

# MINNESOTA ORCHESTRA

Eun Sun Kim, conductor  
Heidi Melton, soprano

Friday, March 8, 2024, 8PM  
Saturday, March 9, 2024, 7PM

Orchestra Hall

Texu Kim	<i>Dub-Sanjo</i>	CA. 8'
Arnold Schoenberg	<i>Erwartung</i> , Monodrama in One Act, Opus 17 Hier hinein? Man sieht den Weg nicht Ist da noch der Weg? Da kommt ein Licht! Ach, nur der Mond Er ist auch nicht da <i>Heidi Melton, soprano</i>	CA. 31'
	I N T E R M I S S I O N	CA. 20'
Peter Ilyich Tchaikovsky	Symphony No. 5 in E minor, Opus 64 Andante – Allegro con anima Andante cantabile con alcuna licenza Valse: Allegro moderato Finale: Andante maestoso – Allegro vivace – Moderato assai e molto maestoso	CA. 47'

During the performance of Schoenberg's *Erwartung*, an English translation of the text will be projected as surtitles. Surtitles translations by Mark Streshinsky for West Edge Opera.

## PRE-CONCERT

Concert Preview with Loki Karuna

Friday, March 8, 7:15pm, Target Atrium | Saturday, March 9, 6:15pm, Target Atrium

## THANK YOU

The 2023–24 Classical Season is presented by Ameriprise Financial.

These concerts are generously sponsored by Huntington Bank.

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.



**EUN SUN KIM,**  
CONDUCTOR

Korean conductor Eun Sun Kim is the Caroline H. Hume Music Director of San Francisco Opera, where she began her tenure in 2021. She is a regular guest conductor at prestigious opera houses including the Metropolitan Opera, Wiener Staatsoper, Bayerische Staatsoper, Semperoper Dresden, Staatsoper Berlin and Teatro alla Scala in Milan. In the 2023-24 season she debuts with the Berlin Philharmonic, New York Philharmonic, Philharmonia Orchestra, Orchestre symphonique de Montréal and Opéra national de Paris, in addition to her first appearance with the Minnesota Orchestra this week. At San Francisco Opera, she leads *Il trovatore*, *Lohengrin* and *The Magic Flute*, as well as Opera Ball and Opera in the Park. She also conducts *Parsifal* at Houston Grand Opera as well as concerts with Colorado Symphony and Orquestra Simfònica de Barcelona. Her recording of a new arrangement of Wagner's *Ring* with the National Brass Ensemble has just been released by Pentatone on the album *Deified*. Among the highlights of her tenure with San Francisco Opera is the world premiere of John Adams' *Antony and Cleopatra*. Her honors include first prize in the International Jesús López Cobos Opera Conducting Competition at the Teatro Real Madrid. More: [arsis-artists.com](http://arsis-artists.com), [eunsunkim.com](http://eunsunkim.com).



**HEIDI MELTON,**  
SOPRANO

American dramatic soprano Heidi Melton, now welcomed for her Minnesota Orchestra debut, has earned special acclaim for her interpretations of Wagner's music and for her resplendent voice. She opened the 2023-24 season with a debut at the St. Louis Symphony Orchestra for concert performances of *Cavalleria rusticana* in the role of Santuzza, conducted by James Gaffigan. Other season highlights include a return to Netherlands Radio Philharmonic Orchestra for Unsuk Chin's *Alice in Wonderland* as the Queen of Hearts. Last season Melton debuted at Seattle Opera in *Tristan and Isolde* as Isolde. On the concert stage, she debuted with the Orquestra Simfònica de Barcelona in Richard Strauss' Four Last Songs, with the New World Symphony for a program of Wagner selections and with the Colorado Springs Philharmonic for Beethoven's *Egmont*. She returned to the Netherlands Radio Philharmonic Orchestra to sing Mescalina in *Le grand macabre*, followed by a return to Royal Stockholm Philharmonic Orchestra for Act II of *Tristan and Isolde* with conductor Karina Canellakis. She is the recipient of many prestigious awards and prizes; among them are the George London Foundation's George London/Kirsten Flagstad Memorial Award. More: [opus3artists.com](http://opus3artists.com).

## ONE-MINUTE NOTES

### Kim: *Dub-Sanjo*

This work from the pen of 2015 Minnesota Orchestra Composer Institute alumnus Texu Kim draws on melodic patterns common in *sanjo*, a virtuosic Korean folk music tradition featuring a soloist with barrel drum accompaniment—bringing together varied *sanjo* traditions and the large-scale forces of a symphony orchestra.

### Schoenberg: *Erwartung*

Arnold Schoenberg charted a new course in Western classical music history with his groundbreaking monodrama *Erwartung*, a work which bears the influence of both the Expressionist art movement and the writings of Sigmund Freud.

