her to live for a time even further in that direction, in the town of Ivalo. She has stated that she has “a fundamental longing for the northernmost regions within me,” and this love shines powerfully in her icy musical textures. Tarkiainen also owes part of her development to the American south and her studies at the University of Miami, which complemented her education at the Sibelius Academy in Helsinki and the Guildhall School of Music and Drama in London. Another significant aspect of her career is her work in a genre that was created in a southern U.S. geography: jazz. She has had significant experience as a composer-conductor in leading jazz orchestras throughout Europe, including the Slovenian Big Band and the Metropole Orchestra.

It's no surprise, then, that Tarkiainen's musical palette is full of differing textures and sensitivities, notably combining the cool, clear harmonies of the north with a warm, rich southern jazz vernacular. Moreover, her music also is concerned with womanhood and femininity. For example, her 2019 work *Midnight Sun Variations* was inspired by the birth of her son, which occurred during a summer night in the northern part of Finnish Lapland, when that part of the country has 24 hours of light.

an earth-shattering moment

A year after she composed that work, Tarkiainen crafted an orchestral work that also uses childbirth as a foundation: *The Ring of Fire and Love*. In her notes, she offers this explanation of the title and concept:

“‘The ring of fire’ is a volcanic belt that surrounds the Pacific Ocean...It is also the term referring to the bright ring of sunlight around the moon at the height of a solar eclipse...Yet, the same expression is also used to describe what a woman feels when, as she gives birth, the baby's head passes through her pelvis. That moment is the most dangerous in the baby's life...[This piece is] about this earth-shattering, creative, cataclysmic moment they travel through together.”

Tarkiainen starts *The Ring of Fire and Love* in the middle of a difficult moment in the birthing process. The orchestra explodes with loud, scintillating gestures that seem unstable and insistent. After this cry, the texture sinks into a rumble—a rumble that ultimately forms the foundation upon which this cyclical journey rests. The rumbling introduces a hypnotic motive, heard predominantly in the harp and the celesta. Around this hypnotic motive are cries, coos, shivering, trembling, undulations, pleas, mantras and affirmations stated with a quiet power throughout the range of instruments.

One musical technique that Tarkiainen uses in abundance to achieve these textures and colors is called *tremolo*—a rapid statement of one or more notes, usually at a quick speed. The tremolo has many different variations, especially within this score. For example, at the very start of the piece, the swelling of the suspended cymbal is a tremolo. After the first massive descent, the rumbling is created by tremolo in the low strings, timpani, tamtam and bass drum; during the first moments of the hypnotic gesture, the violins and the violas execute two different types of tremolo. The piece ends with a soft tremolo emanating from violas, violins, timpani and bass drum.

love in the fire, fire in love


Structurally, *The Ring of Fire and Love* is in two sections, with each section containing two different environments. The first section begins in a “fire” environment and ends in a “love” environment. The second section also follows this structure, but the duration of each environment is longer. In the first section, the fire material seems to come and go quite quickly before the love material is introduced. When the fire material returns to start the second section, it lasts longer, it is further developed, it is more urgent. To conclude, the love material returns and lasts longer than any other environment of the piece.

Even though the piece has this division of “fire” and “love” environments, there is love in the fire, and there is fire in the love—implying a cyclical approach to the sonic environment, round like a ring. Additionally, as the piece ends, it is rather easy to imagine another cycle of fire and love material emerging, and thus this ring of fire and love is placed permanently on our souls after we listen to this gripping orchestral poem.

The Ring of Fire and Love was co-commissioned by the Royal Stockholm Philharmonic Orchestra (RSPO), the Jyväskylä Sinfonia, and the Kymi Sinfonietta. It was first performed by the RSPO on March 17, 2021, at the Stockholm Concert Hall, with Sakari Oramo conducting.

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 tuba, timpani, crotales, glockenspiel, gong, snare drum, tam-tam, bass drum, cymbals, glass and shell wind chimes, harp, celesta, and strings

Program note by **Anthony R. Green**.



Richard Wagner
Born: May 22, 1813,
 Leipzig, Germany
Died: February 13, 1883,
 Venice, Italy

***Wesendonck-Lieder*,
 orchestrated by Felix Mottl
 and Richard Wagner**
Composed: 1857-58 (original songs)

Richard Wagner composed five songs for voice and piano setting poetry by Mathilde Wesendonck in 1857-58, and while the music itself is not scandalous, the story behind it certainly is. Wagner composed them as he was engrossed in work on the opera *Tristan and Isolde* while living in Switzerland. At the time he was in exile from Germany, where he had managed to escape the wrath of the Dresden police after he had gotten too involved with a radical politic fringe inspired by the anarchist Mikhail Bakunin. After a warrant for Wagner’s arrest was issued, Franz Liszt gave him the money to escape across the Swiss border with his first wife Minna, armed with a fraudulent passport.

notes from a scandal

In Zurich, Wagner met up with Otto Wesendonck and his wife, Mathilde. The family were Wagner “groupies” who first came in touch with the composer when they heard him conduct his

Tannhäuser Overture in Zurich in 1851, and they quickly became important financial benefactors. Wagner sorely needed the funds, and in any case—his ego not being underdeveloped—he considered himself more than deserving of whatever benefaction anyone cared to bestow on him.

In this case, Wagner’s sense of entitlement extended to Mathilde Wesendonck herself, and the two entered into what must at the very least be described as a passionate friendship. This went on until August 1858, by which time their close relationship was so public that social propriety required that the situation be tamed. Both parties remained married throughout, though Mathilde’s husband seems to have been less upset about things than was Wagner’s wife. Mathilde unquestionably played the role of muse to Wagner as the simmering passion of *Tristan and Isolde* sprung from his mind to the page, but Wagner’s interest in—or use for—her played itself out by the time *Tristan* reached its final cadence. After those heady years together they maintained an aloof cordiality, but not more.

