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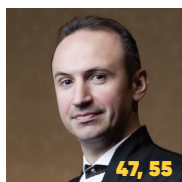
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EDITOR: Carl Schroeder **WRITER:** Michael Divino

ABOUT THE COVER: Thomas Søndergård and the Minnesota Orchestra in Orchestra Hall's Roberta Mann Grand Foyer. Photo: Travis Anderson Photo.

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THOMAS SØNDERGÅRD

Danish conductor Thomas Søndergård, now in his fourth season as 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 repertoire, and a collaborative approach with the musicians he leads.

Søndergård first conducted the Minnesota Orchestra in December 2021, establishing an immediate rapport with musicians and audiences. Highlights of his 2026–27 season here will include Sound Unbound performances of Puccini's *Tosca* and a festival of music from Nordic countries. The Orchestra's first album with him, released by Pentatone, features works of Adès including the Violin Concerto with Leila Josefowicz, while a forthcoming album will include two Prokofiev symphonies.

Søndergård is in his final season as music director of the Royal Scottish National Orchestra (RSNO), after which he will become music director emeritus. He previously 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, London



Symphony, Los Angeles Philharmonic and New York Philharmonic. This season, in addition to a full slate of RSNO concerts at home and on a European tour, he appears as guest conductor with the Gürzenich-Orchestra Cologne, Royal Danish Opera and City of Birmingham Symphony.

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 Ruders' *Kafka's Trial* to wide acclaim; he has returned subsequently many times to the Royal Danish Opera. His discography 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 works with BBC NOW; and Prokofiev and Strauss works with the RSNO.

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WELCOMING OUR NEW MUSICIANS

This fall the Minnesota Orchestra officially welcomes five new full-time musicians to its onstage ranks: Sumin Kim takes up a position as assistant principal viola, while Nicholas Gallitano and Joshua Kail join as section violists. Abraham Feder is the Orchestra's newest cellist, and Mike Alexander joins the horn section as third horn. Each player begins their new role in September except for Feder, who was appointed to his full-time position last May, and Gallitano, who will join in November.

In addition, arriving this fall are the two newest Minnesota Orchestra Fellows: cellist Miles Goosby and trombonist Douglas Nunes. Launched in 2017, the two-year Fellowship is designed to create pathways for emerging orchestral musicians who have been underrepresented in the field, offering opportunities to perform with the Orchestra and represent it in education activities.



Darrell Owens

Originally from Duluth, **Mike Alexander** has served as third horn of the Baltimore Symphony and principal horn of the

Minnesota Opera Orchestra. As a Twin Cities freelance musician, he performed for ballet, choral and operatic productions, as well as Broadway shows and a range of notable acts from The Who to Weird Al Yankovic.



Abraham Feder previously served as assistant principal cello of the Detroit Symphony, a member of the Dallas

Symphony and assistant principal cello of the Santa Fe Opera. Beginning his career as the Sarasota Orchestra's principal cello, he has been a featured soloist with the Detroit Symphony, Sarasota Orchestra and Duluth Superior Symphony, among others.



Miles Goosby enjoys a varied career as a soloist, orchestral and chamber musician, and teacher. While at the Juilliard

School he was a founding member of the BECA Quartet. Recent concert highlights include performing as a semi-finalist in the 29th annual Sphinx Competition and at Carnegie Hall's Opening Night with Yuja Wang and the NYO All-Star Orchestra.



Seoul native **Sumin Kim's** background encompasses both violin and viola. She has performed with the Los Angeles Philharmonic

as a substitute violist and with the

[Continued on page 16](#)

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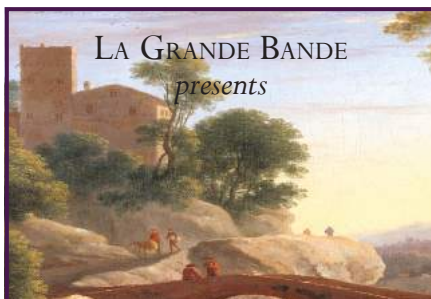
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WELCOMING OUR NEW MUSICIANS

CONTINUED FROM PAGE 14

Philadelphia Orchestra as a substitute in the viola and violin sections. She also served as principal viola of the Curtis Symphony and as section violinist, violist and acting principal viola with Symphony in C.



Nicholas Gallitano, who was raised in the Greater Boston area, joins the Minnesota Orchestra after two seasons as acting section

viola in the Indianapolis Symphony. He has also performed extensively with the New York Philharmonic, including tours and residencies across the U.S. and Asia, and has performed as guest violist of the Juilliard String Quartet.



