

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](http://imgartists.com), [juanjomena.com](http://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](http://opus3artists.com), [garrickohlsson.com](http://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.

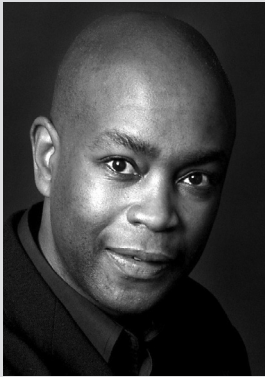
### Beethoven: Piano Concerto No. 1

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.