Fortunately, a memento of the better times of their relationship remains in the five *Wesendonck-Lieder*, which Wagner identified on the cover of a manuscript score as “five amateur poems.” He wasn’t being unfair, really: Mathilde was an amateur in an era rife with parlor poets and verses the cannot be said to rise above the level of their time. Nonetheless, Wagner labored carefully over his musical settings of her poems, revising each of them at least once.

reimagined for orchestra

In their original form, the *Wesendonck-Lieder* were first performed publicly in 1862 at the villa of the Schott family, near Mainz, by the soprano Emile Genast and pianist Hans von Bulow. They are heard this week in a version for soprano and orchestra, of which Wagner himself produced the last of the set, *Träume*, in 1857, while the other four orchestrations were completed in 1893 by the composer-conductor Felix Mottl.

Mottl, who was born in Bayreuth in 1856, was noted for his mastery of leading Wagner’s music and had a hand in preparing the first complete cycle of Wagner’s *Ring* operas in Bayreuth in 1876, assisting Hans Richter on that occasion. In 1886 he conducted Wagner’s *Tristan and Isolde* in Bayreuth, an experience that proved relevant to his orchestration of *Wesendonck-Lieder*, as Wagner referred to two songs in that set—*Im Treibhaus* and *Träume*, here performed as the third and fifth movements—as “studies for *Tristan und Isolde*.”

The first song, *Der Engel* (The Angel), is based on a passage from a different Wagner opera, *Das Rheingold*, depicting the compassion of angels who carry earthy spirits up to heaven. The second song, *Stehe still* (Be still) expresses a plea for time to



stop to allow the experience of pure being. *Im Treibhaus* (In the Greenhouse) reflects on the nothingness of reality and embraces the void, employing music that bears a strong kinship to the third act prelude from *Tristan and Isolde*, while *Schmerzen* (Sorrows) ponders the paradox of life and death. Finally *Träume* (Dreams) expresses the longing for dissolution of being, sharing material with the love duo in King Mark's Garden from *Tristan and Isolde*'s second act.

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

Program note by *Mary Ann Feldman*.



Lili Boulanger
Born: August 21, 1893,
 Paris, France
Died: March 15, 1918,
 Mézy-sur-Seine, France

D'un soir triste
(Of a Sad Evening)
 Composed: 1918

Marie Juliette “Lili” Boulanger was born the youngest daughter in a musical family; her father was a professor of music at the Paris Conservatory, while her mother and grandparents were also musicians. It was her sister Nadia who first made the family name famous as one of the pre-eminent composition teachers of the 20th century, a pedagogue to pupils such as Aaron Copland, Elliott Carter, Philip Glass and Adolphus Hailstork, among many others. While Nadia's life and work spanned nearly a century, Lili's extraordinary musical accomplishments were condensed into an unfortunately short timeline. Her star burned bright in its own way, though (and still does—an asteroid discovered in 1927 was named 1181 Lilit in her honor).

The work on today's program, *D'un soir triste* (Of a Sad Evening) was the last that Lili Boulanger attempted to put on paper with her own hand. It is a companion piece to *D'un matin de printemps* (Of a Spring Morning), which the Minnesota Orchestra performed last October in a program led by the Orchestra's Music Director Designate Thomas Søndergård. After this pair of works, Nadia transcribed some of Lili's last musical ideas for her until the young composer lost her battle at age 24 to what we now know was Crohn's disease.

a brief life of highs and lows

To understand the emotions behind *D'un soir triste*, it is important to envision the events in Lili Boulanger's life at the time. Four years prior to the work's composition, Boulanger became the first woman ever to win the top prize at the Prix de Rome in France, doing so at just 20 years of age. The Prix de Rome was the pinnacle of achievement for aspiring French composers and had been a thread through the Boulanger family for years. Boulanger's father Ernest, who died when she was a young child, had received the honor in 1835; her sister had also submitted her work for evaluation, unfortunately without success. Boulanger first competed for the Prix de Rome as a teenager, but her failing health interjected and she collapsed mid-performance. Just one year later, however, she returned and won the top prize and the honor of a multi-year scholarship to study and compose in Rome.

As war broke out across Europe, the tide turned quickly, ending her residency as soon as it had begun. It was during this time that doctors informed Boulanger that she would only have a few years left to live. She invested what little energy she had to supporting the artists who had stepped up to the front lines of war, working with her sister and other music students to send care packages to soldiers. Nevertheless, the combined emotional weight of the devastations of war and her failing health was profound. She worked rapidly to finish some incomplete composition projects, including *D'un soir triste*. Now, it is nearly impossible to not feel the personal heartbreak expressed through this music.

The piece was kept in Nadia Boulanger's personal collection until soon before her own death six decades later. JoAnn Falletta, music director of the Buffalo Philharmonic Orchestra, worked alongside the Women's Philharmonic Orchestra to make *D'un soir triste* and other works by Lili Boulanger accessible, transcribing her nearly illegible handwriting into playable parts and advocating for this music to be performed by ensembles around the world.

music of deep emotion

A quick glance through the score for *D'un soir triste* will tell you much about the deep emotions of this piece even if you cannot read the music itself. Markings include words such as sorrowful, painful, intense and resigned, but also distant, sweet and elegiac. As a dark, melancholic song emerges from the clarinet section, the strings pulse beneath meandering woodwind chords, relentlessly building in intensity. In soft moments midway through the work, solos expressing deep reflection pass through the orchestra, trading between individual wind and string players. Both sorrow and hope sweep through Boulanger's music, until her last penned notes gently lift upward into the clouds.

Instrumentation: 2 flutes, 2 oboes, English horn, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, harp, celesta, bass drum, suspended cymbal, tamtam and strings

Program note by *Emma Plehal*.



Claude Debussy

Born: August 22, 1862,
Saint-Germain-en-Laye, France

Died: March 25, 1918,
Paris, France

La Mer

Premiered: October 15, 1905

In the summer of 1903, the 41-year-old Debussy took a cottage in the French wine country, where he set to work on a new orchestral piece inspired by his feelings about the sea. To André Messager he wrote, “I expect you will say that the hills of Burgundy aren’t washed by the sea and that what I’m doing is like painting a landscape in a studio, but my memories are endless and are in my opinion worth more than the real thing, which tends to pull down one’s ideas too much.”

the sea as a concept

Had Richard Strauss written this work, he would have made us hear the thump of waves along the shoreline, the cries of wheeling sea-birds, the hiss of foam across the sand. Debussy’s aims were far different: he wanted this music to give us the feeling of being in the ocean’s presence, to feel the *idea*, particularly his own idea, of the ocean. Thus *La Mer* sets out not to make us see whitecaps—but to awaken in us a sense of the sea’s elemental power and beauty.