### Tchaikovsky: *Symphony No. 5*

Peter Ilyich Tchaikovsky's very popular Fifth Symphony—which journeys from minor to major and darkness to hope—is filled with wonderful mottos, orchestral color, balletic beauty and high drama. Watch for the finale's false conclusion, a great climax that tricks many listeners into thinking the performance is complete.

**TEXU KIM**

**B:** December 22, 1980  
Seoul, South Korea

***Dub-Sanjo***

**PREMIERED:** September 15,  
2017

— The impact of the Minnesota Orchestra Composer Institute has been felt in countless ways since the program’s founding in 2002—as its 155 emerging composer participants have helped shape 21st-century orchestral music in the U.S. and beyond through major performances, commissions, awards and innovative projects. Texu Kim, a 2015 Institute participant, found the week so pivotal in his career that he has helped make sure other composers can follow the same path. In 2021, several years after his residency with the Korean National Symphony Orchestra, he initiated and facilitated that orchestra’s Composers’ Atelier program, which he notes was “primarily modeled after the Minnesota Orchestra Composer Institute.”

**WHAT’S IN A NAME**

Kim, a native of South Korea who is now based in San Diego—where he is an associate professor of music at San Diego State University—has drawn on his Korean heritage in several works, including *Dub-Sanjo*, which the Minnesota Orchestra performed at last month’s Lunar New Year concert and reprises this week. Kim explains that titling his compositions is “an essential part of my creative process” as well as an effective means of communicating with audiences. A handful of his work titles end whimsically with two exclamation points, building something of a compositional brand, such as the piece featured at the 2015 Composer Institute, *Splash!!* (In an onstage interview with host Fred Child at that concert, Kim explained that “three exclamation points felt too much, and having one felt too lonely.”) Other titles such as *Dub-Sanjo* employ a hyphen to emphasize how the music links two images or concepts.

“*Sanjo* is a virtuosic Korean folk music tradition performed by an instrumentalist with a barrel drum accompaniment,” Kim explains. “The first ones were created by players of the Korean plucked instrument *gayageum* and have been aurally transmitted with many variations (now there are also written scores). I combined various melodic patterns in diverse *gayageum sanjos* and arranged them into a short orchestral overture. (Original *sanjos* are 30–60 minutes long.) *Dub-* is a short form of *duboo* (meaning “together” in Korean) and *Dub-Sanjo* indicates that this piece connects

different traditions and is played by multiple players, as opposed to a solo instrumentalist.”

*Dub-Sanjo* was commissioned by the Korean National Symphony Orchestra, which premiered it under the direction of Kwanghyun Kim on September 15, 2017. That orchestra took the work on an international tour in 2022; other ensembles to perform it include the New World Symphony, Oakland Symphony and Detroit Symphony, which played the work under this week’s conductor Eun Sun Kim in February 2022. This weekend alone sees two different ensembles performing *Dub-Sanjo*; on March 10 it will be played by the New York Youth Symphony at Carnegie Hall.

**ABOUT THE COMPOSER**

Kim’s works have been performed by the likes of the New York Philharmonic, San Francisco Opera Orchestra, San Francisco Symphony, San Diego Symphony and Seoul Philharmonic Orchestra, along with a plethora of chamber and new music ensembles and at major festivals. His arrangements were featured at the Opening Ceremony of the 2014 Paralympic Winter Games and the Piece & Piano Festival, and he collaborates frequently with choreographers, filmmakers and educators. He earned a doctorate from Indiana University and prior degrees from Seoul National University, and counts among his mentors Unsuik Chin, David Dzubay, Sven-David Sandstrom, Claude Baker and Sangjick Jun.

The Minnesota Orchestra is one of three Minnesota institutions to feature Kim’s music in the 2023–24 season. Last September he visited St. Olaf College in Northfield to participate in its inaugural Korean Composers Festival, which featured two of his chamber works, and in May he will return to the Twin Cities for the Saint Paul Chamber Orchestra’s performances of his newest orchestral work *Lilā*, which was commissioned by the Barlow Endowment for Music Composition. Other upcoming renditions of his music include the London Philharmonia’s performance of his *Spin-Flip*, a performance of *Lilā* at Carnegie Hall by Alarm Will Sound and the Sejong Soloists’ world premiere of *with/out*, a quadruple concerto featuring violin soloists Frank Huang, David Chan, Andrew Wan and Daniel Cho.

