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from the editor

The start of a new Minnesota Orchestra music director’s tenure has happened only 10 times before—with that number climbing by one in the fall, when Thomas Søndergård officially takes the title after a year as music director designate. The Orchestra’s entire 2022–23 season has been an even greater rarity: only the fourth time the ensemble has operated for a year without a music director, as happened just before the arrivals of Henri Verbrugghen, Dimitri Mitropoulos and Osmo Vänskä.

This transition year has brought one of the largest-ever crops of conductors during a single Orchestra season—35 in all by the close of the upcoming Summer at Orchestra Hall festival. The Orchestra has seized the opportunity to reunite with many old friends—with this month seeing the return of three conductors whose last engagements came decades ago: Miguel Harth-Bedoya was last at Orchestra Hall in 2004, André Raphel in 1993 and Sir Andrew Davis in 1976.

Raphel’s visit to the podium is notable for another reason: it marks the first time the Orchestra has presented concerts celebrating Juneteenth. Though it was only recently made an official federal and Minnesota holiday, it has been observed since just after the Civil War, marking the anniversary of June 19, 1865, when the emancipation of enslaved African Americans was announced and enforced by Union troops in Galveston, Texas, the final former Confederate state where slavery was still practiced widely. As the summer arrives with the celebration of what many consider America’s “Second Independence Day,” we thank you for being part of this unique Minnesota Orchestra season, and hope to welcome you back soon!

Carl Schroeder

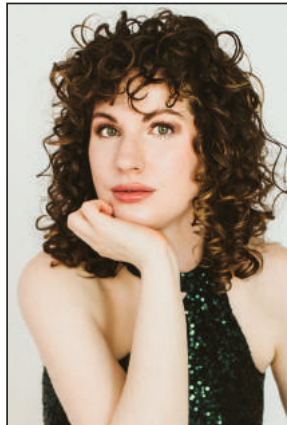
Carl Schroeder, Editor
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about the cover

Michael Gast, who joined the Minnesota Orchestra in 1990 and became principal horn in 2004, with section colleague Brian Jensen in the background. Gast contributes this month’s essay reflecting on his love for the Orchestra and encouraging readers to join him in supporting it for future generations. Photo: Travis Anderson

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FROM LEFT: Agnes Szlapka; Dario Acosta; Joe Henson

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Photo: Benjamin Ealovega



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

Søndergård first conducted the Minnesota Orchestra in December 2021 performances, 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 inaugural season will begin in September with two weeks of historic concerts highlighted by Richard Strauss' *Alpine Symphony* and, with the Minnesota Chorale, Ravel's complete ballet score *Daphnis and Chloe*.

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,



Zoe Prinds-Flash

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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.

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great women in Minnesota Orchestra history: the Board Chairs

The Minnesota Orchestra's volunteer Board of Directors—which oversees the Orchestra's governance, strategic direction and long-term stability, among other crucial tasks—has had five women serve as Chair: Luella Goldberg (1980–1983), the late Nicky Carpenter (1990–1995), Marilyn Carlson Nelson (2017–2018), Margaret Bracken (2019–2020) and currently, Nancy Lindahl, whose two-year term began earlier this year.

Goldberg's election as Chair in 1980 was groundbreaking; it was reportedly the first time a woman had chaired any major American orchestra. Her cultural, corporate and educational leadership extends beyond the Orchestra and the arts, including a term as acting president of Wellesley College.

The Orchestra Board has been chaired by many community and philanthropic leaders with a long history of commitment to the organization. For instance, four of the five women to serve as Chair had previously chaired the Orchestra's Symphony Ball gala fundraiser: Nelson in 1973, Carpenter in 1978, Lindahl in 1994 and Bracken in 2015. Bracken, Goldberg, Lindahl and Nelson all hold the esteemed position of Life Director.

The Carpenter, Lindahl and Nelson family names are affixed to Orchestra Hall's Lindahl Terrace, Nelson Entrance and Benz Carpenter Entrance, and Margaret and her husband Will Bracken are two sponsors of the Orchestra's Fellowship.



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musical magic in Austin

Early last month the Minnesota Orchestra paid a weeklong visit to Austin, Minnesota, for a warmly received residency with special importance: it marked the official resumption of the ensemble's long touring history that was put on pause in spring 2020. Part of the Orchestra's long-running Common Chords program, the residency week was planned by a committee of Austin community leaders in cooperation with the Orchestra in a collaboration that dates back to 2018.

During the residency, 14 Orchestra musicians performed more than 25 concerts around the southeastern Minnesota city over six days, connecting with audiences at the local brewery, the Mayo Clinic, an Oaxaca basketball exhibition, a music teacher appreciation event, the SPAM Museum and in schools throughout the region. At week's end, the entire Orchestra arrived to perform two large-scale community concerts, led by Principal Conductor of Live at Orchestra Hall Sarah Hicks. Encouraging young people from fifth graders to Riverland College students, musicians talked about the value of music in our lives. "When you play music, you are learning how to listen and you are learning teamwork and leadership," said trumpeter Charles Lazarus. "All of this will translate into other areas of your life." Austin Committee Chair Bonnie Rietz summed up the experience: "What a magical week we had! Music restores our souls and we certainly experienced that."



Alexandra Robinson

Principal Bass Kristen Bruya shares all about the bass with Austin students following a full Orchestra performance for students.



Alexandra Robinson

Following a performance at the Jay C. Hormel Nature Center, members of the woodwind quintet join Austin Planning Committee members and other friends to participate in a tree planting ceremony.



Greg Helgeson

An Orchestra brass ensemble hams it up outside of Austin's SPAM museum, one of 25 sites around town where Orchestra ensembles performed during the residency.



Greg Helgeson

An early May chill didn't dissuade Austin audiences from turning out for an evening basketball game that featured a surprise "opening act": Minnesota Orchestra musicians!



Greg Helgeson

Austin schools are home to award-winning music programs; here Austin High School orchestra director Gene Schott is flanked by Minnesota Orchestra musicians who had the pleasure of playing side-by-side with the high school orchestra in both rehearsal and concert.



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spotlight on mindfulness: a Q&A with Mariann Johnson



Mariann Johnson

Across the past several years, the Minnesota Orchestra has placed an increased emphasis on the links between music, the human mind and the search for more mindful living. Single events such as a “Music and the Mind” performance in February 2020 conducted by Sarah Hicks are now complemented by an ongoing Music & Mindfulness series of chamber music performances and guided meditation at Orchestra Hall. The Orchestra’s larger Wellness initiative also includes a Yoga Class series, plus other endeavors such as a “Music & Healing” performance on July 25, also conducted by Hicks, that explores topics connected with neurodiversity and the management of anxiety.

One key figure behind the Music & Mindfulness series as well as the July 25 program, Mariann Johnson, doesn’t wave a baton or play music onstage. Johnson—an instructor of mindfulness and wellbeing at the University of Minnesota’s Earl E. Bakken Center for Spirituality & Healing—is instead there to lead the audience through a guided mindfulness meditation accompanied by live music. In a recent interview with the Orchestra’s staff, she answered questions about mindfulness, music, and how the two are more similar than first meets the eye.

What is mindfulness and what are some of its positive impacts?

Johnson: The first thing I’d say is that mindfulness is an innate capacity that we all have. I always tell people I’m not going to teach you anything you don’t already know—I’m just going to help you see how you can bring more of it into your daily life. We’re really hard on ourselves, and the brain also has something called negativity bias. That means the primary function of these brains of ours are to

keep us alive. And in order to do that, it’s constantly scanning the environment for what’s missing or what’s not working. What we do in mindfulness practice is learn how to be with the present moment without having to push away difficulties, or cling on powerfully tight to the beautiful things in our lives. I would also say it’s not about pushing away life’s difficulties and blissing out—it’s about learning how to be with life’s difficulties and having more resourcefulness to deal with them.

How can music help us to be mindful?

Johnson: I started looking at research, and how music affects our physical and psychological wellbeing, and then I was looking at the research in mindfulness and how it enhances our overall wellbeing. They were so overlapping—that’s why I call music and mindfulness a powerful twofor. Have you ever felt really sad and put on a sad piece of classical music or other music, and found that it really allows you to get in touch with your emotions that maybe you haven’t had easy access to? Music and mindfulness together can be extremely healing in many ways. And the number one for me is to just recognize our shared humanity and allow us to process emotions.

What do you hope attendees will take away from your collaborations with the Orchestra?

Johnson: I usually ask at the beginning of the session how many people have a mindfulness practice or experimented with meditation. Lots of people raise their hands, but there are always those who don’t. Regardless of where you’re at, I think you’ll learn something from it. The meditation is really an important part, because I’m guiding them through how they might listen to music from a different approach than they have previously. If they’ve used meditation as a formal practice, I want them to consider bringing it to an everyday activity like listening to music and how that might enhance your understanding and appreciation of the music.

At the concert on July 25, you’re leading a guided meditation with the full Minnesota Orchestra conducted by Sarah Hicks, rather than just a few instrumentalists. How will this be different in terms of your preparation?

Johnson: I’ll just say out of the gate that I’m thrilled to be doing this and I admire Sarah Hicks. So having an opportunity to work with her, and the fact that I’m going to be working with the full Orchestra behind me is new to me. As a matter of fact, I was reading that again and thinking “Whoa, how am I going to do that?” I do have some ideas. I’m really looking forward to the gift of working with those talented musicians and figuring out a way that we can do this so that it will be a rich experience for everyone.

Visit minnesotaorchestra.org for tickets to the Music & Healing concert on July 25, as well as information on the 2023–24 season’s Music & Mindfulness events.

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free and fun for all: International Day of Music returns July 15



The Minnesota Orchestra performing on Peavey Plaza at the 2022 International Day of Music.

One of the Minnesota Orchestra’s most popular and exciting annual events—the International Day of Music, featuring 12 hours of free performances by a variety of artists on stages in and around Orchestra Hall, including a concert by the full Orchestra on Peavey Plaza—is returning on Saturday, July 15, as part of the opening weekend of the Summer at Orchestra Hall festival. The entire event is free to the public, with no reservations required.

“The International Day of Music is a chance to celebrate everything that’s wonderful about summers in the Twin Cities, while also bringing attention to the incredible artistic talent that live and work here throughout the year,” says Grant Meachum, director of Live at Orchestra Hall. “We are thrilled to again partner with the Cedar Cultural Center, City of Bells and our summer artist in residence, BRKFST Dance Company, to bring all types of music and dance into a special day for our community.”

Designed to celebrate many genres of music for all ages and showcase the talents of Twin Cities-based artists, Day of Music features more than 25 different musical and movement-based acts and ensembles presenting across four indoor and outdoor stages throughout the day. The Cedar Cultural Center is in charge of programming for a “Global Grooves Stage” featuring local artists such as Di Bayke Klezmer, Bluedog and Alma Andina, while BRKFST

Dance Company is programming a “Music in Motion Stage” featuring Slo Dance Company, MNKrump, and Duniya Drum and Dance, among other local performers. The spotlight will also shine on young people, as students from Walker West Academy will perform a showcase, and the Cuban American Youth Orchestra will perform alongside pianist Jon Kimura Parker, who is now in his second year as creative partner for Summer at Orchestra Hall.

The Orchestra itself will perform at 8:30 p.m., with Chia-Hsuan Lin conducting a program of classical favorites, film music

and patriotic tunes, as well as a finale that incorporates the peeling of bells at five downtown churches, a collaboration coordinated in partnership with City of Bells. Parker hosts the Orchestra performance, which is followed by the night’s final concert spotlighting indie-pop star Miloe and The Kabeyas



Miloe

in Orchestra Hall’s main auditorium.

