

# showcase

MAY 2023



MINNESOTA  
ORCHESTRA



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from the editor

Breath is an essential part of an orchestra performance, and the steady need for it impacts the way the music is composed. It's the fuel that powers wind and brass instruments—and voices, when music calls for singers—and although string and percussion musicians produce sounds through other means, they often time breaths with musical phrases. A conductor's intake of breath is also part of the standard physical cue during an important upbeat.

Sometimes our collective view of this basic act is reshaped. In March 2020, we were reminded that a breath can carry a deadly pathogen, and two months later we witnessed George Floyd cry out for breath as police officers knelt on him in a Minneapolis street. In the wake of Floyd's murder, the Minnesota Orchestra commissioned composer Carlos Simon and librettist Marc Bamuthi Joseph to create an artistic response, and their *brea(d)th* premieres from May 18 to 20, with the May 19 concert being shared via TV, radio and online streaming.

Simon and Joseph's work, infused with the perspective of their visits to Minneapolis, is as complex and multifaceted as its title, which references interlocking concepts of bread, breath and breadth. As program annotator Shekela Wanyama notes, *brea(d)th* "situates George Floyd's story in the context of this country's centuries-long oppression of Black Americans, and asks us to consider, 'what comes next?'" In hearing this work—or by turning to page 36 for Joseph's libretto—we invite you to reflect on its creators' aims of racial equity, community healing, reflection, intention and organized hope, and to imagine your part in the next chapter of America's story.

*Carl Schroeder*

Carl Schroeder, Editor  
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about the cover

Texas native Steven Campbell, the Minnesota Orchestra's principal tuba since 2005, at a performance in November 2022. A second-generation tuba player, Campbell is the soloist from May 18 to 20 in performances of Wynton Marsalis' Concerto for Tuba and Orchestra. Photo: Courtney Perry

concerts

- 23 Kavakos, Bach and Brahms: [classical concerts](#)
- 28 brea(d)th: [classical concerts](#)
- 38 Park and Ainomäe Play Brahms: [classical concerts](#)
- 43 A Night in the Tropics with Charles Lazarus: [Live at Orchestra Hall](#)
- 45 Dvořák and Brahms: [Chamber Music in the Target Atrium](#)



Leonidas Kavakos, page 23



Jonathan Taylor Rush, page 28



Andrew Manze, page 38

FROM LEFT: Marco Borggreve; Norman Oates  
 Photography: Benjamin Ealovega

in this issue

- 4 Minnesota Orchestral Association
- 6 Minnesota Orchestra
- 8 Minnesota Orchestra Staff
- 9 Information
- 10 Profile: Music Director Designate Thomas Søndergård
- 10 Special Funds
- 11 Profile: Minnesota Orchestra
- 12 Orchestra News
- 47 Thanks to Our Donors



Charles Lazarus, page 43  
 Photo: Zoe Prinds-Flash

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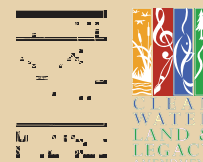
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**D**anish conductor Thomas Søndergård, who in summer 2022 was announced as the 11th music director of the Minnesota Orchestra, is serving as music director designate for the 2022-23 season before beginning his inaugural season in September 2023. A 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](https://www.minnesotaorchestra.org).

### Accelerator Funds

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great women in  
Minnesota Orchestra history:  
**Kathy Saltzman Romey**

■ In 2004 Kathy Saltzman Romey became the Minnesota Orchestra's choral advisor at the same time the Minnesota Chorale, of which she has been artistic director since 1995, was named the Orchestra's principal chorus—formalizing the long-running partnership between the two organizations.

■ Romey is also director of choral activities at the University of Minnesota, where she has served on the faculty since 1992. She will retire from that position at the end of this academic year.

■ Among Romey's teachers is the renowned German conductor Helmuth Rilling, whom she assisted in a 2001 Grammy-winning recording of Penderecki's *Credo* with the Oregon Bach Festival Orchestra and Choir.

■ Romey has prepared the Chorale for most of its concerts with the Orchestra over the past three decades, as well as recordings such as a Grammy-nominated disc of Beethoven's Ninth Symphony and the premiere recording of Stephen Paulus' *To Be Certain of the Dawn*, with libretto by Michael Dennis Browne.

■ She has also led the combined forces of the Orchestra and Chorale on several occasions, including at Doc Severinsen's Jingle Bell Doc concerts, Handel's *Messiah* sing-alongs and a pair of Brahms works in 2012.



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## meet a musician: Sonia Mantell



Zoe Prinds-Flash

### What is your earliest musical memory?

I remember as a young child watching a VHS tape of the opera *Where the Wild Things Are*, based on the children's book by Maurice Sendak, with music by contemporary composer Oliver Knussen. My parents, both musicians, had a lot of operas on VHS, but this one opened my eyes to how music can depict emotion and atmosphere so vividly. As luck would have it, I got to meet the composer during my undergraduate studies and told him how much his opera meant to me, and I'll never forget that moment.

### What have been your favorites concerts in your time with the Minnesota Orchestra so far?

So far, my favorite has been Thomas Søndergård's performances of Richard Strauss' *Ein Heldenleben* in December 2021. It was our first time playing under his direction, and taking on such a huge, dramatic piece felt both exciting and raw.

Minnesota Orchestra musician since: **2020**

Section: **Cello**

Hometown: **Orland Park, Illinois**

Education: **New England Conservatory, DePaul School of Music**

I heard many musicians say that those were some of the best performances they've ever experienced while being in the Orchestra. I do also have to say I had the time of my life playing Danny Elfman's *The Nightmare Before Christmas* this past October because it has been a bucket-list soundtrack I've been wanting to play since I was a kid.

### Aside from making music together onstage, what do you enjoy about the Orchestra?

We do quite a bit of socializing outside of work on a weekly basis, and I feel incredibly grateful to have a job where so many people want to do things together after rehearsals and concerts. There's even a group that goes to weekly Trivia Mafia nights at a local brewery and dominates practically every time! Also, one time an even larger group got together to see *Everything Everywhere All at Once*, and we nearly filled up the entire back row of the movie theater. I love that Orchestra musicians enjoy each other's company and that we want to continue being around one another even after hours of playing together.

### What sorts of performances do you enjoy attending away from Orchestra Hall?

One recent event that really sticks out to me was a Harry Potter-themed Drag Brunch at Union Rooftop. The level of creativity and fun that these drag queens bring for these themed brunches are so high—it would be impossible for you not to have a phenomenal time. I highly recommend going to one if you've never been! My favorite venue outside the Hall has to be Icehouse—every performance I've seen there has been so stellar and filled with a really attentive and loving community.

### An interest in movies seems to be a running thread in your life!

Yes, I love watching films and shows, but I especially love introducing my favorite films and shows to folks who have never seen them before. I'm a huge fan of hosting movie nights, and usually either pick something extremely over the top, or super artsy. I really like seeing and hearing the reactions of people watching something for their first time. At one point last year, there was a small group that got together each week to watch the episodes for the last season of *Better Call Saul*, and that was exciting to experience together.

### What advice do you have for aspiring artists?

Knowing what you want for yourself is the key. Because if you know exactly what you want (and that could be numerous things!), that will allow you to build a thick skin, which is crucial as an orchestra musician because the audition process can be grueling. But if you're determined and can see yourself making it, you have to just keep putting yourself out there and go for it.



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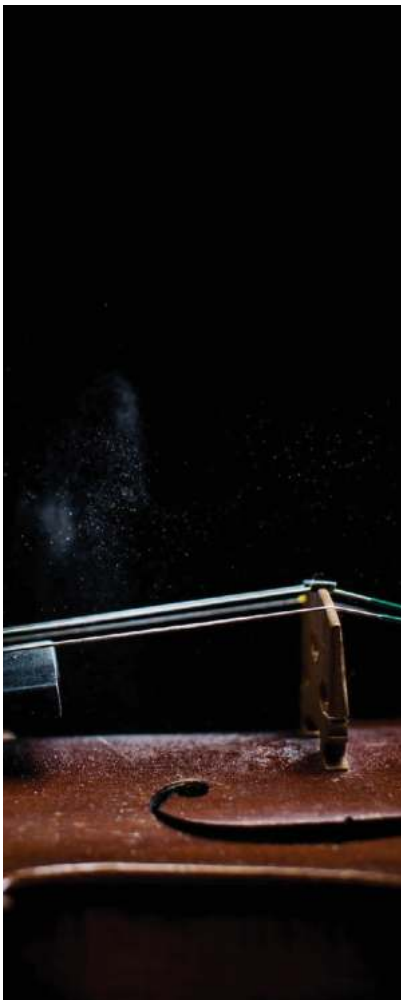
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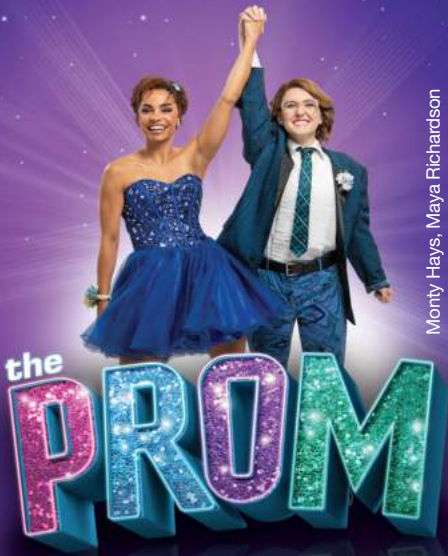
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Jupiter String Quartet	Saturday, July 8 at 5pm	Clubhouse on Madeline Island
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## musicians around town

When Minnesota Orchestra musicians aren't at Orchestra Hall, you can find many of them around the Twin Cities and beyond in other types of musical performances such as solo recitals and concerts with chamber music groups, concerto appearances with other orchestras, forays into rock music, stage productions and more. Some of the Orchestra's musicians are skilled composers, arrangers, conductors and recording artists, to name a few of their talents. Taking on outside projects gives them chances to flex musical muscles that aren't engaged as often in a typical Orchestra setting—while expanding musicians' tool kits in ways that often come in handy at Orchestra performances. Following is a sampling of those upcoming performances in the Twin Cities area; for further details, links and ticket information, visit [minnesotaorchestra.org/aroundtown](http://minnesotaorchestra.org/aroundtown).

■ On Saturday, May 13, at 4 p.m. at Westminster Presbyterian Church in Minneapolis, 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, after the passing in 2009 of her husband, musicologist Michael Steinberg, in order to commission new works that combine their shared passion for words and music. The performance is the first in the series to be presented since Fleezanis passed away last September. Tickets for the performance, which also includes Johannes Brahms' Piano Trio No. 2, are available via the Minnesota Orchestra's website; additional information is at [steinbergfleezanisfund.org](http://steinbergfleezanisfund.org).

■ On Sunday, May 14, at 4 p.m. at Lake of the Isles Lutheran Church in Minneapolis, the Isles Ensemble, which includes Minnesota Orchestra violinist **Emily Switzer** and violists **Kenneth Freed** and **Sifei Cheng**, will present a program of chamber music titled "Beautiful Minds," exploring the challenges of mental illness and the remarkable works of art that have been

created by people struggling with it. The program features songs for voice, viola and piano by Brahms, Robert Schumann's Piano Quartet and contemporary composer AJ Isaacson-Zvidzwa's *Angels Sang To Me*. More details are available at [islesensemble.org](http://islesensemble.org).

■ On Sunday, May 21, at 4 p.m. at Rosville Lutheran Church in Roseville, Assistant Principal Bass **William Schrickel** will conduct the Metropolitan Symphony Orchestra in a free performance featuring Hector Berlioz's *Symphonie fantastique* and the Twin Cities premiere of Roque Cordeiro's *Adagio Trágico* as part of the ensemble's 40th anniversary season. Schrickel, who joined the Minnesota Orchestra in 1976 and is the second longest-tenured member of the bass section, has been the music director of the Metropolitan Symphony since 2000. Full information on the program can be found at [msomn.org](http://msomn.org).

■ On Monday, June 5, at 7:30 p.m. at Westminster Presbyterian Church in Minneapolis, and Tuesday, June 6, at 7:30 p.m. at Icehouse in Minneapolis, the Accordo string ensemble, including Concertmaster **Erin Keefe** and Principal Cello **Anthony Ross**, will perform a program featuring the world premiere performance of Katherine Needleman's Oboe Quartet, as well as Mozart's Oboe Quartet and Brahms' String Sextet No. 2. Accordo, which was founded in 2008, is composed of present and former principal string players of the Minnesota Orchestra and Saint Paul Chamber Orchestra. Accordo's season schedule and additional details are available at [schubert.org](http://schubert.org).

Scan this QR code or visit [minnesotaorchestra.org/aroundtown](http://minnesotaorchestra.org/aroundtown) for a continually updating listing of Minnesota Orchestra musician performances away from Orchestra Hall.



## 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](http://www.SteinbergFleezanisFund.org)

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## summer, Søndergård and more: a fantastic year ahead

Plans are now in place for an exciting year ahead at Orchestra Hall, as the Minnesota Orchestra has unveiled programming for the 2023 summer season, with Jon Kimura Parker returning as creative partner, as well as the subsequent 2023-24 season—the first under the direction of Music Director Thomas Søndergård.



Courtney Perry

BRKFST Dance Company

### a summer in motion

“Music in Motion” is the theme of the 2023 Summer at Orchestra Hall festival, which runs from July 14 to August 5 and celebrates the ways in which music, musicians and other artists are in constant motion. Parker hosts or performs as pianist at several concerts, and the festival’s artist in residence is the Minnesota-based breaking collective BRKFST Dance Company. BRKFST will play key roles throughout the festival, including at the International Day of Music on July 15—a free 12-hour celebration at Orchestra Hall and the surrounding areas during which BRKFST will curate a lineup of dance performances on Peavey Plaza, among the day’s many activities. The Day of Music will also feature a full-Orchestra concert on the Plaza conducted by Chia-Hsuan Lin and presented in collaboration with City of Bells.