New York City native **Joshua Kail** has performed since 2023 as a member of the Finnish Radio Symphony

Orchestra. He has also served as guest principal viola of the Tampere Philharmonic and the Turku Philharmonic and performed chamber music at festivals such as the Fjord Classics, Creative Dialogue France and Music Academy of the West.



Douglas Nunes previously served as third horn in the Illinois Symphony. Born in Guanhões, Minas Gerais, Brazil, he was a

winner of the Jacobs School of Music Brass Concerto Competition in 2022 and has performed as a member of The Orchestra Now and with the Syracuse Orchestra, Symphony New Hampshire, Fenimore Chamber Orchestra and Orchestra San Antonio.

Visit minnesotaorchestra.org/musicians to read full profiles of all our musicians, join us in welcoming our newest arrivals to the Orchestra Hall stage and watch future issues of *Showcase* for more!

CRITIC'S CORNER: RECENT CONCERT REVIEW

— “What a treat to experience a performance of Beethoven’s ‘Triple Concerto’...pianist Alessio Bax [was] joined by two musicians from the orchestra, violinist Sarah Grimes and cellist Silver Ainomäe, for a very enjoyable three-way instrumental confab. It proved a triumph of teamwork in its own individualistic way, fingers flying on the breakneck closing movement and inspiring a standing ovation that was rewarded with an encore from a Claude Debussy trio.”

—Rob Hubbard, *The Minnesota Star Tribune*,
July 17, 2026

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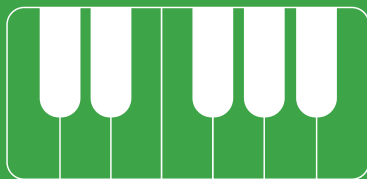
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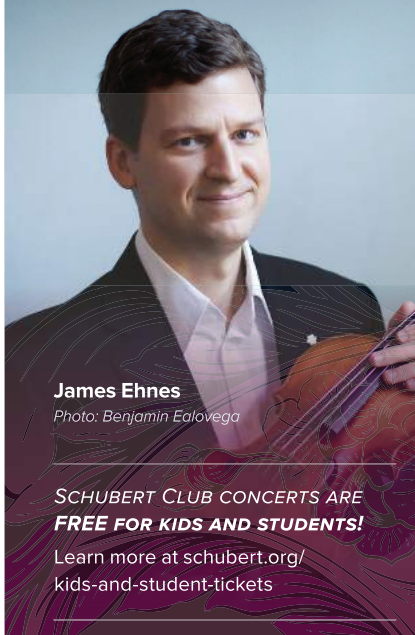
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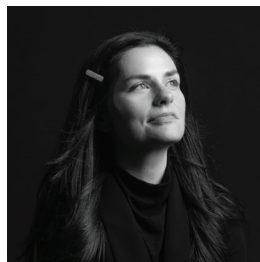
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KERRY SMITH ARRIVES AS VP OF ARTISTIC PLANNING

Over the summer the Minnesota Orchestra announced that Kerry Smith has been named to the key administrative role of Leni and David Moore, Jr. vice president of artistic planning. In the role, she'll collaborate with Music Director Thomas Søndergård to guide and bring to life the organization's artistic vision. Originally from the Twin Cities, Smith previously served as vice president of artistic planning of the Utah Symphony | Utah Opera.



"I'm beyond thrilled to join the Orchestra as vice president of artistic planning," says Smith. "It's an honor to have the opportunity to work with a deeply profound musician such as Thomas Søndergård, and I'm already inspired by his creative vision for the institution. I can't wait to work with the musicians of the Orchestra, as this ensemble has been my North Star for artistic excellence since childhood. I hope to be able to give as much back to this musical community as it gave to me."

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TV and streaming audiences can look forward to four concerts in our Upper Midwest Emmy Award-winning *This Is Minnesota Orchestra* series, which shares live Minnesota Orchestra concerts on our YouTube channel and on Minnesota PBS, previously known as Twin Cities PBS.

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Jon Kimura Parker

Each broadcast from Orchestra Hall's Lindahl Auditorium includes a high-quality audio mix from YourClassical MPR, as well as artist interviews and behind-the-scenes segments. Broadcast hosts include Brian Newhouse, Sarah Hicks and Ariana Kim. In addition to the free live broadcasts, *This Is Minnesota Orchestra* broadcasts are later added to the Orchestra's YouTube channel for on-demand access with no paywalls. Visit minnesotaorchestra.org/digital-concerts for more details.