In addition to being a feast for the eyes and ears, Day of Music will offer a variety of food and beverage options for attendees, including food trucks onsite throughout the day. Visit minnesotaorchestra.org for a full listing of events for Day of Music, along with details on the entire summer festival’s programming—which runs from July 14 to August 5 and, as in past years, is complemented by free outdoor entertainment by local performers on Peavey Plaza.

upcoming broadcasts: Juneteenth and Dessa

This month the Minnesota Orchestra launches its new annual tradition of a Juneteenth celebration concert—presenting a full-length version on Friday, June 23, as well as a shortened family-oriented version the following day. To give the program an even greater reach beyond Orchestra Hall, the June 23 performance will be featured on *This Is Minnesota Orchestra*, the ensemble's Emmy-winning broadcast series shared live on TV, radio and online. An August 4 concert with singer-rapper-writer Dessa will receive the same broadcast treatment, extending one of the Orchestra's most fruitful partnerships with a Minnesota-grown solo artist; it has included several sold-out concerts as well as a live-in-concert album released in 2018 by Doomtree Records.

This Is Minnesota Orchestra launched in fall 2020, in partnership with Twin Cities PBS and YourClassical Minnesota Public Radio, as the ensemble's way to continue performing live concerts while Orchestra Hall was closed to in-person audiences. Viewers tuned in from across town and around the world, and the Orchestra continued the series even after the Hall reopened to audiences. Eight concerts from the 2022–23 season were selected to be part of *This Is Minnesota Orchestra*, with Sarah Hicks, William Eddins and Ariana Kim serving as broadcast hosts. Among next season's scheduled livestreams on social media and the Orchestra's website are a concert celebrating Pride Month and a performance with the Orchestra and the Sphinx Virtuosi.

This Is Minnesota Orchestra concerts are available for free viewing live and on demand for the weekend after the performance, and a digital subscription will unlock unlimited free access to past concert broadcasts, features and other exclusive content. Visit minnesotaorchestra.org/digital-concerts to learn more and start watching!

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education encounters: our musicians in the community

Orchestra Hall is well-known as the home for many educational offerings, most notably the Minnesota Orchestra's beloved Young People's Concerts—but the ensemble's musicians often continue that work out in our community and beyond, meeting and working with youth of all ages. For many of them, this commitment to education and sharing their love for music with young people is as essential as playing on the stage in Orchestra Hall.

Jean Marker De Vere, the Orchestra's longest-tenured current violinist—a member of the second violin section since 1978—has dedicated countless hours to meeting and encouraging young musicians throughout her career. Her reasons are simple and heartfelt: "I teach and coach music to young people because I want to share my knowledge and love of the violin with the next generation of musicians and music lovers."

During cellist Esther Seitz's two-year tenure as the Orchestra's Rosemary and David Good Fellow, which concludes at the end of this summer, she has played and coached throughout the Twin Cities. Last December Seitz and her section colleague Sonia Mantell played for the Las Posadas Community Sing event at Our Lady of Guadalupe Church in St. Paul, and she has also coached string sectionals at MacPhail Northside. She comments: "I really enjoyed connecting with the community at Las Posadas—the atmosphere was so warm and inviting, and I think the audiences really liked our musical selections! And getting to do a sectional and sit in on a rehearsal with the wonderful students at MacPhail Northside was such a treat. They were all so attentive, ready to learn, and had such lovely personalities."

The Minnesota Orchestra has a resident brass quintet, Uptown Brass—consisting of trumpet players Douglas C. Carlsen and Charles Lazarus,



Laura Alpizar

Cellists Sonia Mantell and Esther Seitz play at Las Posadas, a collaboration with Border CrosSing.

horn player Michael Gast, trombonist R. Douglas Wright and tuba player Steven Campbell—which plays at many types of educational and community events. During the Orchestra's Common Chords residency last month in Austin, Minnesota, Uptown Brass, along with a string quartet and wind quintet, interacted with hundreds of young musicians in the schools and at the local MacPhail Center for Music. All the ensembles were received with cheers—and requests for autographs and selfies.

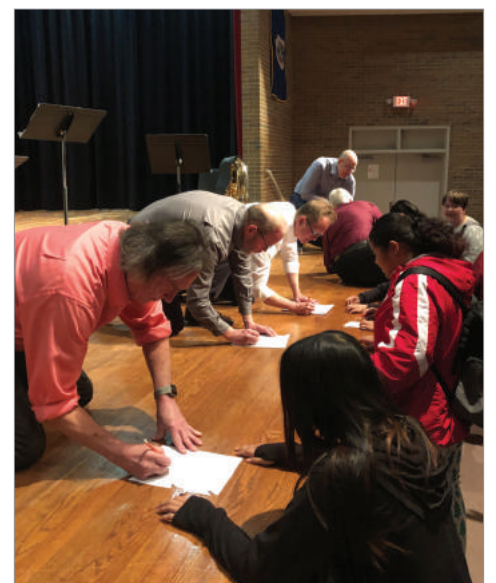
Principal Cello Anthony Ross also shared his talents with students during the Austin residency. "Teaching young musicians is essential to humanity, as great art only promotes passion for love and positivity," he says. "Also, sometimes the most simple advice to students can transform their lives."



Violinist Jean Marker De Vere coaching students from Minnesota Youth Symphonies in a rehearsal.



Principal Cello Anthony Ross teaching a master class at MacPhail Center for Music in Austin.



Members of Uptown Brass signing autographs for students following a performance in Austin.



Violist Kenneth Freed working with students in Vietnam's Ho Chi Minh City.

Like many of his colleagues, violist Kenneth Freed has spent much time passing on his love of music and his expertise. His influence extends well beyond Minnesota—as far away as Vietnam. “I believe every child, whether in Minnesota or Vietnam, is born with a unique voice that music and music reading can inspire,” he comments. “Music is the connection between the heart and the head and making music with others is the birthright of every child.” Prior to the pandemic, Freed was invited to play chamber music in Ho Chi Minh City with a friend, Minh Tran, who owns a music school there. Out of that meeting came the opportunity to bring Carnegie Hall’s children’s concerts to children and teachers in Vietnam. Freed hopes to return to Ho Chi Minh City this summer to help establish a musical nursery school.

“The Minnesota Orchestra’s musicians are the heart of our Education Department’s work,” says Mitra Sadeghpour, the Orchestra’s director of education and community engagement. “We’re so grateful to them and the many others who give of themselves so freely in order to inspire generations.” If you would like to request musician school visits during the 2023-24 school year, or have other questions, please contact the Education Department at education@mnorch.org.

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Allan Clayton, Brett Dean's *Hamlet*
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In its upcoming concert series, *And All the Days Were Purple*, Cantus explores a kaleidoscope of works in languages less often heard in art song: Yiddish, English, and Hebrew. The program encompasses works by Jewish and Jewish-American composers including Pulitzer Prize nominee Alex Weiser, whose stunning work “and all the days were purple” highlights the expressiveness of the Yiddish language alongside an ensemble comprising strings, piano, vibraphone, and glockenspiel.

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retired musician spotlight: Marcia Peck



Joel Larson

Marcia Peck holds a special distinction in Minnesota Orchestra history for the longest tenure of any musician—a 50-year span in the cello section that concluded in October 2021—but for many of those years, music wasn’t the only art form on her mind. Her longtime complementary career as a writer is now her primary focus, and her first novel, *Water Music*, was published last month by Sea Crow Press. Peck wrote the novel—set in 1956 and told through the eyes of a 11-year-old girl summering in Cape Cod with her family—over the course of a decade, working on it when the Orchestra’s schedule allowed.

“I’ve always been a reader, and putting something on paper seemed the perfect complement to life in a symphony orchestra,” says Peck. She explains that her writing life “snuck up” on her, beginning with her journaling after the birth of her daughter. In 2001 she received her first major award as a writer, a Minnesota State Arts Board Artist Fellowship, and two years later she was invited to represent the Minnesota Orchestra’s musicians by writing an introductory essay for a retrospective book marking the Orchestra’s centennial. Many other awards and accolades for her writing have followed, as

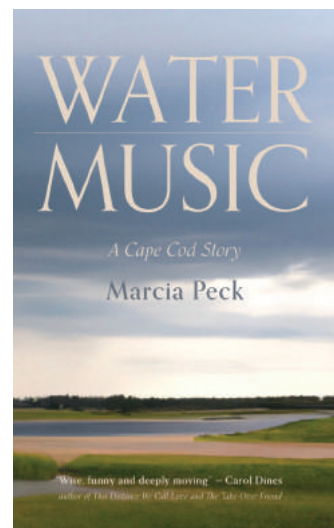
well as a residency at the Illinois artist’s retreat Ragdale, and her articles, essays and short-form fiction have appeared in numerous publications including *Musical America*, *Strad Magazine* and *New Millennium Writings*.

The setting of Peck’s novel is familiar to her, as her family also spent summers in Cape Cod while she was growing up. The central character, Lily Grainger, is a budding cellist—“writers are advised to write what you know,” Peck acknowledges—but the book uses those personal elements as a starting point for an original story about family, music and the natural world, rather than an autobiographical one. “It was fun to inhabit the 11-year-old frame of reference while also allowing the adult to look over Lily’s shoulder,” says Peck. “Like her, I loved Cape Cod, and writing the book pushed me to go deep into that love. It felt like trying to find words for what it is that moves me about a Beethoven quartet or Mahler’s 10th Symphony.”

Peck sees further connections between music and storytelling—as well as some key distinctions. “Performing the great symphonic works over and over again, I couldn’t help but drink in a sense of a journey—that sense of story and inevitability,” she says. “But performance is frustratingly ephemeral.” Putting words to a page has given her another type of expressive outlet, one that readers can now hold in their hands after her years of dedicated work. More writing projects are already on her horizon, including a revision of another long-gestating novel about a stolen cello, as well as a memoir.

Although *Water Music* is set on the East Coast, Peck is quick to credit the success of her writing career to her home of over a half-century. “It’s all thanks to a wonderful, thriving and supportive writing community in Minnesota,” she says. She also reflects fondly on her career at Orchestra Hall, which she visits often—in the audience. “I miss the Orchestra, the repertoire, my colleagues and the feeling of family,” she says. “When I started 50 years ago, I had no idea how much it would all come to mean to me.”

Peck’s book is receiving early praise—author Carol Dines calls it a “wise, funny, and deeply moving novel...It is impossible not to love Lily and see ourselves in her struggles”—and is available now at many major online outlets, with a full list of sellers available via her website, marciapeck.com. A local in-person launch event will be held at Open Book in Minneapolis from 5 to 7 p.m. on Tuesday, June 20.




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essay

A Horn of Plenty

by Michael Gast

my journey to joining the Minnesota Orchestra and serving as principal horn of this wonderful ensemble began with me paying my way through six years of college and conservatory. Although I was perpetually low on funds, my determination to play in a major orchestra finally became a reality after eight years of auditions when I won my 25th audition, here at the Minnesota Orchestra. I quickly found that winning a position in a top orchestra really changes your life.

I first met my longtime friend and mentor Frank Winsor, the Orchestra's former second horn player, when I joined the Minnesota Orchestra in 1990. We became immediate friends and developed a strong bond outside of work with shared passions for golf and enjoying life.