Other summer highlights include an appearance by BRKFST alongside the Orchestra in choreography to Daniel Bernard Roumain’s *Dancers, Dreamers and Presidents*; a Grand Piano Spectacular starring Parker and three other pianists at four pianos; a Music & Healing program led by Sarah Hicks, through which the Orchestra will explore wellness and anxiety and premiere Molly Joyce’s *Serenity*, inspired by Orchestra audiences’ reflections on their relationships to anxiety; and a film-in-concert presentation of the 2000 film *Crouching Tiger, Hidden Dragon* as the Orchestra performs Tan Dun’s score live. Three early-August concerts with singer-rapper-writer Dessa cap the festival.

### introducing 2023–24

After summer subsides, the excitement level at Orchestra Hall will remain at a fever pitch for a special occasion: in September, for the first time in 20 years, the Orchestra is inaugurating a new music director. Thomas Søndergård will guide a season spanning September 2023 to

June 2024 that begins with two weeks of celebratory welcome concerts including season-opening performances of Strauss’ *Alpine Symphony*, showcases an array of exciting guest performers across many genres—including pianist Yuja Wang, singer Audra McDonald, indie rocker Ben Folds and Minneapolis-based rapper Nur-D—features collaborations with visiting ensembles ranging from the Sphinx Virtuosi to the U.S. Naval Academy Glee Club, includes innovations such as an entire program in which the Orchestra performs with no conductor, and concludes with a celebration of LGBTQ+ composers.

The popular Movies & Music series returns, featuring the films *Get Out*, *Frozen*, *Home Alone*, *Werewolf by Night* and installments in the *Harry Potter* and *Star Wars* series. Popular programs such as the New Year’s Celebration, Lunar New Year, Juneteenth and the Listening Project return as well, and a busy season of Young People’s Concerts continues the success of the beloved series that returned for live audiences in 2022–23 (see story on page 18), with select programs also offered as Relaxed Family Concerts geared for audiences of all ages, including individuals with autism or sensory sensitivities. Sensory-Friendly Concerts offer a similarly inclusive experience in a more intimate setting of the Target Atrium, which is also home to the Orchestra’s Chamber Music series. The Yoga and Music & Mindfulness series continue the Orchestra’s emphasis on wellness, while Symphony in 60 programs offer a condensed experience of one-hour concerts with added features such as onstage gatherings with Orchestra musicians.

The 2023–24 season is also notable for offering audiences new options, including earlier Saturday concert start times, most at 7 p.m., as well as periodic 2 p.m. matinees. Most Saturday Classical concerts will include a “choose your price” ticket option, and many existing offers carry into the new season as well, such as free Hall Pass tickets for young listeners ages 6 to 18, and the monthly MNOrch Membership. The Orchestra will also share a number of concerts on *This Is Minnesota Orchestra*, its Emmy-winning livestream series.

Individual tickets for all 2023 Summer at Orchestra Hall concerts, as well as ticket packages for the 2023–24 season, are available now at [minnesotaorchestra.org](https://minnesotaorchestra.org). Individual tickets for the 2023–24 season go on sale on August 4. We hope to see you at the Hall often in the year ahead!



Thomas Søndergård

Chris McDuffie

## recent concert reviews from the *Star Tribune*

“[Soprano Emily] Magee demonstrated why her way with Wagner is so celebrated, for she executed the *Wesendonck Lieder* with a fine combination of power and tenderness....Finnish composer Outi Tarkiainen’s 2020 work *The Ring of Fire and Love* proved an intriguingly atmospheric piece, with dark menacing murmurs transcended by some Miles Davis-esque muted trumpet from Manny Laureano.”

—Rob Hubbard, *Star Tribune*,  
April 15, 2023

“[Haydn’s oratorio *The Creation*] was the most enjoyable Minnesota Orchestra concert this season. Led by English conductor Paul McCreesh (who also translated the oratorio’s text), it was as big and bold an interpretation as one could wish for a work that’s basically about the beginning of everything. With three excellent vocal soloists and the Minnesota Chorale’s singers throwing themselves wholeheartedly into the work’s celebratory spirit, it was an evening overflowing with exhilaration....And this interpretation of *The Creation* was all about delight. It was there in how the Minnesota Orchestra musicians imitated the sounds of our natural environs or tapped into the score’s ebullient joy. And in the ideal combination of technical skill and obvious affection for the material displayed by the three solo singers.”

—Rob Hubbard, *Star Tribune*,  
April 1, 2023

“[The concert] left me feeling that I had encountered a very important artist. Despite it being [pianist Gabriela] Montero’s Minnesota Orchestra debut, I had heard of her gifts in classical music circles—that she was not only an exceptional interpreter of piano repertoire, but also a human rights activist...[and] that comes through in her *Latin* [Piano] Concerto. It’s a work at turns invigorating, haunting, sorrowful and thrilling. Montero’s gripping performance with conductor Carlos Miguel Prieto and the Minnesota Orchestra made a case that she might become the classical scene’s next great composer/pianist.”

—Rob Hubbard, *Star Tribune*,  
February 4, 2023

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Allan Clayton, Brett Dean’s *Hamlet*  
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## behind the programming: YP Concerts

The planning of each Minnesota Orchestra concert season is a complex team effort years in the making that involves collaboration, logistical legwork, practical considerations and the seizing of opportunities. The Orchestra offers a variety of concert series, each providing their own opportunities for creativity as plans come together—and one series in particular has earned a reputation for its creativity: Young People’s (YP) Concerts, which have won the Orchestra numerous awards over the years for the adventurousness of their programming.

The 2022–23 season was a landmark one for the YP Concert series, marking the return of in-person audiences, as the easing of pandemic restrictions allowed for the resumption of large student outings. In addition, the Orchestra welcomed two new full-time staff members to take charge of the series and the Orchestra’s other educational, mindfulness and engagement offerings: Director of Education and Community Engagement Mitra Sadeghpour, who arrived last summer, and Jessica Lowry, manager of education programs since January. Although the programming for the 2022–23 YP Concert series predated their arrival, they are the driving force behind the 2023–24 season’s programming, which was announced in mid-April.

“This season has been an exciting learning experience,” Lowry comments on her initial work on the Education department’s varied offerings. “As we worked through this season’s YP Concerts, our excitement continued to build as we began planning the programs for next season.” While putting together the themes and repertoire, Sadeghpour and Lowry had two overarching goals in mind: to

connect with as many young people as possible, and to offer programs of diverse repertoire that will foster those connections. “Once we set our concert themes, the exciting part was searching for and researching pieces to program. There were days when I just sat and listened to piece after piece, taking notes, and putting together lists of pieces—like little puzzles,” says Lowry. In addition, they focused on the Minnesota state education standards to which each concert connects, to further assist teachers with planning their trips to Orchestra Hall and the lessons surrounding them.

With the 2022–23 Young People’s season now concluded, the Orchestra is looking forward to fostering connections with teachers and their students through this upcoming slate of 2023–24 YP Concerts:

### **Philharmonia Fantastique: The Making of the Orchestra**

(October 25–26, 2023). The Orchestra performs Mason Bates’ Grammy-winning soundtrack from *Philharmonia Fantastique: The Making of the Orchestra* as the short film about the orchestra’s instruments and the links between music, sound, performance, creativity and technology is projected onstage. The Orchestra will also play selections from Jerod Impichchaachaaha’ Tate’s *Spirit Chief Names the Ani*.

**Sounds of the Harvest** (November 28–30, 2023). The Orchestra celebrates autumn and the season of harvest through the perspective of the world’s many traditions and festivals surrounding the gathering of crops. Selections include James Lee III’s *Sukkot Through Orion’s Nebula*, Jerod Impichchaachaaha’ Tate’s *Shakomaxon* and Astor Piazzolla’s *Otoño Porteño* for solo violin and string orchestra.

**Students Center Stage** (January 23–24, 2024). In a program showcasing student musicians, the Orchestra shines a light on their talents and on the music teachers who inspire their students daily.

**Music for a Better World** (February 27–29, 2024). The Orchestra partners with South African music ensemble 29:11 International Exchange in a concert showing the power of protest songs and their ability to move listeners and make compelling statements. Featuring Daniel Bernard’s *Haitian Essay* for Orchestra and the final movement of Dmitri Shostakovich’s rebellious Fifth Symphony, this program shows that musicians can be great change makers.

**Here, There, Everywhere** (April 3–4, 2024). The Orchestra flies around the world through music by composers from many different corners of the Earth, including movements from James Price Johnson’s atmospheric *Harlem Symphony* and a trip to the Andes mountains in Peru with Gabriela Lena Frank’s *Leyendas: An Andean Walkabout*.



A Young People’s Concert in October 2022 featuring performers from In the Heart of the Beast Puppet and Mask Theatre.

## retired musician spotlight: Peter Kogan

When Peter Kogan retired from the Minnesota Orchestra in 2015 after 29 years as principal timpani, his musical career entered a new phase—one that has brought several passions from his younger years to the fore: jazz, composition and drum set. In the past decade he has recorded and released four albums of his original music, most recently last year's *Just Before Midnight*, and has performed regularly on drum set with an array of top jazz talents including his own septet, the Monsterful Wonderband, while still keeping a foot in the classical and timpani world. His newest project is curating and performing in a monthly jazz concert series, PeterKoganJazzPresents, held on the third Thursday of each month at MetroNOME Brewery in St. Paul.

Kogan's interest in jazz extends to his junior high and high school years, when he attended a summer music camp and was introduced to bebop and improvisation by Chuck Israels, and made trips to New York City jazz clubs with friends, including a memorable visit at age 15 to the famous Birdland Jazz Club to hear Count Basie. His formal musical studies at Juilliard and the Cleveland Institute of Music, however, were more classical-focused and narrowed to an instrument not typically found in the jazz world—the timpani. His early career included positions in the Cleveland Orchestra and Pittsburgh Symphony, a six-year foray back into the New York City freelance drum set world, and an eventual return to the orchestral profession in the Honolulu Symphony and Minnesota Orchestra.

Kogan's arrival in Minnesota in 1986 marked the end of one chapter in his musical life. "Basically I set aside drum set for quite a number of years. I had it in my basement, but barely touched it," he says. His interest resurged 15 years ago when Orchestra trumpet player Charles Lazarus recruited him to play drum set for a presentation in Naples, Florida, at a time when the Orchestra's percussionists who play drum set more regularly were unavailable. "I had such a good time, and I was so high on it," Kogan recalls. After returning home, he worked with Lazarus to continue the jazz collaborations and bring more musicians into the mix. "I started writing again, and having people come over to my house to play. That led to my first album, which was released in 2013, and featured Chuck and [Orchestra bass player] Dave Williamson. And then it became pretty clear what I was going to do when I retired."

Kogan chose to bow out from the Orchestra in 2015 after the conclusion of its Grammy Award-winning Jean Sibelius symphonies recording project under Osmo Vänskä's direction. His classical music and timpani skills are still in frequent use, though: in recent years he has played timpani with a focus on early music, appearing often with the Lyra Baroque Orchestra, and he builds and sells sets of timpani in the Baroque- and Classical-era styles, crafted to match the design, sound and performance practices of repertoire from those periods. Kogan's website [peterkogantimpani.com](http://peterkogantimpani.com) details his instrument-building endeavors.

Kogan's ongoing engagement at MetroNOME Brewery, which has become a hot spot for local and national performers, originated last

June when his quintet played there as part of the Twin Cities Jazz Fest and the venue's co-owner, conductor-pianist William Eddins, invited him to return monthly. Eddins, a former associate conductor of the Minnesota Orchestra, is the broadcast host for the Orchestra's May 19 performance on its *This Is Minnesota Orchestra* TV and livestream series. Each month's PeterKoganJazzPresents performance brings a new slate of musicians, sometimes united just for that performance, and recent lineups have included a quartet headlined by saxophonist Brian Grivna, a "Brass Master Summit" featuring Lazarus and trombonist Scott Agster, and an appearance by Kogan's Monsterful Wonderband. This month's edition takes place on Thursday, May 18, beginning at 7 p.m., and features the Bird&Diz Legacy Quintet, with Kogan on drum set.

Like much jazz music, Kogan's career and busy retirement have included a mix of planning and improvisation, and what he calls the "wild ride" of his post-Minnesota Orchestra activities is sure to include many more wonderful and surprising adventures, with upcoming ones detailed at [peterkoganmusic.com](http://peterkoganmusic.com).



Peter Kogan in a recent performance at the MetroNOME Brewery in St. Paul.

Leslie Shank





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Adagio - Più andante - Allegro non troppo, ma con brio

pre-concert

**Concert Preview** with Phillip Gainsley and guests

Thursday, May 11, 10:15 am, Auditorium

Friday, May 12, 7:15 pm, Target Atrium

multi-media  
installation

**Juxtaposition Arts Exhibit**

From May 11 to 20, the Orchestra Hall lobby will be home to a multi-media installation created by teaching artists and youth apprentices from Juxtaposition Arts, inspired by Carlos Simon and Marc Bamuthi Joseph's *brea(d)th*.

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.



