

DONOR APPRECIATION WEEK

BEETHOVEN FIFTH SYMPHONY

Andrew Manze, conductor  
Elisabeth Brauß, piano

THU OCT 16 11AM | FRI OCT 17 8PM | SAT OCT 18 7PM

With these concerts we offer our deepest gratitude to the nearly 16,000 Guaranty Fund donors who help the Orchestra enrich, inspire and serve the community through outstanding musical experiences.

Benjamin Britten	Sinfonia da Requiem Lacrymosa Dies irae Requiem aeternam	CA. 20'
Anna Clyne	ATLAS Volume I Volume II Volume III Volume IV	CA. 28'
Elisabeth Brauß, piano		

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

CA. 20'

Ludwig van Beethoven	Symphony No. 5 in C minor, Opus 67 Allegro con brio Andante con moto Allegro Allegro [No pause before the last movement.]	CA. 36'
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Conductor and soloist profiles appear on pages 55 and 57.  
Visit [minnesotaorchestra.org/pre](https://minnesotaorchestra.org/pre) for details about pre-concert activities.

THANK YOU

The 2025-26 Classical season is presented by Ameriprise Financial.  
Elisabeth Brauß’s appearance at these concerts is sponsored by Abbi Rose and Michael Blum.

Friday night Classical concerts air live on [YourClassical Minnesota Public Radio](#).

**BENJAMIN BRITTEN**

**B:** November 22, 1913  
Lowestoft, England

**D:** December 4, 1976  
Aldeburgh, England

*Sinfonia da Requiem*,  
**Opus 20**

**PREMIERED:**  
March 29, 1941

Benjamin Britten's *Sinfonia da Requiem* had a genesis as strange as anything in the history of Western classical music. An avowed pacifist, Britten left his native England as war clouds gathered in 1939, hoping to make his life and career in the United States, which was, for the moment, staying out of the European war.

While living on Long Island, Britten was contacted by the British Council with a remarkable proposal. The Japanese government, which was also staying out of the war for the moment, planned to celebrate the 2,600th anniversary of its ruling dynasty, and for that occasion, set for September 1940, it was commissioning works by a number of composers, Richard Strauss and Jacques Ibert among them.

Now the Japanese government invited Britten to write a work for the occasion, and he accepted, stipulating only that “no form of musical jingoism” be required. Britten hurried to complete the music, which he titled *Sinfonia da Requiem*, early in June 1940, and the Japanese government promptly paid him. (The composer used the money to buy an aging Model T.)

Then came a sour surprise. The Japanese authorities rejected the piece, claiming that its “melancholy” tone was inappropriate for their festive occasion. More specifically, they objected to the titles Britten gave the three movements—*Lacrymosa*, *Dies irae* and *Requiem aeternum*—claiming that these made the *Sinfonia* “purely a religious music of Christian nature” and thus insulting to the Emperor. Though they allowed Britten to keep the commission fee, they refused to perform the music, and the premiere was given by John Barbirolli and the New York Philharmonic on March 29, 1941.

## AN ANTI-WAR STATEMENT

Despite the titles of the movements, Britten did not regard the *Sinfonia da Requiem* as religious music. In fact, he intended it specifically as an anti-war statement. In an interview with a New York newspaper at the time of

the premiere, Britten said: “I’m making it as anti-war as possible....I don’t believe you can express social or political or economic theories in music, but by coupling new music with well-known musical phrases, I think it’s possible to get over certain ideas. I’m dedicating the symphony to the memory of my parents, and, since it is a kind of requiem, I’m quoting from the *Dies irae* of the Requiem Mass. One’s apt to get muddled discussing such things—all I’m sure of is my own anti-war conviction as I wrote it.”

The question remains whether music—abstract sound—can express anti-war (or any other) sentiments. It is worth noting, however, that Britten would incorporate the titles of the three movements of the *Sinfonia* in his *War Requiem* of 1961, where he combines the Requiem text with Wilfred Owen’s poetry to create a clear anti-war statement. The *Sinfonia da Requiem* makes that same statement, but at an abstract, purely instrumental level.