As our friendship grew, Frank began to teach me about the principles of saving, so that one can live well later in life and engage in philanthropy to support institutions we love and believe in, like the Minnesota Orchestra. I trusted Frank greatly because outside his life as a musician at Orchestra Hall, he had a second career as a stockbroker with multiple Minneapolis firms spanning five decades. He sold me some of my first shares of a mutual fund and put me on a solid path of investing. Some of these same shares are now included in our estate pledge to the Minnesota Orchestra, with Frank's memory in mind. Though Frank passed away in 2018, his impact and legacy still reverberates, and will for years to come.

That legacy may include echoes that are still winding across Minnesota golf courses. How? Frank's musical interests also extended to playing the alphorn. He kept several at his house—perfectly situated on a golf course—that we would play after one of our memorable rounds of golf. After some refreshments, we would take the horns to the back of his house that faced several holes and play tunes that bounced across the lake and serenaded golfers and walkers, always eliciting rounds of cheers and applause for our efforts.

After he retired, Frank and I continued golfing together, and he attended many concerts at Orchestra Hall. Many times, I would get home after a big first-horn program and have a glowing phone message

with accolades from Frank, which today is still very meaningful.

I have been a proud member of the Minnesota Orchestra for 33 years. My wife Joan and I believe that it is vital for the Orchestra to continue growing, and we want to be part of that goal. I'm thrilled with the career I've built here, and I want to ensure that the Minnesota Orchestra will continue to thrive for future generations. I hope that you too will consider joining me by investing in such a fabulous orchestra.

Michael Gast will celebrate his 20th anniversary as the Minnesota Orchestra's principal horn in 2024.

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	I N T E R M I S S I O N	ca. 20'
Zoltán Kodály	<i>Dances of Galánta</i>	ca. 16'
Peter Ilyich Tchaikovsky	<i>Capriccio italien</i> , Opus 45	ca. 16'

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Miguel Harth-Bedoya, conductor

Peruvian-born conductor Miguel Harth-Bedoya has earned acclaim for his idiomatic interpretations from a diverse and wide range of repertoire in concerts across the globe. His 30-year career as a professional conductor—including 20 seasons at the helm of the Fort Worth Symphony Orchestra—is complemented by his deep commitment to passing his experience to the next generation of musicians, and he is director of orchestral studies at Baylor University and music director of the Baylor Symphony Orchestra, as well as founder of The Conducting Institute. This week marks his long-awaited return to the Minnesota Orchestra after a debut at the 2004 Sommerfest. His recent guest conducting

engagements have included concerts with the New Zealand Symphony, Charleston Symphony and Curtis Symphony, as well as appearances at the Aspen Music Festival, Grant Park Music Festival and Oregon Bach Festival. As an opera conductor, he conducted the premiere of Jennifer Higdon's *Cold Mountain*, the recording of which received a Grammy nomination. He is the founder and artistic director of Caminos del Inka, a non-profit organization dedicated to researching, performing and preserving the rich musical legacy of South America. More: miguelharth-bedoya.com.



Grace Roepke, harp

Grace Roepke is an international award-winning soloist and the newly

appointed principal harp of the Louisville Orchestra. The first harpist to be awarded the Grand and First Prize at the FRIENDS of the Minnesota Orchestra Young Artist Competition, she has also received top prizes in the Dutch World Harp Competition, the Lyon & Healy Awards and the American Harp Society National Competition. Roepke is also the first harpist to win a fellowship in Orchestral Studies at the Cleveland Institute of Music, and has performed with the Cleveland Orchestra, Grant Park Music Festival, Akron Symphony Orchestra and Erie Philharmonic, among other ensembles. She has been a fellowship recipient at the Lucerne Festival Academy, Round Top Festival Institute and Texas Music Festival. She has presented numerous world premieres including *Mammoth* by Teddy Abrams with cellist Yo-Yo Ma, *Air* by Thomas Adès with violinist Anne-Sophie Mutter, and *Time Lapse* by Patrick Harlin as a part of Yolanda Kondonassis' FIVE MINUTES for Earth Project. Roepke is a proud third-generation harpist, following in the footsteps of her mother and grandmother. She received her bachelor's and master's degrees from the Cleveland Institute of Music, where she studied with Kondonassis. More: graceroepke.com.

one-minute notes

Kodály: Concerto for Orchestra; Dances of Galánta

Kodály's Concerto for Orchestra is infused with Hungarian folk melodies and built on Baroque-era structures, namely the concerto grosso form of small groups in interplay with the full ensemble and, in the middle movement, passacaglia—continual variations over a repeating bass line. In *Dances of Galánta*, he memorializes his boyhood home, imposing his own structure on five dances the local Romani band had played—haunting, majestic, stomping and whirling—producing a vivid image of yesteryear.

Ginastera: Harp Concerto

Ginastera's Harp Concerto explores the folk rhythms of Argentina and the many capabilities of the harp, including its fiery energy, mysterious colors and dreamlike special effects.

Tchaikovsky: Capriccio italien

Tchaikovsky's delightful ode to Rome opens with a striking military bugle call and continues with episodes based on Italian songs, both lyrical and lively, before the work closes with a sizzling tarantella dance.



Zoltán Kodály

Born: December 16, 1882,
Kecskemét, Hungary

Died: March 6, 1967,
Budapest, Hungary

Concerto for Orchestra

Premiered: February 6, 1941

Although Zoltán Kodály wrote a number of thrilling and colorful works for orchestra, the stage and other settings, he is perhaps best known today not for his compositions—but rather for a framework of early youth music education known as the Kodály Method. The method was created based on principles that Kodály advanced in numerous books he wrote concerning childhood and music study, and while he did not create the method, his research and theories significantly influenced the Hungarian music education system that developed in the 1940s. The ensuing Kodály Method was built using this education system as a foundation and is now used the world over.

a varied career

While education was of utmost significance to Kodály, his non-didactic composition catalogue is varied and impressive. After studying with Charles Widor in France, Kodály wrote numerous works for organ. His output also included choral and chamber works, orchestral pieces, incidental stage music and a Hungarian folk opera. Of particular note is his solo Cello Sonata from 1915—an early work written when Kodály was 28 years old—that is much-loved by cellists and brings to the fore some of Kodály's signature musical traits: imagination, creativity, sensitivity to idiomatic writing for instruments, and a fondness for incorporating Hungarian folk music sound worlds into the contemporary composition practice of his time.

Because of World War I and other social factors, Kodály, who was born in 1882, did not gain major public success until after his 40th birthday, a phase later in life than most major composers made their names known. In 1923 his *Psalmus Hungaricus* for solo tenor, chorus and orchestra was premiered under the baton of fellow Hungarian composer-conductor Ernst von Dohnányi in celebration of the 50th anniversary of the union of Buda, Pest, and Óbuda. After that triumph, Kodály's research, composition practice and theories of early music education coalesced into a fruitful career.

Sixteen years after that major premiere, Kodály received one of his most significant commissions, from the Chicago Symphony

Orchestra, in honor of its 50th anniversary. To properly display the talents of the orchestra while composing a work that is celebratory in nature, Kodály chose to use the medium of a concerto for orchestra and composed the work in 1939 and 1940. The first performance was given by its commissioning ensemble under Frederick Stock on February 6, 1941. Although the work was celebrated at its premiere, it is not widely performed, and this week's concerts mark its first performance by the Minnesota Orchestra—and the second time this season the ensemble has performed a work titled *Concerto for Orchestra*, following Ulysses Kay's last November.

an exciting contradiction

Typically a concerto features one soloist—though sometimes two or more—accompanied by an orchestra or other large ensemble. The soloist or soloists are highlighted through a mixture of virtuosic and lyrical passages that not only show off their ability but also the range of sounds and colors of their instrument. The dialogue between soloist and ensemble can be quite dense (as in Adolphus Hailstork's *Piano Concerto* or Anis Fuleihan's *Concerto for Theremin*), or it can also be rather individualistic (as in Francis Poulenc's *Concerto for Organ, Timpani and Strings* or my own *Piano Concerto: Solution* for piano and percussion quintet). However, in a concerto for orchestra, there are many moments for soloists within the orchestral context to shine and be in dialogue with other soloists or the orchestra on the whole. The orchestral writing also contains virtuosity, showing off what a virtuosic orchestral sound can be in the same vein as a traditional concerto for a soloist or a small chamber ensemble.

Kodály's exciting work does exactly this. The piece opens with a high-energy, vertical theme that is punctuated with percussive instrumental hits. *Moto perpetuo* (continuous motion) 16th-notes in the winds, brass and strings work in tandem with the stomping eighth-note gestures to create a sense of constant forward movement. Additionally, Kodály employs a significant amount of meter changes, which can shift the rhythmic groupings from 3 beats to 4 beats, and vice versa. The high-energy music sets up a lyrical lullaby that opens with a solo cello melody supported by a solo bass pedal tone. Throughout this gorgeous display of lyricism, many solo instruments are featured, some alone, some in counterpoint with other solo instruments. The energy ebbs and flows until the initial high energy music returns, followed by another moment of lyricism. The conclusion is energetic and celebratory, a perfect ending for a piece that was composed in celebration of an important milestone.

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

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



Alberto Ginastera

Born: April 11, 1916,
Buenos Aires, Argentina
Died: June 25, 1983,
Geneva, Switzerland

Concerto for Harp and Orchestra, Opus 25

Premiered: February 18, 1965

Argentina’s best-known composer, who passed away 40 years ago this month, was born of an Italian mother and a father of Catalan descent. The latter accounted for Alberto Ginastera’s preference for pronouncing his name with a soft “G,” as in the Catalan language (“Jean-astera”), rather than with the standard hard “G.”

Ginastera was heavily involved with promoting Argentine music and in developing the musical life of his country. His contributions in this area include setting up a league of composers that became the Argentine section of the International Society for Contemporary Music, participation in numerous international festivals of new music, and teaching at several prestigious schools in Buenos Aires, including his own alma mater, the National Conservatory. Ginastera’s ballet scores *Panambí* (1937) and *Estancia* (1941) were early successes that remain among his most popular works.

A Guggenheim Fellowship to live and work in the U.S. during 1946-47 solidified Ginastera’s close association with this country; henceforth, many of his major works received their premieres here, including two concertos for piano and one each for violin, harp and cello; the operas *Bomarzo* and *Beatriz Cenci*; and the orchestral score *Glosses sobre temas de Pau Casals*.

“a harder task”

The Harp Concerto was commissioned in 1956 by Edna Phillips—who had been principal harpist in the Philadelphia Orchestra from 1930 to 1946, and the first female member of that orchestra—and her husband Samuel R. Rosenbaum. They expected that the concerto would be ready for performance at the 1958 Inter-American Music Festival in Washington, D.C. Political events and other projects intervened: Ginastera was among those demanding civil liberties from an oppressive Argentine government that responded by withdrawing all his academic positions, and he was preoccupied with *Bomarzo*, an opera he was working on at the time.

Ginastera didn’t finish the concerto until late 1964, by which time Phillips was no longer performing. The composer has written that “writing for the harp [is] a harder task than writing for piano, violin or clarinet. My creative work was therefore slow and painful, since I wished to produce, as I did with my Piano and Violin Concertos, a virtuoso concerto with all the virtuoso display, for the soloist and for the orchestra, that real concertos must have.” Ginastera called it “the most difficult work I have ever written.” The honor of the premiere went to a colleague of Phillips, Nicanor Zabaleta. Eugene Ormandy—the Minnesota Orchestra’s music director from 1931 to 1936, when the ensemble was known as the Minneapolis Symphony—conducted the Philadelphia Orchestra on February 18, 1965.

