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FROM THE EDITOR

The Minnesota Orchestra’s new Music Director Thomas Søndergård has compared the process of programming a concert to planning a meal—choosing pieces in the manner of a chef pondering the ingredients of a dinner. In September, listeners at Orchestra Hall had a chance to partake in what the Orchestra and Søndergård served up in his inaugural concerts, and the reaction from audiences and critics alike was ecstatic, leaving everyone eager for future helpings.

An orchestra concert has more ingredients than just the chosen repertoire—such as who’s in the hall. Performers are needed, of course, but what about a conductor? On November 9 and 10, the Orchestra explores the question of what happens when world-class performers go it alone, as Concertmaster Erin Keefe and other Orchestra musicians take the lead from their regular spots onstage. The concept of a no-conductor concert originated with Søndergård himself, who is eager to showcase the musicians’ talent in as many ways as possible.

As mighty as an orchestra is, the largest presence in the concert hall is *you*, the audience. It’s possible to perform a concert without in-person listeners, as the pandemic necessitated in parts of 2020 and 2021. But a crowd’s energy and appreciation can inspire the musicians to kick it up to the highest notch, much like a packed stadium of Minnesota Twins fans can influence the outcome of a close playoff game. So we thank you for being with us today—as all the musical ingredients come together in a performance to savor.

Carl Schroeder

Carl Schroeder, Editor
 editor@mnorch.org

ABOUT THE COVER

Charles Lazarus, a member of the Minnesota Orchestra’s trumpet section since 2000, is featured in November’s performances with the U.S. Naval Academy Glee Club. Photo: Courtney Perry.

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FROM LEFT: Andrew Bogard; Allison Michael Orenstein; Maison Simons

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 Photo: Josh Kohanek

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Danish conductor Thomas Søndergård, who this fall begins his tenure as the 11th music director of the Minnesota Orchestra, is 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 2022. His inaugural season began this fall 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*. He will next appear with the Orchestra leading a pair of New Year's concerts featuring pianist soloist Sir Stephen Hough.

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



Chris McDuffie

subsequently many times to the Royal Danish Opera. His discography on the EMI, Dacapo, Bridge Records, Pentatone and Linn Records labels includes Vilde Frang's debut recording of violin concertos by Sibelius and Prokofiev with the WDR Symphony Orchestra Cologne; numerous works by Poul Ruders; the Lutosławski and Dutilleux concertos with cellist Johannes Moser and the Berlin Radio Symphony Orchestra; Sibelius symphonies and tone poems with BBC NOW; and works by Prokofiev and Strauss with RSNO.

After launching the Minnesota Orchestra's 2023–24 season in September, Søndergård opened the RSNO's season the following month with piano soloist Lise da la Salle performing concertos by Grieg and Beethoven. His busy slate with both ensembles is complemented by upcoming guest engagements with major orchestras including the New York Philharmonic, London Symphony Orchestra, Aalborg Symfoniorkester, Bergen Philharmonic Orchestra, Danish National Symphony Orchestra and Iceland Symphony Orchestra.

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

Accelerator Funds

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

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Catherine R. and Steven Webster

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AUDIENCE SPOTLIGHT — SHARE YOUR ORCHESTRA HALL MEMORIES

— When you think of Orchestra Hall, does an extraordinarily special memory come to mind?

In the 49 years since the Minnesota Orchestra's home in downtown Minneapolis opened in October 1974, generations of audiences, performers and visitors have experienced unforgettable concerts, shared special traditions with families and friends, forged a lifelong passion for music, set in motion a personal dream—and enjoyed the many other ways a trip to the Hall can leave a small or large imprint on a life.

As we prepare to celebrate the venue's 50th anniversary in 2024, we invite you to share your special memories of Orchestra Hall by emailing them to OrchHall50@mnorch.org. Selected stories will be shared in future issues of *Showcase* magazine and on the Orchestra's website.

When Thomas Søndergård picked up the baton this fall as the Orchestra's 11th music director, he ushered in an era of new musical memories—ones we hope will stick with you long after the last sounds of today's concert have faded from the Hall. We look forward to hearing and sharing your memories as the half-century milestone approaches!



The inaugural concert at Orchestra Hall—a performance on October 21, 1974, led by the Orchestra's sixth music director, Stanislaw Skrowaczewski.



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THOMAS SØNDERGÅRD: THE EDUCATION COMMITMENT

There are many reasons to cheer this fall's arrival of the Minnesota Orchestra's 11th music director, Thomas Søndergård, and one will become more evident as the season progresses—Søndergård's fervent commitment to education programs and working directly with students through the Orchestra's Education and Community Engagement department. In fact, he has already been building rapport with young people. He surprised students at an April 2023 Young People's Concert with a greeting from the stage and engaged in an illuminating conversation with student cellist Sophia Alexander that same month after her performance at an event in Orchestra Hall's Target Atrium unveiling the Orchestra's 2023–24 season plans.

In early January 2024, Søndergård will conduct the Orchestra in a Relaxed Family Concert featuring pieces from throughout the 2023–24 season's programming that Orchestra musicians have identified as childhood favorites. The appearance underscores Søndergård's view of the Family Concert series' importance, since in most seasons, a music director will typically conduct only concerts on the flagship Classical series. Tickets to this concert are available at no cost for all under the age of 18 through the Orchestra's Hall Pass program; visit minnesotaorchestra.org/hallpass for details.



Frank Merchlewitz

Thomas Søndergård and cellist Sophia Alexander conversing at the Orchestra's 2023–24 season announcement event last April.

In April, Søndergård will work with students and educators directly in an array of activities. In a highlight, he will lead a Side-by-Side Rehearsal at which student musicians from Minnesota Youth Symphonies and Greater Twin Cities Youth Symphonies will have the rare opportunity to rehearse alongside their counterparts in the Minnesota Orchestra. "I want to be the music director for all generations," Søndergård comments. "I think it's important to give kids the absolute best quality programs we can give them—to give them a good experience that will change their lives." Students can look forward to many such programs in the years ahead.

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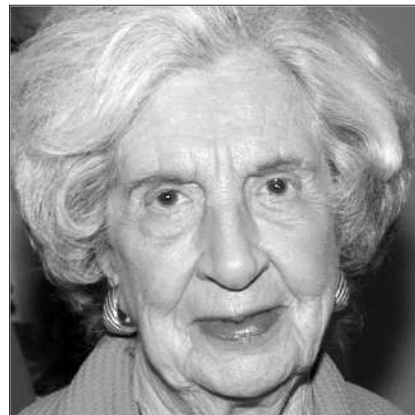


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NEWS ——— MINNESOTA ORCHESTRA

IN REMEMBRANCE: BETTY MYERS



Last spring the Minnesota Orchestra community mourned the passing of longtime Life Director Elizabeth “Betty” Myers—who was connected to the Orchestra across eight decades of service—at the age of 102. She was a dedicated concertgoer, friend to music directors, Symphony Ball chair, Board member, and classical music advocate and supporter.

Born in St. Paul, Myers was a graduate of the University of Minnesota. She and her husband John spent nearly every Friday evening attending Orchestra performances, first at the University’s Northrop Auditorium and later at Orchestra Hall. They endowed the Reine H. Myers Principal Viola Chair in 1966, in honor of John’s mother.

A longtime member of WAMSO (now the FRIENDS of the Minnesota Orchestra), Myers attended the first-ever Symphony Ball in 1956 and went on to co-chair the 1958 Ball with Stanley Gregory; she continued to serve on Ball Committees until 2017. Elected to serve on the Orchestra’s Board in 1966, she was named a life director in 1984, a post she held for almost 40 years. A supporter of the arts across the Twin Cities, she had the unique distinction of also being elected a life director of the Saint Paul Chamber Orchestra. Her generosity, integrity, dry wit and unwavering support for an art form she loved leaves a long and resonant legacy.

NEWS
MINNESOTA ORCHESTRA

**SYMPHONY BALL:
 RIVER RHAPSODY**

Mark your calendar now: the Minnesota Orchestra's Symphony Ball gala fundraiser will be held on Saturday, May 4, 2024, at Orchestra Hall. Featuring the theme River Rhapsody, the event will celebrate the Orchestra, the state of Minnesota and the Mississippi River. The gala will spotlight musical styles popular in cities along the river's route and will feature a performance by the Minnesota Orchestra, dancing, dining, drinks, auctions and good company. Watch future issues of *Showcase* for more details about the Ball, an interview with the Ball Chairs Diane and Tony Hofstede and an announcement when tickets are available.

**MUSICIANS
 AROUND TOWN**



When Minnesota Orchestra musicians aren't at Orchestra Hall, you can find many of them around the Twin Cities and beyond in other types of musical performances such as solo recitals and concerts with chamber music groups, concerto appearances with other orchestras, forays into rock music, stage productions and more. Visit minnesotaorchestra.org/aroundtown or scan the QR code for a continually updating list of events.





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NEWS — MINNESOTA ORCHESTRA

THE ORCHESTRA'S NEWEST MUSICIANS

As the Minnesota Orchestra launched its new season in September, Music Director Thomas Søndergård wasn't the only new presence onstage. Four new full-time musicians will join the ensemble's ranks by year's end in the bassoon, cello, oboe and violin sections. Additionally, clarinetist Olivia Hamilton and trombonist Felix Regalado have arrived to begin their two-year appointments as Minnesota Orchestra Fellows.

Massachusetts-born bassoonist Julianne Mulvey has become the Orchestra's new associate principal bassoon, while fellow Bay State native Lukas Goodman will assume his role as assistant principal cello at the end of December. Connecticut-born oboist Kate Wegener will become the Orchestra's associate principal oboe, also joining the ensemble full-time in December. Yi Zhao, who was born in Henan, China, has joined the Orchestra's first violin section.

The musicians come to Minnesota from positions with other orchestras across the United States. Originally from Texas, Hamilton was a clarinetist with The Orchestra Now

at Bard College. This past summer, she was selected as one of the clarinet fellows at the renowned Spoleto Festival USA. Meanwhile, Regalado has served as a regular member of the Civic Orchestra of Chicago, the Chicago Symphony's training orchestra, since 2021.

For her part, Mulvey has performed with a variety of orchestras including the Boston, Houston and St. Louis symphonies, and as guest principal with the Houston Ballet Orchestra. Aside from giving solo and chamber recitals around Manhattan, Goodman made his concerto debut with the Missouri Symphony in 2019, performing Dvořák's Cello Concerto. Wegener has appeared as a substitute musician with the Metropolitan Opera Orchestra, Florida Orchestra and Apex Ensemble. Before arriving in Minneapolis, Zhao was the assistant concertmaster of the Colorado Symphony for nine seasons.