**Leonidas Kavakos**, conductor and violin

Leonidas Kavakos is recognized across the world as a violinist and artist of rare quality, acclaimed for his outstanding technique, captivating artistry, superb musicianship and the integrity of his playing. He works regularly with the world’s most prestigious orchestras and conductors and plays as recitalist in the world’s premier recital halls and festivals. He has developed close relationships with major orchestras such as the Vienna Philharmonic, Berlin Philharmonic, Royal Concertgebouw

Orchestra, London Symphony Orchestra and Leipzig Gewandhaus Orchestra. He also works closely with the Dresden Staatskapelle, Bayerischer Rundfunk, Munich Philharmonic and Budapest Festival orchestras, Orchestre de Paris, Academia Nazionale di Santa Cecilia and Orchestra Filarmonica della Scala. In recent years, he has succeeded in building a strong profile as a conductor and has conducted numerous major orchestras including the New York Philharmonic, Houston Symphony, Dallas Symphony, Gürzenich Orchester, Vienna Symphony, Orchestre Philharmonique de Radio France, Chamber Orchestra of Europe, Maggio Musicale Fiorentino, Filarmonica Teatro La Fenice, Danish National Symphony Orchestra and, most recently, the Israel Philharmonic. Although this week’s concerts mark his Minnesota Orchestra conducting debut, he has appeared with the ensemble many times as a violin soloist since his debut in 1995, including at a Carnegie Hall performance in 2009, and was artist in residence of the Orchestra’s 1997 Sommerfest. In the 2022-23 season, he is artist in residence at Orquesta y Coro Nacionales de España, where he appears as both violinist and conductor. He tours

Europe with Yuja Wang and returns to the U.S. with regular recital partners pianist Emanuel Ax and cellist Yo-Yo Ma. He performs throughout Europe and the Middle East with the Royal Concertgebouw Orchestra and returns to the Vienna Philharmonic, Bayerischen Rundfunks Symphony Orchestra, Deutsches Symphonie-Orchester Berlin, Orchestre Philharmonique de Radio France, NDR Hamburg, New York Philharmonic and Czech Philharmonic. He also conducts the Danish National Symphony Orchestra and RAI Torino and has a residency at Tongyeong International Music Festival, in addition to a series of recitals in Japan and South Korea. Kavakos is an exclusive recording artist with Sony Classics. His recent releases include *Bach: Sei Solo* and two albums of Beethoven’s Symphonies No. 2 and 5 arranged for chamber trio, performed with Emanuel Ax and Yo-Yo Ma. Born and brought up in a musical family in Athens, Kavakos now curates an annual violin and chamber music master class in his home city. He plays the “Willemotte” Stradivarius violin made in 1734. More: [opus3artists.com](http://opus3artists.com), [leonidaskavakos.com](http://leonidaskavakos.com).

one-minute notes

**Bach: Violin Concerto in D minor**

The perpetually busy Bach often repurposed his music for various uses, and the D-minor Violin Concerto is among his works that exists in multiple forms; its score survived only a keyboard concerto, and musicologists have reconstructed a violin version believed to be the root work. It contains three movements, ordered in the traditional fast-slow-fast form; the outer movements showcase Baroque dynamism, framing an eloquent, pain-infused *Adagio*.

**Brahms: Symphony No. 1**

Brahms’ First Symphony—sometimes called “Beethoven’s Tenth” for its kinship with that composer’s nine symphonies—has an anguished opening. But at its buoyant close, a brilliant horn call clears the way for a melody in which we recognize the influence of the “Ode to Joy.”



## Johann Sebastian Bach

**Born:** March 21, 1685,  
Eisenach, Germany

**Died:** July 28, 1759,  
Leipzig, Germany

### Concerto in D minor for Violin and Strings, BWV 1052R

Composed: ca. 1729

Johann Sebastian Bach was a great recycler—of his own music as well as that of others. A busy, practical musician, he had plenty of motivation to recast good ideas in new forms. In 1723, when he became cantor of the Thomasschule in Leipzig, his work overload multiplied. Moreover, other tempting new possibilities opened up to him in that bustling commercial metropolis through his leadership of the Collegium Musicum that had been thriving since its founding by Georg Philipp Telemann nearly 20 years earlier.

#### many opportunities to create

The Collegium was a voluntary association of professional musicians and university students who gathered weekly at a Leipzig coffee house—more often in the summertime, when outdoor settings provided attractive venues—to give public concerts. In those days the fare was contemporary; everyone looked forward to new music. For Bach, immersed in producing sacred music, there was renewed opportunity to create secular works for an enthusiastic ensemble of instrumentalists.

Pressured by time, Bach often resorted to redressing works he had written during his six idyllic years at Cöthen, whose psalm-singing Calvinist court had little use for his sacred inspirations and thus had spurred a glorious outpouring of concertos, sonatas and the like. Add to this the needs of his own household, burgeoning with gifted offspring eager to play, and Bach's incentives to produce instrumental music alongside his churchly obligations are eminently clear.

#### lost and rebuilt

The once-lost Violin Concerto in D minor, which now bears the Bach works catalog number BWV 1052R (R for “reconstruction”) is a splendid case in point—not a recycled product, but presumably the original thing as rebuilt from surviving sources. Despite its great suitability for the violin, the D-minor Concerto is more often experienced as a keyboard concerto designated by the same number, BWV 1052. In that form it was last presented at Orchestra Hall by Simone Dinnerstein in 2010.

Many of Bach's keyboard concertos are believed to be transcriptions of earlier concertos for other instruments, for which the original scores often didn't survive. The consensus of the last century is that Bach first wrote the D-minor Concerto for violin, although some 21st-century scholarship has suggested that a version for organ came first, and the chicken-and-egg discussion is continuing amongst musicologists. What is certain is that over the past 150 years, several reconstructions of the missing violin concerto have been created using the keyboard version and other Bach materials as sources; among them are composer-violinist Ferdinand David's version of 1873, violinist Robert Reitz's of 1917 and the one used in this week's concerts, conductor-musicologist Wilfried Fischer's edition published in 1970. In some performances of the D-minor Violin Concerto, the orchestra will perform their parts exactly as written in the keyboard version, with the only change being the violin soloist's reconstructed material.

The late Jorja Fleezanis, the Minnesota Orchestra's concertmaster from 1989 to 2009, performed the concerto at Orchestra Hall in 1995, noting at that time that although it can be confusing which music came first, there is no reason to be hesitant about enjoying the music in any of its forms. “We still have a strange aversion to transcription,” she commented. “It remains something pejorative in our minds, though Bach, above everybody, showed us how music can be reused.”

#### the music: confident and eloquent

**allegro.** The work's opening *Allegro* is pegged to its invigorating theme—a prime example of Baroque dynamism. Though divided into four main sections, the expansive movement (the longest of the three, but by less than a minute) never loses sight of its governing premise.

**adagio.** Bach's centerpiece is a pure instrumental aria, retaining the minor mode but now anchored in G. Fleezanis commented on this movement in 1995: “The *Adagio* is almost like a four-part chorale. Simple melodic lines become eloquent, and are suffused with pain.”

**allegro.** Ignited by a swift scale—toppling an octave, as if to mirror the first movement's rapid octave ascent—the finale reinstates the brisk and fiery tempo of its stern predecessor. All that Bach delivers from a tiny, slurred three-note figure is a wonder to behold—a lashing out against adversity that continues the confidence exuded by the first movement. And like the opening, it delivers the full barrage of Baroque virtuosity, resonating with double stops and sizzling with the crossing of strings.

**Instrumentation:** solo violin with orchestra comprising harpsichord and strings



**Johannes Brahms**

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

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

**Symphony No. 1 in C minor,  
Opus 68**

**Premiered:** November 4, 1876

**a** momentous encounter took place on September 30, 1853, the day on which Robert Schumann noted in his diary, “Brahms to see me (a genius).” Touring Germany as pianist for the Hungarian violinist Eduard Reményi, the 20-year-old Brahms had detoured through Düsseldorf in order to pay a call on Schumann, his artistic ideal. For his part, Schumann was so impressed with both the compositions and the keyboard skills of his visitor that he hailed the “young eagle” in a prophetic article published in *Neue Zeitschrift für Musik*. When success and fame came quickly to Brahms, everyone took for granted that he would soon produce a symphony in the Beethoven mold.

They waited a long time. “To write a symphony is no joke,” Brahms explained, ultimately postponing his debut as a symphonist until the age of 40. Few challenges have occupied a composer over so long a time. Finally, more than two decades after he had first contemplated such a project, Brahms’ Symphony No. 1 resonated in the hall at Karlsruhe on November 4, 1876. After its triumphant debut, the symphony caught on fast, and with the rapid proliferation of orchestras across the United States it became a staple of the repertory on two continents.

**a kinship with Beethoven**

Just three months before the C-minor Symphony debuted, Richard Wagner also realized an ambitious pursuit: three complete performances of his gigantic *Ring* cycle at the festival theater built expressly for it at Bayreuth. To the conservative faction that was opposed to the extravagant wiles of Wagnerism, Brahms’ persuasive symphony had not appeared a moment too soon.

The symphony was swiftly—and favorably—compared with Beethoven’s. The conductor Hans von Bülow referred to Brahms’ First as “the Tenth.” The epithet flattered as well as provoked the composer, but Bülow only meant that Brahms was carrying on where Beethoven had left off. Not superficial resemblances, but a kinship of creative spirit and architectural mastery linked the two great symphonists.

**the music: Brahms’ symphonic breakthrough**

**un poco sostenuto–allegro.** There is no mistaking the characteristic Brahms tone in the powerful introduction, where a ponderous throbbing in the bass underlies the anguished double theme upon which the symphony embarks. As a chromatic motif struggles upward in the violins, a companionate thought descends in the winds, these conjunctive strands forming a motto that unifies the movement and is prophetic of the *Allegro* about to erupt. Winds drive it to a piercing start, and what before was melancholy now emerges fierce and ready for combat.

**andante sostenuto.** Whereas the dramatic opening movement was drawn from a dark palette, the slow interlude is sketched in pastel tones suited to its chamber-like intimacy. Strings, with a lone bassoon, give out the instrumental song, which is soon upstaged by a lyric oboe theme that becomes the heart of a trio in which solo horn and violin join.

**un poco allegretto e grazioso.** Since a quicksilver scherzo would have been incompatible with the basic temperament of this granitic work, Brahms offers a thoughtful rather than impetuous intermezzo, unfolding upon a brace of themes.

**adagio–più andante–allegro non troppo, ma con brio.** The mighty portal to the finale—austere, even hinting at tragedy—makes way for a statement of great purpose. When this strain’s resemblance to Beethoven’s *Ode to Joy* theme was pointed out to Brahms, he curtly rejoined: “Any jackass can see that.” Analysis, however, dilutes the resemblance.

The late Minnesota Orchestra program annotator Donald N. Ferguson has left a succinct commentary on the rest of the movement: “In the course of the development a horn-call from the introduction (Brahms heard it in the Alps, and it seems to have become for him a symbol of spiritual freedom) is made to achieve great vividness. After this, a recapitulation, which however lacks the principal subject, leads to the coda. Here the joyous energy that was born of the introduction reaches incredible vigor and becomes almost hoarse with triumph. Significant in this great outburst is a religious-sounding phrase in the brass which serves, as did the chorale theme in the first movement, to suggest that the energies displayed are directed towards a purpose not discoverable on the plane of the earth.”

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

*Program notes by Mary Ann Feldman.*

# June Concerts

AT ORCHESTRA HALL

MINNESOTA  ORCHESTRA

## PARK AND AINOMÄE PLAY BRAHMS\*

THU JUN 1 11AM

FRI JUN 2 8PM

Andrew Manze, conductor  
Susie Park, violin  
Silver Ainomäe, cello

## A NIGHT IN THE TROPICS WITH CHARLES LAZARUS

SAT JUN 3 8PM

Sarah Hicks, conductor  
Charles Lazarus, trumpet  
Tommy Barbarella, piano  
Jeff Bailey, bass  
David Schmalenberger, drums

## GINASTERA, KODÁLY AND TCHAIKOVSKY\*

THU JUN 8 11AM

FRI JUN 9 8PM

Miguel Harth-Bedoya, conductor  
Grace Roepke, harp

## SENSORY-FRIENDLY CONCERT FOR TEENS AND ADULTS\*

THU JUN 15 6PM

Lovrick Gary III, bass trombone  
Esther Seitz, cello

## SEASON FINALE: JAMES EHNES AND BEETHOVEN'S SEVENTH

FRI JUN 16 8PM

SAT JUN 17 8PM

Sir Andrew Davis, conductor  
James Ehnes, violin

## JUNETEENTH: CELEBRATION OF FREEDOM\*

FRI JUN 23 8PM

SAT JUN 24 2PM

RELAXED FAMILY CONCERT

André Raphael, conductor  
Alan C. Page, narrator  
Jevetta Steele, vocals (JUN 23)  
Malcolm-Jamal Warner, poet/actor (JUN 23)



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TEENTH**

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\*Choose the Hall Pass option when buying online to receive free tickets for young listeners ages 6-18. More information at [minnesotaorchestra.org/hallpass](http://minnesotaorchestra.org/hallpass). All artists, programs, dates and prices subject to change. PHOTOS Ehnes: Benjamin Ealovega; Hicks: Nate Ryan; Park and Ainomäe: Josh Kohanek.

# Minnesota Orchestra

Jonathan Taylor Rush, conductor

Steven Campbell, tuba | Marc Bamuthi Joseph, librettist and spoken word artist

Minnesota Chorale | Twin Cities Choral Partners | 29:11 International Exchange

Kathy Saltzman Romey and Shekela Wanyama, choral preparation

Thursday, May 18, 2023, 11 am | Orchestra Hall

Friday, May 19, 2023, 8 pm | Orchestra Hall

Saturday, May 20, 2023, 8 pm | Orchestra Hall

We gratefully recognize **Al and Kathy Lenzmeier** for their generosity as lead sponsor of these concerts.