Listeners familiar with Ginastera’s concertos for piano and violin will find once again the composer’s delight in use of imaginative orchestral colors, his fondness for sharp-edged dissonances and predilection for virtuosic writing. The orchestral resources are modest except in the percussion department, which requires nearly 30 different instruments handled by four players, all in addition to timpani. The multifarious ways in which Ginastera uses this assemblage contribute significantly to the fascination of the score and to its highly rhythmic nature. “When it came to sheer technique and resource, to sonorous imagination, to brilliant and irresistible effect, he had few peers,” wrote the late distinguished musicologist and author Michael Steinberg for a performance of this concerto by the San Francisco Symphony.

the music: rhythmic and exhilarating

allegro giusto. The first movement is in sonata form, with two well-defined and contrasting subjects, the first presented by the soloist against a busy and highly rhythmic orchestral background in the opening bars, the second a more relaxed affair for the harp alone.

molto moderato. The slow movement opens and closes with a quiet fugato for the strings. In between are two contrasting episodes. In the first, the harp writing is primarily chordal and clearly defined; in the second, the harp indulges in a misty dialogue with celesta and glockenspiel.

cadenza: liberamente capriccioso-vivace. A long cadenza exploits idiomatic harp writing—sweeping glissandos, arpeggios, powerful block chords, whistling effects (*sons sifflés*), scale figurations and pearly bell-tones. This leads directly into the finale, an exhilarating movement in simple rondo form (ABACA, in which A is the returning theme, and B and C are contrasting sections) and infused with energetic dance impulses of Argentine origin. The highly rhythmic nature of this movement is underscored by the percussion section, which at times nearly competes with the harp as a collective soloist and greatly helps carry the concerto to an exhilarating conclusion.

Instrumentation: solo harp with orchestra comprising 2 flutes (1 doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, field drum, tenor drum, bass drum, antique cymbals, suspended cymbal, bongos, claves, high and low cowbells, guiro, maracas, slapstick, tambourine, tamtam, tom-toms, small triangle, wood block, xylophone, glockenspiel, celesta and strings

Program note by **Robert Markow**.

Zoltán Kodály *Dances of Galánta*

Premiered: October 23, 1933

The two composers and ethnomusicologists who brought to the classical concert hall a striking Hungarian national music—Béla Bartók and Zoltán Kodály—were born just a year apart, in 1881 and 1882. Both were determined to be true to their Magyar origins, creating music whose foundation was folksong, with entirely original melodies that imitate those folk songs' style. They started from the then-uncatalogued songs and dances of the peasants, which they tracked down by wandering from village to village, equipped with primitive recording equipment as well as a good ear for notating what they heard.

At times Kodály's research was frustrated because the peasants, too often tricked, had grown suspicious of city slickers. Recalling his journeys with Bartók across Transylvania, where they divided certain districts between them, he wrote: "It wasn't so bad as long as we went on foot, but when we needed a carriage to take all our equipment—the paraphernalia, including wax cylinders, finally provided by the government—they smelled a rat, suspecting some kind of 'business.'"

Getting the women to sing was not always easy, for in those days it was generally thought that women only sang in public if they'd had too much to drink. "The men, however, were ready enough to cooperate, once they had had a glass or two," Kodály reported.

richly ornamented tunes, remembered from boyhood

Kodály's first research took him back to the village of his boyhood, Galánta, on the main train line from Budapest to Vienna and Prague, where his father had been appointed stationmaster in 1885. He started by looking up his old schoolmates and persuading them to sing; he subsequently elicited songs from the family's former servants, notating what they performed. This is the town, with its joyous memories of a rustic boyhood, that he memorializes in his *Dances of Galánta*.

But the actual tunes in the work, familiar from that vague wash of childhood recollection, did not derive from his own collecting

but rather from some almost forgotten volumes compiled around 1800. Published in Vienna, this collection had preserved the old *verbunkos* tradition (from the German *Werbung*, "recruiting"). The *verbunkos* was a Hungarian dance associated with a ritual method of enlisting soldiers during the imperial wars of Haydn's time. Performed by a dozen or so hussars, led by their sergeant, the essence of the dance was the alternation of slow figures with quick ones; the tunes, mostly simple folksongs, were extravagantly elaborated by the accompanying Romani musicians. Thus a striking feature of the *verbunkos* to be heard in the *Dances of Galánta* is its rich ornamentation, coupled with crisply syncopated rhythms and wide leaps.

The *Dances of Galánta* date from Kodály's middle years, the most rewarding period for him as a composer. Recognizing Kodály's musical individuality, Toscanini conducted many of his works, including, in 1930, the *Dances of Marosszék*. Three years later, upon a commission for the 80th anniversary of the Budapest Philharmonic, Kodály composed the complementary *Dances of Galánta*, first performed on October 23, 1933. The work includes a chain of five connected dances, gradually accelerating in tempo, upon which Kodály imposed an original structure.

First there is a slow introduction, with a haunting Romani motive to set the mood. The various solo statements of this idea (cello, horn, flute/oboe and so forth) are separated by whirling figures out of which the clarinet comes to the fore; after a showy cadenza, it delivers the majestic strain of the first dance. This theme functions as the refrain for roughly the first half of the work—a rondo whose episodes generate new dances. The fourth dance, with its own subsection (a little march, somewhat slower), launches the second half, which culminates in a fiery, lavishly ornamented dance that Kodály paints in the most brilliant orchestral colors (*Allegro vivace*). Suddenly the motion is arrested, and a short coda recalls the stately rondo, but only momentarily, for the whirling, stomping dancing soon resumes to leave the listener with an unforgettable image of Eastern Europe as it was nearly a century ago.

Instrumentation: 2 flutes (1 doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani, bells, snare drum, triangle and strings

Program note by **Mary Ann Feldman**.



Peter Ilyich Tchaikovsky

Born: May 7, 1840,
Votkinsk, Russia

Died: November 6, 1893,
St. Petersburg, Russia

Capriccio italien, Opus 45

Premiered: December 18, 1880

It's hard to believe that this blazing, colorful music could have been written when its creator was locked in the throes of a long and disabling depression.

Tchaikovsky had made an ill-advised marriage in 1877 that lasted three weeks. In the shattered aftermath he withdrew not only from society but from his professional commitments. He resigned from the Moscow Conservatory and lived for extended periods in Switzerland, France and Italy, returning occasionally to Russia but then staying at summer estates, far from his old circle of friends and colleagues. It is not surprising that his creativity should suffer under these conditions: the quality of his work fell off, he had to force himself to write music, and true inspiration came only intermittently during these difficult years.

Rome's sights, smells and folk songs

Tchaikovsky spent the winter of 1880 in Rome, and like millions of other visitors over the last several thousand years, he fell in love with the city. It was carnival season, and life blazed around him in the streets. Crowds, dancers, fireworks, music, the smell of food: all these were part of his impressions of the Eternal City—and suddenly Tchaikovsky felt like writing music.

He turned the tunes he heard around him to good use musically, and on January 16, soon after his arrival, he began writing *Capriccio italien*. To his patroness Nadezhda von Meck back in Russia, he explained his method: "I am working on a sketch of an 'Italian Fantasia' based on folk songs. Thanks to the charming themes, some of which I have heard in the streets, the work will be effective." The actual composition took some time, and Tchaikovsky did not complete *Capriccio italien* until May, after he had returned to Russia.

The title "capriccio" has no formal musical meaning. It is more a suggestion of atmosphere, indicating something unexpected (the "caprice") or, more often, something spicy and animated. It is in the latter sense that Tchaikovsky intends the title. Formal

structures were never his strong point as a composer, and he makes his "Italian Caprice" out of a series of sections in different meters and keys. The resulting structure is episodic, but few have complained—the music is too much fun.

Capriccio italien opens with a striking military bugle call. Tchaikovsky's lodgings in Rome were at the Hotel Constanzi, next to the barracks of the Royal Italian Cuirassiers, and he woke to this summons every morning. A series of episodes based on Italian tunes follows. These are sharply varied—some are lyric and melodic, while others are more animated. Throughout, the composer's keen orchestral sense is always in evidence: this music is brilliantly orchestrated, and *Capriccio italien* is a delight for listeners and performers alike. Tchaikovsky rounds matters off with a tarantella, a blazing Italian dance in 6/8, and the *Capriccio italien* drives to a sizzling close.

Instrumentation: 3 flutes (1 doubling piccolo), 2 oboes, English horn, 2 clarinets, 2 bassoons, 4 horns, 2 cornets, 2 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, tambourine, glockenspiel, harp and strings

Program note by Eric Bromberger.

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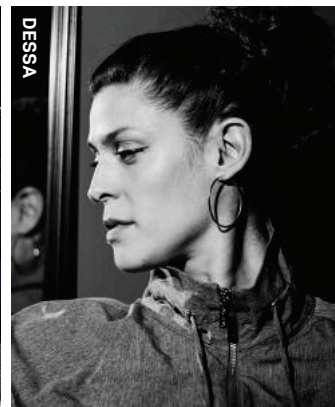
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Season Finale: James Ehnes and Beethoven's Seventh

Minnesota Orchestra
Sir Andrew Davis, conductor
James Ehnes, violin

Friday, June 16, 2023, 8 pm | Orchestra Hall
Saturday, June 17, 2023, 8 pm | Orchestra Hall

With these concerts we honor the memory of **C. Curtis Dunn**.

Ludwig van Beethoven	Overture to <i>Egmont</i> , Opus 84	ca. 8'
Alban Berg	Concerto for Violin and Orchestra Andante - Allegretto Allegro - Adagio <i>James Ehnes, violin</i>	ca. 22'
I N T E R M I S S I O N		ca. 20'
Chen Yi	<i>Duo Ye</i> for Chamber Orchestra	ca. 8'
Ludwig van Beethoven	Symphony No. 7 in A major, Opus 92 Poco sostenuto - Vivace Allegretto Presto Allegro con brio	ca. 42'

pre-concert	Concert Preview with Phillip Gainsley and James Ehnes Friday, June 16, 7:15 pm, N. Bud Grossman Mezzanine Saturday, June 17, 7:15 pm, N. Bud Grossman Mezzanine
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Sir Andrew Davis, conductor

Across a career spanning more than 40 years, English conductor Sir Andrew Davis has been the musical and artistic leader at several of the world's most distinguished opera and symphonic institutions including Lyric Opera of Chicago, BBC Symphony Orchestra, Glyndebourne Festival Opera, Melbourne Symphony Orchestra and Toronto Symphony. In addition, he holds the honorary title of conductor emeritus from the Royal Liverpool Philharmonic Orchestra. One of today's most acclaimed conductors, he has led virtually all of the world's major orchestras and opera companies and conducted at numerous major festivals. These concerts mark his first appearances with the Minnesota Orchestra since his debut in 1976. In the

2022-23 season, Davis conducts his own adaptation of Handel's *Messiah* with the Melbourne Symphony Orchestra. The season also sees a return to the Toronto Symphony Orchestra and Lyric Opera of Chicago. His other engagements include concerts with the City of Birmingham Symphony, Royal Philharmonic Orchestra and Detroit Opera. His vast discography includes Grammy-nominated recordings with the Toronto Symphony, BBC Symphony and BBC Philharmonic. In 1992, he was named a Commander of the British Empire. More: opus3artists.com, sirandrewdavis.com.