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Thomas Søndergård, conductor
Vadym Kholodenko, piano
Tal Rosner, video designer and director

FRI SEP 25 8PM | SAT SEP 26 7PM

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John Stafford Smith/ arr. Stanislaw Skrowaczewski	<i>The Star-Spangled Banner</i>	CA. 2'
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George Walker	<i>Icarus in Orbit</i>	CA. 4'
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Sergei Prokofiev	Concerto No. 2 in G minor for Piano and Orchestra, Opus 16 Andantino Scherzo: Vivace Moderato Finale: Allegro tempestoso <i>Vadym Kholodenko, piano</i>	CA. 31'
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I N T E R M I S S I O N	CA. 20'
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Igor Stravinsky	<i>The Firebird</i> , complete ballet (original 1910 version) <i>Tal Rosner, video designer and director</i>	CA. 44'
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Profiles of the conductor, soloist and video designer appear on pages 12, 58 and 59.

Visit minnesotaorchestra.org/pre for details about pre-concert activities.

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**GEORGE WALKER****B:** June 27, 1922
Washington, D.C.**D:** August 23, 2018
Montclair, New Jersey***Icarus in Orbit*****PREMIERED:**
June 6, 2004

— Ancient Greek mythology took over movie theaters this summer with the release of Christopher Nolan’s version of *The Odyssey*—while this Minnesota Orchestra season kicks off with a musical telling of a different Greek myth, that of Icarus, the boy who famously flew too close to the sun. *Icarus in Orbit* was composed in 2004 by George Walker, then 81 years old, for the New Jersey Youth Symphony, which premiered it on June 6 of that year.

A CAUTIONARY TALE

The legend of Icarus has served as a moral lesson for millennia. In the story, Icarus was the son of a talented craftsman named Daedalus. The pair found themselves trapped on the island of Crete as a punishment from King Minos. To escape, Daedalus crafted two sets of wings using bird feathers and beeswax. The father and son plotted to fly across the sea to safety together, but only by following Daedalus’ rules very carefully: fly too low and the moisture of the sea would weigh down the feathers; fly too high and the sun would heat the wax. Icarus’ hubris and defiance of his father’s commands led to his literal downfall—the melting of his wings and fatal plummet.

Walker’s *Icarus in Orbit* opens with a single accented *fortissimo* note in the brass, percussion and strings. Then, softly, woodwind chords build, depicting the beginning of Daedalus and Icarus’ journey as they first catch the wind and feel the sensations of flight. Rapid and agitated 16th notes signal an increase in speed and energy, traveling from the string section upward into the winds and back down again. Strings lead this forward motion, accompanied by scattered, edgy figures throughout the rest of the ensemble. Percussion also plays a key role in this short ride, with xylophone, glockenspiel, glass chimes, vibraphone, marimba and celesta all adding bright punctuations that seem to illustrate the swerves in direction or obstacles encountered as the pair navigates the open sky. It’s a treacherous adventure to maintain a steady position in the middle zone, not too close to the water or to the sun.

Walker's music ascends to a sustained high note in the woodwinds just two minutes into the piece. This is the moment when Icarus soars too high, disregarding his father's directions, empowered by the transcendence of flight. From here, things move quickly. The sun's heat melts the wax that holds Icarus' wings together and they begin to fall apart. A solo flute cadenza spirals downward note by note, depicting Icarus' long descent, and the final aggressive notes from the orchestra mark his crash into the sea. A long, low, fortissimo chord concludes the tragic tale.

ABOUT THE COMPOSER

George Theophilus Walker found his first success as a pianist, debuting with the Philadelphia Orchestra at age 21. In 1946, he composed a string quartet, the second movement of which became his most famous work for string orchestra, the *Lyric for Strings*. Forty-one years later, he received a Pulitzer Prize for his soprano-and-orchestra work *Lilacs*—becoming the first Black composer to earn this prestigious honor. He continued generating new works well into his 90s and died in 2018 at age 96 in Montclair, New Jersey.

Instrumentation: 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 3 horns, 3 trumpets, 2 trombones, tuba, timpani, snare drum, bass drum, suspended cymbal, glass chimes, maracas, tambourine, tam-tam, temple block, timbales, triangle, vibraphone, wood block, xylophone, marimba, glockenspiel, chimes, harp, celesta and strings

PROGRAM NOTE BY EMMA PLEHAL.