**Samuel Coleridge-Taylor** *Petite Suite de Concert, Opus 77* ca. 15'  
 La caprice de Nanette  
 Demande et réponse  
 Un sonnet d'amour  
 La tarantelle frétilante

**Wynton Marsalis** *Concerto for Tubist and Orchestra* ca. 22'  
 Up!  
 Boogaloo Americana  
 Lament  
 In Bird's Basement  
*Steven Campbell, tuba*

I N T E R M I S S I O N ca. 20'

**Carlos Simon/  
 Marc Bamuthi Joseph** *brea(d)th* \* ca. 35'  
 Prologue  
 Breath  
 Elegy  
 Bread  
 Breadth  
 [The final three movements are played without pause.]  
*Marc Bamuthi Joseph, spoken word artist*  
*Minnesota Chorale and Twin Cities Choral Partners*  
*29:11 International Exchange*

\* World premiere; commissioned by the Minnesota Orchestra.

<p>multi-media installation</p>	<p><b>Juxtaposition Arts Exhibit</b>                  From May 11 to 20, the Orchestra Hall lobby will be home to a multi-media installation created by teaching artists and youth apprentices from Juxtaposition Arts, inspired by Carlos Simon and Marc Bamuthi Joseph's <i>brea(d)th</i>.</p>
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<p>thank you</p>	<p>The Minnesota Orchestra is grateful to <b>The Daniel N. and Constance B. Kunin Fund</b> for supporting the commissioning of <i>brea(d)th</i>.</p>
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Minnesota Orchestra concerts are broadcast live on Friday evenings on stations of [YourClassical Minnesota Public Radio](#), including KSJN 99.5 FM in the Twin Cities. The May 19 concert will also be broadcast live on [Twin Cities PBS \(TPT-2\)](#) and available for streaming at [minnesotaorchestra.org](http://minnesotaorchestra.org) and on the Orchestra's social media channels.



**Jonathan Taylor Rush**, conductor

Hailed as a continually rising talent in the conducting world, Jonathan Taylor Rush brings passion, unique interpretation and a refreshing energy to the orchestral experience. In fall 2020 he was appointed as assistant conductor of the Baltimore Symphony Orchestra. This past fall he was promoted to associate conductor. Previously he served as music director of the Buckeye Philharmonic Orchestra, as well as conducting fellow for the Baltimore Symphony Youth Orchestras. In 2018, he was a Project Inclusion Conducting Fellow with the Chicago Sinfonietta and in 2019 was named assistant conductor. With the Chicago Sinfonietta, Rush worked alongside music professionals and fellow conductors to help redefine classical music, by changing its face and encouraging diversity in orchestras across the U.S. At age 22, as winner of the 2018 Respighi Prize in Conducting, he made his professional orchestra debut with the Chamber Orchestra of New York at Carnegie Hall. He continues to conduct both nationally and internationally, with notable debuts including concerts with the Chicago Symphony, Detroit Symphony, Chicago Sinfonietta, Baltimore Symphony and Nairobi Philharmonic. His debuts in 2023 include this week's concerts with the Minnesota Orchestra and the premiere of Jeanine Tesori and Tazewell Thompson's *Blue* with Washington National Opera. More: [jonathanrush.com](http://jonathanrush.com).



**Steven Campbell**, tuba

Steven Campbell, the Minnesota Orchestra's principal tuba since 2005, has performed several times as soloist with the Orchestra, including in the 2018 world premiere of James Stephenson's low brass concerto *Pillars*, Ralph Vaughn Williams' Tuba Concerto in 2015 and Torbjörn Iwan Lundquist's *Landscape* in 2011. He has also been featured as soloist several times at Young People's and Family Concerts and performs often with his Orchestra colleagues in the Uptown Brass quintet. A native of Texas, he counts his parents as early musical inspirations. His first teacher was his father, who is also a tuba player. He later studied at the University of Houston with David Kirk and at New England Conservatory with Chester Schmitz. While in Boston, he performed and toured regularly with the Boston Symphony and Pops orchestras. He has been a member of the Milwaukee Symphony, New Mexico Symphony and Orquesta Sinfónica de Galicia in Spain, as well as a frequent guest of the Philadelphia Orchestra, Cleveland Orchestra and Seattle Symphony, among others. He has given master classes and lectures in the U.S. and abroad and is on faculty at the University of Minnesota, where he has frequently performed as soloist with the University Wind Ensemble, most recently in April. More: [minnesotaorchestra.org](http://minnesotaorchestra.org).



**Marc Bamuthi Joseph**, librettist and spoken word artist

Marc Bamuthi Joseph is a 2017 TED Global Fellow, an inaugural recipient of the Guggenheim Social Practice initiative and an honoree of the United States Artists Rockefeller Fellowship. His opera libretto, *We Shall Not Be Moved*, was named one of 2017's "Best Classical Music Performances" by *The New York Times*. His evening-length work created in collaboration with composer Daniel Bernard Roumain, *The Just and The Blind*, was commissioned by Carnegie Hall and premiered to a sold out house at Carnegie in March 2019. His upcoming opera *Watch Night* is inspired by the forgiveness exhibited by the congregation of Emanuel AME Church in Charleston, South Carolina, and will premiere at the Perelman Center in New York in fall 2023. While engaging in a deeply fulfilling and successful artistic career, he also proudly serves as vice president and artistic director of social impact at the John F. Kennedy Center for the Performing Arts in Washington, D.C. He is in high demand for his creative approach to organizational design, brand development and community mediation, and has been enlisted as a strategic partner or consultant for companies ranging from Coca-Cola to Carnegie Hall. His TED Talk on linking sport to freedom design among immigrant youth has been viewed more than a million times, and is a testament to his capacity to distill complex systems into accessible and poetic presentations.



His community development philosophy, called “The Creative Ecosystem,” has been implemented in dozens of cities across the U.S. and is the subject of several critical writings, including one of the seminal essays in *Cultural Transformations: Youth and Pedagogies of Possibility*, published by Harvard Education Press. He is the founding program director of the exemplary non-profit Youth Speaks, and is a co-founder of Life is Living, a national series of one-day festivals which activate under-resourced parks and affirm peaceful urban life. He has lectured at more than 200 colleges, and has carried adjunct professorships at Stanford and Lehigh, among others. A proud alumnus of Morehouse College, he received an honorary doctorate of fine arts from the California College of Arts in spring 2022. More: [sozoartists.com](http://sozoartists.com).



**William Eddins**, broadcast host

For the concert on May 19, William Eddins serves as host and writer of the Twin Cities PBS broadcast and online livestream *This Is Minnesota Orchestra*. Eddins has a multifaceted musical career as a conductor and pianist. He is the music director emeritus of the Edmonton Symphony Orchestra, a former associate conductor of the Minnesota Orchestra and a frequent guest conductor of major orchestras throughout the world. In September 2022 he conducted the Orchestra’s season opening concerts for the first time in a program that included

the Minnesota premiere of Wynton Marsalis’ *Swing Symphony*, performed with the Jazz at Lincoln Center Orchestra. More: [williameddins.com](http://williameddins.com).

**Minnesota Chorale and Twin Cities Choral Partners**  
**Kathy Saltzman Romey**, artistic director and choral preparation  
**Shekela Wanyama**, choral preparation  
**Barbara Brooks**, accompanist and artistic advisor

The Minnesota Chorale, which is joined in this performance by choral partners from the Twin Cities community, is the principal chorus of the Minnesota Orchestra since 2004, has sung with the Orchestra for more than four decades, most recently in March and April 2023 performances of Haydn’s *The Creation*. 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](http://mnchorale.org).

**soprano**

- Rachael Acevedo-Hoffmann
- Erin Berg
- Kristi Bergland \*
- Catherine Crosby-Schmidt \*
- Alyssa Ellson \*
- Heather Ford
- Cheryl Friedrichs
- Grace Gonzalez
- Tricia Hanson
- Sarah Jennings
- Wendy Lukaszewski
- Amy Madson
- Anna Maher
- Meghan McCabe
- Shannon McGuire \*
- Linda Neuman
- Aja Parham
- Elizabeth Pauly \*
- Sara Payne \*
- Robyn Pfeifer
- Adriana Pohl
- Clara Elizabeth Sanders
- Ann M. Sather
- Emma Schiltz
- Natalie Scholz
- Delilah Jane Schuster

Shari M. Speer \*

- Amara Strande
- Polly Strege
- Maya Tester
- Shekela Wanyama \*
- Jena Wilhelmi

**alto**

- Jaime Anthony
- Jessica Belt
- Nan Buller
- Cherelle-Renee Childs \*
- Bridgette Cook-Jones
- Becky Dale
- Elizabeth M. Drost
- Kristina Dudley \*
- Dannia Edwards
- Nikki Darlene Frontz
- Debra Gilroy \*
- Mallory Harrington
- Kris Henderson
- Heather Hood \*
- Katy Husby
- Patricia Kent \*
- Maddie Kertson
- Claire M. Klein
- Maureen Long
- Celia McCoy
- Sherri Orr

- Molly Palmer
- Krista J. Palmquist \*
- Sharon Cogely Paulson
- Krista Petersen
- Jamela Pettiford
- Joan Potter
- Barbara S. Prince
- Mitra Sadeghpour \*
- Mary Schultz
- Kristen Schweiloch
- Julia Udell

**tenor**

- Samuel Baker \*
- Jason José Bendezu
- Drew Brooks
- Jonathan Burnett
- Patrick L. Coleman
- Benjamin Cooper
- Chris Crosby-Schmidt
- Charles Kim
- Andrew Kreye
- Rich Maier
- Andy McCullough \*
- Scott D. McKenzie
- David Mennicke \*
- Geoff Michael
- Warren Moe
- Kevin Navis
- Jeffrey Nielsen
- Mark Pladson
- Philip Reilly
- Patrick Romey \*
- Scott Sandberg

- Luke Slivinski
- Linda Sloan
- Erick Sood
- Ty Wottrich

**bass**

- Connor Buechler
- Scott Chamberlain
- Mark Countryman
- Steve Cramer \*
- Danté Dean
- Allen Effenberger
- John R. Henrich
- Thomas Jermann
- Eric Johnson
- Evan Clay Kelly
- Richard Kubista
- Jon C. Lahann \*
- Philip Lowry
- Bob Magil
- Nathan Oppedahl
- Bob Peskin \*
- Steve Pratt
- Jerry Rubino \*
- Benjamin Shermock
- Marcus A. Simmons \*
- Bob Simon
- William B. Smale
- Michael R. Tomlinson \*
- Rick Wagner \*
- Jacob Hurley Weindling

\* Section leader

**29:11 International Exchange**  
**Brendon Adams**, artistic director

The members of musical ensemble 29:11 come from the areas of the Cape Flats in Cape Town, South Africa. They have been trained by world-renowned musician Camillo Lombard and are currently under the direction of Brendon Adams, co-founder of New Hope International Exchange. They performed at Orchestra Hall most recently in May 2022 performances of Joel Thompson’s *Seven Last Words of the Unarmed*. More: [2911intl.org](http://2911intl.org).

**soprano**

- Gaylene Adams
- Megan Charles
- Cheryl Lottering
- Nisa Mlondleni
- Baetile Sebastian

**tenor**

- Manasse Kaoma
- Roshane Solomon

**bass**

- Brendon Adams
- Elijah Ileana
- Xolisa Ngclu
- Gilmore Van Rooyen



### Samuel Coleridge-Taylor

**Born:** August 15, 1875,  
London, England

**Died:** September 1, 1912,  
London, England

### *Petite Suite de Concert,* **Opus 77**

**Composed:** ca. 1911

In recent years, Minnesota Orchestra audiences have had many opportunities to become familiar with the works of British composer Samuel Coleridge-Taylor. This season, his music has already been featured three times: at the October 2022 iteration of the Orchestra's Listening Project concert-and-recording series, which featured his *Idyll*; this past January, in two performances of his *Solemn Prelude* just four months after its U.S. premiere; and at a chamber music concert in March that included his Five Fantasy Pieces for String Quartet. The *Petite Suite de Concert* featured this week is the 12th work by Coleridge-Taylor to be programmed by the Orchestra since 2016.

### parallel legacies

The life, career and legacy of Samuel Coleridge-Taylor is similar in its arc to many of the other Black composers who have historically been ignored by many Western institutions, but are being increasingly programmed by the Minnesota Orchestra and other ensembles in recent seasons. Like French composer Joseph

Bologne, Chevalier de Saint-Georges—whose two symphonies, as well as a violin concerto, were performed by the Orchestra for the first time in 2021—or William Dawson in the U.S., whose *Negro Folk Symphony* was heard earlier this year, Coleridge-Taylor achieved a considerable amount of recognition and popularity during his lifetime in his home country and abroad. But once each of these three composers passed away, their works languished and remained unprogrammed by major ensembles for decades because their creators were Black. It is only within the past few years, as many ensembles begin to rectify their role in systemic racism, that a wide audience is again hearing these underappreciated musical gems.

The success of Coleridge-Taylor's best-known work, a cantata called *Hiawatha's Wedding Feast*, led to the composer's three tours to the U.S. and a personal meeting with President Theodore Roosevelt at the White House in 1904. Despite his publisher, Novello, selling thousands of copies of the work's score, Coleridge-Taylor remained in a dire financial predicament for most of his life; the rights were purchased outright for 15 shillings with no royalties to be paid to the composer.

### advocacy through music

Throughout most of his life, Coleridge-Taylor used his art as advocacy for the advancement of the rights of Africans and African-descended people around the globe. When his *24 Negro Melodies* were published in 1905, he wrote: "What Brahms has done for the Hungarian folk-music, Dvořák for the Bohemian, and Grieg for the Norwegian, I have tried to do for Negro melodies." Many other works also sought to incorporate elements of African music, like his orchestral piece *Symphonic Variations on an African Air*. Additionally, Coleridge-Taylor was friends with

## one-minute notes

### Coleridge-Taylor: *Petite Suite de Concert*

Samuel Coleridge-Taylor's *Petite Suite de Concert* offers a variety of charming ideas in each of its brief yet affective four movements, showcasing the composer's immense talents in capturing the romanticism and sentimentality of early 20th-century British musical tastes.