We are thrilled for the arrival of this immensely talented group of musicians, and we invite you to learn more about them at minnesotaorchestra.org/musicians.



Lukas Goodman



Olivia Hamilton



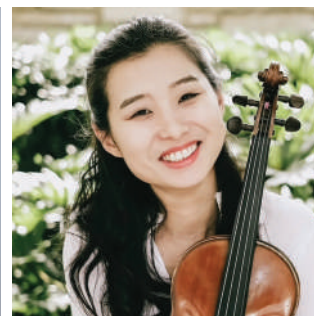
Julianne Mulvey



Felix Regalado



Kate Wegener



Yi Zhao

APPLY FOR THE YPSCA COMPETITION

A fantastic opportunity for talented young orchestral musicians is on the horizon: the 67th Annual Concerto Competition of the Minnesota Orchestra Young People's Symphony Concert Association (YPSCA) will be held in February 2024, with applications due January 19, 2024.



2019 YPSCA Concerto Competition winner Nita Qiu, who appeared as soloist at Minnesota Orchestra Young People's Concerts this past April in a movement from Chopin's Piano Concerto No. 2.

Students in grades 7 through 12 who are residents of Minnesota, North Dakota, South Dakota, Iowa or Wisconsin, and are skilled players of orchestral instruments or piano, will compete for the opportunity to perform as soloist with the Minnesota Orchestra in a set of future Young People's Concerts and to receive cash prizes totaling more than \$10,000. The competition's preliminary round will be virtual, with performance video submissions due February 9, 2024. The final round will be held at Orchestra Hall on Sunday, February 25, 2024.



The online application can be accessed through the QR code accompanying this story. More information, history and links to the competition guidelines can be found at minnesotaorchestra.org/ypcc. Contact mail@ypsca.org with questions or comments.

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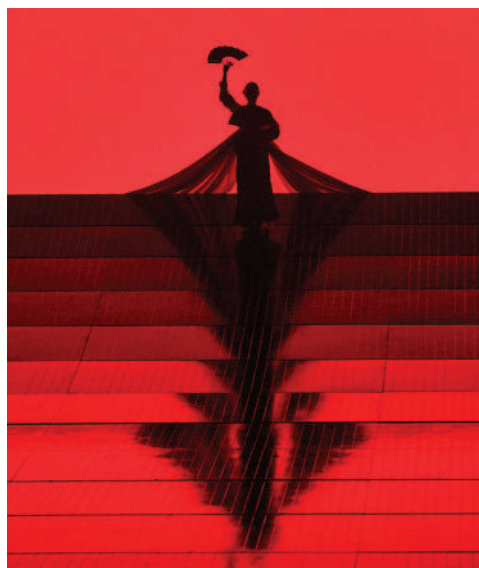
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Puccini *Madama Butterfly*. The Metropolitan Opera.
Photo: Ken Howard/Met Opera

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NEWS ——— MINNESOTA ORCHESTRA

CRITICS' COLUMN: RECENT CONCERT REVIEWS

"[Thomas] Søndergård seemed a leader with firm ideas about what he wanted from the music and a very graceful way of communicating them....The orchestra's principal oboist, Nathan Hughes, is a St. Paul native who had a very happy homecoming...as soloist on Mozart's lone Oboe Concerto. Hughes brought maximum loveliness to the work's flowing phrases, especially on the melancholy Adagio, and each of his cadenzas displayed his rich tone and digital dexterity, some of his rapid-fire lines akin to those of a bebop saxophonist. [Strauss'] *An Alpine Symphony* is a work worth experiencing in any context, and the sense of occasion was in full flower on this day. This musical evocation of a journey up and down a mountain is a consummate showcase for a large orchestra, every section and principal player getting an opportunity to shine."

—Rob Hubbard, *Star Tribune*,
September 21, 2023

"Thomas Søndergård [began] his tenure as the 11th music director of the Minnesota Orchestra in earnest.... [*An Alpine Symphony*] has numerous climactic moments. Just when you think the music is heading for an engulfing finale, it shifts into a new section, bringing you along on a complex trajectory of sounds. There are wonderfully cacophonous moments, as well as peaceful beauty. With Søndergård at the helm, the performance gives promise of more such richly textured works to come in the future."

—Sheila Regan, *Pioneer Press*,
September 21, 2023

"Søndergård's maiden voyage with the Minnesota Chorale [in Ravel's *Daphnis and Chloe*] went splendidly, the 120 singers seeming more like an extension of the orchestra than their own accompanying ensemble as they swept listeners up in Ravel's deeply textured wordless harmonies."

—Rob Hubbard, *Star Tribune*,
September 28, 2023

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GET OUT

WITH THE MINNESOTA ORCHESTRA

Sarah Hicks, conductor
The Steeles, vocalists

Friday, October 27, 2023, 7PM | Orchestra Hall

UNIVERSAL STUDIOS presents a BLUMHOUSE/QC ENTERTAINMENT production
In association with MONKEYPAW PRODUCTIONS
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GET OUT

Starring

Daniel Kaluuya as Chris Washington
Allison Williams as Rose Armitage
Bradley Whitford as Dean Armitage
Caleb Landry Jones as Jeremy Armitage
Stephen Root as Jim Hudson
Catherine Keener as Missy Armitage

Producers

Sean McKittrick | Jason Blum | Edward H. Hamm Jr. | Jordan Peele

Music Composed by

Michael Abels

Written and Directed by

Jordan Peele

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Tonight's program, which runs approximately two hours and five minutes, including one 20-minute intermission, is a presentation of the complete film *Get Out* with a live performance of the movie's entire score, including music played by the Orchestra during the end credits. Please remain seated until the end of the performance.

PRE-CONCERT

Concert Preview with Craig Rice of MSP Film Society
Friday, October 27, 6:15pm, N. Bud Grossman Mezzanine

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SARAH HICKS, CONDUCTOR

Sarah Hicks, the Minnesota Orchestra's principal conductor of Live at Orchestra Hall, has led a broad range of programs since joining the Orchestra as assistant conductor in 2006, and has earned wide acclaim as a guest conductor in the U.S. and abroad. Her notable projects here have included co-creating the Inside the Classics series and Sam & Sarah series with Orchestra violist Sam Bergman and leading original productions with collaborators such as PaviElle French, Kevin Kling, Peter Rothstein, Robert Elhai and The Moving Company. She has been an artistic leader in concerts featuring artists from Minnesota's popular music scene—including shows with The New Standards, singer-writer-rapper Dessa—with whom Hicks and the Orchestra made a live-in-concert recording on Doornet Records—and Cloud Cult. Next April she will lead the Orchestra's first concerts with Minnesota-based hip-hop artist Nur-D. A specialist in film music and the film-in-concert genre, Hicks premiered Pixar in Concert and Disney and Pixar's *Coco* in Concert; her live concert recording of *A Celebration of the Music from Coco* at the Hollywood Bowl can be seen on Disney+ and her work on *The Little Mermaid Live!* was broadcast on ABC. She will lead nearly all concerts on the Minnesota Orchestra's 2023-24 U.S. Bank Movies & Music slate, including *Frozen*, *Harry Potter and the Deathly Hallows: Part 1* and *Star Wars: The Last Jedi*. More: minnesotaorchestra.org.



THE STEELES, VOCALISTS

The Steeles consist of five siblings—J.D., Fred, Jearlyn, Jevetta and Billy Steele—whose style is an integral part of the Minnesota sound. They have recorded and performed with Prince, Donald Fagen, George Clinton, Mavis Staples, Sounds of Blackness and many others. The family has traveled the world in the acclaimed musical *The Gospel at Colonus*, performing a Broadway run as well as national and international tours. They have also engaged in corporate and non-profit projects with 3M, Target, AMBEV, and Dorsey & Whitney. Their bold, melodic sounds can be heard on film soundtracks for *Graffiti Bridge*, *Blankman*, *Hoop Dreams*, *Corrina, Corrina* and *Meantime* on Uptv. The Steeles have been honored to perform in world-class productions including the 150th anniversary celebration of the renowned Mayo Clinic, a tribute to Prince at Minnesota Vikings' first-ever regular season game at U.S. Bank Stadium, and a program with the Minnesota Orchestra and Charles Lazarus titled *Our Love Is Here to Stay*. To their credit are several Gold and Platinum albums, industry awards and the prestigious Sally Award in Education. More: thesteelsmusic.com.



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PHILHARMONIA FANTASTIQUE

THE MAKING OF THE ORCHESTRA

Sarah Hicks, conductor

Sunday, October 29, 2023, 2PM | Orchestra Hall

Bedřich Smetana	Overture to <i>The Bartered Bride</i>	CA. 7'
Mason Bates	<i>Philharmonia Fantastique</i>	CA. 25'



Music by Mason Bates

Directed by Gary Rydstrom

Written by Mason Bates & Gary Rydstrom

Animation direction by Jim Capobianco

Produced by Alex D. da Silva & Mason Bates

Executive producers Jody Allen, Rocky Collins, Ruth Johnston & Mary Pat Buerkle

Commissioned by Chicago Symphony Orchestra, San Francisco Symphony, Pittsburgh Symphony Orchestra, Dallas Symphony Orchestra, National Symphony Orchestra, American Youth Symphony, Sakana Foundation, John & Marcia Goldman Foundation and Paul J. Sekhri & The Sekhri Family Foundation

With thanks to the Heinz Family Foundation, Bette and Joe Hirsch, Judy and David Anderson, Noelle and Evan Shahin, Robin Raborn and John Lazlo, Paula Blank and Irwin Derman for their generous contribution to the education program and digital materials for *Philharmonia Fantastique* and *Sprite's World*.

Philharmonia Fantastique: The Making of the Orchestra is a 25-minute multi-media concerto from Grammy-winning composer Mason Bates in collaboration with a multi-Oscar-winning creative team. The animated film flies through the instruments of the orchestra to explore the fundamental connections between music, sound, performance, creativity and technology. Guided by a magical Sprite, the film shows violin strings vibrate, brass valves slice air and drum heads resonate. Imaginatively blending traditional and modern animation styles, it is a kinetic and compelling guide to the orchestra that engagingly illustrates the intricacies of how instruments work individually and collectively to produce such a huge range of sound. By the culmination of the piece, the orchestra has overcome its differences of sections and sound to demonstrate unity from diversity in a spectacular finale.