La Mer consists of two moderately paced movements surrounding a scherzo, created from seeming fragments of musical materials. We discover hints of themes, rhythmic shapes and flashes of color that reappear throughout the work, like kaleidoscopic bits in an evolving mosaic of color and rhythm.

from dawn to noon on the sea. The work begins with a murmur, quiet yet strong. Out of darkness, glints of color and motion emerge, and solo trumpet and English horn share a fragmentary tune that will also return in the final movement. As the morning brightens, the music becomes more animated and a wealth of ideas follows: swirling rhythms, a noble horn chorale, a dancing

figure for the cello section. At the movement’s close, the horn chorale builds to an unexpectedly powerful climax. Out of this splendid sound, a solitary brass chord winds the music into silence.

play of the waves. Opening with shimmering swirls of color, the second movement is brilliant, dancing and surging throughout—it has a sense of fun and play, as a scherzo should. One moment it can be sparkling and light, the next it will surge up darkly. In the delicate close, solo instruments seem to evaporate into the shining mist.

dialogue of wind and sea. The mood changes sharply at the beginning of the final movement, which Debussy specifies should sound “animated and tumultuous.” The ominous growl of lower strings prefaces a restatement of the trumpet tune from the very beginning, and soon the horn chorale returns as well. Woodwinds sing gently and wistfully before the music builds to a huge explosion. Moments later their tune returns in a touch of pure instrumental magic: against rippling harps and the violins’ high harmonics, solo flute brings back this melody with the greatest delicacy. The effect is extraordinary—suddenly we feel a sense of enormous space and calm. Yet within seconds this same shape roars out with all the power of the full orchestra. Earlier themes are recalled and whipped into the vortex as the music hurtles to a tremendous climax, with dissonant brass bellowing out the final chord.

Debussy may be popularly identified as the composer of “impressionistic” moods, full of muted color and subtle understatement. The conclusion of *La Mer*, however, is anything but the music of water lilies: it is driven by a force beyond human imagination. The normally understated Debussy makes us feel that wild strength in the most bombastic ending he ever wrote.

Instrumentation: 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, 3 bassoons, contrabassoon, 4 horns, 3 trumpets, 2 cornets, 3 trombones, tuba, timpani, bass drum, cymbals, tamtam, triangle, glockenspiel, 2 harps and strings

Program note by *Eric Bromberger*.

STAR WARS: THE FORCE AWAKENS

Feature Film with the Minnesota Orchestra

Sarah Hicks, conductor

Friday, April 21, 2023, 7:30 pm | Orchestra Hall
Saturday, April 22, 2023, 7:30 pm | Orchestra Hall
Sunday, April 23, 2023, 2 pm | Orchestra Hall

Star Wars Film Concert Series

Star Wars: The Force Awakens

A Lucasfilm Ltd. production
A Bad Robot production

Harrison Ford
Mark Hamill
Carrie Fisher
Adam Driver

Starring
Daisy Ridley
John Boyega
Oscar Isaac
Lupita Nyong'o
Andy Serkis

Domhnall Gleeson
Anthony Daniels
Peter Mayhew
and Max Von Sydow

Music by John Williams

Visual Effects and Animation by
Industrial Light & Magic

Costume Designer Michael Kaplan

Editors

Mary Jo Markey, ACE
Maryann Brandon, ACE

Production Designers

Rick Carter and Darren Gilford

Director of Photography

Dan Mindel, ASC, BSC

Executive Producers

Tommy Harper
Jason McGatlin

Produced by

Kathleen Kennedy, p.g.a.
J.J. Abrams, p.g.a.
Bryan Burk, p.g.a.

Written by

Lawrence Kasdan & J.J. Abrams
and Michael Arndt

Directed by J.J. Abrams



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Today's performance lasts approximately 2 hours and 40 minutes, including one 20-minute intermission.
Please remain seated until the conclusion of the end credits.



Star Wars Film Concert Series Production Credits

President, Disney Music Group
Ken Blunt

SVP/GM, Disney Concerts
Chip McLean

Music Preparation
Mark Graham
Matthew Voogt

Business Affairs, Disney Concerts
Andranise Baxter
Darryl Franklin
Gina Lorscheider

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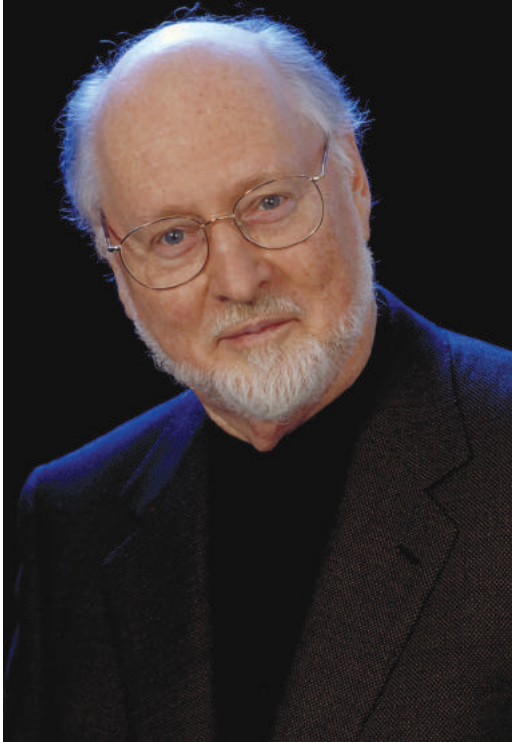
Soundtrack available on Walt Disney Records
Original Motion Picture available at [Disneymusicemporium.com](https://www.disneymusicemporium.com)



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 have included co-creating the Inside the Classics series and Sam & Sarah series with Orchestra violist Sam Bergman and leading original productions with collaborators such as PaviElle French, Kevin Kling, Peter Rothstein, Robert Elhai and The Moving Company. She has been an artistic leader in concerts featuring artists from Minnesota’s popular music scene—including shows with The New Standards, multiple sold-out performances with singer-writer-rapper Dessa and a live-in-concert recording with her on Doontree Records, and collaborations with Cloud Cult including a concert broadcast and livestream that won a 2022 Upper Midwest Emmy Award. In July she conducts the Orchestra in movie concerts of *Crouching Tiger, Hidden Dragon*. Her other upcoming programs with the Orchestra include collaborations with Dessa and Orchestra trumpeter Charles Lazarus. She also continues her role as an on-camera host and writer of the broadcast and livestream series *This Is Minnesota Orchestra*.