### Marsalis: *Tuba Concerto*

The rarely spotlighted tuba takes center stage in a recent concerto by the eminent composer, jazz trumpeter and bandleader Wynton Marsalis—fusing traditions ranging from classical to bebop to boogaloo. Of note are a passage in which the soloist plays the tuba and sings simultaneously, and a blistering finale that nods to bebop saxophonist Charlie "Bird" Parker.

### Simon/Joseph: *brea(d)th*

In this week's world premiere of *brea(d)th*, with music by Carlos Simon and libretto by Marc Bamuthi Joseph—who performs as spoken word artist—the murder of George Floyd is situated in the context of the United States' centuries-long oppression of Black Americans, asking the audience to consider how we heal and what comes next. Joseph's libretto, which "considers *bread*, as in value, *breath*, as in life force, and *breadth*, as in the radius of American promise," is tightly woven with Simon's music of great emotional range—at turns solemn, bluesy, heart-rending and dissonant, with an instrumental *Elegy* movement for strings placed at the center.

influential poet and novelist Laurence Dunbar and set many of Dunbar's poems to music. In 1900, he was the youngest attendee of the Pan-African Conference in London, where he met influential American writer W.E.B. Du Bois. The two formed a friendship and through Du Bois' writing, Coleridge-Taylor gained fame in America as a beacon of success in a prominently white field. Before his life was cut short by pneumonia at age 37, he wrote nearly 90 orchestral, chamber and solo works.

**a light-hearted affair**

The *Petite Suite de Concert* is charming and entertaining fare, light on the drama and packed with memorable themes reminiscent of Edward Elgar. Written in 1911, the suite is cast in four movements, and a complete performance takes approximately 16 minutes.

**la caprice de Nannette.** The first movement opens with a curtain-raising theme pronounced by the entire orchestra, punctuated by the percussion. After this opening section gets repeated, primary and secondary themes are presented by the first violins and flutes. Cast in a triple meter, this movement retains a waltz-like feeling throughout. After the briefest of developments, the main themes return before a triumphant close.

**demande et réponse.** Against the gently pulsing syncopations in the lower strings, the first violins present the second movement's tender melody. The woodwinds then join, with the flutes, piccolo, oboes and clarinets having their turn at the melody with the first violins. A playful call-and-response section comprises the middle of the movement before the return of the opening material. The violins are instructed to play the reprise with mutes, making this delicate material even more ethereal. The melody of this movement proved so popular that it was adapted and published as a song called *Question and Answer*, with lyrics by Arthur Stanley.

**un sonnet d'amour.** The third movement retains the beauty and elegance of the second, featuring fluttering figures which introduce the songful main theme initially presented by the first violins. The movement's primary key is A major, but the development section shifts to A minor, darkening the mood, but not for long; it lasts only 20 measures before we hear a reprise of the main theme, gorgeously presented by the violas.

**la tarantelle frétilante.** Roughly translated, the title of the closing movement is "the quivering tarantella." Historically, tarantellas were dances originating in 15th- to 17th-century Italy meant to be danced by victims of tarantula bites to cure oneself of tarantism. Tarantellas are lively, quick dances set in 6/8 time, and Coleridge-Taylor's is no different, featuring a flurry of notes and themes that get passed among the orchestra at a fast pace. As in the preceding movements, a short middle section offers contrasting material before the piece races to an exuberant close.

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

Program note by **Michael Divino**.



**Wynton Marsalis**

**Born:** October 18, 1961,  
New Orleans, Louisiana

**Concerto for Tubist and Orchestra**

**Premiered:** December 9, 2021

Wynton Marsalis is on a bit of a concerto streak: the success of his Violin Concerto, completed in 2015, prompted the Philadelphia Orchestra to commission another for the relatively neglected tuba. Just last month, the Cleveland Orchestra and its Principal Trumpet Michael Sachs premiered a concerto for trumpet, Marsalis' own instrument as a performer.

The Tuba Concerto was written for the Philadelphia Orchestra's Principal Tuba Carol Jantsch, who premiered it with that ensemble in December 2021. Like many of Marsalis' compositions, it is a prism through which the conventions of Western classical music and various Black musical traditions are refracted, reimagined and recombined. *Blood on the Fields*—Marsalis' 1997 Pulitzer Prize-winning jazz oratorio—is perhaps the most famous example of his hybrid aesthetic, one that uses the symphony orchestra as the vehicle for the performance and adaptation of jazz and other Black musical idioms. In this respect, Marsalis' music can be heard as a 21st-century continuation of the musical and political projects begun by such works as Scott Joplin's opera *Treemonisha* of 1911, William Grant Still's *Afro-American Symphony* of 1931 and Florence Price's *Symphony No. 3*, which premiered in 1939.

**the sound of virtuosity**

Marsalis' Tuba Concerto invites listeners to consider the ways in which the sound of virtuosity of that instrument has changed according to historical and cultural circumstances. Concertos have long served as vehicles through which the soloist could display their technical prowess. Romantic-era composers such as Niccolò Paganini and Franz Liszt helped establish what is now perhaps the most familiar paradigm for virtuoso performance, featuring bravura

displays of showmanship through the execution of breathtaking passagework and hair-raising extended techniques. Yet virtuosity has not always been synonymous with musical pyrotechnics; a soloist's skill can be just as easily showcased in the performance of daringly simple textures and delicate turns of phrase.

Marsalis' Tuba Concerto combines these different approaches to virtuosity from the European classical tradition with hallmark features of craftsmanship and skill from a range of Black and Latin musical idioms. Within improvisatory genres such as jazz and the blues, soloists often showcase their talents not only through audacious technical feats but also by the deft interpolation of quotations, allusions and paraphrases of other pieces. This concerto offers the soloist numerous opportunities to showcase their mastery of these different kinds of virtuosity. In addition to both lyricism and bravura, the soloist must also perform in a kaleidoscopic array of idioms, ranging from bebop to boogaloo. The concerto thus presents a tour de force that demonstrates the comprehensive musical knowledge of both soloist and composer.

### the music: spotlighting many traditions

**Up!** The first movement comes closest to what one might expect from a contemporary classical concerto. Accompanied by marcato exclamations in the orchestra, the solo line hops about in odd-angled intervals and features three cadenzas requiring the performance of multiphonics, a technique in which the performer plays one pitch while singing a different pitch.

**Boogaloo Americana.** The title of the second movement clearly signals Marsalis' hybrid aesthetic. Originating in New York City during the 1960s, boogaloo is a style of dance music that mixes the rhythm and blues rooted in African American tradition with Latin idioms such as mambo and son montuno. Through the use of hand claps and agogo bells, this movement adapts some aspects of boogaloo's musical language to the symphonic orchestral palette, with occasional pivots to the open-fourth harmonies that characterize the so-called Americana aesthetic popularized by Aaron Copland during the 1940s.

**Lament.** During the third movement, the tuba is given some of the most melodically arresting material in the entire concerto. After the brooding dissonances of the opening section, the movement presents several dirge-like marches before turning to a "gospel shuffle" in the final section. Notated with instructions such as "shout as if wailing wasn't enough," the tuba line carries much of the emotional weight of the movement's climax.

**In Bird's basement.** Replete with blisteringly fast solo lines and raucously unstable harmonic progressions, the final movement, the title of which references the nickname of bebop saxophonist Charlie "Bird" Parker, brings the piece to an energetic close while

providing one final opportunity for the soloist to showcase their stylistic versatility.

**Instrumentation:** solo tuba with orchestra comprising 2 flutes (1 doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons (1 doubling contrabassoon), 4 horns, 2 trumpets, 2 trombones, timpani, snare drum, 3 bass drums, cymbals, hi-hat cymbal, ride cymbal, splash cymbal, suspended cymbal, agogo bells, bongos, cabasa, castanets, cha-cha bell, cowbells, gong, tambourine, tom-toms, triangle, wood block, xylophone, marimba, vibraphone, glockenspiel and strings

Program note by *Sean Colonna*.



### Carlos Simon

Born: April 13, 1986, Washington, D.C.

### Marc Bamuthi Joseph

Born: November 20, 1975, New York City

### *brea(d)th*

Premiering: May 18, 2023

The summer of 2020 will remain in our region's cultural memory for decades, even generations, to come. The murder of George Floyd on a south Minneapolis street corner was not a singular incident: Black people have been killed in state-sanctioned violence throughout our country's history. Floyd's brutal death ignited protests against police brutality in the Twin Cities and around the world both because it was horrific and because it was captured on film, in widely shared footage taken by witness Darnella Frazier. Carlos Simon and Marc Bamuthi Joseph's *brea(d)th*, which receives its world premiere performances this week, situates George Floyd's story in the context of this country's centuries-long oppression of Black Americans, and asks us to consider, "what comes next?"

### visionary collaborators come to Minnesota

Composer Simon and librettist Joseph regularly explore and illuminate Black American cultural expression through their

work. Some of Simon’s recent orchestral pieces include *Four Black American Dances* (2023), a classical interpretation of dance types common in Black communities; *Requiem for the Enslaved* (2021), commemorating the 272 people enslaved and sold by Georgetown University, where Simon is now an assistant professor; and *Warmth from Other Suns* (2020), a string quartet reflecting the stories of Black Americans during the 20th century’s Great Migration from the South to urban centers in the northern and western United States. Joseph’s recent works include *The Just and the Blind* (2019), which examines fatherhood in a time of mass incarceration; and the libretto to the opera *We Shall Not Be Moved* (remounted this month at the Pittsburgh Opera), in which five teenagers in current-day Philadelphia are confronted with the 1975 bombing of the MOVE headquarters. Simon and Joseph previously collaborated on Kennedy Center projects *it all falls down* (2022) and *The Road Ahead* (2022).

Whether working together or separately, Simon and Joseph are among the most in-demand creators in the classical field in the U.S. today. Simon is the composer in residence for the Kennedy Center in Washington, D.C., and his newest album, *Requiem for the Enslaved*, earned him a 2023 Grammy nomination. His music is already familiar to Minnesota Orchestra audiences, with his works *An Elegy: A Cry from the Grave*—which has been incorporated as the third movement of *brea(d)th*—and *Fate Now Conquers* receiving performances at Orchestra Hall in recent seasons. In addition to composing concert music for large and small ensembles, he has scored films and toured as a music director and keyboardist. An Atlanta native, he earned degrees from the University of Michigan, Georgia State University and Morehouse College, and has compared his musical work to that of a preacher, stating: “Music is my pulpit. That’s where I preach.” (Joseph’s achievements and background are detailed in a separate profile that precedes this concert’s program notes.)

After the Minnesota Orchestra commissioned Simon and Joseph to create a new piece in the wake of George Floyd’s murder, the composer and librettist visited the Twin Cities twice in 2022 in preparation for writing *brea(d)th*. The visits were dedicated to learning about the region, meeting local artists and activists, and taking a pilgrimage to George Floyd Square. The visit to the Square was significant to Simon, who said he “wanted to feel the energy in that space, in that particular part of town,” and found that the presence of neighbors sitting on their porches and sharing stories “felt like home.” Conversations with Angela Harrelson, George Floyd’s aunt and a daily presence in the Square, enabled the creative duo to learn more about Floyd as a person and his family’s history. Details gleaned from the visits appear throughout *brea(d)th*, weaving a powerful connection between the expanse of African American history and the conditions of Floyd’s life and death. An inscription at the top of

the score to *brea(d)th* reads “Commissioned by the Minnesota Orchestra for George Floyd,” but the piece also examines the centuries of what Joseph calls “transgressions against Black dignity” wrought by the United States. Joseph himself, in the role of honored culture-bearer and griot—a West African storyteller-poet-historian—delivers the spoken word component of *brea(d)th* in these premiere performances.

### the artists’ statement

Joseph and Simon provided the following artists’ statement on *brea(d)th*, written by Joseph.

“*Brea(d)th* is a classical work, inspired by the enduring presence of George Floyd the Ancestor, asking America to consider an equitable future. We come to the resilient and root-rich Twin Cities as outsiders, but we composed this work from within the walls of Black emotion, curiosity, and dignity. The piece explores a historical timeline that stretches from the pre-colonial to the present condition, and perhaps further, into a post-pandemic America. Who would we be if we used covid-19 as an opportunity to focus on both public health and public healing? Our entire country has endured a trauma...how do we publicly heal?...

“*Brea(d)th* is a work in five movements, ranging from the Pentecostal to the monastic. I created a libretto that considers *bread*, as in value, *breath*, as in lifeforce, and *breadth*, as in the radius of American promise. Encoded within the work is a reverence for local intelligence, sacrifice, loss, and strength. The Minnesota Orchestra is a citizen institution, and thus the work has an implied and imbued civic import. Truthfully, though, our commitment was to make a work that emanated from and responded to a local experience, while recognizing the hollowing hope that vastly stretches across the body of African America.

“*Brea(d)th* is a moving, yearning, admonition for repair. It was made by two American sons in honor of George, and in reflection of the fellowship of the gone too soon...”

### *brea(d)th*: a powerful message in words and music

**prologue.** The first movement begins solemnly with triplet gestures and a melody comprised of three ascending, then descending pitches that wend through the orchestra. The choir then enters, putting words to the emerging theme: “Give us this day, our daily bread.” An oscillating tritone motif provides a restless backdrop to Joseph’s text as he guides the listener through reminders of lives lost and the resilience of a people who have endured centuries of oppression. Joseph connects George Floyd’s murder to a broader historical context when he uses “bread” to mean both money and value: he speaks of the “...armed robbery of breath / over some bread and / the wide genocidal breadth of / our country’s racial timeline/ our country’s

daily bread..." The movement ends as quietly as it started, the final prayer chanted by the choir, then treble instruments, and at last in the low brass.