James Ehnes, violin

Canadian violinist James Ehnes has established himself as one of the

most sought-after violinists on the international stage. Gifted with a rare combination of stunning virtuosity, serene lyricism and an unfaltering musicality, he has performed with many top ensembles including the Boston, Chicago, London, NHK and Vienna symphonies; the Los Angeles and New York philharmonics; and the Cleveland, Philadelphia and DSO Berlin orchestras. This season he serves as the National Arts Centre of Canada's artist in residence, performs with orchestras from London and Berlin to Seattle and Toronto, and tours the U.S. with the Ehnes Quartet. This year marks three decades since his Minnesota Orchestra debut at Symphony Ball in 1993, the year after he won the FRIENDS of the Minnesota Orchestra Young Artists Competition; he last appeared at Orchestra Hall in a broadcast-only performance in March 2021. A dedicated recitalist and chamber musician, he has collaborated with numerous musicians at the world's top festivals and venues, and he serves as the artistic director of the Seattle Chamber Music Society. His extensive recording catalogue has won many awards, including Grammys in 2008 and 2019. At the 2021 Gramophone Awards he was named Artist of the Year. More: jamesehnes.com, intermusica.com.

one-minute notes

Beethoven: Overture to *Egmont*; Symphony No. 7

Beethoven's music for the play *Egmont*, centered on the Dutch freedom fighter Count Lamoral van Egmont, begins solemnly, proceeds into an allegro section of high drama and ends with the joy of Egmont's victory. The composer's lively Seventh Symphony constructs a series of astonishing musical moments from short, simple figures. The second movement, based on a repeating rhythm, has been an audience favorite since its premiere two centuries ago.

Berg: Violin Concerto

Berg poured his feelings for the young actress Manon Gropius—and his grief over her death—into this remarkable concerto, notable for its melding of 20th-century serialism with lyricism, folk music and a Bach chorale. The first movement offers a portrait of carefree Manon, while the second brings the catastrophe that kills her; the music comes to terms with that loss as she achieves transfiguration in the close.

Yi: *Duo Ye*

Duo Ye is based on a traditional song and dance performed by the Dong minority of China's Guangxi province. Music of high energy, it draws on melodies and techniques from Chinese opera, folk songs and percussion ensembles.



Ludwig van Beethoven

Born: December 16, 1770,
Bonn, Germany

Died: March 26, 1827,
Vienna, Austria

Overture to Egmont

Premiered: June 15, 1810

When, in 1809, Ludwig van Beethoven was asked to contribute incidental music to accompany a performance of Goethe’s play *Egmont*, he responded enthusiastically. Goethe was one of his three favorite authors (Schiller and Homer were the other two), and *Egmont* embodied virtually all the themes and principles Beethoven most cherished: freedom, courage, brotherly love, defiance of tyranny and heroic struggle. The first complete performance of Beethoven’s music with the play took place at the Vienna Hoftheater on June 15, 1810.

the story

The events of the play are set against the background of the Dutch struggle for political independence from Spain in the 16th century. Phillip II of Spain sent the notorious Duke of Alva to subdue the restless Dutch. One of his first targets was the popular hero and freedom fighter Count Lamoral van Egmont, who was imprisoned and sentenced to death for “treason.”

In the gray light of dawn before his execution Egmont dreams of his beloved Clara, who appears before him as the Goddess of Freedom, proclaiming that his death will spur the populace to overthrow the Spanish tyrants. She places a laurel wreath of victory on his head and vanishes. A drum roll awakens Egmont; he is led to his execution, but with head held high and with renewed spiritual strength, he sounds the call to arms in a stirring oration. It concludes: “Stride forth, brave people! The goddess of victory leads you on. Like the sea bursting through your dikes, you must burst and overwhelm the ramparts of tyranny, drown it, and sweep it from the land it has usurped....Friends, take heart! Behind you are your parents, your wives, your children!...Guard your sacred heritage! And to defend all you hold most dear, fall joyful, as I do before you now!”

the music

The slow introduction begins with a solemn pronouncement in big blocks of rich orchestral sound, alternating with gentle, comforting tones of the woodwinds. This gesture of opposites

can be regarded as the synthesis of the whole play, with its alternating moods of oppression and supplication. The main *Allegro* section is infused with high drama, surging passions and a pervasive restlessness. The joyous conclusion is a reflection of Egmont’s stirring speech—preceded by a two-note figure in the violins, which some believe represents the slice of the guillotine blade or the drop of the trap door on the gallows. What follows is specifically designated the “Victory Symphony” as called for in Goethe’s text. Beethoven responded to Goethe’s poetic metaphor of the bursting dike with a musical equivalent that begins softly, quivering excitedly, growing irresistibly stronger until the music fairly explodes in a powerful surge of joy and jubilation.

Egmont’s death—on June 5, 1568—was not in vain: in 1648, the United States of the Netherlands were recognized by Phillip IV of Spain as an independent state.

Instrumentation: 2 flutes (1 doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani and strings

Program note by Robert Markow.



Alban Berg

Born: February 9, 1885,
Vienna, Austria

Died: December 24, 1935,
Vienna, Austria

Concerto for Violin and Orchestra

Premiered: April 19, 1936

In the winter of 1935 Alban Berg turned 50, a momentous occasion for anyone. Life was full, and he was very busy. He spent that winter working on the orchestration of his opera *Lulu*, completed in short score the previous year, and January brought the welcome news that the American violinist Louis Krasner (who would eventually become concertmaster of the Minnesota Orchestra, which was then known as the Minneapolis Symphony Orchestra) had commissioned a violin concerto from him. And then came a string of catastrophes.

“to the memory of an angel”

On April 22, Manon Gropius died. The 18-year-old Manon—daughter of architect Walter Gropius and Alma Mahler Gropius (Gustav Mahler’s widow)—had been a promising actress when she contracted polio the year before. Berg was close friends with Walter and Alma and cared deeply about Manon as well, and—

overwhelmed by her death—he laid aside his work on *Lulu*, took up the proposed commission and set to work.

Normally one of the slowest of composers, Berg now worked very quickly. He had sketched the concerto by July 12 and completed the full score a month later, on August 11. Even the composer was amazed by the speed with which this music had come to life. To Krasner he wrote: “I am more surprised at this than even you will be. I was keen on it as I have never been before in my life, and must add that the work gave me more and more joy. I hope—no, I have the confident belief—that I have succeeded.” The completed score bore two inscriptions. It is dedicated to Krasner, but Berg specified that this music had been written “To the Memory of an Angel.”

And then, amidst this sense of joyful completion came a hideous complication. Berg had composed the concerto at his summer retreat on the Wörthersee in central Austria, and while on a picnic sometime that August he was stung at the base of his spine by an insect. From childhood, Berg had been particularly vulnerable to allergies and reactions, and his response to the bite was severe. He developed an infection (foolishly, Berg and his wife tried to lance the abscess themselves, using a pair of scissors), and his condition worsened steadily. Seriously ill and in pain, Berg returned to Vienna that fall. He was able to attend a performance of orchestral excerpts from *Lulu* on December 11, but within weeks he was overwhelmed by infection and died on Christmas Eve. What began as a requiem for a young woman who died an untimely death ironically became a requiem for its composer, who had also died much too young.

emotion and ingenuity

One of the finest violin concertos of the 20th century, this music appeals on many levels: for the ingenuity of its construction on serial procedures, for Berg’s ability to find within these procedures consistent tonal bases for his music, and for his musical quotations from unexpected sources. At an immediate level, this concerto can be understood as Berg’s devastated reaction to the death of Manon Gropius, and in fact the concerto seems to “tell” that story. The first movement offers a portrait of Manon—young, carefree, dancing—while the second brings the catastrophe that kills her; the music then comes to terms with that loss as Manon achieves transfiguration in the quiet closing pages.

At a technical level, this music is absolutely ingenious, and it is astonishing that music so complex could have been composed so quickly. Berg’s fundamental 12-tone row, introduced by the rising solo violin in the 15th measure, is particularly fertile. It consists of a series of four interlocked triads (G minor, D major, A minor, E major) and concludes with three whole steps. The root notes of those triads (G-D-A-E) are the notes sounded on the open

strings of the violin, and Berg hints at the tonal foundations of his theme by having the solo violinist rock up and back across the instrument’s open strings at the very beginning.

The structure of the concerto is quite clear. It is in two movements, each one divided into two sections which are played without pause. The opening movement is in a slow-fast sequence, while the latter movement reverses this to bring the concerto to a solemn close.

the music: ingenious and moving

andante - allegretto. The *Andante* portion of the first movement functions as an introduction (Berg calls it a *Praeludium*); the opening—with its hints of what is to come—gives way to the solo violin’s presentation of the row, which is then extended in several different episodes. A pair of dancing clarinets leads us directly into the second portion, marked *Allegretto*, the most carefree part of the concerto; Berg takes this opening figure through passages marked *scherzando*, *wienerisch* (in Viennese style), and *rustico*. In the course of the *Allegretto*, Berg makes the first of his unexpected quotations: a solo horn “sings” an old folksong from Carinthia, a region of southern Austria (it includes the Wörthersee, where Berg had the summerhouse in which he wrote this concerto). Berg marks this simple little tune, which dances along dotted rhythms, *come una pastorale*, and it appears to have had private meaning for him. (Indeed, there are unexpected levels of private significance in this concerto—reference to initials, names and numbers so personal to the composer that this concerto becomes virtually a summing-up of his own life, as well as being a tribute to another.) After all its dancing energy, this movement comes to a sudden close.

allegro - adagio. The second movement explodes to life. The first portion, marked *Allegro* and cast in the form of an accompanied cadenza, is the most overtly virtuosic music in the concerto. As it proceeds, an ominous rhythm—dotted and forceful—begins to intrude. Finally this rises up to become a strident outburst (in the score, Berg stresses that this is the *Höhepunkt*—“climax”—of the movement), and clearly it marks the death of Manon. Quickly this falls away, and in the numbed aftermath the music proceeds directly into the concluding *Adagio*.

At this point comes the concerto’s most striking moment and its biggest surprise (even Berg was surprised by what happened here). That summer, he had been studying Bach chorales, and to his amazement he discovered that the last four notes of his row (the whole steps) were the same four notes that begin the chorale *Es ist genug* (“It is enough”), from Bach’s Cantata No. 60, *O Ewigkeit, du Donnerwort*. This severe melody—which Bach had borrowed from its original composer, Johann Ahle—and its text of farewell to earthly existence perfectly captured the mood of

mourning and acceptance that Berg had intended for the close of his concerto. Now he, in turn, borrows that theme for his own purposes. Berg presents the chorale, marked *doloroso*, with his own harmonization, then offers variations and fuses it with the Carinthian folksong. The concerto fades into silence on one final recall of the simple open-string figuration with which it began.

Berg's Violin Concerto was quickly heard around the world, with performances in London, Vienna, Paris, Boston and New York. Yet its composer never heard a note of it. Louis Krasner gave the premiere in Barcelona on April 19, 1936, four months after Berg's death and almost exactly one year to the day after Manon's death.

Instrumentation: solo violin with orchestra comprising 2 flutes (both doubling piccolo), 2 oboes (1 doubling English horn), 3 clarinets (1 doubling alto saxophone), bass clarinet, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, trombone, bass trombone, tuba, snare drum, bass drum, cymbals, high gong, low tamtam, triangle, timpani, harp and strings

Program notes by **Eric Bromberger**.