PRE-CONCERT

Activities with partners from Young Dance, the Minnesota Zoo, FRIENDS of the Minnesota Orchestra, Toneworks Music Therapy Services, LLC

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SARAH HICKS, CONDUCTOR

Sarah Hicks, the Minnesota Orchestra’s principal conductor of Live at Orchestra Hall, has led a broad range of programs since joining the Orchestra as assistant conductor in 2006, and has earned wide acclaim as a guest conductor in the U.S. and abroad. A specialist in film music and the film-in-concert genre, she premiered Pixar in Concert and Disney and Pixar’s *Coco* in Concert; her live concert recording of *A Celebration of the Music from Coco* at the Hollywood Bowl can be seen on Disney+ and her work on *The Little Mermaid Live!* was broadcast on ABC. She will lead nearly all concerts on the Minnesota Orchestra’s 2023-24 U.S. Bank Movies & Music slate, including *Frozen*, *Harry Potter and the Deathly Hallows: Part 1* and *Star Wars: The Last Jedi*. More: minnesotaorchestra.org.



MASON BATES, COMPOSER

Mason Bates, composer of the Grammy-winning opera *The (R)evolution of Steve Jobs*, is imaginatively transforming the way classical music is created and experienced as a composer, DJ and curator. During his term as the first composer in residence at the Kennedy Center for the Performing Arts, he presented a diverse array of artists on his KC Jukebox using immersive production and stagecraft. Championed by legendary conductors from Riccardo Muti to Michael Tilson Thomas, his symphonic music is the first to receive widespread acceptance for its unique integration of electronic sounds. Working in clubs as DJ Masonic, Bates created Mercury Soul, a show combining DJing and classical music, to packed crowds around the country. Current projects include *The Amazing Adventures of Kavalier & Clay* for the Metropolitan Opera and a piano concerto for Daniil Trifonov. Bates has also composed for film, including Gus Van Sant’s *The Sea of Trees* starring Matthew McConaughey and Naomi Watts. More: masonbates.com.

A NOTE FROM THE COMPOSER

— An orchestra tunes and immediately, a sense of anticipation and wonder ripples through the room. As this super-instrument brings its marvels of engineering together into a single pitch, we are witnessing both art and science. The same orchestra that explores our emotional depths is also our finest example of interactive technology.

The “making of the orchestra” that has occurred over centuries continues into the present day with *Philharmonia Fantastique*, a concerto for orchestra and animated film. Only recently in its spectacular evolutionary history has the orchestra incorporated digital sounds and projection screens, offering the perfect medium for a kinetic exploration of musical instruments and how they work. Guided by a mercurial Sprite, we fly inside a flute to see its keys up close; jump on a viola string to activate the harmonic series; and zip through a trumpet as its valves slice shafts of air.

Inspired by a desire to offer my own kids a fresh guide to the orchestra, the piece was created with director Gary Rydstrom and animation director Jim Capobianco during visits to Skywalker Ranch, George Lucas’s campus of creativity north of San Francisco. With their extensive film experience—Gary won Oscars for his dinosaur sounds in for *Jurassic Park*, Jim wrote the story for Pixar’s *Ratatouille*—they helped solve

many of the film’s unique puzzles: namely, how to introduce the many facets of the orchestra without using words.

Sometimes accompanying me to the Ranch were my kids and a posse of their friends, playing the role of a slightly suspicious focus group. They responded best to an exuberant piece of art, not a didactic piece of pedagogy, that has elements of mystery and darkness. Equally important is the Sprite, whose journey of self-discovery brings a crucial emotional angle to the story. The Sprite is formed in the work’s opening minutes from a primordial soup of abstract animation, with its arms and legs representing the four “families” of the orchestra: woodwinds, strings, brass, percussion. Represented by a simple yet harmonically wandering piano melody, the Sprite soon dives into the orchestra to explore the instruments from the inside out.

Each family speaks its unique language: noir-ish jazz for the woodwinds; bending lyricism in the strings; dark techno for the brass; and drum-corps in the percussion. Having presented themselves separately, their attempt to play together fails so spectacularly that the Sprite shatters back into the primordial darkness. Only through learning each other’s languages do the different instrument families—as different as the races on earth—fuse together to resurrect the Sprite and become The Orchestra.

PROGRAM NOTE BY MASON BATES.

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MINNESOTA ORCHESTRA

Kensho Watanabe, conductor
Dr. Louise Toppin, host
Catherine Daniel, mezzo

Friday, November 3, 2023, 8PM | Orchestra Hall

With these concerts we recognize Al and Kathy Lenzmeier for their generosity as the lead sponsor of the Listening Project.

Julia Perry	<i>A Short Piece for Small Orchestra</i> (1952 chamber orchestra version)	CA. 8'
Carmen Brouard	<i>Trois monologues d'Émilie</i> Je ne connais rien à l'absence Une robe blanche Elle est vivante <i>Catherine Daniel, mezzo</i>	CA. 10'
Brian Raphael Nabors	<i>Pulse</i>	CA. 12'
I N T E R M I S S I O N		CA. 20'
Coleridge-Taylor Perkinson	<i>Mop/Mop: A Symphonic Sketch</i>	CA. 7'
Alvin Singleton	<i>56 Blows (Quis Custodiet Custodes?)</i>	CA. 12'
Errollyn Wallen	<i>The World's Weather</i>	CA. 14'

PRE-CONCERT

Art Song Recital with soprano Merrin Guice Gill and pianist Emily Urban
Friday, November 3, 6:15pm, Target Atrium

THANK YOU

The 2023-24 Classical season is presented by Ameriprise Financial.

This concert will be recorded by [YourClassical Minnesota Public Radio](#) for later broadcast. Following the concert, ticketholders will receive a complimentary digital download of each piece from tonight's performance. The recordings will also be shared broadly in partnership with the African Diaspora Music Project; visit africandiasporamusicproject.org for more information.



KENSHO WATANABE, CONDUCTOR

Kensho Watanabe has quickly established himself internationally as an artist known for his collaborative leadership and intelligently crafted performances. Recently recognized as a recipient of a Career Assistance Award by the Solti Foundation U.S., he held the position of assistant conductor of the Philadelphia Orchestra from 2016 to 2019. Last season, in addition to conducting the Minnesota Orchestra's first Listening Project concert, he made a successful debut at the Metropolitan Opera with Kevin Puts' *The Hours* and Terrence Blanchard's *Champion*. He returns to the Met this season to conduct the full revival run of *The Hours*, and recently made his Detroit Opera debut leading Puccini's *Madame Butterfly*. Among other operas he has led is *La Bohème* at the 2022 Spoleto Festival. An accomplished violinist, he received his master of music degree from the Yale School of Music and served as a substitute violinist in the Philadelphia Orchestra from 2012 to 2016. He is also a graduate of the Curtis Institute of Music, where he studied with Otto-Werner Mueller. In addition, he holds a bachelor of science degree from Yale College, where he studied molecular, cellular and developmental biology. More: askonasholt.com, kenshowatanabe.com.



DR. LOUISE TOPPIN, HOST

Louise Toppin has received critical acclaim for her operatic, orchestral, oratorio and recital performances worldwide. Her 19 CDs include *Ah love, but a day*; *La Saison des fleurs*; and *Songs of Love and Justice, Vol. I*, a collection of songs by Adolphus Hailstork. She has edited nine anthologies and a choral work published by Classical Vocal Reprints and Hildegard Press, including *Rediscovering Margaret Bonds* and *An Anthology of African and African Diaspora Songs*. Her recent performances include co-curating and singing at a festival on Black Music in Hamburg, Germany, with Thomas Hampson, Leah Hawkins and Larry Brownlee; a solo appearance with the Experiential Orchestra in New York City; a recital for the Oxford Lieder Festival in England; a residency with Duke University as a scholar/artist; the 150th anniversary celebration of the ratification of the 13th amendment for Congress and President Obama at the U.S. Capitol; and Masters of the Spirituals at Lincoln Center. She serves on the education committee for the Denyce Graves Foundation and on the boards of Opera Ebony and The Hampsong Foundation. She is co-founder and director of the George Shirley Vocal Competition and Videmus, and founder/editor of the African Diaspora Music Project. She is also a professor of music (voice) at the University of Michigan. More: louisetoppin.com.



CATHERINE DANIEL, MEZZO

Canada-based mezzo Catherine Daniel has earned acclaim for her performances in opera, symphonic concerts and recitals. Her career highlights include singing Emelda Griffiths in Grammy Award-winner Terrence Blanchard's opera *Champion* with l'Opéra de Montréal; debuting Klytemnestra in Edmonton Opera's production of Strauss' *Elektra*; singing Elisabetta in Knoxville Opera's production of Donizetti's *Maria Stuarda*; and debuting at Carnegie Hall as a soloist in Haydn's *Mass in Time of War*. Daniel debuted the role Katie Ellen in the Pulitzer Prize-winning opera *Omar* at the Spoleto Festival in 2022. She reprised the role twice: first at the Carolina Performing Arts Center in Chapel Hill, and most recently with Boston Lyric Opera. This year she sang in two world premieres: *La Flambeau* by David Bontemps and *Pomegranate* by Kye Marshall. She looks forward to major projects overseas in the upcoming season. She was a member of the Atelier Lyrique de l'Opéra de Montréal, and later became a member of the Opera Studio Nederlands in Amsterdam. She recently completed her master's in vocal performance with Canadian tenor John Tessier. Earlier she earned a degree in integrated music/education from the University of Manitoba, where she studied voice with coloratura soprano Tracy Dahl. More: catherinedaniel.com, randzman.com.



JULIA PERRY

B: March 25, 1924
Lexington, Kentucky
D: April 24, 1979
Akron, Ohio

A Short Piece for Orchestra

COMPOSED: 1952

The title of Julia Perry’s *A Short Piece for Orchestra* gives only a minimal notion of what to expect from the music, but its brilliant sounds are sure to leave listeners wanting to know more about the composer. Perry was born in 1924 in Lexington, Kentucky. Her father was a doctor who had considerable skill as a pianist and once toured with the tenor and composer Roland Hayes. Perry studied in both the United States—at Akron University, Westminster Choir College and Julliard—and abroad, in Italy with Luigi Dallapiccola and in Paris with Nadia Boulanger. She served on the faculty of Florida A&M University in Tallahassee for many years and was awarded two Guggenheim Fellowships, the Prix Fontainebleu, and a National Institute of Arts and Letters Award. She died in 1979 at the age of 55.

Perry’s early works incorporated African American spirituals and Blues styles. Her studies with Dallapiccola inspired the use of serialist techniques, increased rhythmic complexity, and the use of short motives that are adapted and expanded upon within each piece. *A Short Piece for Orchestra* exemplifies her motivic ingenuity as the opening material is stretched and reshaped in a tightly constructed and engaging theme and variation structure. Written in 1952, early in her time in Italy, it was re-orchestrated in 1955 and again in 1965. The version played by the Minnesota Orchestra for this program is the original 1952 chamber orchestra version.