The *Sinfonia* is concentrated music. Its three movements, in a slow-fast-slow sequence that is performed without pause, span barely 20 minutes, and Britten surprisingly anchors all three movements around the tonality of D: D minor in the stern initial movements, D major in the consoling finale. Further, Britten is not so interested in the classical symphony’s opposition of different themes and keys as he is in a sort of organic growth of seminal material. The work’s opening theme will return in modified form in all three movements.

## THE MUSIC IN BRIEF

**LACRYMOSA.** The *Lacrymosa*, which traditionally announces the day when mankind faces judgment, bursts to life with great explosions of sound that resolve into a numbed, steady tread. Against this dark pulse, cellos announce the movement’s swaying, rising main theme. Secondary material is based on the leap of a seventh, but the swaying motion of the opening is never far away, and after a thunderous climax, that rhythm leads the movement to its subdued close.

**DIES IRAE.** The *Dies irae*, which Britten himself called a “formal Dance of Death,” is a tour de force for orchestra, with tremolo flutes, brilliant brass writing and great full-orchestra swoops and shrieks. In its central episode, the eerie sound of alto saxophone briefly recalls the symphony’s undulating opening theme before the violence returns. The movement rises to another climax, then shatters into fragments.

**REQUIEM AETERNUM.** From those fragments the harp assembles a quiet ostinato pulse, and the *Requiem aeternum* opens with three flutes singing

the movement's consoling main melody. Britten's friend W.H. Auden described the finale as "a movement of peace and quiet rejoicing," and Britten asks for a tempo of *Andante molto tranquillo*. But this peace is not long-lived. Gradually the swaying melody of the beginning insinuates itself, and Britten plays this up to a tremendous climax before the furies subside and the *Sinfonia* closes with a prayer for peace in which D major is affirmed quietly but clearly.

**Instrumentation:** 3 flutes (1 doubling alto flute and piccolo), 2 oboes, English horn, 3 clarinets (1 doubling E-flat clarinet and 1 doubling bass clarinet), alto saxophone, 2 bassoons, contrabassoon, 6 horns, 3 trumpets, 3 trombones, tuba, timpani, snare drum, bass drum, cymbals, suspended cymbal, tambourine, whip, xylophone, 2 harps, piano and strings

PROGRAM NOTE BY ERIC BROMBERGER.



## ANNA CLYNE

**B:** March 9, 1980  
London, England

## ATLAS

**PREMIERED:**  
March 28, 2024

Described as a "composer of uncommon gifts and unusual methods" in a *New York Times* profile and as "a radical melodist with a painter's eye" by National Public Radio, Grammy-nominated composer Anna Clyne is one of the most acclaimed and in-demand composers of her generation. She often collaborates with innovative choreographers, visual artists, filmmakers and other musicians. Her versatile style focuses on acoustic and electro-acoustic music, combining resonant soundscapes with propelling textures that weave, morph and collide in dramatic explosions. Clyne's ties to the Minnesota Orchestra extend nearly to the beginning of her professional career: in November 2006 her work <<rewind>> was featured at the Orchestra's first-ever Future Classics concert.

## FROM ONE ARTIST TO ANOTHER

In some of her works, particularly those connected to visual art, Clyne will sometimes make paintings of her own as she composes, creating visual and aural ideas in a symbiotic manner. *ATLAS*, as Clyne explains in the

following comments included in the score, “is inspired by (and titled after) the monumental, four-volume publication *ATLAS*, which maps the ideas, processes and inspirations of the German artist Gerhard Richter.”

Clyne continues: “Conceived and closely edited by Richter himself, this comprehensive compendium cuts straight to the heart of the artist’s thinking, collecting more than 5,000 photographs, drawings and sketches that he has compiled or created since the moment of his creative breakthrough in 1962. My music responds to the imagery contained in these four volumes to create a musical montage and a lucid narrative.” Like Mussorgsky’s *Pictures at an Exhibition*, Clyne’s musical interpretations convey aspects of the actual images and the emotional textures of Richter’s art.