	Chen Yi
	Born: April 4, 1953, Guangzhou, China
	Duo Ye
	Premiered: February 10, 1986

The mixing of classical music practices and Indigenous or folk tunes has produced great works ranging from Fred Onovwerosuoke's *Piano Etudes in African Rhythm* to Brent Michael Davids' *Fluting Around* and Igor Stravinsky's *Rite of Spring*. Rhythmically and sonically, contemporary Chinese-American composer Chen Yi's *Duo Ye* shares musical DNA with these works. A beautiful honesty and ear for cultural details is always present when the composer of such a work is inspired by their own culture, and for *Duo Ye*, Chen—her family name in the Chinese convention—found beauty in an age-old traditional song and dance of the Dong minority in the Guangxi Zhuang Autonomous Region of her native China.

In the 1980s, along with a group of fellow student composers during her master's studies at Beijing's Central Conservatory of Music, Chen traveled to the Guangxi district of the Dong and Yao minorities, studying the people's various social and

cultural practices. This moment left a warm impression on her and prompted a musical response. Chen's *Duo Ye* originated as a prize-winning solo piano piece, then was expanded into a chamber orchestra version on a commission from the China Record Company.

Chen, like her siblings, started her musical training at the young age of 3. She began her journey on piano before switching to violin at age 4. Her training included memorizing as well as singing repertoire by well-known European composers of the 1700s and 1800s. During China's Cultural Revolution from 1966 to 1976, Chen and her siblings were brought to a countryside work camp where she could only play "revolutionary songs" on her violin. Soon afterwards, she became concertmaster at the Peking Opera, then began her post-secondary studies at the Central Conservatory of Music, earning bachelor's and master's degrees. During this time, an important aspect of her musical development included summer studies of traditional Chinese folk music. Her additional training at Columbia University in New York paved the way to joining the faculty at the Peabody Institute in Baltimore, and eventually becoming the Lorena Cravens/Millsap/Missouri Distinguished Professor at the University of Missouri-Kansas City Conservatory of Music and Dance.

Duo Ye was composed in 1985. Written for a smaller-scale chamber orchestra, it features a smaller-than-typical woodwind section, one horn representing the brass, a handful of percussion instruments and strings. It begins with a bold, downward declaration in a middle register. This statement reflects the performance practice of the traditional Dong minority dance. In this dance, people encircle a bonfire and dance with slow steps in one direction. A lead singer, often the village tribune, sings improvised gestures with the chorus of dancers responding with "Ya Duo Ye" (which, in this context, are vocalized syllables that have no meaning). The upper strings and the oboe begin the declaration, with a response by low winds, percussion and low strings. This opening material then, in various ways, informs the sonic environment of the rest of the piece.

As the music intensifies and the rhythms develop and unfold into exciting juxtapositions and prostrations, Chen brings in lengthier, soloistic *Adagio* passages that seem to quietly extend the beginning declaration. This reflection also seems personal and intimate—it is music that could possibly serve as Chen's own inner gratitude for bearing witness to such a welcoming, exciting, communal indigenous artistic practice that was birthed in her native China.

Instrumentation: flute, oboe, clarinet, E-flat clarinet, bassoon, horn, snare drum, suspended cymbal, gong, 4 tom-toms, vibraphone and strings

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

Ludwig van Beethoven

Symphony No. 7 in A major, Opus 92

Premiered: December 8, 1813

Beethoven turned 40 in December 1810, and things were going very well. True, his hearing had deteriorated to the point where he was virtually deaf, but he was still riding that white-hot explosion of creativity that has become known, for better or worse, as his “heroic” style.

re-imagining music

Over the decade-long span of that style, 1803 to 1813, Beethoven essentially re-imagined music and its possibilities. The works that crystallized the heroic style—the *Eroica* and the Fifth Symphony—unleashed a level of violence and darkness previously unknown in music and then triumphed over them. In these symphonies, music became a matter not of polite discourse but of conflict, struggle and resolution.

In the fall of 1811, Beethoven began a new symphony, his Seventh, which would differ sharply from those two famous predecessors. Gone is the sense of cataclysmic struggle and hard-won victory. Instead, this music is infused from its first instant with a mood of pure celebration. There had never been music like this before, nor has there been since: few works in the classical repertoire match the energy found in this kinetic symphony. Much has been made (correctly) of Beethoven’s ability to transform small bits of theme into massive symphonic structures, but here he begins not so much with theme as with rhythm: tiny figures, almost scraps of rhythm. Gradually he releases the energy locked up in these small figures and from them creates one of the mightiest symphonies ever written.

the symphony: small ideas transformed

poco sostenuto-vivace. The first movement opens with a slow introduction so long that it almost becomes a separate movement of its own. Tremendous chords punctuate the slow beginning, which gives way to a poised duet for oboes. The real effect of this long *Poco sostenuto*, however, is to coil the energy that will be unleashed in the true first movement, and Beethoven conveys this rhythmically: the meter of the introduction is a rock-solid (even square) 4/4, but the main body of the movement, marked *Vivace*, transforms this into a light-footed 6/8. This *Vivace* begins in what seems a most unpromising manner, however, as woodwinds toot out a simple dotted 6/8 rhythm and the solo flute announces the first theme. This simple dotted rhythm saturates virtually every measure of the movement, as theme, as accompaniment, as motor rhythm, always hammering into our consciousness. At

the climax, horns sail majestically to the close as the orchestra thunders out that rhythm one final time.

allegretto. The second movement, in A minor, is one of Beethoven’s most famous slow movements, but the debate continues as to whether it really is a slow movement. Beethoven could not decide whether to mark it *Andante*, a walking tempo, or *Allegretto*, a moderately fast pace. He finally decided on the latter, though the actual pulse is somewhere between those two. This movement too is built on a short rhythmic pattern, in this case the first five notes: long-short-short-long-long—and this pattern repeats here almost as obsessively as the pattern of the first movement. The opening sounds like a series of static chords—the theme itself occurs quietly inside those chords—and Beethoven simply repeats this theme, varying it as it proceeds. The central episode in A major moves gracefully along smoothly-flowing triplets before a little fugato on the opening rhythms builds to a great climax. The movement winds down on the woodwinds’ almost skeletal reprise of the fundamental rhythm.

presto. The scherzo explodes to life on a theme full of grace notes, powerful accents, flying staccatos and timpani explosions. This alternates with a trio section for winds reportedly based on an old pilgrims’ hymn, though no one, it seems, has been able to identify that hymn exactly. Beethoven offers a second repeat of the trio, then seems about to offer a third before five abrupt chords drive the movement to its close.

allegro con brio. These chords set the stage for the finale, again built on the near-obsessive treatment of a short rhythmic pattern, in this case the movement’s opening four-note fanfare. This pattern punctuates the entire movement: it shapes the beginning of the main theme, and its stinging accents thrust the music forward continuously as this movement almost boils over with energy. The ending is remarkable: above growling cellos and basses (which rock along on a two-note ostinato for 28 measures), the opening theme drives to a climax that Beethoven marks *fff*, a dynamic marking he almost never used. This conclusion is virtually Bacchanalian in its wild power. No matter how many times we’ve heard it, it remains one of the most exciting moments in all of classical music. Beethoven led the first performance of the Seventh Symphony in Vienna on December 8, 1813—a huge success, with the audience demanding that the second movement be repeated.

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings

Program note by **Eric Bromberger.**





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Minnesota Orchestra
 André Raphael, conductor
 Alan C. Page, narrator | Jevetta Steele, vocals
 Malcolm-Jamal Warner, actor, musician and poet

Friday, June 23, 2023, 8 pm | Orchestra Hall

Adolphus Hailstork	Three Spirituals Everytime I Feel the Spirit Kum Ba Yah Oh Freedom	ca. 8'
	Selections from Jevetta Steele, arranged by Tommy Barbarella	ca. 10'
Aaron Copland	<i>Lincoln Portrait</i> Alan C. Page, narrator	ca. 15'
	I N T E R M I S S I O N	ca. 20'
James P. Johnson	<i>Drums—A Symphonic Poem</i> Original spoken word piece by Malcolm-Jamal Warner	ca. 10'
William Grant Still	Symphony No. 1, <i>Afro-American</i> Moderato assai - Allegro Adagio Animato Lento, con risoluzione - Piu mosso	ca. 24'

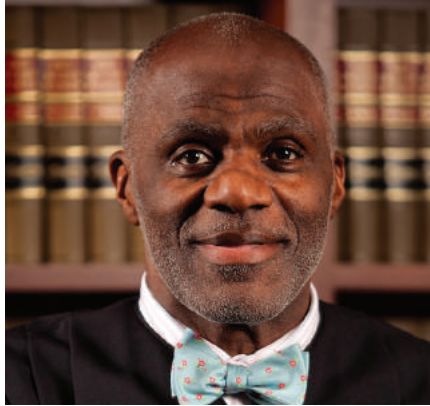
pre-concert	Pre-concert Performance by KNOWN MPLS, Courtland Pickens, conductor Friday, June 23, 7:15 pm, Target Atrium
thank you	These concerts are co-sponsored by Eric and Celita Levinson .

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. This concert will also be broadcast live on [Twin Cities PBS \(TPT-2\)](#) and available for streaming at minnesotaorchestra.org and on the Orchestra's social media channels.



André Raphel, conductor

Acclaimed for his creative programming and versatility, conductor André Raphel is renowned for his compelling musical performances. This week's concerts mark his first appearance with the Minnesota Orchestra since his 1993 debut. He has led concerts at critically acclaimed festivals, world premieres and commissioned works composed by Richard Danielpour, Jennifer Higdon, Kenneth Fuchs, Ellen Taaffe Zwilich, Uri Caine and Hannibal Lokumbe. He is conductor laureate of the West Virginia's Wheeling Symphony, an ensemble which he led as its music director for 15 years. He has served as assistant conductor at the New York Philharmonic, Philadelphia Orchestra and Saint Louis Symphony. This season, he makes his subscription series debut as a guest conductor with the Boston Symphony and appears with the Mobile Symphony, Youngstown Symphony, Hudson Valley Philharmonic and Greenwich Symphony. He has led several major American orchestras including those of Boston, Chicago, Cleveland and Philadelphia. Abroad he has appeared with the Auckland Philharmonia, Orquesta Sinfónica Nacional de Columbia, Orquesta Sinfónica Nacional de Costa Rica, Bamberg Symphony, Neubrandenburger Philharmonie and Moravska Philharmonie. He holds a distinguished alumnus award from the University of Miami. More: andrerraphel.com.



Alan C. Page, narrator

Alan C. Page was elected to the Minnesota Supreme Court in 1992, becoming the first African-American on the court and one of the few associate justices ever to join initially through election, rather than appointment by the governor. He was re-elected in 1998, 2004 and 2010, and served until he reached mandatory retirement age in 2015. First known for his skills in football, Page was a first-round draft choice of the Minnesota Vikings in 1967, playing with the team until 1978. In 1971 he was named the NFL's Most Valuable Player, becoming only the second defensive player in history to be given that honor. He has since been inducted into both the College Football Hall of Fame and Pro Football Hall of Fame. Justice Page and his wife Diane founded the Page Education Foundation, which assists Minnesota students of color in their pursuit of post-secondary education. To date, the foundation has awarded over \$13 million in grants to more than 4,500 individuals. Justice Page and his daughter, Kamie Page, have written four children's picture books, most recently *Bee Love (Can Be Hard)* in 2020. In 2018 he received the Presidential Medal of Freedom and in 2019 he was chosen as a member of the NFL's 100th Anniversary All-Time Team. More: page-ed.org.