**breath.** Movement two is a meditation on life after death. It opens with the low rumbling of the surdo, a bass drum common in Brazilian samba music, and a bluesy sweep of strings. "Breathe in relief," Joseph says, "the moon is sweet," but soon remarks that "the night smells strangely of fruit to me"—a reference to the 1939 song *Strange Fruit*, written by Abel Meeropol and popularized by Billie Holiday. Melodies for trumpet, trombone and piano float on the breeze as the surdo plays on, illuminating the text that says "Breath is drum." When the surdo stops playing, Joseph reflects that those we call Ancestors have gained in the afterlife a sense of dignity not afforded them when they lived: "Breath becomes / the way Ancestors pay at the gates / in heaven breath is bread."

**elegy.** The last three movements of the piece—*Elegy*, *Bread* and *Breadth*—proceed *attacca*, one into the next without pause. *Elegy* is a previously existing piece for strings that Carlos Simon composed in 2015. Subtitled *A Cry from the Grave*, the song of lamentation is dedicated "to those who have been murdered wrongfully by an oppressive power; namely Trayvon Martin, Eric Garner and Michael Brown." *Elegy* features melodic fragments that travel between sections, dramatic changes in texture and volume, and heart-rending soli for viola and cello. The piece ends on a major chord—unexpectedly clear harmony in comparison to anything before or after it. The Minnesota Orchestra performed this piece in a broadcast and livestreamed performance on May 28, 2021, just over one year after the murder of George Floyd.

**bread.** *Bread*—the most programmatic of the movements—includes details specific to the Twin Cities. In addition to acknowledging land stolen from Indigenous people, Joseph references the intersection of 38th Street and Chicago Avenue (now known as George Floyd Square); the historic 24 Demands for Justice drawn up by Minneapolis residents; and biographical details about George Floyd's life, including that he had 13 siblings and loved to make music in church. At the mention of a "counterfeit bill"—relating both to the broken treaties between Native communities and colonizers, as well as the \$20 bill George Floyd had on the day he was murdered—an eruption of pitches based on the interval of an open fifth with added dissonance breaks the reflective atmosphere. A cello solo undergirds Joseph's question, "If not justice for all America / then how do you choose? / Who wins America? / Does somebody invariably lose?" Increasingly disjunct intervals paint an auditory response to this rhetorical question, before returning to more reflective and sustained harmonies. The movement ends with the chorus' prayer

of conscience: "May we feast on the bread that brought us one more day to get it right."

**breadth.** The fifth and final movement begins with a percussive building of tension releasing into a theme that moves through the ensemble in an insistent, fugue-like manner. "So much work has been done," cries the chorus, "Who does the work that's still left?" The first iteration of a representative governing body in the colonies that would later become the United States met in Jamestown, Virginia, in 1619. There was no mention during the six-day long assembly of the practice of enslavement, though the capture, enslaving and trading of Africans was underway in the Americas by then. A huge breadth of history—244 years—passed before the Emancipation Proclamation ordered the end of enslavement, and another five years went by before the ratification of the 14th Amendment in 1868 granted some African Americans—the vast majority descendants of slavery—legal voting rights. Joseph revisits that figure of 244 years, reminding us that it will be the second decade of the 22nd century, 244 years after 1868, "by the time there is a parity of Black enslavement and Black political agency," and at that point, "NO one in this room will be alive." The strings and winds pulse the passage of time before the fugue theme returns and the chorus asks repeatedly, "Who does the work that's still left?"

The movement ends as it began: with a pedal point in low strings illustrating, perhaps, the expansive weight and breadth of the labor necessary for equity, and an inexorable building of tension that signifies—what? A horrific injustice? A roar of questions? An uprising of emotion? A defiant challenge? Simon has left it to the individual listener to choose.

**Instrumentation:** spoken word narrator and SATB mixed chorus with orchestra comprising 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, snare drum, bass drum, ride cymbal, suspended cymbal, bell tree, crotales, surdo, tamtam, vibraphone, chimes and strings

*Program note by Shekela Wanyama. Wanyama, along with Kathy Saltzman Romey, prepared the choirs for this week's performances of brea(d)th and sings in the soprano section.*



*brea(d)th*

Music by Carlos Simon | Libretto by Marc Bamuthi Joseph

**I. PROLOGUE**

**CHORUS**

Give us this day our daily bread

**NARRATOR**

We  
Pledge co-legiance  
To the facts  
That the United States of America  
Is racially healing in public  
So you could understand  
How some in this nation  
Wonder, God  
Could dignity be afforded to  
All?

**CHORUS**

Give us this day our daily bread

**NARRATOR**

The breadth of the task  
The asking for bread  
The expiring breath  
The black odor of dread

Give us this day

Respect for the breadth of the ask  
With an expiring breath he called  
for a dead woman several years  
past

Give us this day

Respect for the ghosts  
And the murmurs of a man with a  
speck of bread  
Singed like the lord's prayer  
singing in his chokeheld throat  
sitting flat like a scar  
sustaining like bread  
a grown man ticking like a  
trumpeter's fingers playing valves  
that only exist in his head  
the breadth of the loss and the  
bitter and the lonely  
the breath of a winded man whose  
allies have left to struggle alone

gone homey

go on

give us this day the breadth of  
repair  
the breadth of the labor  
the held breath of the witness  
watching life progress to death

I too, am a witness...

Shook my head  
Tried to make some sense

This miracle of political bread  
The manna that is the folklore of  
American promise

And the breadth of our common  
belief in the premise of justice  
for all

The falling breath of a man who's  
heart is failing  
The rising blood of a people with  
scotch tape and ancestral will  
keeping their American Hearts  
from breaking

Breaking the breath  
Fasting with water and incessant  
prayer for bread

Give us this day

The breadth of what's due

What would you kneel for  
Assume the posture of casual  
prayer  
A genuflection while levitating  
buoyed by the neck of a man you  
are actively robbing of air  
Armed robbery of breath  
Over some bread and  
the wide genocidal breadth of  
our country's racial timeline  
our country's daily bread  
our injurious history written in  
lightning  
the animating factors that  
authorize violence

give us this day  
a shot at peace  
a day when you don't have to  
function knowing the night  
before a young woman was state  
sanctioned murdered in her sleep

lord

the breadth of the task

give us this day...one more  
breath...  
lord solemnly hear the underlying  
desperation of the ask  
give us this day  
our bread  
enough to feed our ancestors when  
we pay them respect  
give us this day  
the breadth of our american stake  
restore the debt of stolen breath...

**CHORUS**

Give us this day our daily bread

**II. BREATH**

**NARRATOR**

A soul to keep  
Breathe in relief  
The night is fruit  
The moon is sweet  
Take a piece  
Swallow the satellite  
Beyond your reach  
The night is dream  
But I'm not asleep  
Not woke  
Just awake  
I breathe in what I see  
I breathe in the night  
It smells strangely of fruit to me

Breathe in the chemical shift  
When I walk by the police  
The smell of all the probabilities  
played out on all of the screens  
Breathe in the scenes  
Breathe in the night and imagine  
the time you felt most free...  
When  
In your life  
Have you felt most free?...  
I sing america's longest notes  
I sometimes forget to breathe  
When I do  
My cultural differences haven't  
been tucked into the skirts of the  
queen

I am free to access an  
infrastructure of hope  
Breathe in the night  
The moon is ripe with juice  
It smells like autonomy  
Smells like fruit beginning to  
bruise and rot  
Breathe in  
It's a lot  
Breathe out  
Let it go  
Imagine yourself living  
Knowing you only have one breath  
left before your soul let's go  
Breathe in mortality  
It is an inevitability  
And as such  
Shouldn't one's last breath be  
made with dignity  
Breathe in the idea  
That death is a lie  
That energy, not a human shell is  
the actual tell of a life  
Life is death  
as a vision  
as a lived permission  
Inception of an intuition of what to  
cosmically expect

Life is a just a set of lips to whisper  
Born to kiss our names back to the  
wind so our spirit might hear it  
And vibrate  
A mitzvah  
Incarnate

And back again  
Reciprocal energy  
Spirit and flesh  
These words rolling off my tongue  
The first breath of afterdeath in  
my lungs  
After life I just go back to where I  
came from  
Breath is drum  
Breathe in Light and smoke  
Breath is drum  
Breathe in the midnight sun where  
life never sets  
Breath is drum  
Ancestors know no death  
Breath becomes  
The way Ancestors pay at the gates  
In heaven breath is bread

The first breath of afterdeath in  
my lungs  
After life I just go back to where I  
came from  
Breath is drum  
Breathe in Light and smoke  
Breath is drum  
Breathe in the midnight sun where  
life never sets  
Breath is drum  
Ancestors know no death  
Breath becomes  
The way Ancestors pay at the gates  
In heaven breath is bread

**III. ELEGY**

*Instrumental movement.*

**IV. BREAD**

**CHORUS**

What does the night say to you  
Before you lay your head down  
Does the night confide it's prideful  
truth  
Before the night falls does the  
pride fall too  
Or does the pride of the night rise  
like a hand in salute

What does the night say to you  
Before you lay your head down  
Does the night confide it's prideful  
truth  
Before the night falls does the  
pride fall too  
Or does the pride of the night rise  
like a hand in salute

**NARRATOR**

Before it was a corner  
It was a boundless plain that never  
considered the square edges of  
man's myopia  
Over time  
The edges encroached  
And brought with them  
Paper and value



Before it was a constitution  
It was a hand written note  
Presented to a native woman  
As legal tender  
she held it to the light  
Squinted twice  
And laughed at the myopic man  
who tried to  
pass a counterfeit bill

before the sun rose that day  
the corner knew...

pride comes before the fall  
American avarice too

American pride consumes  
Like a starving cub hungry for food

If not Justice for all America  
Then how do you choose  
Who wins America  
Does somebody invariably lose

Before the sun rose that day  
The corner already knew

The corner had seen it before  
The block knows before the news

The block knows who  
America is likely to choose  
Before the sun rises  
The night tells America's truth

What does the night say to you  
Before you lay your head down  
Does the night confide it's prideful  
truth  
Before the night falls does the  
pride fall too  
Or does the pride of the night rise  
like a hand in salute

What does the night say to you  
Before you lay your head down  
Does the night confide it's prideful  
truth  
Before the night falls does the  
pride fall too  
Or does the pride of the night rise  
like a hand in salute

Before the sun rose that day  
The corner already knew

Before the sun rose that day  
The corner already knew

Before there was a cost  
There was bread

Before there was socially  
determined health  
We collectively cared for the sick  
and honored the dead

Before there was qualified  
immunity  
The laws and loyalty to community  
provided enough force to protect  
the peace

Before the man  
Was taken for some bread  
He had access to memory  
Of sharecropping in North Carolina  
Of making music in church  
Of 13 sisters and brothers  
Of challenges with sobriety  
Of a life before the fall

Before the fall  
There was bread

Before the sun rose that day  
The corner was already cursed and  
blessed

Weight of the body  
Wait for true equity  
Wavering feet  
Equally bruised legs

Of course there is before  
Much has happened to us  
But we, the people are more  
Than ill will be done  
Our kingdom once was and shall  
come

Give us this day  
Our bread

Before the fall  
Came a duty to keep our ancestors  
fed  
What is the equity owed to the  
people before American bread  
The people for whom the  
parchment of American purchase  
is counterfeit

God bless American bread and the  
hands that have prepared it...  
May the bounty be baked into  
24 demands  
Seasoned by 2,000 seasons  
True to our native land

Before the sun rise tomorrow  
May we feast on the bread that  
bought us one more day to try to  
get it right...

**CHORUS**  
May we feast on the bread  
That bought us one more day  
To try to get it right...

May we feast on the bread  
That bought us one more day  
To try to get it right...

May we feast on the bread  
That bought us one more day  
To try to get it right...

**V. BREADTH**

**CHORUS**  
So much work has been done  
Who does the work that's still left?

**NARRATOR**  
The breadth of the task...

In 1619, Jamestown, enshrined a  
color-based American caste  
It took 244 years before Black  
people were enshrined a voting  
place in the franchise  
1868 the 14th amendment was  
ratified

Jamestown-citizenship  
244 years in between  
244 years from 1868 will be the  
second decade of the NEXT  
century  
By the time there is a parity of  
Black enslavement and Black  
political agency,  
NO one in this room will be alive.  
And THAT is the breadth of the  
task  
To create the EQUAL positive effect  
Of THAT historical debt  
The debt of 12 generations of  
humans who were not permitted  
to be who they could have been  
THAT is the breadth of the sin

Caste is the infrastructure of our  
divisions  
It is our country's pre-existing  
condition  
If a person has high blood  
pressure, it's not a surprise if they  
suffer a heart attack  
Why are WE surprised by the way  
law enforcement disregards the  
dignity of Blacks

The breadth of the task  
Is to make a future that remembers  
the breath of the stolen  
To think of joy as an economy  
To consider its theft with interest

Consider the breadth of a man at  
the very end of a life  
He breaks no law that requires the  
death penalty  
But that is what he receives  
Consider at the time of his death  
There is a viral disease  
That literally sees no color  
Sees us for what we actually are  
As the same  
As an interconnected species  
It took a blind organism to make  
the planet stop  
And notice  
The breadth  
And depth  
And late spring carelessness by  
which American law  
Presides over black death

The breadth of a life

The breadth of the lives of folks on  
the block who didn't have activist  
intentions  
And the breadth of the local  
activists who supported them  
with intention

The breadth of our intention to  
learn the cost of the debt  
our intention to earn back what  
was lost with his breath  
the breadth of the people who ain't  
out here for bread  
who are healing the city  
who the city often forgets

The breadth of our intention to  
learn the cost of the debt  
our intention to earn back what  
was lost with his breath  
the breadth of the people who ain't  
out here for bread  
who are healing the city  
who the city often neglects

**CHORUS**  
So much work has been done  
Who does the work that's still left?

**NARRATOR**  
Do you remember 2020?  
Do you remember its breadth  
Standing on the steps of the  
Supreme Court after Justice  
Ginsburg passed,  
or standing in Black Lives Matter  
Plaza, near the white house, days  
after protesters were tear-gassed

Do you remember 2020?  
Do you remember its breadth  
I found myself transported to the  
root of the American experiment.  
Beyond anger, or grief, what led  
so many of us to gather in those  
moments?  
What are the ties that bind us  
together?  
The breadth of common hope that  
we could be \*better\* than this...  
that with clear eyed understanding  
of our social pathologies,  
there existed a pervasive doe eyed  
idealism underneath.