## COVERING VAST TERRITORY

Clyne’s creativity was further sparked by a contemporary musical source: the pianist who premiered *ATLAS* with the Dallas Symphony Orchestra on March 28, 2024. “I also found inspiration in Jeremy Denk’s playing and repertoire, which ranges from very early music to very contemporary music,” Clyne remarks. “The four movements cover a lot of technical, emotional and musical territory. The first movement, for example, is very angular, very thorny; in contrast, the second movement has a lot more lush and rich textures. We hear a very simple melody in the piano that is then amplified, almost creating a natural reverberation in the orchestra to this childlike music in the solo piano.”

The swaggering athleticism of the first movement, featuring massive tone clusters, lightning-fast runs and eye-popping virtuosity, returns in the third movement with propulsive rhythms and recurring fragments of an off-kilter waltz. Clyne also pays homage to Denk’s passion for Bach with a chorale and quotes from *The Well-Tempered Clavier*. In the final movement, Clyne layers references to the expressive melody from the second movement with the chorale, and ends with a final cheeky nod to *The Well-Tempered Clavier*.

**Instrumentation:** solo piano with orchestra comprising 2 flutes (1 doubling piccolo), 2 oboes, 2 clarinets (1 doubling bass clarinet), 2 bassoons (1 doubling contrabassoon), 2 horns, 2 trumpets, trombone, tuba, timpani, 2 snare drums, bass drum, cymbals, hi-hat cymbal, ride cymbal, crotales, tam-tam, triangle, wood block, vibraphone, chimes and strings

PROGRAM NOTE BY ELIZABETH SCHWARTZ.

**LUDWIG  
VAN BEETHOVEN****B:** December 16, 1770  
Bonn, Germany**D:** March 26, 1827  
Vienna, Austria**Symphony No. 5 in  
C minor, Opus 67****PREMIERED:**  
December 22, 1808

— Beethoven's Fifth Symphony takes listeners on one of the most satisfying emotional journeys in all of Western classical music. Music so white-hot in intensity, so broad in appeal, cries out for interpretation. To some, it is Fate knocking at the door. Others see it as the triumph of reason over chaos and evil. Sadly, though, to some this music is so over-familiar that we may have lost the capacity to listen to it purely as music, to comprehend it as the astonishing and original musical achievement that it is.

**THE SYMPHONY IN BRIEF**

**ALLEGRO CON BRIO.** The stark opening of the *Allegro con brio*, both very simple and charged with volcanic fury, provides the musical content for the entire movement. Those four notes shape the main theme, generate the rhythms, and pulse insistently in the background—they even become the horn fanfare that announces the second theme. The power unleashed at the beginning is unrelenting, and this movement hammers to a close with the issues it raises still unresolved.

**ANDANTE CON MOTO; ALLEGRO.** The *Andante con moto* contrasts two themes. Violas and cellos sing the broad opening melody in A-flat major, while the second subject, in heroic C major, blazes out in the brass, and Beethoven alternates these two themes, varying each as the movement proceeds. The third movement returns to the C-minor urgency of the beginning. It seems at first to be in scherzo-and-trio form, with lower strings introducing the sinuous opening idea. At just the point one anticipates a return to the scherzo comes one of the most original moments in music.

**ALLEGRO.** Instead of going back, Beethoven pushes ahead. Bits of the scherzo flit past quietly, and suddenly the finale, a triumphant march in C major, bursts to life: this dramatic moment has invariably been compared to sunlight breaking through dark clouds. The coda itself is extremely long, and the final cadence—extended almost beyond reason—is overpowering.

No matter how familiar this symphony is, the music remains extraordinary. Heard for itself, Beethoven's Fifth Symphony is as original and powerful and furious today as it was when it burst upon an unsuspecting audience in Vienna 217 years ago.

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

PROGRAM NOTE BY ERIC BROMBERGER.

