

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

The Enchanted Lake, Opus 62

CA. 7'

Camille Saint-Saëns

Concerto No. 5 in F major for Piano and Orchestra,
Opus 103, *Egyptian*
Allegro animato
Andante
Molto allegro
Bertrand Chamayou, piano

CA. 27'

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

CA. 20'

Erich Wolfgang Korngold/
arr. Patrick Russ

The Sea Hawk Suite

CA. 18'

Main Title | Reunion | The Albatross
The Throne Room | The Orchid | Gold Caravan
Duel Part I | Duel Continued | Freedom

Peter Ilyich Tchaikovsky

The Tempest, Fantasy-Overture, Opus 18

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

THANK YOU

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

Minnesota Orchestra concerts are broadcast live on Friday evenings on stations of [YourClassical Minnesota Public Radio](#), including KSJN 99.5 FM in the Twin Cities.



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.