SERGEI PROKOFIEV

B: April 23, 1891
Sontsivka, Ukraine

D: March 5, 1953
Moscow, Russia

**Concerto No. 2 in G
minor for Piano and
Orchestra, Opus 16**

PREMIERED:
August 23, 1913

Sergei Prokofiev showed his talents early. He was composing before age 6, and at 13, for his application to the St. Petersburg Conservatory, he submitted four operas, two sonatas, a symphony and several piano works. When he was 21 he appeared as soloist in the premiere of his First Piano Concerto, and just 13 months later he introduced its sequel at a concert in Pavlovsk, a resort town near St. Petersburg.

Nearly all in the audience at the Second Piano Concerto's premiere on September 5, 1913, were strongly affected by the bold, brash work, either favorably or unfavorably. Many were scandalized, there was much hissing, and the usual clichés about new music were trotted out. Today, it may be difficult to understand what the complaints were about—though we will also never be able to hear the concerto in its original form, as the music was lost during the 1917 Revolution. Prokofiev reconstructed the concerto from memory some ten years after it was first written. In the meantime, he had grown in artistic maturity and changed in compositional style, so the reconstructed version is probably a more tempered and cohesive work.

THE CONCERTO: UNEXPECTED DIRECTIONS, VIRTUOSO CADENZAS

ANDANTINO. After just a few pizzicato notes in the strings, the piano launches into a lyrically arching melody. The second theme is jauntier, more rhythmically articulated. Prokofiev replaces the traditional development section with a long and taxing cadenza that rises to an intense pitch of virtuosic complexity, and that becomes the centerpiece of the whole movement. The full orchestra returns with the opening pizzicato motif, now romantically dressed up in opulent sounds, and the movement dies away.

SCHERZO: VIVACE. A whirlwind of a *Scherzo* follows, with the soloist playing continuously throughout. The music is all trills and scales, flash and glitter, energy and motion.

MODERATO. A heavy, lumbering motive then introduces the *Moderato* intermezzo, whose music of spiky dissonances, primal gestures and great heaving masses of sound surely belie its naïve title.

FINALE: ALLEGRO TEMPESTOSO. The opening of the finale is heavily invested with nervous energy and breathtaking power. A second, more relaxed folklike tune is introduced by violins and woodwinds, then developed by the piano—first alone, then in dialogue with other instruments. The concerto's second cadenza, beginning with a pedal point on the piano's lowest octave, interrupts the proceedings. The movement's opening material returns one last time for an adrenaline rush to a virtuoso close.

Instrumentation: solo piano with orchestra comprising 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, snare drum, bass drum, cymbals, tambourine and strings

PROGRAM NOTE BY THE LATE MARY ANN FELDMAN.

**IGOR STRAVINSKY**

B: June 17, 1882
St. Petersburg, Russia

D: April 6, 1971
New York City

The Firebird, complete
ballet (original 1910
version)

PREMIERED: June 25, 1910

— In 1909, following a successful visit of the Ballets Russes to Paris, the Russian impresario Serge Diaghilev and choreographer Mikhail Fokine made plans for a new ballet to be presented in Paris the following season, based on the Russian legend of the Firebird. They at first asked Anatoly Lyadov to compose the music, but when it became clear that Lyadov would never get around to it, they decided to take a chance on a young composer who had orchestrated some pieces for the Ballets Russes the year before. His name was Igor Stravinsky, and he was virtually unknown. He set to work in November 1909 and finished the piano score in March, and the orchestration was complete a month later. The first performance took place in Paris on June 25, 1910, and it was a huge success. The music from *The Firebird* remains his most popular creation.

A MAGICAL TALE

The Firebird tells of young prince Ivan Tsarevich, who unknowingly pursues the magic Firebird—part woman, part bird—into the garden of the ogre Kastchei, who imprisons maidens within his castle and turns all knights who come to rescue them to stone. Ivan captures the Firebird, but she begs to be released, and when he agrees she gives him a magic feather and vanishes. Ivan sees a group of 13 princesses, and when dawn breaks and they have to return to Kastchei's castle, he follows them. He is confronted by the hideous fiends who inhabit the castle and is about to be turned to stone when he remembers the feather. He waves it, and the Firebird returns, putting Kastchei and the other ogres to sleep, and showing him where a magic egg is hidden. When Ivan smashes the egg, Kastchei and his fiends disappear, the petrified knights return to life, the maidens are freed, the castle is transformed into a cathedral, and Ivan marries the most beautiful princess.