A specialist in film music and the film in concert genre, Hicks premiered Pixar in Concert and Disney-Pixar’s *Coco in Concert*; her live concert recording of “A Celebration of the Music of *Coco* at the Hollywood Bowl” can be seen on Disney+ and her work on *Little Mermaid Live* was broadcast on ABC. With the Danish National Symphony Orchestra, she recorded film music for an album titled *The Morricone Duel*, which has been broadcast around the world and has garnered over 150 million views on YouTube. She has earned national and international acclaim as a guest conductor both in the U.S. and abroad, leading such ensembles as the Philadelphia Orchestra, Chicago Symphony, Cleveland Orchestra, San Francisco Symphony, Los Angeles Philharmonic, Boston Pops, RTÉ (Dublin) Orchestra, Tokyo Philharmonic and Malaysian Philharmonic, among many others. More: minnesotaorchestra.org.



John Williams, composer

In a career spanning more than five decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage, and he remains one of our nation's most distinguished and contributive musical voices. He has composed the music for more than 100 films, including all nine *Star Wars* saga films, as well as the first three *Harry Potter* films, *Superman*, *JFK*, *Born on the Fourth of July*, *Memoirs of a Geisha*, *Far and Away*, *The Accidental Tourist*, *Home Alone*, *The Book Thief* and this summer's *Indiana Jones and the Dial of Destiny*. His 49-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood's most acclaimed and successful films, including *Schindler's List*, *E.T. The Extra-Terrestrial*, *Jaws*, *Jurassic Park*, *Close Encounters of the Third Kind*, the *Indiana Jones* films, *Munich*, *Saving Private Ryan*, *The Adventures of Tintin*, *War Horse*, *Lincoln*, *The BFG*, *The Post* and, most recently, *The Fabelmans*. His contributions to television music include scores for more than 200 television films for the groundbreaking, early anthology series *Alcoa Theatre*, *Kraft Television Theatre*, *Chrysler Theatre* and *Playhouse 90*, as well as themes for *NBC Nightly News* ("The Mission"), *NBC's Meet the Press* and the PBS arts showcase *Great Performances*. He also composed themes for the 1984, 1988 and 1996 Summer Olympic Games, as well as the 2002 Winter Olympic Games. In January 2023, the ESPN College Football Playoff National Championship broadcast featured the premiere of a new work Williams wrote for the occasion titled *Of Grit And Glory*.

Williams has received five Academy Awards and 53 Oscar nominations (making him the second-most nominated person in the history of the Oscars), seven British Academy Awards, 25 Grammys, four Golden Globes, five Emmys and numerous gold and platinum records. In 2003, he received the Olympic Order (the International Olympic Committee's highest honor) for his contributions to the Olympic movement. He received the prestigious Kennedy Center Honors in December of 2004. In 2009, Williams was inducted into the American Academy of Arts & Sciences, and he received the National Medal of Arts, the highest award given to artists by the U.S. government. In 2016, he received the 44th Life Achievement Award from the American Film Institute—the first time in their history that this honor was bestowed upon a composer.

In 1980, Williams was named 19th music director of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of Boston Pops Laureate Conductor which he assumed following his retirement in December 1993 after 14 highly successful seasons. He also holds the title of artist in residence at Tanglewood. He has composed numerous works for the concert stage, among them two symphonies, and concertos commissioned by several of the world's leading orchestras, including concertos for cello and harp for the Boston Symphony Orchestra, a bassoon concerto for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra and a horn concerto for the Chicago Symphony Orchestra. In 2009, Williams composed and arranged *Air and Simple Gifts* especially for the first inaugural ceremony of President Barack Obama.



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PHOTO Chris Duffy.

Minnesota Orchestra
 Juanjo Mena, conductor
 Garrick Ohlsson, piano

Friday, April 28, 2023, 8 pm | Orchestra Hall
 Saturday, April 29, 2023, 8 pm | Orchestra Hall

*With this concert we honor the memory of **Dale Hammerschmidt***

Philip Herbert	<i>Elegy: In Memoriam—Stephen Lawrence</i>	ca. 7'
Ludwig van Beethoven	Concerto No. 1 in C major for Piano and Orchestra, Opus 15 Allegro con brio Largo Rondo: Allegro <i>Garrick Ohlsson, piano</i>	ca. 34'
	I N T E R M I S S I O N	ca. 20'
Anton Bruckner	Symphony No. 6 in A major (1881) Maestoso Adagio: Very solemn Scherzo: Not fast - Trio: Slow Finale: Moving, but not too fast	ca. 60'

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.



Juanjo Mena, conductor

Spanish conductor Juanjo Mena began his conducting career as artistic director of his native country's Bilbao Symphony Orchestra in 1999. He has since held posts with the Bergen Philharmonic, Orchestra del Teatro Carlo Felice in Genoa and BBC Philharmonic, and has led prestigious orchestras in Europe, North America and Asia such as the Berlin Philharmonic, New York Philharmonic and NHK Symphony Orchestra. This year will be his last as principal conductor of the Cincinnati May Festival, North America's longest-running choral festival. His six-year tenure has been marked by an expanded commissioning of new works and centering the community's role. In March 2020 he led the Minnesota

Orchestra's final performance, for a radio audience only, before the closures caused by the COVID-19 pandemic. During the 2022-23 season he leads the Teatro Real Orchestra in its historic Carnegie Hall debut and makes his first appearances with the Dallas Symphony and Czech Philharmonic, in addition to returning to the Bamberg Symphony and Lucerne Symphony, among many other ensembles. He has recorded numerous albums, including an acclaimed release of Bruckner's symphonies with the BBC Philharmonic. More: imgartists.com, juanjomena.com.