There was a 'reason' why we  
demanded better of our country...  
because we collectively knew we  
were 'capable' of better...that like  
a teacher's most gifted student  
after failing several critical tests,  
we collectively knew that we  
could be more accurately defined  
by our promise than by our  
failures.

The promise of what's possible  
That's the breadth of the task

To make possible  
The breadth of the promise...

**CHORUS**  
So much work has been done  
Who does the work that's still left?

*Libretto by Marc Bamuthi Joseph.*



**Minnesota Orchestra**  
 Andrew Manze, conductor  
 Susie Park, violin | Silver Ainomäe, cello

Thursday, June 1, 2023, 11 am | Orchestra Hall

Friday, June 2, 2023, 8 pm | Orchestra Hall

**Johannes Brahms**

Concerto in A minor for Violin, Cello and Orchestra  
 Opus 102 (Double Concerto)

ca. 31'

Allegro

Andante

Vivace non troppo

*Susie Park, violin*

*Silver Ainomäe, cello*

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

ca. 20'

**Eleanor Alberga**

*Tower*

ca. 10'

**Dmitri Shostakovich**

Symphony No. 1 in F minor, Opus 10

ca. 28'

Allegretto - Allegro non troppo

Allegro

Lento

Allegro molto - Lento

[There is no pause before the final movement.]

**pre-concert**

**Concert Preview** with Phillip Gainsley and guests

Thursday, June 1, 10:15 am, Auditorium

Friday, June 2, 7:15 pm, Target Atrium

**thank you**

This concert is co-sponsored by **Trudi Anderson and Joseph Green** and **Margee and Will Bracken**.

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.



**Andrew Manze**, conductor

Andrew Manze—welcomed for his debut with the Minnesota Orchestra in these concerts—is widely celebrated as one of the most stimulating and inspirational conductors of his generation. He has been chief conductor of the NDR Radio-philharmonie in Hanover, Germany, since 2014, and this season takes the ensemble on a tour to Japan. Since 2018 he has been principal guest conductor of the Royal Liverpool Philharmonic. A leading specialist of historical performance practice, Manze became associate director of the Academy of Ancient Music in 1996 and from 2003 to 2007 served as artistic director of the English Concert. From 2006 to 2014 he was principal conductor and artistic director of the Helsingborg Symphony Orchestra; he is now its honorary conductor. As a guest conductor, he has long-standing relationships with many leading orchestras and is a regular guest at the Mostly Mozart Festival in New York City. Highlights of his 2022-23 schedule include his operatic debut with the Bayerische Staatsoper in Munich, conducting performances of Purcell's *Dido and Aeneas* alongside Schoenberg's *Erwartung*, as well as engagements with the Vienna Symphony Orchestra, Dresden Philharmonic and Atlanta Symphony. His numerous recordings as both a violinist and conductor have garnered acclaim. More: [intermusica.com](http://intermusica.com), [andrewmanze.com](http://andrewmanze.com).



**Susie Park**, violin

Australian-born Susie Park became the Minnesota Orchestra's first associate concertmaster in 2015. Since her appointment, she has been featured as soloist with the Orchestra in Bach's Brandenburg Concertos No. 2 and 4, Barber's Violin Concerto and at numerous Young People's Concerts. She has performed solos around the world with European orchestras such as the Vienna Symphony, Orchestre de Lille and Royal Philharmonic; with American orchestras including the Pittsburgh, San Francisco, Indianapolis and Memphis symphony orchestras and the Orchestra of St. Luke's; the major symphony orchestras of Sydney, Melbourne, Adelaide, Tasmania, Canberra and Perth; Korea's KBS Orchestra; and Orchestra Wellington in New Zealand. A dedicated chamber musician, Park was the violinist of the Eroica Trio from 2006 to 2012, touring internationally and recording the ensemble's eighth album featuring all-American repertoire that was nominated for a Grammy. She is also a founding member of ECCO, the East Coast Chamber Orchestra. In addition to her numerous awards, Park has won top honors at some of the world's most prestigious violin competitions including the International Violin Competition of Indianapolis, the Wieniawski Competition in Poland and the Yehudi Menuhin International Competition in France. More: [minnesotaorchestra.org](http://minnesotaorchestra.org).



**Silver Ainomäe**, cello

Silver Ainomäe has been the Minnesota Orchestra's associate principal cello since 2016, following seven seasons as principal cello of the Colorado Symphony. He has also appeared as guest principal with the Royal Concertgebouw Orchestra, Baltimore Symphony, Philharmonia Orchestra, Helsinki Philharmonic Orchestra and Saint Paul Chamber Orchestra. He has performed in more than 30 countries as a soloist, chamber and orchestral musician; his solo debut came in 2000 with the Estonian National Symphony Orchestra. He has since performed concertos with Finnish Radio Orchestra, Zürich Chamber Orchestra, Tallinn Chamber Orchestra, Polish Radio Orchestra, Tapiola Sinfonietta and Colorado Symphony under conductors such as Paavo Järvi, Andrew Litton, Marin Alsop and Claus-Peter Flor. An active chamber musician and educator, he has performed and taught at the most prominent festivals in Finland, Estonia, Switzerland, Greece, Germany and the United Kingdom. Ainomäe was born in Tallinn, Estonia, and in 1990 his family migrated from Estonia to Finland. At the age of 12, he was accepted to the Sibelius Academy in Helsinki and then went on to attend London's Guildhall School of Music and Drama and Razumovsky Academy. He has been awarded multiple prizes and awards at competitions worldwide including the Isang Yun, Lutosławski and Paulo competitions. More: [minnesotaorchestra.org](http://minnesotaorchestra.org).



### Johannes Brahms

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

**Died:** April 7, 1897,  
Vienna, Austria

### Concerto for Violin and Cello in A minor, Opus 102 (Double Concerto)

**Premiered:** September 23, 1887 (private premiere); October 18, 1887 (public premiere)

“I have had the amusing idea of writing a concerto for violin and cello...If it is at all successful, it might give us some fun,” wrote Johannes Brahms to Clara Schumann in the summer of 1887. The lighthearted tone of Brahms’ letter notwithstanding, the genesis of the Double Concerto for Violin and Cello grew from a painful loss: Brahms’ years-long estrangement from his longtime friend and colleague, violinist Joseph Joachim. At the time Brahms wrote this letter to Clara, he and Joachim had not spoken for seven years, ever since Joachim’s messy and public divorce from his wife Amalie in 1880. At the time, Brahms sided with Amalie, testifying on her behalf in court. Stung, Joachim severed all contact.

#### a vital friendship

Without Joachim, Brahms’ life, both musically and personally, would have been vastly different, and likely far less successful. The two men met in Hanover in 1853, when Brahms was an unknown 20-year-old from Hamburg. It was Joachim who

introduced Brahms to Robert Schumann; he also facilitated the first meeting between Brahms and Franz Liszt, who became an important musical influence on the young composer.

Today, Joachim is primarily remembered for his accomplishments as a violinist and violin pedagogue, but during his lifetime he was equally well known as a conductor and composer. It was Joachim who gave the premiere of Brahms’ Violin Concerto (Brahms consulted with Joachim on certain technical aspects of violin playing during the course of its composition), and he also conducted the premiere of Brahms’ first piano concerto, among other works.

#### music for reconciliation

Brahms felt the loss of Joachim’s friendship keenly, and through this concerto sought to repair their relationship. Less clear are his reasons for writing a double concerto for violin and cello, rather than a standard violin concerto, although he may simply have been interested in the musical possibilities of pairing violin and cello in a concerto format. Not coincidentally, Brahms had great admiration for cellist Robert Hausmann, for whom he had already composed a sonata. Adding a solo cello to the concerto mix gave Brahms another opportunity to showcase Hausmann’s virtuosity.

Brahms wrote the Double Concerto in the summer of 1887 for Joachim and Hausmann and dedicated it to Joachim with the inscription, “To him for whom it was written.” Joachim and Hausmann presented a private concert in Baden-Baden on September 23, 1887, with Brahms conducting; the three men also gave the first public performance on October 18, 1887, in Cologne. After the public premiere, Brahms told a friend, “Now

### one-minute notes

#### Brahms: Double Concerto for Violin, Cello and Orchestra

Late in life, Johannes Brahms wrote a concerto as a way of reconciling with one of his most valued friends—the violinist Joseph Joachim—and added a cello to the mix, unlocking new sonic possibilities. Its rhapsodic melodies and grand sweeping phrases show the composer’s affection for its dedicatee Joachim, who reunited with Brahms and premiered the work.

#### Alberga: *Tower*

Eleanor Alberga pays tribute to a late friend, violinist David E. Angel, in a musical portrait full of passion that brings to life aspects of Angel’s personality including humor, generosity, kindness, and shyness and a tendency to have the last word.

#### Shostakovich: *Symphony No. 1*

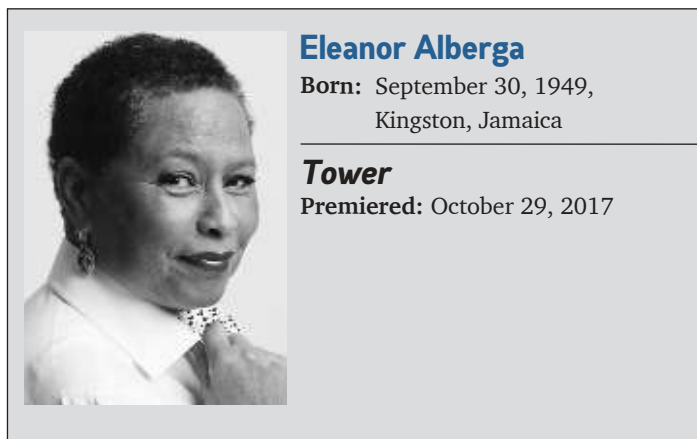
The young Shostakovich, not yet 20 years old, announced his presence to the world with a First Symphony notable for its maturity and surprising flourishes, from the opening’s muted trumpet to the final movement’s slow close. Already present is the sardonic wit that would later get the composer in trouble with Stalin’s regime.



I know what it is that's been missing in my life for the past few years...it was the sound of Joachim's violin."

Critics did not warm to the work; even Brahms' long-time champion Eduard Hanslick wrote, "I do not know of a less important work of our good friend," and Clara wrote in her journal, "I do not believe the concerto has any future...nowhere has it the warmth and freshness which are so often found in his works." Such opinions notwithstanding, Brahms' Double Concerto remains in the orchestral repertoire and is beloved by audiences today. It may be true that in compositional terms, the concerto breaks no new ground, but that was not Brahms' intent in this work. Instead, the concerto's rhapsodic melodies and grand sweeping phrases evoke a mood of reconciliation as they pay affectionate homage to a cherished longtime friend.

**Instrumentation:** solo violin and solo cello with orchestra comprising 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani and strings



At the age of 5, Eleanor Alberga decided she would be a concert pianist. Five years later, she was composing works for the piano. Born in Jamaica, Alberga is now an acclaimed British composer who has been commissioned by institutions ranging from the BBC Proms to the Royal Opera at Covent Garden. She has composed for a wide variety of genres ranging from solo instrumental works to full-scale symphonic works and operas, and her music is performed around the world.

### from Jamaica to London

In 1968, at the age of 19, Alberga won the biennial Royal Schools of Music Scholarship for the West Indies; in 1970, she left Jamaica and began her studies in piano and singing at the Royal Academy of Music in London. In 1978, she began working with the London Contemporary Dance Theatre (LCDT). Under the inspirational leadership of its artistic director, Robert Cohan, Alberga became one of very few pianists with a deep understanding of modern dance, and her company class improvisations became greatly

renowned. These in turn led to works commissioned and conceived for dance by the company. Alberga eventually became the company's music director—a role in which she conducted, composed and played on LCDT's many tours.

After she left the LCDT in 1988, Alberga focused exclusively on composition; over time, interest in her music has grown in the U.K. and internationally. In 2015, Alberga was commissioned to write a piece for the opening of the Last Night of the BBC Proms. This work, *Arise, Athena!*, was seen and heard by millions and cemented Alberga's reputation as a composer of originality and consummate skill.

Alberga has earned a number of awards, most notably a NESTA fellowship in 2000 and a Paul Hamlyn Award in 2019. In 2020 she was elected a Fellow of the Royal Academy of Music, and in 2021 she was awarded an Order of the British Empire in the Queen's Birthday Honors for her services to British music.

### portrait for a late friend

On April 10, 2017, violinist David E. Angel died suddenly at the age of 62. He was the second violinist in the Maggini Quartet, and a member of several larger ensembles, including the London Mozart Players and the London Chamber Orchestra. Alberga, a close friend of Angel's, was commissioned by Francis Hornak to write a musical portrait in his memory for the London Mozart Players and the Maggini Quartet. The resulting work, *Tower*, composed the year Angel died, is her personal homage to him (the title refers to a "tower of strength"). The dedication to Angel refers to him as "a consummate musician, hilarious companion, and much missed most cherished friend."