THE COMPLETE BALLET MUSIC

These concerts present the score of *The Firebird* as it was performed at the premiere of the ballet—about 45 minutes of music—rather than the more frequently performed 1919 suite in which the duration is more than halved.

The ominous *Introduction* hints at the music that will be associated with monsters; near the end of this section comes a series of rippling string glissandos played entirely in harmonics. *The Enchanted Garden of Kastchei* leads to music that Stravinsky omitted from the suites, the *Appearance of the Firebird*, *Pursued by Prince Ivan*, full of trills and tremolos from the strings. The music proceeds without pause into the shimmering, whirling *Dance of the Firebird* and *The Firebird's Variation*. But between these comes the unfamiliar *Capture of the Firebird by Prince Ivan*, full of quick-paced staccato writing that concludes with ringing horn attacks.

Appearance of the Thirteen Enchanted Princesses is marked by shimmering string chords, followed by a series of woodwind and violin solos and culminating in a flute cadenza. *Game with the Golden Apples* bustles along energetically on its steady rhythmic pulse. *The Sudden Appearance of Prince Ivan*, with its striking horn solos, proceeds into the familiar *Khorovod*, or *Round Dance*. Announced by solo oboe, the melody is taken over by the violins and extended in the ballet's most lyric section.

The *Khorovod* comes to a peaceful close, and it is here that listeners will find a long sequence of unfamiliar music. In the familiar suites, the *Khorovod* gives way to the *Infernal Dance of All Kastchei's Subjects*, but in the complete ballet a number of scenes separate these two movements. *Daybreak*, with its fierce trumpet calls, leads to the *Magic Carillon*. Only now does the great *Infernal Dance of All Kastchei's Subjects* explode to life in one of the most violent orchestral attacks ever written. This dance powers its way to a dazzling (and ear-splitting) close on a great rip of sound. In its aftermath, solo bassoon sings the gentle, almost lugubrious *Berceuse*.

In the familiar suites, the *Berceuse* leads without pause into the *Finale*. In the ballet, however, we hear the sound of contrabassoons, then bassoons, then the entire wind and brass sections. This leads through a magical passage for tremolo strings into the *Finale*. Here solo horn sings the main theme. Beginning quietly, this noble tune simply repeats, growing in strength as it recurs, and the ballet drives to its magnificent conclusion.

Instrumentation: 3 flutes, piccolo (1 flute also doubling piccolo), 3 oboes, English horn, 3 clarinets (1 doubling E-flat clarinet), bass clarinet, 3 bassoons, contrabassoon (1 bassoon also doubling contrabassoon), 4 horns, 3 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, tambourine, tam-tam, triangle, glockenspiel, xylophone, 3 harps, piano, celesta and strings; offstage: 3 trumpets, 2 tenor Wagner tuben, 2 bass Wagner tuben and bells

PROGRAM NOTE BY ERIC BROMBERGER.

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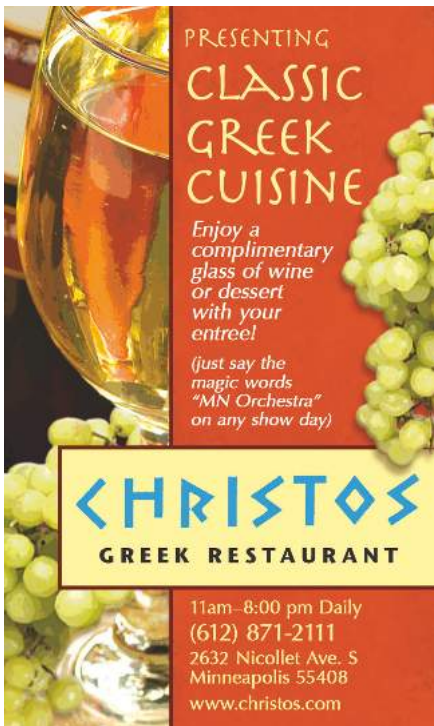
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Thomas Søndergård, conductor
 Stefan Jackiw, violin

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With this concert, we honor the memory of John C. Pollak.