Garrick Ohlsson, piano

Since his triumph as winner of the 1970 Chopin International Piano Competition,

American pianist Garrick Ohlsson has established himself worldwide as a musician of magisterial interpretive and technical prowess. Although long regarded as one of the world's leading exponents of the music of Frédéric Chopin, he commands an enormous repertoire that includes over 80 concertos ranging from Haydn to works of the 21st century, many commissioned for him. With this week's performances, he becomes one of the few musicians to perform as soloist with the Minnesota Orchestra in six different decades, with his frequent appearances dating back to 1971. His additional ties to the Orchestra include a longtime chamber music collaboration with the late former Concertmaster Jorja Fleezanis as part of the San Francisco-based FOG Trio. He performed a Chopin Nocturne in Fleezanis' honor during her memorial at Orchestra Hall last October. His 2022-23 season includes orchestras in Boston, Detroit, San Diego, Spain, Poland and Czech Republic, as well as a U.S. tour with Poland's Apollon Musagète Quartet. Ohlsson's discography includes a set of the complete Beethoven piano sonatas, one disc of which won a Grammy Award, the complete works of Chopin and all the Brahms piano variations. More: opus3artists.com, garrickohlsson.com.

one-minute notes

Herbert: *Elegy: In Memoriam—Stephen Lawrence*

Elegy memorializes Stephen Lawrence, a Black British teenager murdered in April 1993 by a gang of young white men. The music is full of soulful harmonies with gentle dissonances in sonorous chords, under a plaintive melody, which characterize the heavy emotions brought to mind by this tragedy.

Beethoven: Piano Concerto No. 1

In his First Piano Concerto, Beethoven's intent was simply to please his audience with enjoyable music and to promote the orchestra to a more equal status with the soloist. The piece is full of heroism, grandeur and a touch of humor; listen in the *Largo* for the clarinet's important role.

Bruckner: Symphony No. 6

One of Bruckner's less-heard symphonies—the Minnesota Orchestra has programmed it just three times before this week—the Sixth Symphony has a tone which is unmistakably Brucknerian, from blazing brass and strings to sonorous woodwind solos, with an ostinato rhythm that unites the work's beginning and end.



Philip Herbert

Born: 1960,
London, England

Elegy: In Memoriam— Stephen Lawrence

Premiered: September 7, 2000

Thirty years ago this month, the racially motivated murder of Stephen Lawrence at a London bus stop horrified the United Kingdom and a long quest to bring his killers to justice began—coverage of which would draw British composer Philip Herbert to create an elegy in Lawrence’s honor as what he called “a gesture of empathy.” Though the events Herbert’s music responds to are separated from us by decades and an ocean, the music’s mood and message resonate in our own community and country where empathy, healing and hope are greatly needed—while also giving listeners space to learn more about Lawrence and pay tribute to his memory.

Lawrence, a Black British teenager who aspired to be an architect, was killed by a group of young white men in 1993. The tragedy of this hate crime was compounded by the systemic failure to quickly bring Lawrence’s killers to justice due to investigative missteps and institutional racism in the police force, a finding that was confirmed by a government inquiry in 1999. Nearly two decades passed before two of Lawrence’s killers were finally convicted and sentenced.

Six years after Lawrence’s murder, Herbert paid tribute to him with a poignant string elegy that the composer hopes will help us “press together across our communities to help realize [Stephen’s] dreams.”

a life cut short, and justice delayed

Born in London in 1974, Stephen Lawrence was the eldest of three children of Jamaican parents who had emigrated to the U.K. in the 1960s. His goal was to pursue a career in architecture, and at the time of his death he was studying at Blackheath Bluecoat School and Woolwich College. Among his extracurricular pursuits was competitive running with the Cambridge Harriers athletics club.

On the evening of April 22, 1993, while waiting for a public bus with his friend Duwayne Brooks, Lawrence was murdered by a group of five to six white youth who had shouted racial

slurs while making their unprovoked attack. Brooks was able to escape, but Lawrence died from his injuries. Five probable suspects were quickly identified, but police were slow to make arrests, and charges were dropped before a trial could take place after authorities claimed a lack of supporting evidence. In 1996 a private prosecution resulted in the acquittal of three of the suspects after key evidence was ruled inadmissible.

After several years of continued international outrage over Lawrence’s murder and the lack of convictions, in 1999 the British government commissioned the MacPherson Report that found the police guilty of mistakes and “institutional racism.” The report made dozens of recommendations on changes to policing and public policy, including adjustments to the principle of “double jeopardy” that would allow for retrial of acquitted defendants in exceptional circumstances if new evidence emerged of their guilt. (In the U.S. criminal justice system, there are no exceptions to double jeopardy.) In 2011, new DNA evidence did indeed emerge implicating two of the original suspects, who were both found guilty and sent to prison in 2012. Lawrence’s parents and other supporters continue to advocate for prosecution of his other killers.

words from the composer

Stephen Lawrence’s legacy has been honored in many ways over the years, including through the Stephen Lawrence Prize for achievements in architecture, the Stephen Lawrence Center and the Stephen Lawrence Charitable Trust. In 2018, then-Prime Minister Theresa May declared that April 22 would be known each year as Stephen Lawrence Day. In 1999, London-born composer Philip Herbert offered a musical tribute, composing *Elegy—In Memoriam: Stephen Lawrence* after watching coverage of Lawrence’s murder. The music’s instrumentation has poignant symbolism: it is scored for 18 string players to symbolize the 18 years of Lawrence’s life.

In a composer’s note, Herbert offers this description of *Elegy*: “It is a chorale...in three sections, imbued with the influence of English pastoral composers. The music is a slow, emotional and reflective piece, moving between C major and various minor tonalities throughout. The music is full of soulful harmonies with gentle dissonances in sonorous chords, under a plaintive melody, which characterize the heavy emotions brought to mind by this tragedy. Particularly poignant moments occur, in the first section of the piece, where there is music for soloists, in a sextet for three violins, one viola and two cellos. Later on, the mood is intensified by somber cello solos (in the first and last sections of the piece), which are accompanied by rich harmonic textures. The middle section is characterized by a solemn theme, accompanied by a march-like texture in E-flat major moving forward to climax, before the recapitulation of material presented at the beginning



returns. This section is abbreviated and ultimately leads to a cadence in C minor.”