Perry returned to the U.S. for good in 1960. Her later works reflect the ongoing struggle for racial equity in this country and incorporates popular music genres. The combination of counterpoint and serialism alongside popular music genres has led some to refer to Perry as an American “neo-classical” composer. In all, Perry wrote 12 symphonies, four operas, and works for wind band, chamber ensemble, solo piano, voice and chorus. Her best-known pieces, in addition to *A Short Piece for Orchestra*, include *Stabat Mater* (1951) and *Homonculus C.F.* (1960).



CARMEN BROUARD

B: February 10, 1909
Port-au-Prince, Haiti
D: December 11, 2005
Montreal, Canada

Trois monologues d’Émilie

COMPOSED: 1985

Pianist and composer Carmen Brouard was born in Haiti and studied piano both there and in Paris, ultimately becoming a concert pianist. She later adopted Canada as home, settling in Montreal in 1977, where she taught ear-training and composition in addition to her composing. Brouard co-founded the still-active Society for the Research and Dissemination of Haitian Music. Despite being Haiti’s leading 20th-century classical composer, very little of her music was published or recorded during her lifetime.

Brouard is best known as a member of the Haitian mizik savant, a group of 20th-century Haitian musicians who consciously incorporated Vodou rhythms and melodies into their classical music. This can be heard in the use of pentatonic scales and syncopated rhythms within classical tonal and harmonic structures. Brouard was mindful of representing and reflecting the cultural identity of Haiti—a country which continues to grapple with the devastating impacts of prolonged colonization—on a global stage.

Brouard’s *Trois monologues d’Émilie* for mezzo and orchestra contains texts drawn from a play by Canadian poet Michel Garneau (1939-2021) that reimagines the life of American poet Emily Dickinson—whom Garneau has re-named Émilie—in 19th-century Quebec. Many of the biographical details remain the same; however, the play examines what can be perceived of Émilie’s inner life through her poetry and interactions with her sister. The *Trois monologues* Brouard set explore matters of life and death: What remains of an artist after they die? How does one want to be remembered? What does it mean to be fully alive? These intimate songs are text-driven, emphasizing the ponderous nature of the monologues.

The titles of the three movements come from each movement’s first words sung by the soloist, and reference ideas drawn from Dickinson’s writing. One translation of the French titles to English is “I know nothing of absence,” “A white dress” and “She is alive.”


**BRIAN RAPHAEL
NABORS**

B: April 10, 1991
Birmingham, Alabama

Pulse

PREMIERED: September 9, 2019

— Brian Raphael Nabors is the youngest living composer featured at tonight’s concert. Born in 1991 in Birmingham, Alabama, he composes music that integrates contemporary classical techniques with those of jazz, funk, gospel, and rhythm and blues. In addition to composing, Nabors plays piano in a variety of genres and settings. “I gain inspiration from everywhere,” he said in a recent interview with radio host Bill Doggett of *I Care If You Listen*. “I love creating a vat of harmonic primordial soup and pulling different sounds out as they correspond to different emotions I’m feeling.”

Nabors’ works have been performed in the United States and abroad by ensembles such as the Boston, Atlanta, Detroit and Munich symphonies, as well as the Chineke! Orchestra. He has written for orchestras and chamber ensembles, and he composes increasingly for electronic instruments. He studied at Samford University and the University of Cincinnati College-Conservatory of Music, and was a composition fellow at Tanglewood. He now serves on the composition faculty of the Louisiana State University School of Music.

Of his recent orchestral work *Pulse*, Nabors writes: “My conception of *Pulse* began as a long contemplation of daily life as we know it, combined with thoughts of life in nature. The universe seems to have this natural rhythm to it. It is as if every living and moving thing we are aware and unaware of is being held together by a mysterious, resolute force. *Pulse* is an episodic rhapsody that explores several phases and colorful variants of rhythm all held together by an unwavering pulse. Each episode is meant to symbolize a different scenario of life for the listener, be it a buzzing modern metropolis, a deep wilderness abundant with animalia or the scenic endless abyss of the ocean. All of these worlds and their philosophical meanings are then brought together in a contemplative theme of ‘unification’ in the strings that symbolizes our deep connection as living beings to everything within, over, under and around us.”

Pulse was first performed by the Nashville Symphony Orchestra, conducted by former Minnesota Orchestra Associate Conductor Giancarlo Guerrero, on September 9, 2019.


**COLERIDGE-TAYLOR
PERKINSON**

B: June 14, 1932
New York City
D: March 9, 2004
Chicago, Illinois

*Mop/Mop: A Symphonic
Sketch*

COMPOSED: 1998

— Coleridge-Taylor Perkinson’s musical expertise spanned genres and styles, leading to an innovative and varied career. Perkinson was born in 1932 in New York City and spent a good part of his childhood there with his mother, who was a pianist and organist. He was named after the famed composer Samuel Coleridge-Taylor, whose parents came from Britain and Sierra Leone, and would follow in his footsteps early on when he showed exceptional talent at playing piano.

Perkinson studied composition and conducting at the Manhattan School of Music, Princeton University, Berkshire Music Center and Salzburg Mozarteum. In 1965 he co-founded the Symphony of the New World, the first racially integrated orchestra in the United States. Perkinson also arranged music for artists such as Harry Belafonte and Marvin Gaye; served as music director of the Alvin Ailey Dance Theater; wrote music for the Dance Theater of Harlem; and was the director of the Center for Black Music Research at Columbia College in Chicago.

Some of Perkinson’s remarkable versatility as a musician was necessitated because of racism in the United States. “The fact was that I did not or could not make headway in the United States,” Perkinson once told his colleague Johann Buis, “and when opportunities did come my way and they discovered that I was Black, these opportunities were withdrawn or modified.” It is fortunate for today’s listeners that Perkinson and so many other musicians persevered despite racism, leaning into their connections with artists in other genres and even other countries to keep them active in the music industry.

One of Perkinson’s collaborators was pioneering Bebop musician Max Roach, who was sometimes called the “Duke Ellington of jazz drumming.” Perkinson toured domestically and abroad with Max Roach, and his orchestral work *Mop/Mop* was written in honor of him. Rhythmic bursts are contrasted with rich jazz harmonies, expanding triplet-motif riffs, a Baroque-inspired fugato section and an unexpectedly “cool” final chord. *Mop/Mop* exemplifies Perkinson’s skillful synthesis of modernist harmonic and rhythmic construction, Bebop jazz style and imaginative orchestration.



ALVIN SINGLETON

B: December 28, 1940
Brooklyn, New York

56 Blows (Quis Custodiet Custodes?)

PREMIERED: January 13, 1994

Alvin Singleton was born in Brooklyn, New York, in 1940 and got his start singing at church and improvising on the piano. Soul and jazz music were in the air around him, and he would later call Miles Davis, John Coltrane and George Lewis his favorite musicians. After graduating with a bachelor’s degree in music, Singleton began his professional career as an accountant and played in jazz ensembles on the side. Five years later, he returned to full-time music study as a composer and took courses from luminaries like Roger Sessions and Charles Wuorinen. He then traveled to Italy and Germany, where he studied with Goffredo Petrassi and attended lectures by Karlheinz Stockhausen. He lived in Austria and worked around Europe until 1985, when he returned to the United States as resident composer for the Atlanta Symphony Orchestra.

Singleton’s accolades include commissions from the Atlanta, Houston, Cleveland and Philadelphia orchestras, and a number of festivals in Europe and the United States. His mastery of Western European classical techniques is evident in his use of serialism and chromaticism. At the same time, Singleton’s deep knowledge and skill in jazz are apparent as his music, although written down, maintains a sense of spontaneity and improvisation.

Many of Singleton’s works have a connection to current events. *56 Blows (Quis Custodiet Custodes?)* was begun in 1992, the year after Rodney King was violently beaten by four Los Angeles police officers. The officers were acquitted despite video evidence capturing the officers delivering each of the 56 blows inflicted on King. The Latin subtitle, *Quis Custodiet Custodes?*, asks “Who guards the guardians?” Singleton remarked that listeners may be expecting to hear each of the 56 blows in this piece, warning “but what you expect to hear, I don’t give you—at least not when you are expecting it.” Although the violence itself was terrible, “the number one reason for me to write [this piece] was what it said about the abuse of power. Rodney King could have been anybody.”

The piece was premiered in 1994 by the Philadelphia Orchestra. It takes on renewed resonance in this community as we continue to grapple with the impacts of George Floyd’s murder in 2020 by a Minneapolis police officer.



ERROLLYN WALLEN

B: April 10, 1958
Belize City, Belize

The World’s Weather

PREMIERED: June 11, 2022

Errollyn Wallen is in high demand as a composer of our time. Born in Belize in 1958, she moved with her parents to London at the age of two. She played piano and wrote music from a young age, but didn’t initially consider pursuing music as a career. She trained as a modern dancer and studied in London and with the Dance Theater of Harlem in New York. Upon her return to London in her early 20s, Wallen shifted her focus to music. She attended Goldsmiths College and King’s College to study piano, voice and composition. She also played in a cabaret band, opened a recording studio and production company, wrote music for film and television, and founded the chamber group Ensemble X.

Wallen’s catalogue thus far includes 22 operas, numerous orchestral works, and music for chamber ensembles and voices. Her musical influences range from popular genres to Baroque forms and serialist techniques. The year 2023 has brought premieres of a new violin concerto, a piano concerto, a song cycle and a large work for unaccompanied voices. Wallen made her Wigmore Hall debut late last month, performing *The Errollyn Wallen Songbook*. Her book *Becoming a Composer* will be released later this year.

Wallen currently lives in a lighthouse in the Scottish Highlands. Although *The World’s Weather* was written before she moved there, the piece reflects the weather she witnesses while living in such close proximity to the sea. Commenting on the work and its inspiration, she states: “For all the weather I now have, *The World’s Weather* was never intended to be literal or programmatic....[The title] came from the spine of a book I happened to see in a library. My friend, anthropologist Catherine Bolten, also encouraged me with the information that from a single drop of water the world’s weather can be ascertained....*The World’s Weather* moves between dark and light sensations with its jagged interruptions and sensuous harmonies, but is ultimately a celebration of what it means to be alive and composing music in the midst of majesty and plight.

The World’s Weather premiered at the 2022 BBC Proms; this performance is its first in the United States.

PROGRAM NOTES BY SHEKELA WANYAMA.