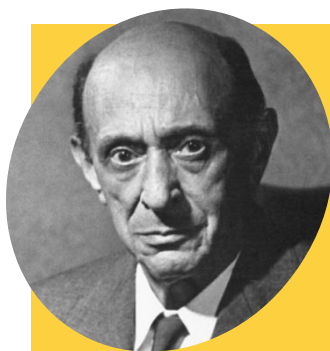
Audiences around the world are sure to hear much more of Kim’s music in the coming years—a journey the composer couldn’t have imagined in his first visit to Orchestra Hall. “I did not know how many orchestral performances I would have when participating in the Minnesota Orchestra Composers Institute in 2015,” Kim reflects. “I feel like I am living in a dream—and I feel indebted to the Institute for many of my achievements.”

Scan the QR code below or visit [minnesotaorchestra.org/kimqa](https://minnesotaorchestra.org/kimqa) for an interview with Texu Kim.



**Instrumentation:** 2 flutes (1 doubling piccolo), oboe, English horn, clarinet, bass clarinet, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, crotales, tambourine, marimba, harp and strings

PROGRAM NOTE BY CARL SCHROEDER.



**ARNOLD SCHOENBERG**

**B:** September 13, 1874  
Vienna, Austria

**D:** July 13, 1951  
Los Angeles, California

*Erwartung, Monodrama  
in One Act, Opus 17*

**PREMIERED:** June 6, 1924

— One hundred years ago, when audiences first encountered *Erwartung*—Arnold Schoenberg’s monumental one-act monodrama for soprano and orchestra—few could claim to fully understand the music and its influences. Gone were the sumptuous melodies and other late-Romantic ideals Schoenberg inherited as a young, mostly self-taught composer, perfectly captured in early works like *Verklärte Nacht* or *Gurre-Lieder*. Instead, those glorious long-spun lines and rich harmonies were replaced with music that screams, terrifies and haunts. Here Schoenberg did away entirely with traditional harmony and fully embraced the use of dissonance—the deliberate clash of notes—as a means of expression. Alongside other myriad works he wrote during the same creative period, *Erwartung* represented a complete break from the past in order to form a bold new style capable of expressing the anxieties of Schoenberg’s lifetime.

**UNDERSTANDING THE MUSIC**

The first step in understanding this new sonic world is to observe that *Erwartung* is an outgrowth of the Expressionist art movement. In the arts, Expressionism was concerned not with objectivity or beauty; instead it aimed to express the innermost subjective state of the artist in relation to the world around them. Artists like Vincent van Gogh and Edvard Munch (most famous for *The Scream*) are early

examples of the style, which emphasized bold use of line and color to distort reality in unsettling ways. Schoenberg, himself a painter, made a number of self-portraits in the Expressionist tradition, all striking examples of the style—monochromatic with exaggerated features and rich with an atmosphere of melancholy.

On a more personal level, there were several key reasons for Schoenberg’s adoption of this aesthetic ideal in his music. Of primary concern, Schoenberg’s wife Mathilde left him in 1908 to have an affair with the painter Richard Gerstl, which ended in Gerstl’s horrific suicide by the end of that year. Though Matilde would eventually return, scholar Alexander Carpenter writes that this deeply upsetting development was “exacerbated by Schoenberg’s depression over his lack of success and the concomitant financial stress.”

One of the last key influences on *Erwartung* was the groundbreaking work of Sigmund Freud, whose psychoanalytical writings were in vogue during this period. Both Schoenberg and Marie Pappenheim—the poet and medical student who wrote the libretto to *Erwartung*—were familiar with Freud’s work. In fact, Carpenter says that within Schoenberg’s atonal period there are five years from 1908 to 1913 that can be understood as the composer’s “psychoanalytic period...a time in which the composer was preoccupied with his own psychic unrest and exploring a compositional aesthetic predicated on the expression of the unconscious.” From this period onward, Schoenberg’s music takes on new meanings of autobiography, as his works “articulate his own preoccupation with his own neurosis—a kind of hysteria manifest in repressed memory—and reflect a compositional approach that echoes Freud’s contemporary writings on the nature of the unconscious.”

**SOUNDS OF THE SUBCONSCIOUS**

The demands Schoenberg placed on his music to become a vehicle for the expression of the unseen corners of the human mind, in combination with intense personal struggle he suffered in his married life, almost certainly paved the way for the creation of *Erwartung*. Schoenberg commissioned the libretto from Pappenheim in the summer of 1909. The work lasts about 30 minutes and contains four scenes that flow seamlessly from one to the next. There is only one character, “the Woman,” who wanders alone through a wood in an intense state of fluctuating emotions—despair, anxiety, confusion, horror, relief—as she searches for her lover in the night. Expressionism was not concerned with individual characters, but rather nameless figures who represent universal truths about humanity.