In January 2021, when the Minnesota Orchestra first programmed *Elegy*, Herbert specifically addressed the issue of how his work may be interpreted by audiences in Minnesota and the United States: “There is a need to place a higher value on the strength that comes from diverse peoples living together harmoniously, across the world. We all have something valuable and very positive to contribute to the larger part of the puzzle of life in the U.S. and across the world today. Stephen Lawrence, George Floyd, Breonna Taylor and many others are still being deprived of the right to a life where they could use their talents for the good of wider society. Nevertheless, we can press together across our communities, to help realize the dream of what it means to live in a world that is transformed by higher levels of love, respect, peace and harmony. By doing this, we can experience the transformative power of Hope.”

the journey of *Elegy*

The premiere of *Elegy: In Memoriam—Stephen Lawrence* was given in London by 18 string players of multi-cultural backgrounds on September 7, 2000, by invitation from the Prince’s Foundation; the occasion was the Stephen Lawrence Charitable Trust’s first Annual Memorial Lecture, at which His Royal Highness William the Prince of Wales delivered remarks. Since that premiere, notable playings of *Elegy* have included the London Mozart Players’ recording in 2004 at All Saints Church, East Finchley, in London; the Chineke! Orchestra’s first performance at the Queen Elizabeth Hall, Southbank Centre, in 2015, which was attended by Stephen Lawrence’s mother, Baroness Doreen Lawrence; the Chineke! Orchestra’s subsequent recording in 2018 for NMC Recordings; and in 2019, The Sphinx Virtuosi’s performance of *Elegy* at Carnegie Hall. The Detroit Symphony and Houston Symphony are among numerous other ensembles to program the work in recent seasons.

Of special note in *Elegy*’s story is the role of double bassist Chi-chi Nwanoku OBE, the founder, artistic and executive director of the Chineke! Orchestra, who has been an ardent promoter of the work. Herbert explains that Nwanoku “introduced me to Afa Dworkin, president and artistic director of The Sphinx Organization, who in turn programmed it in a tour where the Sphinx Virtuosi performed it in a program with the theme ‘For Justice and Peace.’ For the Juneteenth holiday of 2020, the Sphinx Virtuosi performed *Elegy* in a virtual performance. I found this performance to be just as moving as the one that they gave, of the same piece at Carnegie Hall in October 2019.”

about the composer

From an early age, Philip Herbert’s talent for music was nurtured by his parents. Later, at the Yorkshire College of Music, he was

awarded a scholarship to further develop his musical studies at the piano, with the late Dr. John Foster, and Irene Ingram. He went on to complete a bachelor’s degree in music education at King Alfred’s College, Winchester, and later to study music at postgraduate level at Andrews University in Michigan. He also gained piano teaching and piano performing diplomas from the Royal Academy and Royal College of Music, respectively.

Herbert studied the piano with such teachers as Diana Owen, Guy Jonson, John Owings and the late Kendall Taylor CBE. Thanks to his passionate interest in choral music and music for solo voice, he was awarded a graduate assistantship enabling him to work as an accompanist to the late Dr. Harold Lickey, the head of vocal studies at Andrews University who taught singers at undergraduate and postgraduate levels, as well as being the director of the choral ensemble The Andrews University Singers. He also went on to study choral conducting with the late Simon Johnson, assistant chorus master to the Philharmonia Chorus. More recently, he was awarded an honorary doctor of music degree from the University of Winchester in October 2022.

In recent years, as Herbert has concentrated on composing music, his works have been performed by a variety of ensembles and soloists including the BBC Singers in a weekend of concerts by the BBC ensembles celebrating the BBC Centenary in February 2022; Alasdair Malloy, principal percussionist of the BBC Concert Orchestra, the Sphinx Virtuosi at a concert in Carnegie Hall in October 2019; and the American Youth Philharmonic, Capital Philharmonic, Charlotte Symphony, Chineke! Orchestra, Cleveland Orchestra, Colorado University Philharmonia, Detroit Symphony, Houston Symphony, Nashville Symphony, New Jersey Symphony, Orchestra of Northern New York, Orchestra of the Swan, Sinfonia VIVA and the Villier’s Quartet in residence at University of Oxford, to name a few. His music has also been performed at the Purcell School of Music in London, and a string quartet was performed at a London Symphony Orchestra Jerwood Composer showcase.

Herbert’s most recent projects include the string quartet *Siren Calls: To an Illusive Journey*, which was choreographed with different creative perspectives by Monique Jonas and Thomas Prestø within the Let’s Dance International Festival 2022, and *Towards Renewal*, an orchestral work commissioned by the BBC Concert Orchestra for the PRS Foundation and Southbank Centre New Music Biennial 2022. He has received new commissions from the Spitalfields Music Festival and the Northern School of Contemporary Dance and is anticipating recording sessions of commissioned pieces for KPM Music that have been delayed by the pandemic. With the Minnesota Orchestra having now programmed *Elegy—In Memoriam: Stephen Lawrence* on two

occasions, Orchestra Hall audiences will be primed to hear additional works from his pen.

Instrumentation: 8 violins, 4 violas, 4 cellos and 2 basses

Program note by *Carl Schroeder*.



Ludwig van Beethoven

Born: December 16, 1770,
Bonn, Germany

Died: March 26, 1827,
Vienna, Austria

Concerto No. 1 in C major for Piano and Orchestra, Opus 15

Premiered: December 18, 1795

Ludwig van Beethoven arrived in Vienna in November 1792, not quite 22 years old and completely unknown. Though he wanted to be a composer, the young Beethoven established himself first as a virtuoso pianist in his adopted city. The Viennese, used to a gentler keyboard style, were amazed by the power and expressiveness of Beethoven's playing, and he made his early reputation in Vienna for his ability to improvise. As one observer noted: "He knew how to produce such an effect upon every hearer that frequently not an eye remained dry, while many would break into loud sobs....After ending an improvisation of this kind he would burst into loud laughter and banter his hearers on the emotion he had caused in them. 'You are fools!' he would say... 'Who can live among such spoiled children!' he would cry."