AUDRA McDONALD

WITH THE MINNESOTA ORCHESTRA

Audra McDonald, vocalist | Andy Einhorn, conductor
Jeremy Jordan, piano | Gene Lewin, drums | Mark Vanderpoel, bass

Saturday, November 4, 2023, 7PM | Orchestra Hall

The program for tonight's concert will be announced from the stage. There will be one 20-minute intermission.



AUDRA McDONALD, VOCALIST

Audra McDonald is unparalleled in the breadth and versatility of her artistry as both a singer and an actor. The winner of a record-breaking six Tony Awards, two Grammy Awards and an Emmy, in 2015 she received a National Medal of Arts from President Barack Obama and was named one of *Time* magazine's 100 most influential people. She won Tonys for her performances in *Carousel*, *Master Class*, *Ragtime*, *A Raisin in the Sun*, *The Gershwins' Porgy and Bess* and *Lady Day at Emerson's Bar & Grill*, which also served as the vehicle for her Olivier-nominated 2017 West End debut. On television, McDonald won an Emmy as the official host of PBS's *Live From Lincoln Center*; she stars as Liz Reddick in *The Good Fight* on Paramount+ and guest-stars in Julian Fellowes's historical drama *The Gilded Age* on HBO and Max. Her film credits include Disney's live-action *Beauty and the Beast* and MGM's 2021 Aretha Franklin biopic *Respect*. A Juilliard-trained soprano, McDonald maintains a major career as a Grammy-winning recording and concert artist. Her latest solo album, *Sing Happy*, was recorded live with the New York Philharmonic for Decca Gold. She is a founding member of Black Theatre United, board member of Covenant House International and prominent advocate for LGBTQAI+ rights. Offstage she is an activist, married to Will Swenson, and a mother. Audra McDonald appears through arrangement with Alec Treuhaft, LLC. More: audramcdonald.com.



ANDY EINHORN, CONDUCTOR

Leading Broadway music director and conductor Andy Einhorn most recently served as the music supervisor and musical director for the Grammy-nominated Broadway productions of *Hello, Dolly!* starring Bette Midler and *Carousel* starring Renée Fleming. His previous Broadway music directing and conducting credits include *Holiday Inn*, Woody Allen's *Bullets Over Broadway*, Rodgers + Hammerstein's *Cinderella*, *Brief Encounter* and *Sondheim on Sondheim*. Other Broadway work includes *Evita* and *The Light in the Piazza*. Since 2011, Einhorn has served as music director and pianist for Audra McDonald; they have recorded two albums together: *Sing Happy: Live with the New York Philharmonic* and *Go Back Home*. He served as the music director for HBO's Peabody Award-winning documentary *Six by Sondheim* and music supervisor for Great Performances Peabody Award-winning special *Broadway Musicals: A Jewish Legacy* on PBS. In 2019 he conducted Bette Midler and Marc Shaiman at the Academy Awards. Upcoming film and TV projects include the Apple TV+ programs *Extrapolations* and *Cabrini*. He is a faculty member at the Aspen Music Festival.

PRE-CONCERT

Performance by NUNNABOVE
Saturday, November 4, 6:15pm, Target Atrium

“Conductors are essential to large-scale orchestral works, but there is plenty of repertoire we’re capable of playing without direction from the podium. Our wonderful new Music Director Thomas Søndergård suggested that the Orchestra’s musicians put together an unconduted program because he wants to encourage us to listen and react more to one another, without a central figure dictating each beat and phrase. This further hones our ears and ensemble skills, demanding that we rely even more on one another for musical and physical cues to communicate phrasing, tempos and articulation. While I’ll be leading several pieces from my concertmaster chair, all the musicians have had the opportunity to be more active participants in the rehearsal process and to join in crafting our collective interpretation of these pieces. We hope you enjoy this unique concert!”

– Erin Keefe, concertmaster

RICHARD STRAUSS

Feierlicher Einzug (Solemn Entrance),

arr. Karl Kramer

The German composer Richard Strauss (1864–1949) was 45 years old with decades of monumental musical works already behind him when he composed *Feierlicher Einzug*—but it is likely that some inspiration for this work reached back to his very first days, when he heard his father practice for his job as principal horn in the court orchestra of Munich. The young Strauss’ aptitude for extraordinary brass writing had been showcased in his horn concertos, tone poems and opera scores, but in 1909, when he produced this work for brass and timpani, it quickly secured a permanent place in the brass ensemble catalog.

At this time, Strauss was the principal conductor of the Staatskapelle Berlin, the resident orchestra of the Berlin State Opera. He frequently made public service appearances in this role and was asked to compose music for significant civic events. *Feierlicher Einzug* was one such composition, written at the request of the Order of Saint John, a fraternal Christian organization that has provided charitable services for ill and impoverished people worldwide since the early 11th century. Strauss’ composition was featured whenever the Order held an investiture ceremony, welcoming in new members. The original version called for 15 trumpets, three of them soloists, alongside four horns, four trombones and two tubas. Since then, it has since seen countless arrangements, some created by Strauss himself—utilizing chamber ensembles of all sizes and expanding up to a full symphony orchestra with pipe organ. The version performed at today’s concert was arranged by Karl Kramer.

The full title of this work is *Feierlicher Einzug der Ritter des Johanniter-Ordens*, which translates to *The Solemn Entrance of the Knights of the Order of Saint John*. While it is often translated in this setting to the word “solemn,” the German term “Feierlicher” also describes something that is ceremonious, festive and honorable, and each of these descriptions can be applied to Strauss’ work as well.

An opening fanfare emerges from chords that begin in the lowest voices of the ensemble and build upwards into the higher, brighter tones of the trumpets. The chorale section, which makes up the majority of the work, is richly scored, yet simple in harmonic structure. It grows in both intensity and dynamic, steadily rising from pianissimo to fortissimo over the course of the piece.

Instrumentation: horn, 4 trumpets, 4 trombones, tuba and timpani

ANTHONY BARFIELD

Invictus

The premiere of contemporary New York-based composer Anthony Barfield’s *Invictus* was an unusual one—performed by musicians from six musical ensembles, standing 12 feet apart from one another in a large arc in front of the iconic buildings of New York’s Lincoln Center for the Performing Arts. There was no in-person audience present—only a dozen brass players, a few camera operators and the composer, who conducted the ensemble. *Invictus* premiered on Facebook and Lincoln Center’s website on September 1, 2020. Through it, Barfield (b. 1983) set out to communicate the resilience of a city facing uncertainty through the coexisting events of the COVID-19 pandemic and Black Lives Matter movement. The premiere performance served not just as a reflection of history but as a statement of current circumstances, shining a light on the city’s enduring hope and relentless courage.

In the video of the work’s premiere, Barfield speaks about New York City in 2020 and the “uncertainty of it all.” However, the music is uplifting, optimistic and reassuring. The term “Invictus” has Latin roots, meaning unconquerable or invincible. It is often used to describe the power of an individual or group to prevail over a seemingly impossible battle.

A Mississippi native and graduate of the Juilliard School, Barfield has built an incredible career as an Emmy-nominated music producer, composer and trombone player, collaborating with ensembles around the world including the United States Army Band “Pershing’s Own” and the New York Philharmonic. His production company, Velocity

Music Inc., has worked with artists such as Lil Wayne and has produced multiple independent film soundtracks.

Instrumentation: 4 horns, 4 trumpets, 3 trombones and tuba

BÉLA BARTÓK

Divertimento for Strings

The Divertimento for Strings by Béla Bartók (1881-1945) represents a 20th-century approach to the concerto grosso—a compositional form that was very popular during the 17th and early 18th centuries, in which a small group of soloists share the primary melodic material while a smaller orchestra accompanies and interacts with them. Though loosely built upon the same basic structure, this Divertimento is a uniquely Bartók blend of Eastern European folk music and visionary musical techniques that pushed the genre in an entirely new direction.

Set in three movements—*Allegro non troppo*, *Molto adagio* and *Allegro assai*—the Divertimento begins with a powerful driving motion crafted from accented, repetitive chords across the ensemble, while the first violins sing a main theme. The second movement is dark and disturbing, similar to the mood of Bartók’s Sixth String Quartet, which was composed in the same year (1939). This eerie, haunting feeling is often attributed to Bartók’s deep sense of loss during World War II and an impending emigration from his homeland of Hungary to the United States. Spirits are lifted again, though, in a final movement that celebrates dance music and buzzes with newfound energy. The rondo finale also features a folk-inspired violin cadenza, counterpoint inspired by Bartók’s Baroque-era predecessors, and a brilliant, *vivacissimo* conclusion.

Valerie Little, the Minnesota Orchestra’s assistant principal librarian, was part of the collaborative team that determined today’s concert selections. “The Artistic Advisory Committee was interested in programming the Bartók Divertimento for Strings due to its intimate and light nature,” she explains, “which we hear through the interplay between soloists and the full sections, and also because the smaller string sections will give the audience a different aural experience than they hear with the full orchestra. Also, we haven’t featured it since 1996, so it is definitely time to revisit Bartók’s singular take on the concerto grosso!”

Instrumentation: string orchestra

[PROGRAM NOTES ON STRAUSS, BARFIELD AND BARTÓK WORKS BY EMMA PLEHAL.](#)

MAURICE RAVEL

Pavane for a Dead Princess

Throughout his compositional career, the Frenchman Maurice Ravel (1875-1937) turned often to dance as inspiration. The waltz, minuet, bolero, habanera and pavane he all set twice or more; also given due attention were the malagueña, rigaudon and forlane. One of his first successful works was the exquisite piano miniature *Pavane pour une infante défunte* (Pavane for a Dead Princess), written in 1899 while the composer was still a student, and dedicated to the Princess of Polignac, a noted patron of the arts. In the composer’s words: “It is not a lament for a dead child, but an evocation of the pavane which might have been danced by a tiny princess such as was painted by Velasquez at the Spanish Court.” The first performance of the solo piano version was given by Ricardo Viñes in Paris on April 5, 1902.

The *Pavane*’s popularity grew even more when the composer orchestrated it in 1910. In Ravel’s treatment of the pavane (a stately 16th-century Spanish court dance), we find a haunting, graceful melody set against a gently undulating rhythmic accompaniment. Strings are muted throughout, adding a touch of veiled mystery to the subtly archaic character. The small orchestra also includes a harp, an oboe, and pairs of flutes, clarinets, bassoons and horns.

The orchestration’s premiere was conducted by Sir Henry Wood in Manchester, England, on February 27, 1911. Although Ravel did not leave a recording of himself conducting the work, he did critique the orchestral version’s premiere. He lamented the *Pavane*’s “excessively flagrant influence” of French Romantic composer Emmanuel Chabrier, and also claimed that the original piano version’s popularity was due to what he considered its conservative, unimaginative character. Regardless of Ravel’s assessment, the *Pavane*’s quaint charm, evocative mood and idyllic tranquility have endeared it to millions, and no critic, not even the composer, can undo the touching effect this exquisite musical gem has on us.