*Erwartung* is through-composed, meaning that no material is repeated; throughout its runtime the music unfolds as a stream of consciousness, aurally depicting the setting and the Woman’s heightened emotional state. Schoenberg makes great use of text-painting, where distinct musical ideas are employed to depict specific pieces of text; one such

example is Schoenberg’s use of the celesta every time the Woman references the moon. In the opening minutes of the work, Schoenberg adds a brief violin solo during one such reference, as the Woman laments how that celestial body has lost its once wondrous luster—a memory of a happier time that quickly fades into ghostly terror.

*Erwartung* was written in 1909 but not premiered until 1924 in Prague, when soprano Marie Gutheil-Schoder was the soloist and Schoenberg’s brother-in-law Alexander Zemlinsky conducted. This week’s performances, a little less than 100 years after the premiere, are the Minnesota Orchestra’s first.

**Instrumentation:** solo soprano with orchestra comprising 3 flutes, piccolo (1 flute also doubling piccolo), 4 oboes (1 doubling English horn), 3 clarinets, E-flat clarinet, bass clarinet, 3 bassoons, contrabassoon, 4 horns, 3 trumpets, 4 trombones, tuba, timpani, snare drum, bass drum, cymbals, ratchet, tamtam, triangle, xylophone, glockenspiel, harp, celesta and strings

PROGRAM NOTE BY MICHAEL DIVINO.



## PETER ILYICH TCHAIKOVSKY

**B:** May 7, 1840  
Votkinsk, Russia

**D:** November 6, 1893  
St. Petersburg, Russia

### Symphony No. 5 in E minor, Opus 64

**PREMIERED:** November 17, 1888

— Peter Ilyich Tchaikovsky’s Fourth Symphony came from a moment of supreme personal tension for the composer—his disastrous and short-lived marriage to Antonina Miliukova—and in the process of completing it he collapsed. He suffered a nervous breakdown from which he recovered slowly, and this was followed by a creative dry spell that lasted nearly a decade.

## CREATIVE ONCE AGAIN

Then, in the winter of 1887-88, Tchaikovsky made a tour of Western Europe, and with his confidence somewhat bolstered, he returned to Russia ready at last to attempt a new symphony. He led the premiere in St. Petersburg on November 17, 1888. Despite some initial misgivings, he was finally convinced that he had regained his creative powers.

The Fifth Symphony—full of those wonderful Tchaikovsky themes, imaginative orchestral color, and excitement—has become one of his most popular works. He builds this symphony around a motto-theme, and in his notebooks he suggested that the motto represents “complete resignation

before fate.” But Tchaikovsky supplied no program for the symphony, nor does this music seem to be “about” anything. The motto-theme returns in each of the four movements, often in quite different guises, and it may be best to understand it as a unifying device rather than as anything so dramatic as the Fourth Symphony’s “sword of Damocles.” Despite the tantalizing hints about “resignation before fate,” Tchaikovsky apparently regarded his Fifth Symphony as abstract music.

## MELODIES, EXCITEMENT AND SURPRISE

**ANDANTE–ALLEGRO CON ANIMA.** Clarinets present the somber motto-theme at the beginning of the slow introduction, and gradually this leads to the main body of the movement, marked *Allegro con anima*. Over the orchestra’s steady tread, solo clarinet and bassoon sing the movement’s surging main theme, and there follows a wealth of thematic material. This lengthy movement is built on three separate theme groups, full of those soaring and sumptuous Tchaikovsky melodies.

**ANDANTE CANTABILE CON ALCUNA LICENZA.** Deep string chords at the opening of the *Andante cantabile* introduce one of the great solos for horn, and a few moments later the oboe has the graceful second subject. For a movement that begins in such relaxed spirits, this music is twice shattered by the return of the motto-theme, which blazes out dramatically in the trumpets.

**VALSE: ALLERGO MODERATO.** Tchaikovsky springs a surprise in the third movement—instead of the expected scherzo, he writes a lovely waltz. He rounds the movement off beautifully with an extended coda based on the waltz tune, and in its closing moments the motto-theme makes a fleeting appearance, like a figure seen through the mists.

**FINALE: ANDANTE MAESTOSO–ALLEGRO VIVACE–MODERATO ASSAI E MOLTO MAESTOSO.** However misty that theme may have seemed at the end of the third movement, it comes into crystalline focus at the beginning of the finale. Tchaikovsky moves to E major here and sounds out the motto to open this movement. The main body of the finale, marked *Allegro vivace*, leaps to life, and the motto-theme breaks in more and more often as it proceeds. The movement drives to a great climax, then breaks off in silence. This is a trap, and it often tricks the unwary into premature applause, for the symphony is not yet over. Out of the ensuing silence begins the real coda, and the motto-theme now leads the way on constantly-accelerating tempos to the (true) conclusion in E major.

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

PROGRAM NOTE BY ERIC BROMBERGER.