Jevetta Steele, vocals

Jevetta Steele is a member of the internationally acclaimed musical family The Steeles, who have performed with the Minnesota Orchestra numerous times. She is most noted for her Academy Award-nominated performance of *Calling You* from the motion picture *Bagdad Café*, which was certified Gold in several European countries. She is an original cast member of the Broadway and national/international touring hit *The Gospel at Colonus*, a featured artist in the operas *Dear Mrs. Park* and *African Portraits*, a recipient of four Gold records and an author of two plays—the autobiographical musical *Two Queens*, *One Castle* and *Point of Review*; she served as a contributor for the latter play with Don Cheadle. Steele has recorded four albums while lending her voice to national artists like Prince, The Sounds of Blackness, Kirk Whalum, Natalie Merchant and Big Head Todd and the Monsters. She has added directing to her many talents on the music video *The Responz—Don't Stop* and the staged anthology *The Sound of Gospel* while continuing to perform in theatrical productions around the country. Her voice can also be heard on local and regional radio as well as television commercials. She currently serves as the interim choral director at Park Avenue United Methodist Church in Minneapolis. More: thesteelismusic.com.



Malcolm-Jamal Warner, actor, musician and poet

Malcolm-Jamal Warner is an Emmy-nominated, Grammy Award-winning actor, poet, director and producer who has worked in television and film for more than 30 years. He first rose to fame for his role on the television series *The Cosby Show*, which earned him a Primetime Emmy nomination for Outstanding Supporting Actor in a Comedy Series. He can currently be seen as cardio-thoracic surgeon AJ Austin on the medical drama *The Resident* and in the upcoming courtroom anthology series *Accused*. He has also appeared in various TV series including *Sneaky Pete*, *Major Crimes*, *American Horror Story: Freak Show* and *American Crime Story: The People vs. O.J. Simpson*, and in films such as *Fools Gold* and *Drop Zone*. He is a seasoned director, having directed episodes of several television series including *The Cosby Show* and *The Fresh Prince of Bel-Air*, and his short film *This Old Man* received critical acclaim. He is also a poet and bass player, and his jazz-funk band Miles Long has performed in several major jazz festivals. He released his fourth album, *Hiding In Plain View*, in September 2022; it garnered him his second Grammy nomination for Best Spoken Word Poetry Album. More: malcolmjamalwarner.com.



William Eddins, broadcast host

For the June 23 concert, 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 in a program that included the Minnesota premiere of Wynton Marsalis' *Swing Symphony*, performed with the Jazz at Lincoln Center Orchestra. More: williameddins.com.



G. Phillip Shultz, III, host

For the June 24 family concert, G. Phillip Shultz, III, serves as onstage host. Shultz enjoys a multifaceted career as

artist, educator, consultant, speaker and pastoral musician. He is the associate artistic director of VocalEssence, where his most visible impact is seen through his visionary leadership as founding conductor of the VocalEssence Singers Of This Age and through his engaging *Take 5 with GPS* daily livestream and series of instructional videos. He also serves Westwood Lutheran Church as Cantor for Music, Worship and the Arts, and he frequently appears throughout the U.S. as a guest clinician, adjudicator and consultant. In addition, he is an adjunct faculty member in the Graduate Music Education program at the University of St. Thomas. He has appeared as a conducting fellow with the Oregon Bach Festival, Chorus America, Choral Music Experience Institute and several other summer programs. More: vocalessence.org.



Terryann Nash, American Sign Language interpreter

Terryann Nash, MAPL, is an American Sign Language (ASL) performance artist and CEO of Nashinspired LLC. She has been an interpreter for productions of *The Miracle Worker*; Sounds of Blackness' *The Night Before Christmas* and *Songs for Martin*; *Black Nativity 2022*; and the 2017 National Day of Prayer. She has also been an ASL performing member in several performances by Sweet Honey in the Rock. She works closely with Nashinspired ASL consultant Rebecca Demmings. She interprets only the June 24 family concert.

JUNETEENTH: CELEBRATION OF FREEDOM

This weekend’s Minnesota Orchestra concerts are a celebration of Juneteenth, which takes place each June 19—a day that has long been celebrated as an occasion for healing and advocacy for Black Americans, but became recognized as a federal and Minnesota state holiday only recently. The origins of Juneteenth extend to America’s Civil War. Although President Abraham Lincoln’s Emancipation Proclamation, which was written in September 1862 and issued on January 1, 1863, proclaimed the freedom of enslaved people in the rebelling states, its full enforcement was slow and inconsistent during the war and its immediate aftermath.

History records that on June 19, 1865, Union troops led by Army General Gordon Granger arrived in Galveston, Texas, and announced the end of slavery in Texas, the last former Confederate state where the practice was widespread. Each subsequent June 19 has been celebrated as a holiday commemorating African American Emancipation. A long process of advocacy for Juneteenth to be recognized as an official national holiday came to fruition in June 2021 with the passage and signing of the federal Juneteenth National Independence Day Act. This past February, Minnesota also passed legislation recognizing Juneteenth as an official state holiday.

With this concert, the Minnesota Orchestra is proud to initiate an annual musical tradition at Orchestra Hall marking this important holiday with a program of music primarily by Black composers of the past and present.



Adolphus Hailstork

Born: April 17, 1941,
Rochester, New York

Three Spirituals

Composed: 2005

Dr. Adolphus Hailstork has had a strong bond with music since he began learning the piano during childhood. He ultimately earned four degrees in music and composition at Howard University, the Manhattan School of Music and Michigan State University. Today, he lives in Virginia Beach and is an Eminent Scholar and professor emeritus at Old Dominion

University. His catalog now includes more than 100 compositions for chamber ensemble, chorus, orchestra and solo instruments—and it is continuing to expand in the composer’s 80s, with recently published works including his Fourth Symphony and *A Knee on the Neck*, a choral-orchestral tribute to George Floyd, which was premiered by the National Philharmonic in May 2022.

“the foundation of our music”

In an extensive interview with composer advocate Frank J. Oteri of New Music USA in July 2021, Hailstork touched on the significant role African American spirituals played in both his personal life and his musical education. “When I was at Howard, the spirituals were, even those days, around the late ’50s, passed on by word of mouth,” he reminisced. “You sat in the choir, and you learned the spirituals from the people who were sitting around you, who had been in the choir already three years or four years....I happen to think the spirituals are the foundation of our music.” His *Three Spirituals* for orchestra, composed in 2005, casts a spotlight on three pieces from this vast and proud tradition.

the music: joyful celebrations

Everytime I Feel the Spirit. By creating a conversation between full orchestra and sections or individual musicians, Hailstork expresses the joyful celebrations and powerful emotions from which this spiritual emerged. After an exciting orchestral opening, the main theme is played first by the trumpets and then transformed into a songful statement by solo bassoon, followed later by solo horn. In between, the strings and winds present an exuberant refrain.

Kum Ba Yah. The origin of this spiritual and its unusual title were debated for many years. However, in 2019, a *New York Times* story shared the news that the spiritual had been officially attributed to the Gullah Geechee community in southeastern Georgia. The original lyrics likely communicated the phrase “Come by here, my Lord,” but it is believed that the words shifted over time as the spiritual was passed through generations, ultimately evolving into what is now *kumbaya* or *kum ba yah*. Hailstork’s version of this beloved spiritual is pure and simple in the most profound way, featuring lyrical solos by both English horn and clarinet with gentle string chords supporting each soloist.

Oh Freedom. *Oh Freedom* was born out of a Civil War-era spiritual, *Before I’d Be a Slave*, becoming an influential song of hope for all African Americans across the country at the time of the Emancipation Proclamation in 1863 and continuing long after the end of the war. The music saw a resurgence during the Civil Rights Movement in the 1950s and 1960s, with a notable performance at the 1963 March on Washington, at which Martin Luther King, Jr., gave his famous “I Have a Dream” speech. In Hailstork’s orchestral interpretation of *Oh Freedom*, the brass section is the focus of

the blues-inspired main theme, while the full orchestra sound is bright, confident and celebratory from start to finish.

Program note by *Emma Plehal*.

Selections from Jevetta Steele

arr. Tommy Barbarella

Premiering: June 23, 2023

This performance features music arranged for the occasion: pianist, keyboard player and composer Tommy Barbarella has arranged selections for vocalist Jevetta Steele, whose background is detailed on page 40. Barbarella has collaborated with the Minnesota Orchestra on numerous projects for more than a decade. He worked extensively with Prince as a member of the New Power Generation and arranged *Purple Rain* for the Orchestra's 2016 performance at the Minnesota Vikings home opener game.

meaningful medleys

The medleys performed by Steele include selections from the following works.

My Country 'Tis of Thee. Throughout U.S. history, our country has had a number of unofficial national anthems. Among the earliest was *My Country 'Tis of Thee*. Theology student Samuel Francis Smith had repurposed the melody from a German song, *God Bless Our Native Land*, which is more commonly recognized as the British national anthem *God Save the King*, to create a new patriotic anthem whose text speaks to the history of the United States. The full origin story of the music itself is still debated today.

Lift Ev'ry Voice and Sing. In the early 20th century, civil rights leader and writer James Weldon Johnson collaborated often with his brother J. Rosamond Johnson, a composer and singer, to create musical theater and opera music together. Their greatest success in this endeavor was *Lift Ev'ry Voice and Sing*, which was first composed for an event honoring Booker T. Washington. It was used as an important anthem during the Civil Rights Movement and has been recognized by the NAACP as the Black National Anthem for more than 100 years.

Oh Freedom. *Oh Freedom* (or *Before I'd Be a Slave*) became an inspiration to many Black Americans during the post-Civil War years and throughout the Civil Rights Movement of the 1950s and '60s. It has seen many prominent performances and recordings by artists including Odetta, Harry Belafonte and Joan Baez.

America the Beautiful. Featuring text first written by poet Katharine Lee Bates in 1895, set to music by Samuel Augustus

Ward—music originally written for a different hymn altogether—*America the Beautiful* explores patriotism from the perspective of a traveler seeing the sights across the country. Bates' text highlights the unique beauty and diversity of the natural land on which the United States was built.

I'll Take You There. *I'll Take You There* was first performed by the Staple Singers, one of the most famous gospel/soul/R&B bands in American history. This protest song, filled with positive and hopeful messages, was first released in 1972 and remained near the top of the Billboard charts for more than 15 weeks.

Love Train. In 1972, during the height of the United States' involvement in the Vietnam War, Philadelphia soul band O'Jays introduced their newest song, *Love Train*, a musical call for unity and peace around the world. The lyrics were written by producers Kenny Gamble and Leon Huff.

Program note by *Emma Plehal*.



Aaron Copland

Born: November 14, 1900,
Brooklyn, New York

Died: December 2, 1990,
Sleepy Hollow, New York

Lincoln Portrait

Premiered: May 14, 1942

On December 18, 1941, just 11 days after the attack on Pearl Harbor that pulled the United States into World War II, conductor André Kostelanetz sent letters to Aaron Copland and two other American composers, proposing a commission to create a “musical portrait gallery of great Americans.” Copland's first choice was Walt Whitman, but since one of the other composers, Jerome Kern, had already picked a writer (Mark Twain), Kostelanetz requested that Copland choose a statesman instead. The composer obliged, writing a piece for narrator and orchestra honoring America's 16th President, Abraham Lincoln. Kostelanetz led the premiere with the Cincinnati Symphony Orchestra on May 14, 1942, with William Adams narrating.