Instrumentation: 2 flutes, oboe, 2 clarinets, 2 bassoons, 2 horns, harp and strings

[PROGRAM NOTE BY ROBERT MARKOW.](#)

GABRIEL FAURÉ

Sicilienne from *Pelléas and Mélisande*, Opus 80

— The French organist and composer Gabriel Fauré (1845-1924) was a man of a most reserved nature, lacking all flamboyance, and he felt most at home in the intimacy of chamber music and art songs. His incidental music for Maurice Maeterlinck's play *Pelléas and Mélisande* was music of a larger scale—and after composing it in condensed scoring, Fauré entrusted the process of orchestration to his gifted pupil Charles Koechlin. The great symbolist drama by the Belgian-born Maeterlinck spurred the imagination of many composers, among them Debussy, Sibelius and Schoenberg. But Fauré's score for the 1898 London production of the play predated all those composers. The tale of the ill-fated lovers—Melisande, married to Prince Golaud, is attracted to the prince's younger half-brother Pelléas—is traced to the Middle Ages. Fauré's music captures the atmosphere of the realm of the King of Allemonde, where the lovers fulfill their tragic destiny. The *Sicilienne* is an entr'acte—music between acts—borrowed from music Fauré had originally created for the cello, pulsating in the undulating rhythm of the ancient Italian dance.

Pavane, Opus 50

— Fauré's standalone composition *Pavane*, composed a decade before *Pelléas and Mélisande*, showcases Fauré's restraint and looks back in time—here to the elegance and artifice of the rococo, the early-18th century artistic movement that reacted against the strict restrictions of the Baroque, instead emphasizing a more graceful approach. Fauré's *Pavane* dates from 1887, when he was called upon to contribute music for an entertainment at the Opéra-Comique that was conceived in the pastoral spirit of a painting by the rococo artist Jean-Antoine Watteau. Graceful in melody and airy of texture, this work is also distinguished by the restraint of its emotional display. Fauré's use of solo woodwind is as gentle and refined as the pastel colorations of rococo art. Fauré's title suggests a nostalgia for the 16th-century Pavane dance—a model Ravel would follow in titling his *Pavane for a Dead Princess*.

Instrumentation (*Sicilienne*): 2 flutes, oboe, clarinet, bassoon, 2 horns, timpani, harp and strings; (***Pavane***): 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns and strings

PROGRAM NOTE BY MARY ANN FELDMAN.

GEORGES BIZET

Carmen Suite for Percussion and Strings, arr. Rodion Shchedrin

— The *Carmen* Suite for Percussion and Strings shows the musical fireworks that can erupt when one composer takes the baton from the other—and runs in quite a different direction. In 1967 the Russian composer Rodion Shchedrin (b. 1932) was tasked with arranging music for a ballet version of one of the world's most popular operas, George Bizet's *Carmen*—and in a family twist, the premiere was to be given by the Bolshoi Ballet, featuring Shchedrin's wife, the famous ballerina Maya Plisetskaya.

The idea for Shchedrin's *Carmen* ballet came from Plisetskaya, who had read Prosper Mérimée's novel *Carmen* when she was very young; "I longed to create *Carmen* for half my life as a dancer," she reported. Plisetskaya arranged for Alberto Alonso to design the choreography for her. Shchedrin reworked Bizet's score into 13 numbers, some of which flow into each other without pause. His titles have little to do with Bizet's original. One of the most striking features of Shchedrin's transcription is the instrumentation, which omits all wind instruments but requires, in addition to the standard string section, nearly 50 percussion instruments. Today's performance features eight of the 13 movements: the *Introduction*, *Dance*, *First Intermezzo*, *Carmen's Entrance and Habanera*, *Second Intermezzo*, *Bolero*, *Torero* and *Finale*.

Instrumentation: timpani, 4 bongos, castanets, claves, cockolo, 3 cowbells, crotales, Charleston (lo-hat) cymbals, cymbals, alto drum, bass drum, field drum, soprano drum, guiro, maracas, tambourine, tamtam, 3 temple blocks, 5 tom-toms, triangle, whip, 2 wood blocks, marimba, glockenspiel, vibraphone, chimes and strings

PROGRAM NOTE BY ROBERT MARKOW.

U.S. NAVAL ACADEMY GLEE CLUB

WITH THE MINNESOTA ORCHESTRA

Sarah Hicks, conductor
U.S. Naval Academy Glee Club
Charles Lazarus, trumpet

Saturday, November 11, 2023, 7PM
Sunday, November 12, 2023, 2PM | Orchestra Hall

John Williams	<i>Midway March</i>	CA. 4'
Leonard Bernstein	<i>New York, New York, from On the Town</i>	CA. 4'
Frank Loesser	<i>Sit Down, You're Rockin' the Boat, from Guys and Dolls</i>	CA. 4'
Arthur Seymour Sullivan	<i>With Cat-like Tread, from Pirates of Penzance</i>	CA. 3'
Don Raye/Hughie Prince/ arr. John Wasson	<i>Boogie Woogie Bugle Boy</i> Charles Lazarus, trumpet	CA. 4'
John Williams	<i>Flight to Neverland, from Hook</i>	CA. 5'
Traditional	<i>America (My Country 'Tis of Thee)</i>	CA. 4'
Traditional	<i>Amazing Grace</i>	CA. 6'
I N T E R M I S S I O N		CA. 20'
Richard Rodgers	<i>Victory at Sea, Symphonic Scenario for Orchestra</i>	CA. 7'
Various Composers/ arr. John Wasson	<i>American Swing Time Salute</i> Charles Lazarus, trumpet	CA. 5'
James Beckel	<i>Gardens of Stone</i>	CA. 11'
John Williams	<i>Hymn to the Fallen, from Saving Private Ryan</i>	CA. 6'
Traditional/ arr. Bob Lowden	<i>Armed Forces Salute</i>	CA. 4'
John Bacchus Dykes	<i>Navy Hymn: Eternal Father, Strong to Save</i>	CA. 3'
William Steffe	<i>Battle Hymn of the Republic</i>	CA. 5'



U.S. NAVAL ACADEMY GLEE CLUB

The United States Naval Academy Glee Club, directed by Dr. Aaron Smith, consists of the United States Naval Academy Men’s Glee Club, which has achieved prominence as one of the world’s premier men’s choruses, and the United States Naval Academy Women’s Glee Club, which is the only all-female military choral ensemble in the world. These ensembles are components of the United States Naval Academy’s musical activities department. In the past decade, the Glee Clubs have performed extensively throughout the U.S. and countries abroad including Chile, Argentina and Brazil, and they have undertaken several European tours that included performances at St. Peter’s Basilica in the Vatican, cathedrals in Brussels, Wells, Winchester and Salisbury, and St. Paul’s Cathedral in London. The Clubs’ other recent notable performances include appearances at the dedication ceremony of the 9/11 Pentagon Memorial, the Ronald Reagan Freedom Award ceremony, the Commissioning Ceremony and Gala for the George H. W. Bush Aircraft Carrier (CVN-77), the Presidential Inaugural Concert “We Are One” on the steps of the Lincoln Memorial and the Kennedy Center Honors. More: usna.edu/music.

Director of Musical Activities: Dr. Aaron Smith | Officer Representative: Commander Isaac Stutts, USN

Men’s Glee Club President: Midshipman First Class Samuel Buford

Women’s Glee Club President: Midshipman First Class Samantha Nakagawa

Men’s Glee Club Vice President: Midshipman First Class Michael Lancaster

Women’s Glee Club Vice President: Midshipman First Class Madeline Loewe

Tour Logistics: Mr. Don Nelson | Department Coordinator: Ms. Stephanie Woodall



CHARLES LAZARUS, TRUMPET

Trumpeter Charles Lazarus, a member of the Minnesota Orchestra since 2000, is a multi-faceted performer, composer, producer and bandleader whose career has included tenures in Dallas Brass, Meridian Arts Ensemble and Canadian Brass. He has created and produced several crossover orchestral shows featuring his various ensembles, with which he has released five recordings. His live recording of Steve Heitzeg’s *American Nomad* concerto and a children’s animated short film collaboration with author Michael Hall are available online. Lazarus has appeared as a soloist with numerous orchestras around the U.S. and Canada and has performed with the Empire Brass, New York Philharmonic Principal Brass, London Brass and Barry White. In demand as a clinician and teacher, he has performed and taught master classes in every U.S. state, Canada, and throughout Asia and Europe. More: minnesotaorchestra.org, charleslazarus.com.

SARAH HICKS, CONDUCTOR

Profile appears on page 20.

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MINNESOTA ORCHESTRA

Fabien Gabel, conductor
Bertrand Chamayou, piano

Thursday, November 16, 2023, 11AM
Friday, November 17, 2023, 8PM
Saturday, November 18, 2023, 7PM

Orchestra Hall

Anatol Lyadov	<i>The Enchanted Lake, Opus 62</i>	CA. 7'
Camille Saint-Saëns	Concerto No. 5 in F major for Piano and Orchestra, Opus 103, <i>Egyptian</i> Allegro animato Andante Molto allegro <i>Bertrand Chamayou, piano</i>	CA. 27'
I N T E R M I S S I O N		
Erich Wolfgang Korngold/ arr. Patrick Russ	<i>The Sea Hawk Suite</i> Main Title Reunion The Albatross The Throne Room The Orchid Gold Caravan Duel Part I Duel Continued Freedom	CA. 18'
Peter Ilyich Tchaikovsky	<i>The Tempest, Fantasy-Overture, Opus 18</i>	CA. 18'

PRE-CONCERT

Concert Preview with Phillip Gainsley and Bertrand Chamayou

Thursday, November 16, 10:15am, Auditorium | Friday, November 17, 7:15pm, Target Atrium
Saturday, November 18, 6:15pm, Target Atrium

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FABIEN GABEL,
CONDUCTOR

Fabien Gabel, the newly appointed music director designate of the Tonkünstler-Orchester Niederösterreich, has established an international career of the highest caliber, appearing with orchestras from London and Paris to Chicago, Seoul and Melbourne. Praised for his dynamic style and sensitive approach to the score, he is best known for his eclectic choice of repertoire, ranging from core symphonic works to new music to championing lesser-known composers of the 19th and 20th centuries. He has been one of the Minnesota Orchestra's most frequently appearing guest conductors in recent seasons, with this week marking his fifth engagement since April 2021. In the 2023-24 season he returns as a guest of such orchestras as City of Birmingham Symphony Orchestra, Malmö Symphony Orchestra, Stavanger Symphony Orchestra, Cleveland Orchestra, NDR Radiophilharmonie Hannover, Orquesta Sinfónica de Galicia and Orchestre Philharmonique de Monte Carlo. In Paris, he continues his work on a large-scale project to record a new score for Abel Gance's epic 1927 film *Napoléon* with the Orchestre National de France and Orchestre Philharmonique de Radio France. That production will appear in movie theaters and live performances, as well as on online streaming. More: opus3artists.com, fabiengabel.com.