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**ELISABETH BRAUß,**  
PIANO

German pianist Elisabeth Brauß, who has been praised for the maturity of her interpretations, makes several debuts during the 2025-26 season, including her North American concerto debut with the Minnesota Orchestra and first appearances with the Orchestre Philharmonique de Luxembourg, Oulu Symphony and Lahti Symphony. In addition, she returns to the Bournemouth Symphony, BBC Philharmonic and Göttinger Symphonieorchester. In recital she debuts at the Piano aux Jacobins festival and returns to the Konzerthaus Berlin and Muziekcentrum De Bijloke, as well as Wigmore Hall for a solo recital and several chamber projects. Brauß is a former BBC New Generation Artist, and in 2021 she made her debut at the BBC Proms with the BBC Philharmonic Orchestra. She studied at the Hochschule für Musik, Theater und Medien Hannover, at the Institut zur Früh-Förderung musikalisch Hochbegabter, and with Jelena Levit, Matti Raekallio, Bernd Goetzke and Igor Levit. More: [askonasholt.com](https://askonasholt.com), [elizabethbrauss.com](https://elizabethbrauss.com).



**JOYCE DIDONATO,**  
MEZZO

Winner of multiple Grammy Awards and an Olivier Award, Joyce DiDonato entrances audiences across the globe in recitals, appearances with major orchestras and on the operatic stage. Her 2025-26 season includes concerts with the Minnesota Orchestra, Montreal's Orchestre Métropolitain and St. Louis Symphony, as well as her Lincoln Center stage debut as Mother in *Amahl and the Night Visitors* and a role debut at the Metropolitan Opera in Saariaho's *Innocence*. Recent engagements include a return to Teatro Real Madrid for Handel's *Theodora* and a European recital tour with performances at Teatro alla Scala and Deutsche Staatsoper Berlin, among other venues; concerts with the Philadelphia Orchestra, Norwegian National Opera Orchestra and London Philharmonic; and operatic appearances on the stages of the Royal Opera House, Wiener Staatsoper, Teatro Real Madrid, Barbican Centre and Bavarian State Opera. Her discography includes Gramophone Award-winning recordings of Berlioz's *Les Troyens* and Handel's *Agrippina*. More: [askonasholt.com](https://askonasholt.com), [joycedidonato.com](https://joycedidonato.com).





**ANDREW MANZE,**  
CONDUCTOR

Andrew Manze is celebrated as one of the most inspirational conductors of his generation. He was chief conductor of the NDR Radiophilharmonie in Hannover from 2014 to 2023, drawing special notice for tours to China and Japan, as well as award-winning Mendelssohn and Mozart recordings for Pentatone. Since 2018, he has been principal guest conductor of the Royal Liverpool Philharmonic Orchestra, and since 2024 he has been principal guest conductor of the Scottish Chamber Orchestra, which he led last season on tour. As a guest conductor, he has longstanding relationships with many leading orchestras, including the Royal Concertgebouw Orchestra, Munich Philharmonic and Rotterdam Philharmonic, among others. In recent seasons he has also led the Boston Symphony and the New York and Los Angeles philharmonics, and has appeared often at the Mostly Mozart Festival. Last season's highlights included concerts with violinist James Ehnes and the Danish National Symphony. More: [intermusica.com](https://www.intermusica.com), [andrewmanze.com](https://www.andrewmanze.com).



**ANTHONY ROSS,**  
CELLO

Anthony Ross, leader of the Minnesota Orchestra's cello section since 1991, has been a soloist many times with the Orchestra, performing all the standard cello concertos—most recently Walton's in fall 2024—as well as modern works such as Michael Daugherty's *Tales of Hemingway*, James MacMillan's Cello Concerto, Paul Moravec's *Montserrat* and David Ott's Concerto for Two Cellos, which he and his wife, Minnesota Orchestra cellist Beth Rapier, have long championed. He has appeared many times on the Orchestra's chamber music series and has been a concerto soloist with the Moscow State Orchestra, Louisville Orchestra, Dallas Symphony, Rochester Philharmonic, South Dakota Symphony and many other Midwest regional orchestras. An avid chamber musician, he is a member of Accordo and the Chamber Music Society of Minnesota and has appeared on many festival stages. In 1982 he won the bronze medal at the prestigious Tchaikovsky Competition in Moscow. More: [minnesotaorchestra.org](https://www.minnesotaorchestra.org).