finding his voice

Beethoven may have been an arrogantly confident pianist, but as a composer he was much less sure of himself, particularly with the specter of Mozart's 27 piano concertos behind him. Mozart had raised the piano concerto from a mere entertainment vehicle to the sophisticated and expressive form in which he composed some of his greatest music, and Beethoven recognized that any concerto he wrote would have to meet that standard. Once, after hearing an outdoor performance of Mozart's Piano Concerto No. 24 in C minor, Beethoven turned to his friend Johann Baptist Cramer and despaired: "Cramer! Cramer! We shall never be able to do anything like that!" Not surprisingly, the influence of Mozart's piano concertos can be felt very firmly in Beethoven's first two, which he worked on simultaneously in the years after his arrival in Mozart's hometown.

the music: thundering to life

allegro con brio. The First Piano Concerto's opening movement, marked *Allegro con brio*, begins very quietly with the simplest of figures; yet seconds later this very figure thunders to life with all the power one expects from Beethoven. Violins sing the flowing second subject, and then the piano enters with entirely new material. The writing for piano here is graceful and accomplished, but—as in Mozart's concertos—not particularly virtuosic: the emphasis is on musical values as an end in themselves rather than on virtuosic display.

largo. Solo piano opens the *Largo* with that movement's main idea, melodic and extremely ornate; the solo clarinet assumes an important role in this movement with a part so expressive that at moments the music is reminiscent of Mozart's Clarinet Concerto.

allegro scherzando. Solo piano again opens the concluding *Allegro scherzando*, and its lively rondo tune is quickly answered by the boisterous orchestra. Along the way, Beethoven offers the soloist two brief cadenzas.

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

Program note by *Eric Bromberger*.



Anton Bruckner

Born: September 4, 1824,
Ansfelden, Austria

Died: October 11, 1896,
Vienna, Austria

Symphony No. 6 in A major

Premiered: February 11, 1883
(partial); February 26, 1899
(complete)

no great European classical composer, not even Bach, was as devout as Anton Bruckner. Known to interrupt his university lectures to kneel for devotional prayers, he dedicated his Ninth Symphony to God—"that is, if He will accept it." Such piety brought a lofty loneliness that made his life painful, and his career difficult. A solitary figure in a Vienna of cliques and factions, Bruckner doggedly kept writing symphonies (not having begun one until he was past 40) even when there was little hope of performance. His spiritual energy sustained him, carrying him over chasms of depression.

toiling in obscurity

Bruckner began his Sixth Symphony just after the summer holiday of 1879. Even at 55, he was still relatively obscure. To the extent that he was known at all, he was the object of derision, often viewed as a baggy-trousered simpleton in the eyes of the sophisticated Viennese. The press wrote of him in a malicious tone to which he could never respond stoically, no matter how great his faith in himself and in God.

Bruckner's days were crowded with lectures and private lessons, his time so rationed that he adhered to a rigid schedule that brooked no patience with tardy pupils. Despite such a teaching load and the fact that he was revising the Fourth Symphony at the same time, he completed the Sixth almost two years to the day he had begun it, the manuscript dated September 3, 1881.

Seemingly Job-like in his misfortunes, Bruckner never heard this symphony in its entirety. The premiere on February 11, 1883, consisted only of the inner movements—a shell-less presentation that must have projected a distorted sense of the whole. But Bruckner was grateful even for small favors, and that fragmented performance marked the first time the Vienna Philharmonic tried his music. Brahms was present, and he applauded; so was Eduard Hanslick, the powerful critic infamous for his fanged pen, but he remained motionless in his seat, “cold as a Sphinx,” according to one observer.

After Bruckner's death, Mahler led the same orchestra in the Sixth; again the performance was incomplete. Though a disciple of Bruckner, Mahler nevertheless made excisions in it, though it is by no means a long symphony as Bruckner scores go. Ironically, the Symphony No. 6 is the only work that the composer himself never revised.

the music: serenity and gleaming sonorities

The least weighty of Bruckner's major works, the Sixth Symphony is also among the most neglected, and for no discernible reason. In certain ways it is not as idiosyncratic as his other symphonies; the *Scherzo* movement, for example, does not spring from the traditional Austrian *Ländler* folk dance. On the other hand, the unmistakable Brucknerian tone prevails—serenity of mood coupled with gleaming sonorities.

maestoso. The first movement follows the expected sonata form, with three theme groups followed by a development and recapitulation. Softly, but with sharp accents, violins tap out a rhythmic pattern that is a dominant force in the movement, one that reappears in the symphony's finale. Below, the rich voices of cellos and basses sound the main theme, calm yet assertive. The falling fifth that propels it is characteristic of Bruckner's grandest themes, and in the sweeping course of the opening, it quickly

mounts to a climax, thundered out by the full ensemble. The second theme is a gentle strain first presented by violins with the lightest pizzicato accompaniment below. In contrast, the third theme is cast in powerful unison, struck by a rugged rhythm, brass penetrating the robust summons.

A soft bridge links the exposition with its working-out, shorter than most Bruckner developments and inverting the themes so that they are explored upside down. Its climax and the beginning of the reprise come as simultaneous events; now the rhythmic ostinato (as persistent as the Italian word for stubborn from which it derives) is bowed by all the strings while the majestic main theme is called out by winds and brass. After the subsidiary themes have returned as expected, the coda allows the brass a field day with the main theme, eminently suited to their language, while the rest of the orchestra is preoccupied with the ostinato upon which the movement rests.

adagio: very solemn. The slow movement is the heart of any Bruckner symphony, and in that sense, this lofty *Adagio* (very solemn, the heading stresses) is typical. What is unique about it is that structurally—unlike his other slow movements—it unfolds in true sonata form, again with a trio of theme groups. This movement shows that like other beloved symphonists, Haydn through Mahler, Bruckner was an extraordinarily fertile melodist.

The first theme has two components: a glowing strain cast on the mellow G-string of the violins, promptly followed by a lamenting counterpoint from the oboe. The second strain is pure love song, so radiant in its soaring lyricism that the listener almost imagines human voices instead of instruments. In dramatic contrast, the foreboding third theme invades the music as a somber march, revealing Bruckner as a source for Mahler's symphonic funeral marches.