BERTRAND CHAMAYOU,
PIANO

French pianist Bertrand Chamayou has mastered an extensive repertoire and displays striking assurance, imagination, artistic approach and remarkable consistency in his performances. He is a regular performer in venues such as the Théâtre des Champs Élysées, Lincoln Center, the Herkulesaal Munich and London's Wigmore Hall. He has appeared at major festivals including New York's Mostly Mozart Festival, the Lucerne Festival and the Salzburg Festival. Last season saw him appear with orchestras including the Philharmonie de Paris, Vienna Philharmonic, Orchestre Philharmonique de Radio France and San Francisco Symphony, as well as a tour across France with the Orchestre des Champs-Élysées. He is featured on a large number of highly successful recordings, including a Naïve CD of music by César Franck. In 2019 he won the Gramophone Recording of the Year Award for his recording of Camille Saint-Saëns' Piano Concertos No. 2 and 5. The only artist to win France's prestigious Victoires de la Musique on four occasions, he has an exclusive recording contract with Warner/Erato and was awarded the 2016 ECHO Klassik for his recording of Ravel's complete works for solo piano. More: harrisonparrott.com, bertrandchamayou.com.

ONE-MINUTE NOTES

Lyadov: *The Enchanted Lake*

Anatol Lyadov loved writing about “the realm of the non-existing”—here, a magical lake, misty, moonlit and shimmering.

Saint-Saëns: Piano Concerto No. 5, *Egyptian*

In his final piano concerto, Camille Saint-Saëns holds back on dazzling the audience until the closing movement. Its wide-ranging sounds include an opening in the tradition of Mozart, a theme the composer heard sung by boatmen on the Nile River, and a glittering finale in which the soloist's virtuosity finally comes to the fore.

Korngold/arr. Russ: *The Sea Hawk Suite*

Erich Wolfgang Korngold's score to a 1940 adventure film set in the era of Queen Elizabeth I is distilled into an 18-minute suite that summons visions of heroism, romance, battles and other daring feats.

Tchaikovsky: *The Tempest*, Fantasy-Overture

Peter Ilyich Tchaikovsky's *The Tempest*, composed on a suggestion from the Russian critic Vladimir Stasov, brings Shakespeare's story and characters to vivid life. Especially notable is the passionate music depicting the lovers Ferdinand and Miranda, as well as themes illustrating the ship on still waters and the monstrous Caliban.



ANATOL LYADOV

B: May 11, 1855
St. Petersburg, Russia

D: August 28, 1914
Novgorod, Russia

The Enchanted Lake,
Opus 62

PREMIERED: February 21, 1909

— Born into a musical family in St. Petersburg, Anatol Lyadov studied with Nikolai Rimsky-Korsakov and was invited to join the faculty of the St. Petersburg Conservatory at age 23. However, for all his talent and training, he was notoriously unable to produce music. Some of this was the product of self-doubt—but he was also lazy. In the most infamous illustration of this, Lyadov had been Sergei Diaghilev’s original choice to compose the music for the Ballets Russes’ new production of *The Firebird* in 1910. But when Lyadov could not deliver, Diaghilev turned to an unknown young composer named Igor Stravinsky, and the course of music was changed.

“GIVE ME A FAIRY TALE...”

As a composer, Lyadov was essentially a miniaturist, best remembered for his short piano pieces like *The Musical Snuffbox*. Perhaps understandably, the larger forms proved difficult for him: he wrote no operas, no symphonies, no concertos, no chamber music—his output consists exclusively of a few brief orchestral works, choral music, songs and piano pieces. Lyadov, who was very interested in Russian folk music, was happiest when he could enter the magical dream-world of folk legend. He once said: “My ideal is to find the unearthly in art. Art is the realm of the non-existing. Art is a figment, a fairy tale, a phantom. Give me a fairy tale, a dragon, a water sprite, a wood demon—give me something that is unreal, and I am happy.”

In about 1905, Rimsky-Korsakov, trying to get Lyadov to produce something worthy of his talents, suggested that he write an opera on folk legends. Lyadov liked the idea and made some sketches. And though he abandoned the project, those sketches turned into two brief orchestral pieces that have become his most popular works: both *The Enchanted Lake* and *Kikimora* spring from that “realm of the non-existing” where Lyadov was happiest.

The Enchanted Lake, first performed in 1909, is a mood-piece, muted and evocative rather than crowded with incident or drama—and one can understand why Diaghilev thought Lyadov might have been right for *The Firebird*. The shimmering sounds of the opening set exactly the right mood for Lyadov’s portrait of the magical lake, and throughout this brief piece he shifts colors deftly, so that

his lake is by turns misty, moonlit and murmuring as the music makes its way to the subdued close.

Instrumentation: 3 flutes, 2 oboes, 3 clarinets, 2 bassoons, 4 horns, timpani, bass drum, harp, celesta and strings

PROGRAM NOTE BY ERIC BROMBERGER.



CAMILLE SAINT-SAËNS

B: October 9, 1835
Paris, France

D: December 16, 1921
Algiers, Algeria

Concerto No. 5 in F major
for Piano and Orchestra,
Egyptian

PREMIERED: May 6, 1896

— At the age of 3, Camille Saint-Saëns could find his way around the keyboard; by 11 he made his public debut playing concertos by both Mozart and Beethoven; and at twice that age he won the most prestigious organ appointment in Paris, occupying the loft of the fashionable Church of the Madeleine, where many came to hear his improvisations.

Honors came freely, but true glory was elusive. He suffered the curse of Antonio Salieri: he was wise enough to grasp that he was not in the top rank of composers, but only a very good one—though this is not to underestimate such works as his five piano concertos and the opera *Samson and Delilah*, and his *Carnival of the Animals* remains a beloved crowd-pleaser. He was also an indefatigable conductor almost to the end of his days, and he regularly performed his piano works, including the world premiere of his Fifth Piano Concerto in May 1896.

HOLDING BACK UNTIL THE END

Saint-Saëns’ works reflect his own style of playing, which Marcel Proust found free of pianists’ “writings, shakings of the head, and tossing of hair.” In a program note for the *Egyptian* Concerto, the late musicologist Michael Steinberg notes that “one of the more notable features of the amiable and unpressured first movement is an allusion to Delilah’s gorgeous aria ‘Mon cœur s’ouvre à ta voix’ (Softly awakes my heart) from *Samson and Delilah*”—the latter, incidentally, the name he bestowed on a pet poodle of the mid-1890s. In this concerto the composer holds back on his full battery of virtuosity, only to set it loose to the end.

Saint-Saëns’ overall intent in his fifth and final piano concerto may have been to pay tribute to a culture other than his own, but the music and its subtitle are inseparable from the complex issues surrounding artistic appropriation

and the movement known at the time as Orientalism—the imitation or depiction of aspects of the Eastern world by writers, designers and artists from the Western world.

If the opening statement is the embodiment of European classical tradition, as revered in the models handed down from Mozart, the *Andante* strikes forth on a different course. In the composer’s words, “it takes us, in effect, on a journey to the East and even, in the passage in F-sharp, to the Far East.” This passage, based on the pentatonic, or five-tone, scale (like the black keys of the piano), is scored to include the vibrations of the tamtam. But the core of the movement is the amorous melody poured out after the introduction: this, Saint-Saëns said, was “a Nubian love song which I heard sung by boatmen on the Nile as I myself went down the river in a dahabieh.”

In the last movement, Saint-Saëns unleashes a glittering finale in which, Steinberg writes, “one may hear suggestions of a ship’s motor and a touch of tempest....Its cascading sixteenth-notes and interlocking octaves, so craftily laid out to sound so much harder than they are, brought the house down in 1896, and they do their job as surely today.”

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

PROGRAM NOTE BY MARY ANN FELDMAN.



ERICH WOLFGANG KORNGOLD

B: May 29, 1897
Brno, Austria-Hungary
(now Czech Republic)
D: November 29, 1957
Los Angeles, California

The Sea Hawk Suite,
arr. Patrick Russ
ORIGINAL FILM RELEASED:
July 1, 1940

Erich Wolfgang Korngold enjoyed a career unlike any composer before him: a European child prodigy in the mold of Mozart, he found a new home in the U.S. as the storm clouds of World War II gathered, then achieved his most far-reaching successes in a profession that didn’t exist at his birth: the scoring of motion pictures. His lush, melodic style of orchestral film music, notable for employing opera-style motifs connected with specific characters and events, influenced generations of Hollywood composers who followed—to a degree that many moments in a Korngold film score could fit in a movie of today.

In 1940, two years after the release of his Academy Award-winning score for *The Adventures of Robin Hood*, starring Errol Flynn in the title role, Korngold was brought on board to score another Flynn film titled *The Sea Hawk*—an adventure movie set in the time of Queen Elizabeth I. The tenth of his 16 film scores written between 1935 and 1955, it was his most epic in length, comprising 96 minutes of music written over a span of just seven weeks.

Contemporary criticism of the film was mixed; *Time* magazine called it “a handsome, shipshape picture,” while *The New York Times* deemed it “an overdressed ‘spectacle’ film which derives much more from the sword than from the pen.” The movie is by no means lost to history—it remains available for viewing on DVD and digital download—but Korngold’s score has found even greater popularity on its own. No fewer than 10 commercial recordings feature it in full or excerpted form.

Korngold extracted themes from the movie in a shorter suite that was reconstructed in 2003 by Patrick Russ, a veteran orchestrator of film scores ranging from the original 1984 *Ghostbusters* to more recent fare such as *The Avengers* and *The Wolverine*.

THE MUSIC: HEROISM AND ALLEGORY

Annotator Calvin Dotsey provides the following summary of the film and suite: “Though the film is set in the 15th century, the Spanish, with their plans for world domination, are oppressive stand-ins for the Axis powers, while the English clearly represent the Allies. [The suite] begins with the dashing fanfare theme that accompanies many of our hero’s daring feats. It then immediately segues into the love theme, which is used not only for the hero’s interactions with the love interest (a proud Spanish lady), but also for feelings of freedom and patriotism.