Alberga explains, "I knew this person very well, and I wanted to give a sense of his big heart, which I do in a slow section with more tonal harmonies, and of his sense of humor, which I did with some jaunty music, and also the bigness and generosity of his personality, and how kind he was to everyone; I think just the fact that it's a big orchestral piece helps to depict that. Also, David seemed to be quite shy sometimes, although he was full of stories and anecdotes, but somehow he always managed to get the last word, and so at the end of the piece, that's David having the last word....Even though this is a specific dedication to this dear friend of mine, it can also be approached as a 'normal' piece of music....It has all the things musicians should expect: passion, loud passages, soft passages, gentle passages....It is a piece of music on its own."

Hilary Davan Wetton led the London Mozart Players and Maggini Quartet in the premiere on October 29, 2017, at St. John the Evangelist Church in London. The Minnesota Orchestra has a notable role in the piece's history: in October 2021 it made the

first professional recording of the work at a reading session led by Scott Yoo as part of the Orchestra's ongoing Listening Project. It is the second work from that project to be programmed on the ensemble's classical subscription series.

**Instrumentation:** solo string quartet, 2 flutes (1 doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, tambourine and strings



### Dmitri Shostakovich

**Born:** September 25, 1906,  
St. Petersburg, Russia

**Died:** August 9, 1975,  
Moscow, Russia

### Symphony No. 1 in F minor, Opus 10

**Premiered:** May 12, 1926

**d**mitri Shostakovich grew up surrounded by music. Both his parents and his older sister Mariya were talented musicians, and Shostakovich himself began studying piano at age 9, although he was more interested in improvising than traditional lessons. At 13 he entered the Petrograd Conservatory, where he excelled. In 1956 he recalled his roots in a musical family: "My mother, Sophia Vasilievna, studied at the Conservatory for some years and was a good pianist. My father, Dmitri Boleslavovich, was a great lover of music and sang well. There were many music-lovers among the friends and acquaintances of the family, all of whom took part in our musical evenings. I also remember the strains of music that came from the neighboring apartment of an engineer who was an excellent cellist and passionately fond of chamber music. With a group of his friends he often played quartets and trios by Mozart, Haydn, Beethoven, Borodin and Tchaikovsky. I used to go out into the hallway and sit there for hours, the better to hear the music. In our apartment, too, we held amateur musical evenings. All this impressed itself on my musical memory and played a certain part in my future work as a composer."

### a graduation symphony

In this context, the emergence of Shostakovich's Symphony No. 1, which he completed in 1925 as a graduation exercise from the Leningrad Conservatory, is more comprehensible, if no less remarkable. The symphony, his first large orchestral work, announced the then 19-year-old composer as a major new voice in Soviet music; audiences and critics alike received it with great enthusiasm.

Overall, this symphony is infused with a restless uneasiness that both reflected the instability of the Soviet Union after the October Revolution, and also foreshadowed the terrors of World War II and the repressive realities of life under Stalin. Additionally, Shostakovich's Symphony No. 1 contains all the qualities of his mature sound: tongue-in-cheek humor and moments of savage mockery cheek-by-jowl with more intimate passages; an extraordinary facility for orchestration unusual in such a young composer; and a total command of his own compositional voice. Shostakovich's technical mastery and youthful self-confidence permeate all four movements, making the Symphony No. 1 sound like the product of a mature composer, rather than a 19-year-old's graduation thesis.

### the music: belying expectations

**allegretto-allegro non troppo; allegro.** The *Allegretto* opens with a cheeky comment from a muted trumpet, to which the bassoon galumphingly responds. A bold restatement for solo clarinet follows, and Shostakovich reiterates this quirky scrap of an idea as he also develops and expands on it. Shostakovich's sardonic inclinations, heard particularly in his lightning-fast phrases for winds and brasses, are liberally sprinkled throughout. At the close of the second movement scherzo, the frenetic pace is cut short by three strong chords in the piano, echoed a few measures later by the full orchestra.

**lento.** In the *Lento*, Shostakovich presents a brooding musical soundscape. The solo oboe's melancholy statement is repeated by solo violin, then elaborated by solo cello. This interlude reveals a more intimate, serious aspect of the young composer. The full orchestra, led by strings and horns, continues inexorably into the heart of the movement, which at times evokes the expansiveness of a Mahler or Tchaikovsky symphony. Such intensity is perhaps expected of an adolescent composer, but the depth with which Shostakovich exploits textures and timbres belie his years.

**allegro molto-lento.** A quiet roll from the snare drum grows in volume and menace, linking the third and fourth movements. The closing *Allegro molto* begins sedately but quickly escalates, combining the concentrated passion of the third movement with flashes of the mockery heard in the first two movements. A hair-raising brass fanfare and a rare solo appearance by the timpani signal the symphony's unexpected *Lento* conclusion.

**Instrumentation:** 3 flutes (2 doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, alto trumpet, 3 trombones, tuba, timpani, snare drum, bass drum, cymbals, tam-tam, triangle, glockenspiel, piano and strings

Program notes by **Elizabeth Schwartz** © 2023.



# A Night in the Tropics with Charles Lazarus and the Minnesota Orchestra

Sarah Hicks, conductor | Charles Lazarus, trumpet  
Tommy Barbarella, keyboards | Jeff Bailey, bass  
David Schmalenberger, drums

Saturday, June 3, 2023, 8 pm | Orchestra Hall

The program for tonight's concert will be announced from the stage. There will be one intermission.



Trumpeter **Charles Lazarus**, a member of the Minnesota Orchestra since 2000, has charted a unique course during his tenure with the Orchestra. As a soloist, composer and bandleader, he has created and starred in four original orchestral shows featuring his jazz ensemble: “A Night in the Tropics,” “American Riffs,” “Fly Me to the Moon” and “Our Love is Here to Stay.” This is the third program he has headlined at Orchestra Hall during the 2022-23 season, following a Merry & Bright concert in December as well as a series of American Riffs Young People’s Concerts in March 2023. In 2015, he premiered Steve Heitzeg’s trumpet concerto *American Nomad*, commissioned by Paul Grangaard.

Lazarus’ composition *A Perfect Square*, paired with Michael Hall’s book of the same name, was composed for the FRIENDS of the Minnesota Orchestra Kinder Konzerts series and was made into a children’s animated short film. He has been a member of several of the best-known brass ensembles in the world including Canadian Brass, Dallas Brass and Meridian Arts Ensemble, and has performed with Empire Brass, London Brass and the New York Philharmonic Principal Brass. During the 2021-22 season he joined community members and musicians in performances to support the Circle Rock Concerts for Community series benefitting mental health awareness, and in May 2021 he soloed with the Florida Orchestra in his “Fly Me to the Moon” program. His five solo recordings, *Solo Settings*, *Zabava*, *Merry & Bright*, *Lovejoy* and, most recently, 2021’s *Merrier & Brighter*, showcase his wide-ranging talent and feature collaborations with a broad range of composers, arrangers and performers, including members of the Minnesota Orchestra. More: [minnesotaorchestra.org](http://minnesotaorchestra.org).

pre-concert

Pre-concert Performance by Tromba Mundi trumpet ensemble  
Saturday, June 3, 7:15 pm, Roberta Mann Grand Foyer



**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. This summer she conducts the Orchestra in movie concerts of *Crouching Tiger, Hidden Dragon*; a program exploring anxiety, expression and healing; and three concerts with Dessa.

A specialist in film music and the film in concert genre, Hicks premiered Pixar in Concert and Disney and Pixar's *Coco in Concert*; her live concert recording of *A Celebration of the Music from Coco* at the Hollywood Bowl can be seen on Disney+ and her work on *The 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](http://minnesotaorchestra.org).



Pianist and keyboardist **Tommy Barbarella** is best known for working extensively with Prince, and he arranged *Purple Rain* for the Minnesota Orchestra's 2016 performance at the Minnesota Vikings home opener. He also composed *Symphony of the North*, an original work that was recorded by the Orchestra for a video production shown at Vikings home games that won the Best Show Open award at the 2022 Golden Matrix Awards. He has toured, recorded and performed with the likes of Art Garfunkel, Mavis Staples, Jonny Lang, Nick Jonas, Italian superstar Giorgia and local supergroup Greazy Meal, and he has contributed his talents to Hollywood features by directors such as Spike Lee, Robert Altman and Marc Forester.



Bass player **Jeff Bailey** has performed in a wide variety of musical settings as a musician, composer, sound designer, producer and educator. He has performed with world-renowned artists and has composed original music and sound design for productions at the Guthrie Theater and Yellow Tree Theatre, among other companies, and is a professor of practice and director of the certificate in music production program at Hamline University. He is a founding member of the Twin Cities based jazz fusion band Mississippi, whose third recording project is slated for release in early 2023, and also runs the Minnesota-based Lowe-Tone Studios.



Drummer **David Schmalenberger** recently performed with the Laura Caviani trio, the Bill Simenson Jazz Orchestra, Pat Frederick and Low Company, the Freier Department, The Steeles, Karrin Allyson, Marilyn Maye, Take That Back!, Cantus, Rebel Fiddle and DAT Trio. He also recently recorded with vocalist Connie Evingson, guitarist David Singley, trumpeter Charles Lazarus, the Laura Caviani trio with Chris Bates, Vicky Mountain and David Martin, Jerry Kosak and the Bill Simenson Jazz Orchestra ("Big Alpaca"). He is currently an adjunct faculty member at Carleton College, Augsburg University and Anoka-Ramsey Community College, and is active as a clinician offering workshops in jazz, percussion and world music.

## Chamber Music with Musicians of the Minnesota Orchestra

Sunday, June 4, 2023, 4 pm | Target Atrium, Orchestra Hall

*The Minnesota Orchestra's Chamber Music series is  
generously sponsored by Dr. Jennine and John Speier.*

Reinaldo Moya	Violin 3.0  <i>Joanne Opgenorth, violin Natsuki Kumagai, violin Natalia Moiseeva, violin</i>	ca. 8'
Antonín Dvořák	Quintet in E-flat major for Strings, Opus 97 Allegro non tanto Allegro vivo – Un poco meno mosso Larghetto Finale: Allegro giusto <i>Sarah Grimes, violin   Ben Odhner, violin Jenni Seo, viola   Sam Bergman, viola Erik Wheeler, cello</i>	ca. 31'
	I N T E R M I S S I O N	ca. 20'
James M. Stephenson	Octet Agitato lyrica Andante cantare Presto energico <i>Greg Milliren, flute   Gabriel Campos Zamora, clarinet Fei Xie, bassoon   J. Christopher Marshall, bassoon Douglas C. Carlsen, trumpet   Marissa Benedict, trumpet R. Douglas Wright, trombone   Andrew Chappell, bass trombone</i>	ca. 17'
Johannes Brahms	Sextet No. 2 in G major for Strings, Opus 36 Allegro non troppo Scherzo: Allegro non troppo – Presto giocoso Adagio Poco allegro <i>Rui Du, violin   Milana Elise Reiche, violin Jenni Seo, viola   Sifei Cheng, viola Anthony Ross, cello   Beth Rapier, cello</i>	ca. 25'



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PHOTO: Hicks/Orchestra: Courtney Perry; Audience: Jayme Halbritter; Poling: David Brandt.

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For information on giving at these or other levels, please call Bonnie Marshall at 612-371-7122 or visit our website at [minnesotaorchestra.org/waystogive](http://minnesotaorchestra.org/waystogive).



Librettist and spoken word artist Marc Bamuthi Joseph performing his own narration for *brea(d)th*, with music by Carlos Simon, as William Eddins leads the Minnesota Orchestra in a first reading and rehearsal in March 2023 in advance of the work's May premiere. Photo: Greg Helgeson.

## In Community: The Meaning of a Match

This spring, a generous and visionary group of donors has given gifts that create a pool of funding to encourage everyone in the Orchestra's community to make a gift, which will be matched dollar for dollar.

What is the Minnesota Orchestra's community?

**It's in the here and now.** Every time you come to Orchestra Hall or tune in to our TV, radio and online broadcasts, you are in community with fellow music lovers and the extraordinary musicians onstage sharing their talents for all to enjoy.

**It's beyond these walls.** Whether we're welcoming thousands to Peavey Plaza to celebrate summer, partnering with Minneapolis-based arts organizations or bringing the joy of music to other parts of Minnesota through our Common Chords residencies, we're building community to enliven our beloved home.

**It's among our youth.** Hear the applause of thousands of the Twin Cities' youngest community members as they discover classical music through Young People's Concerts, Relaxed Family Concerts, or educational programming in schools.

**It's in our need for belonging, wellness and healing.** Build a community of belonging and wellness through our Sensory-Friendly Concerts and Music & Mindfulness programs. Music-centered community healing is brought to us through this month's *brea(d)th*, a new work commissioned by the Minnesota Orchestra.

**It's in our moments of celebration.** Anticipate coming together as a community to celebrate Thomas Søndergård's remarkable inaugural season at the podium starting in September as the Orchestra's next music director.

**It's in our desire to do more.** These meaningful community experiences are possible because of the Orchestra's treasured community of donors who support the artistry and impact of this world-class musical organization.



**Give now to double the impact of your gift** and join in the good cause of ensuring that all will continue to be enriched and inspired by the music and sense of belonging that the Minnesota Orchestra brings to the many facets of our community. Visit [minnesotaorchestra.org/give](http://minnesotaorchestra.org/give) or scan the QR code above.



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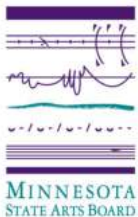


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