In preparing to write *Lincoln Portrait*, Copland later said he was “skeptical about expressing patriotism in music; it is difficult to achieve without becoming maudlin or bombastic, or both.” To avoid these common tropes, he incorporated five spoken excerpts from Lincoln's speeches and writings in the work's second half,

drawing “a simple but impressive frame around the words of Lincoln himself—in my opinion among the best this nation has ever heard to express patriotism and humanity.” *Lincoln Portrait* also includes quotations of another kind: melodic fragments from two folk tunes popular in Lincoln’s time.


The patriotism that swept the U.S. during the war years ensured *Lincoln Portrait*’s immediate popularity, but even Copland was surprised at its enduring place in the musical repertoire. “I never expected it to be performed frequently,” he said. But *Lincoln Portrait* has become one of Copland’s most-performed works, familiar to generations of audiences at patriotic occasions. The narration has been delivered by many celebrities and political figures, including Barack Obama, who read the part with the Chicago Symphony Orchestra in 2005 in a performance led by William Eddins, a former associate conductor of the Minnesota Orchestra who is the broadcast host of the June 23 Juneteenth concert. Copland himself conducted the work with the Minnesota Orchestra in 1975. Retired Minnesota Supreme Court Justice Alan C. Page narrated it with the Orchestra in November 2016 and reprises that role this weekend.

words and music, rich with symbolism

The first half of *Lincoln Portrait* is purely instrumental, while in the latter half, the speaker enters and the orchestra adopts a supportive role. The piece opens a simple melodic idea, distinguished by a recurring double-dotted rhythm, that suggests solemnity and steadfast determination—motives equally apt in Lincoln’s 1860s and Copland’s 1940s. The first of two American folk songs Copland incorporates is “Springfield Mountain,” a ballad about a young soldier from Springfield Mountain, Massachusetts, who died of a snakebite. Using this melody to eulogize Lincoln is appropriate on several levels: Lincoln’s life was also cut short, and he too had lived in a town called Springfield. The other borrowed melodic material, which appears in the boisterous middle segment, is based loosely on the well-known song “Camptown Races.”

The concluding section includes five spoken Lincoln quotations—words from an 1858 debate with Stephen Douglas, the 1862 State of the Union Address, the 1863 Gettysburg Address and private writings published after the President’s death. Copland sequenced them to establish grave historical circumstances, to outline the righteousness of the American cause, and finally to proclaim inevitable victory. In concluding with a quotation from Lincoln’s most famous speech, the Gettysburg Address, the piece gives strong emphasis to history’s lesson that America has survived dark moments before—a message that has resonated throughout all of our country’s uncertain times.

Program note by **Carl Schroeder**.



James P. Johnson
Born: February 1, 1894,
 New Brunswick, New Jersey
Died: November 17, 1955,
 New York City

Drums—A Symphonic Poem
Composed: 1932

The 1920s were such lively years in the American musical scene—with artistic innovations coinciding with rapid technological ones—that the entire post-war, pre-Depression period was given the moniker the Jazz Age. In this era that was defined in part by its music, few songs were more influential and popular than James Price Johnson’s “The Charleston,” the 1923 Broadway showtune that brought the Charleston dance to the mainstream.

Although his name isn’t as famous as his most popular music, Johnson played a key part in the Jazz Age and Harlem Renaissance, with his crucial contributions including pioneering the influential Harlem Stride Piano style, composing music for more than 40 musicals and, in 1921, performing what is acknowledged as the first recorded jazz piano solo. As his career progressed, he became increasingly dedicated to melding African American music with symphonic forms, with his eventual output including two symphonies, concertos for piano and clarinet, two ballets, a pair of one-act operas and smaller-form works such as sonatas, suites, tone poems and one string quartet. His active and influential career was cut short by a stroke in 1951 that left him paralyzed.

Johnson’s symphonic works didn’t attain the success of his most popular stage works, but his biographer Scott E. Brown notes that they “reflect the honest intensions of a craftsman steeped in the gamut of American musical form, who produced accessible expressions of ethnic pride, expansive aspirations and personal experience.”


the composer’s description

Johnson’s *Drums—A Symphonic Poem* stems from music introduced in his 1932 stage production *Harlem Hotcha*. The composer provided this description of the music:

“32 bars of solo drums played by timpani announces or sets the atmosphere and rhythm for a female dancer, after which begins an imaginary dance accompanied by the whole orchestra which gives out the dance motive for two bars and is answered by an orchestrated figure depicting the stamping and shouting of the

other participants. Then follows a faster and swifter tempo and dance by the other members of the group. This is developed to the solo announcement of the drums again. Then follows the song of Africa and the drums. After this there is a flute solo accompanied by bass violin and tom toms alone depicting the voodoo dance, and from here the composition is developed to a grand climax which combines all the themes and drum rhythms with one final announcement of the theme by the orchestra in one triumphant and savage shout and the end.”

Program note by **Carl Schroeder**.



William Grant Still
Born: May 11, 1895,
 Woodville, Mississippi
Died: December 3, 1978,
 Los Angeles, California

**Symphony No. 1,
 Afro-American**
Premiered: October 29, 1931

William Grant Still was referred to by his musical contemporaries as the “Dean of African American composers,” but it was a title that left him with mixed emotions. Though Still had a passion to communicate Black American experiences and musical traditions through his compositions, he also deeply desired respect as a successful American artist without the constant attention or comparison regarding his race within a predominantly white industry. Yet, when Still’s Symphony No. 1, *Afro-American*, received its world premiere in 1930, in a performance by the Rochester Philharmonic under the direction of Howard Hanson, it marked the first time that a major American orchestra had ever performed a symphony by a Black American composer. This was just one among many barrier-breaking accomplishments during his incredible career.

infused with blues—and poetry

Still grew up in Little Rock, Arkansas, where he excelled at learning musical instruments, most notably cello and oboe (both are heavily featured in the First Symphony). He studied composition and conducting at several schools including Wilberforce University, Oberlin College and the New England Conservatory. His most influential education, however, happened outside of the college classroom. French composer Edgard Varèse took Still under his wing for composition lessons that helped his music reach the stages of major orchestras around the world. In addition, Still’s freelance career led him to arrange music for the

band of W.C. Handy, the self-described King of the Blues. Inspired by Handy’s artistry and determined to raise the status of the blues within the classical music genre, Still set out to infuse his own symphony with blues traditions from the first note to the last.

Prominent Black American poet Paul Laurence Dunbar, just two decades Still’s senior, was born to parents who had been enslaved prior to his birth, and he worked closely with Frederick Douglass and Booker T. Washington to use writing as a tool for civil rights activism. In the first pages of the score for *Afro-American Symphony*, Still references four of Dunbar’s poems, each corresponding to one of the symphony’s four movements. The individual movement titles included below, however, are not printed in the score for Still’s Symphony. Rather, they were pulled from the composer’s notebook, in which he drafted much of this symphony along with sketches for an opera that he never completed. These descriptive titles are often used in conjunction with performances of the work today.

the symphony in brief

longing (moderato assai-allegro). Symphony No. 1 opens with a plaintive English horn solo, followed by muted trumpet. A laid-back blues progression sneaks in seamlessly along with the trumpet solo as other woodwinds start to layer into the texture, most notably solo clarinet. As the themes develop, Still creates what seems to be a collection of sweet memories and hopeful desires, a “longing” perhaps, for a time filled with wholehearted moments and memorable people.

sorrow (adagio). The second movement showcases stirring melodies that stem directly from African American spirituals. Still’s use of the rich, lyrical qualities of the string section and soulful solo lines played by various winds and brass instruments make this movement a reflection of a deeply rooted, powerful history.

humor (animato). Still’s third movement takes a quick turn into a place of high energy, featuring the distinctive twang of a banjo. Contrasting styles of staccatissimo—where notes are extremely short and detached from one another—and tenuto—held or sustained notes—give this movement unexpected bursts of character. “An’ we’ll shout ouah halleluyahs,” Dunbar’s text jubilantly exclaims, “On dat mighty reck’nin’ day.”

aspiration (lento, con risoluzione-piu mosso). The final movement is deeply spiritual, both in its inspiration and in its expression. Descriptions in the score ask for the winds to play “organ-like” and the strings “sonorously.” Midway through, the cello section sings out a stunning melody, supported by strings, flutes and harp. A thrilling race to the finish is bold and triumphant.

Program note by **Emma Plehal**.

Minnesota Orchestra

André Raphel, conductor

G. Phillip Shoultz, III, host

Alan C. Page, narrator

Terryann Nash, American Sign Language interpreter

Saturday, June 24, 2023, 2 pm | Orchestra Hall

This afternoon's concert lasts approximately one hour and is performed without an intermission.

Adolphus Hailstork	<i>Everytime I Feel the Spirit</i> , from Three Spirituals	ca. 3'
Aaron Copland	<i>Lincoln Portrait</i> Alan C. Page, narrator	ca. 15'
James P. Johnson	<i>Drums—A Symphonic Poem</i>	ca. 10'
William Grant Still	Selections from Symphony No. 1, <i>Afro-American</i> III. Animato IV. Lento, con risoluzione – Piu mosso	ca. 14'

Profiles of André Raphel, G. Phillip Shoultz, III, Alan C. Page and Terryann Nash, as well as program notes, begin on page 40.

thank you

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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.



Sarah Hicks conducting the Minnesota Orchestra in a performance at Austin High School as part of the Orchestra's May 2023 Common Chords week in Austin, Minnesota. Photo: Sarv Mithaqiyani

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Erhu soloist Yiwon Lu performing Fritz Kreisler's *Tambourin Chinois* at the January 2023 Lunar New Year concert. Photo: Nayelie Avalos.



Students from St. Paul's Capitol Hill School at a Young People's Concert in December 2022. Photo: Josh Kohanek.



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**Introducing the Ken and Judy Dayton
Laureate Society Luncheon**

April 28, 2023 was a momentous occasion at Orchestra Hall as we celebrated our Laureates with the newly named Ken and Judy Dayton Laureate Society Luncheon. While this luncheon has been a regular benefit for our honored patrons who have included the Minnesota Orchestra in their estate plans, we now have the added honor of remembering the remarkable legacy of Ken and Judy Dayton through this event. Through their extraordinary generosity, Ken and Judy helped build the foundation upon which the Minnesota Orchestra continues to thrive. Their concern for the community, love of the arts, and supportive natures played a large part in making the Twin Cities what they are today.

Judy Dayton was a particular fan of this annual luncheon and we know that she would have loved seeing our growing Laureate Society filling the Roberta Mann Grand Foyer main lobby with cheerful conversation and love for the Minnesota Orchestra. With musicians seated at most tables, there were joyful connections and “small world” moments like when Laureate Bill Child realized that the student who purchased his bassoon (after many years of playing it) is going to be a student of the very musician with whom he was seated, the Orchestra’s Principal Bassoon Fei Xie!

Patrons enjoyed an open rehearsal before taking their seats at their tables, which properly whetted their appetites for engaging questions and camaraderie around a shared love of music. We are so happy to celebrate our Laureate Society members in this way, and we are so grateful to Ken and Judy Dayton for paving the way and for inspiring us all to do more.

For more information about joining the Laureate Society, please contact Emily Boigenzahn at 612-371-7138 or eboigenzahn@mnorch.org.



Principal Percussion Brian Mount conversing with Jim Matson and Jean Morrison at the Ken and Judy Dayton Laureate Society Luncheon. Photo: Greg Helgeson

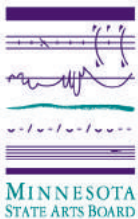


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Angel Bat Dawid and Sojourner Zenobia, Zankel Hall at Carnegie Hall. Photo by Jennifer Taylor.

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