“A reprise of the heroic theme leads to a longer development of the love theme, followed by lively music representing the hero’s ship and the pomp and splendor of Elizabeth’s court. Slower...music takes us to the jungles of Panama; a violent outburst then accompanies the hero’s duel with a treacherous English lord in league with the Spanish. The return of the heroic theme signals the hero’s escape from the life of a galley slave on a Spanish vessel, and the suite ends with a reprise of the love music and one last gallant flourish.”

Instrumentation: 3 flutes (1 doubling piccolo, 1 doubling piccolo and alto flute), 2 oboes (1 doubling English horn), 3 clarinets (1 doubling bass clarinet), 3 bassoons (1 doubling contrabassoon), 4 horns, 3 trumpets, 4 trombones, tuba, timpani, crotales, snare drum, field drum, bass drum, cymbals, suspended cymbal, small gong, gourd, slap stick, tambourine, tamtam, temple blocks, tom-toms, triangle, xylophone, marimba, vibraphone, glockenspiel, bells

PROGRAM NOTE BY CARL SCHROEDER.



**PETER ILYICH
TCHAIKOVSKY**

B: May 7, 1840
Votkinsk, Russia
D: November 6, 1893
St. Petersburg, Russia

*The Tempest, Fantasy-
Overture, Opus 18*

PREMIERED: December 19, 1873

The relationship between critic and artist can be uneasy—as an honest critic points out flaws and merits, a great artist is not always appreciated in their time, both may miss the mark on occasion, and a profound review might be considered an art unto itself. Peter Ilyich Tchaikovsky had more than a fair share of dust-ups with critics—Eduard Hanslick infamously labeled his now-beloved Violin Concerto “music...which stinks to the ear”—but one of his lesser-known orchestral compositions, the Shakespeare-inspired overture *The Tempest*, came from an unusual process in which a composer and critic were direct artistic collaborators.

MUSIC ON REQUEST

To be sure, each note in the score is from Tchaikovsky’s pen, but *The Tempest* was written on a request—and a rather detailed one—from Vladimir Stasov, a Russian historian and critic of music and art. Stasov, an adherent of Russian nationalism, was especially taken by Tchaikovsky’s Second Symphony of 1872, which he called “one of the most important creations of the entire Russian school.” The two remained in mutually admiring correspondence until Tchaikovsky’s death in 1893, though the composer’s continued reliance on Western traditions clashed with Stasov’s artistic philosophy.

In a letter to Tchaikovsky dated December 30, 1872, Stasov proposed three subjects for compositions based on literature: Nikolai Gogol’s *Taras Bulba*, Walter Scott’s *Ivanhoe* and Shakespeare’s *The Tempest*. Tchaikovsky ultimately chose the last of these—familiar terrain, as his famous *Romeo and Juliet* Fantasy-Overture had premiered in 1870. The music’s creation proceeded on a much less typical creative path, as it was Stasov, rather than Tchaikovsky, who offered a specific vision for the work, stating:

“Starting with the sea, the uninhabited island, the mighty and forbidding figure of the magician Prospero, then switching to the graceful and womanly Miranda, rather like the primordial Eve, she has never laid eyes on any breed of man (besides Prospero), until struck by the tempest she is flung ashore with the handsome youth Ferdinand; they fall

in love with each other, and I think at this point in the first half of the overture there should be a wonderful and poetic motif, as Miranda gradually becomes more animated and leaves behind her childhood innocence to become a young woman in love.

“In the second half of the overture her and Ferdinand’s passion should already be in full sail, as they embrace the fires of love...the middle section of the overture would be grouped into three main sections: the half-beast Caliban, the enchanted spirit Ariel, and his chorus of elves. The overture ought to end by depicting Prospero’s renunciation of his magic powers, the blessing of the young couple’s union, and the return to the mainland.”

“SOME SUPERNATURAL FORCE”

Tchaikovsky took the proposed program to heart and drafted the score over 11 days in August 1873 while at his student Vladimir Shilovsky’s estate in the village of Usovo. The composer later recalled being “in a blissfully peaceful frame of mind....In these two weeks, without any effort, as if under the influence of some supernatural force, I wrote the whole of *The Tempest* in rough.”

The orchestration was completed that fall, and *The Tempest* premiered on December 19, 1873, at a concert of the Russian Musical Society led by Nikolai Rubinstein. Stasov, the work’s dedicatee, was ecstatic at his vision come to life—“Your *Tempest* is such a delight! How magnificent!” he wrote—but in a cruel twist, other critics delivered negative reviews, and Tchaikovsky himself later wrote of his displeasure with the work. He did, however, return to the well of Shakespeare several times, writing an overture-fantasy and incidental music for *Hamlet*, revising *Romeo and Juliet* twice and pondering an *Othello* opera—a project proposed by Stasov in 1876 that did not come to fruition.

THE MUSIC: SHAKESPEARE BROUGHT TO LIFE

Across an 18-minute span, *The Tempest* brings Shakespeare’s story and characters to vivid life. Especially notable is the passionate music depicting the lovers Ferdinand and Miranda, as well as themes illustrating the ship on still waters and the monstrous Caliban. In his score Tchaikovsky summarized the music’s storyline: “The Sea. The magician Prospero commands his spirit Ariel to create a storm, of which a victim is the fortunate Ferdinand. The enchanted island. The first timid stirrings of love between Ferdinand and Miranda. Ariel. Caliban. The lovers are overwhelmed by their passion. Prospero renounces his magical powers and leaves the island. The Sea.”

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

PROGRAM NOTE BY CARL SCHROEDER.

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Film screening of *Home Alone* courtesy of Twentieth Century Fox.

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Today's program, which lasts about 2 hours and 10 minutes, including a 20-minute intermission, is a presentation of the complete film *Home Alone* with a live performance of the film's entire score, including music played by the Orchestra during the end credits. Out of respect for the musicians and your fellow audience members, please remain seated until the conclusion of the credits.

THANK YOU

The Movies & Music series is presented by U.S. Bank.

PRODUCTION CREDITS

Home Alone in Concert produced by Film Concerts Live!,
a joint venture of IMG Artists, LLC and The Gorfaine/Schwartz Agency, Inc.

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Worldwide Representation: **IMG Artists, LLC**

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Music Composed by **John Williams**

Music Preparation: **Jo Ann Kane Music Service**

Film Preparation for Concert Performance: **Ramiro Belgardt**

Technical Consultant: **Laura Gibson**

Sound Remixing for Concert Performance: **Chace Audio by Deluxe**

The score for *Home Alone* has been adapted for live concert performance.

With special thanks to: Twentieth Century Fox, Chris Columbus, David Newman, John Kulback, Julian Levin, Mark Graham, and the musicians and staff of the Minnesota Orchestra.

WWW.FILMCONCERTSLIVE.COM

A NOTE FROM THE COMPOSER

Ever since *Home Alone* appeared, it has held a unique place in the affections of a very broad public. Director Chris Columbus brought a uniquely fresh and innocent approach to this delightful story, and the film has deservedly become a perennial at Holiday time.

I took great pleasure in composing the score for the film, and I am especially delighted that the magnificent Minnesota Orchestra has agreed to perform the music in a live presentation of the movie.

I know I speak for everyone connected with the making of the film in saying that we are greatly honored by this event...and I hope that today's audience will experience the renewal of joy that the film brings with it, each and every year.



John Williams



JASON SEBER, CONDUCTOR

Jason Seber recently completed his six-year tenure with the Kansas City Symphony, during which he served as assistant conductor in the 2016-17 season, and as associate conductor starting in the 2017-18 season. He led the Symphony in over 300 concerts on the Classics Uncorked, Pops, Family, Film + Live Orchestra, Young People's Concerts, KinderKonzerts and Link Up series, as well as Christmas Festival, Symphony in the Flint Hills and other programs. He debuted on the classical series in December 2019 and made another appearance on the series in spring 2021. He also served as a co-host for the Symphony's podcast, *Beethoven Walks into a Bar*. Prior to his Kansas City Symphony appointment, he served as education and outreach conductor of the Louisville Orchestra and music director of the Louisville Youth Orchestra. He has guest conducted numerous orchestras including the Charleston Symphony, Cleveland Pops, Colorado Symphony, Houston Symphony, Indianapolis Symphony, Louisville Orchestra, Milwaukee Symphony, Nashville Symphony, National Repertory Orchestra, San Diego Symphony, St. Louis Symphony and Windsor Symphony. A passionate advocate of music education, he recently has led the Honors Performance Series Orchestra in performances at Carnegie Hall, Royal Festival Hall in London and the Sydney Opera House, as well as the APAC Honors Festival Orchestra in Seoul, Korea.



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JOHN WILLIAMS, COMPOSER

In a career spanning more than six decades, John Williams has become one of America's most accomplished and successful composers for film and the concert stage. He remains one of our nation's most distinguished and contributive musical voices. He has composed the music for more than 100 films, including all nine *Star Wars* films, the first three *Harry Potter* films, *Schindler's List*, *E.T. the Extra-Terrestrial*, *Jaws*, *Jurassic Park*, *Saving Private Ryan*, *Lincoln*, *Close Encounters of the Third Kind*, *Superman* and the *Indiana Jones* films. He served as music director of the Boston Pops Orchestra for 14 seasons and remains their laureate conductor. He has composed numerous works for the concert stage including two symphonies and more than a dozen concertos commissioned by some of America's most prominent orchestras. He has received five Academy Awards and 53 Oscar nominations, seven British Academy Awards, 25 Grammys, four Golden Globes and five Emmys. His other honors include the Kennedy Center Honors, the National Medal of Arts, an honorary KBE from Queen Elizabeth II, the Life Achievement Award from the American Film Institute, Spain's Princess of Asturias Award for the Arts and the Gold Medal from the UK's prestigious Royal Philharmonic Society.

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The Minnesota Boychoir, now in its 62nd season, is the oldest continually operating boys choir in the Twin Cities. Its reputation for excellence has brought invitations from local and national music conventions, as well as sporting events and touring Broadway companies. The choir has performed with the Minnesota Orchestra, Minnesota Opera, Saint Paul Chamber Orchestra, Baltimore Symphony and Prague Philharmonic, as well as a long list of local and national performers. The Boychoir has traveled to five continents, with recent tours including performances at Sydney's Opera House, Saint Peter's Basilica at the Vatican and Montserrat Abbey in Barcelona. More: boychoir.org.

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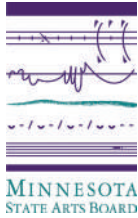
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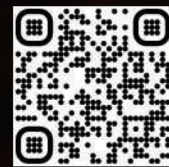
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