The opening theme is the focus of the compact development; it is first awarded to a solo horn. The remainder of the movement brings not only variation of all the themes but a broad coda of exceptional beauty. The main theme finds repose in its final statement, as it quietly culminates in a *pianissimo* descending scale sealed by a rising chord from violas.

scherzo: not fast-trio: slow. Another unusual aspect of the Sixth Symphony is the *Scherzo*, for it does not stem from the Austrian *Ländler* that generates other Bruckner dance movements. Nor does it wing off with speed and tension. Scarcely have the basses set the moderate gait than the main substance is unfolded all at once: it consists of a blend of three distinct ideas, one softly plucked by the second violins and violas, another interjected by the first violins and a third (the dominant one) piped by winds. The combination marshals great force. The leisurely Trio, preoccupied



with a horn call, is full of tonal surprises as it wanders from key to key, only to be governed by C major after all. The *Scherzo* returns in full.

finale: moving, but not too fast. The finale is the most complicated as well as the most restless of the movements. Despite its firmly planted tonal roots, it explores many keys; one of its unsettled motifs is hauntingly reminiscent of Wagner's *Tristan and Isolde*. The music is shaped according to the sonata principle, but the outlines are sometimes blurred in the flood of expression. Sparse and monochromatic (a single clarinet embedded in the thin string texture), the movement's beginning seems bleak, only to blossom with a triumphant call of brass, proclaimed four times. A suspenseful general pause, always a Bruckner hallmark, alerts us to the second subject, a tender theme decorated with counterpoints and richly extended. Once introduced by oboes and clarinets, the sharply angled third theme retains its heroic status in the development—again concise, trimming some of the potential length of the symphony.

The tension built in the working-out is released by a colossal tutti that marks the reprise with the triumphant brass signal (given first to horns), dispensing with the moody figure of the beginning, which would have been out of place in these festivities. At the zenith of the work, the coda resurrects the ostinato rhythm of the first movement, tying beginning and end together. A surprising halt and suspenseful quiet give thrust to the blazing close, as gleaming brass punctuate the symphony.

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

Program note by *Mary Ann Feldman*.



The sole previous performance of **Philip Herbert's *Elegy: In Memoriam—Stephen Lawrence*** at a Minnesota Orchestra concert came on January 29, 2021, in a program at Orchestra Hall that was played for television, radio and online audiences only due to safety protocols necessitated by the COVID-19 pandemic. On that occasion, the work was performed by 18 string players without a conductor. This week's performances, which come almost exactly 30 years after the murder of Stephen Lawrence, mark the first time any of Herbert's music has been performed for an in-person audience at Orchestra Hall.

The Minnesota Orchestra, then known as the Minneapolis Symphony Orchestra, gave its initial performance of **Ludwig van Beethoven's *Piano Concerto No. 1*** on November 2, 1917, at the Minneapolis Auditorium, with founding Music Director Emil Oberhoffer conducting and Rudolph Ganz as soloist. Ganz later performed as soloist with the Orchestra on the historic occasion of Eugene Ormandy's final tour as the ensemble's music director in January and February 1936, with Ganz joining the first week of the tour, performing at nine concerts in five states. This week's soloist, Garrick Ohlsson, first performed this same concerto with the Minnesota Orchestra a remarkable 52 years ago, in December 1971.

The Orchestra first performed **Anton Bruckner's *Symphony No. 6*** on November 12, 1975, at Orchestra Hall—slightly over a year after the venue's grand opening—with Edo de Waart conducting. In a historical note unrelated to music, that concert came on the date of birth of American swimmer Jason Lezak, who swam the world record-holding and gold medal-winning last leg of the well-known 4x100 meter freestyle men's relay race 2008 Summer Olympic Games in Beijing. Bruckner's Sixth Symphony was the next to last of Bruckner's nine symphonies to be added to the Minnesota Orchestra's repertoire; only the Symphony No. 2 had not been played at that time, and its first performance by the ensemble occurred less than a year later, in October 1976.

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Junping Qian conducting the Minnesota Orchestra's second annual Lunar New Year celebration concert, January 2023. Photo: Nayelie Avalos.

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- Invitation to the annual Laureate Society Luncheon with Minnesota Orchestra musicians
- Backstage tour of Orchestra Hall
- Complimentary refreshments at intermission during classical subscription season concerts
- Recognition as Laureate Society members in publications such as *Showcase*
- Communications about Minnesota Orchestra news and special updates
- VIP ticket services for Laureate members who also donate to the Guaranty Fund at the Maestro's Circle level

If you have included the Minnesota Orchestra in your estate plans, please let us know so we can thank you and recognize you personally for your generosity. We will respect your wishes to remain anonymous if you so choose.

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**Laureate Spotlight:
Dale Hammerschmidt and
Mary Arneson**



Mary Arneson and Dale Hammerschmidt

Laureate Society member Dr. Dale Hammerschmidt first attended Minnesota Orchestra concerts as a child during his elementary school's visit to Northrop Auditorium in the early 1950s, when the ensemble was known as the Minneapolis Symphony. His first purchase of a recording, in his teens, was a reel-to-reel set of all nine Beethoven symphonies. He spent a semester in

Austria as a university student, enjoying many opportunities to hear fine music. Later, when on sabbatical in Vienna as a medical researcher, he was delighted to find that some of his ancestors had lived down the street from Beethoven's last house. With his Austrian heritage, Dale felt especially close to the nation's great composers, and he took every opportunity to hear their music and visit the places where they had lived.

Although he didn't play an instrument, Dale had a lifelong appreciation for classical music. He purchased season tickets for the Minnesota Orchestra's opening season in Orchestra Hall, where he invited his future wife, Dr. Mary Arneson, for their first date in 1975. They continued attending concerts as regular subscribers over the decades, sometimes cycling to performances in nice weather. Dale wanted to help ensure that the Orchestra would continue to be available for other Minnesotans as it had been for him, and he included it in his estate plan.

Dale was looking forward to the resumption of concerts in the 2021-22 season; he and Mary had their usual season tickets. A brain tumor found in September 2021 didn't keep him from the fall concerts, but he became unable to continue attending by late December. He passed away in April 2022. He is deeply missed, and his generosity continues to shine on today through the things he held dear and provided for during his lifetime. The Orchestra is grateful to Dale and Mary for their longtime support and dedication.

For more information about making the Minnesota Orchestra part of your legacy, please contact Emily Boigenzahn, Director of Planned Giving, at 612-371-7138 or eboigenzahn@mnorch.org.

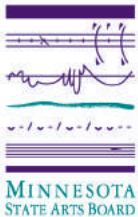


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