Gabriella Smith	<i>Tumblebird Contrails</i>	CA. 12'
Wolfgang Amadeus Mozart	Concerto No. 5 in A major for Violin and Orchestra, K. 219, <i>Turkish</i> Allegro aperto Adagio Rondeau: Tempo di menuetto <i>Stefan Jackiw, violin</i>	CA. 31'
I N T E R M I S S I O N		CA. 20'
Sergei Prokofiev	Symphony No. 6 in E-flat minor, Opus 111 Allegro moderato Largo Vivace	CA. 43'

Profiles of the conductor and soloist appear on pages 12 and 57.
 Visit minnesotaorchestra.org/pre for details about pre-concert activities.

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**GABRIELLA SMITH**

B: December 26, 1991
Berkeley, California

Tumblebird Contrails

PREMIERED:
August 9, 2014

Contemporary American composer Gabriella Smith takes a hands-on approach to her orchestral writing, recording herself playing extended string techniques, singing wind and brass lines, banging on kitchen pots for percussion—and then layering and improvising with those recordings until the piece takes shape. When it comes time to rehearse her finished works, musicians often will study video examples, prepared by the composer herself, so they can learn directly from her as they engage with the piece.

Raised in Berkeley, California, Smith began studying violin and composing at age 8. As a teenager her music caught the attention of mentor John Adams through his Young Composers Program; he has championed her work ever since, alongside conductors like Marin Alsop, Gustavo Dudamel and Esa-Pekka Salonen. Her music is known for exploring the natural world, shaped by her deep engagement with ecology and climate activism.

FROM THE SEASIDE TO THE SYMPHONY

The composer explains her unique inspiration for *Tumblebird Contrails*, which was first performed in 2014 by the Cabrillo Festival Orchestra: “*Tumblebird Contrails* is inspired by a single moment I experienced while backpacking in Point Reyes, sitting in the sand at the edge of the ocean, listening to the hallucinatory sounds of the Pacific (the keening gulls, pounding surf, rush of approaching waves, sizzle of sand and sea foam in receding tides), the constant ebb and flow of pitch to pitchless, tune to texture, grooving to free-flowing, watching a pair of ravens playing in the wind, rolling, swooping, diving, soaring—imagining the ecstasy of wind in the wings—jet trails painting never-ending streaks across the sky. The title...is a Kerouac-inspired, nonsense phrase I invented to evoke the sound and feeling of the piece.”

Tumblebird Contrails opens with a cauldron of percussive sounds, free-flowing and unpredictable, an experience similar to wind chimes rustling in a backyard. Strings, winds and brass enter in turn, creating a frenetic,

restless energy, with long glissandi sweeping through the ensemble like whipping wind or distant sirens. Then, the noise dissolves into near-silence, and a gentle scurrying in the strings turns the mood eerie and dark. Smith’s score calls for passages to sound “like distant aviaries” or “distant foghorns.” Throughout, she often directs performers to execute gestures independently rather than in time with other instruments, creating a stunning accumulation of entrances, overlaps and barely audible details that paint a single, unified soundscape.

Instrumentation: 3 flutes, 3 oboes, 3 clarinets (1 doubling bass clarinet), 2 bassoons, contrabassoon, 4 horns, 3 trumpets (1 doubling piccolo trumpet), 3 trombones, tuba, timpani, snare drum, bass drum, suspended cymbal, drum set, assorted metal objects, tam-tam and strings

PROGRAM NOTE BY EMMA PLEHAL.



WOLFGANG AMADEUS MOZART

B: January 27, 1756
Salzburg, Austria

D: December 5, 1791
Vienna, Austria

Concerto No. 5 in A major for Violin and Orchestra, K. 219, Turkish

PREMIERED:
ca. December 1775

————— Mozart spent most of his 19th year (1775) in the service of Count Hieronymus von Colloredo, Archbishop of Salzburg. Here, within the space of six months, he wrote four of his five authenticated violin concertos (the First dates probably from 1773, and two more spurious ones exist). We are not certain whether they were intended for Mozart’s own use or for Gaetano Brunetti, who shared Mozart’s duties at the court as concertmaster and leader of the orchestra.

Stylistically, these works grew out of the Italian violin tradition as exemplified by Tartini, Geminiani, Nardini and Boccherini. The music is steeped in the qualities of the *style galant*, which implies elegance, grace, charm and gentle sentiments. But in the Concerto No. 5, Mozart goes beyond the usual *galanterie* to produce a more spacious, varied and thematically developed work than is normally encountered in music of the late 18th century.

THE CONCERTO IN BRIEF

ALLEGRO APERTO. The first movement is in sonata form, yet Mozart plays with our expectations and frustrates our preconceptions of form. For example, following the airy orchestral opening, the soloist enters with a surprising *Adagio* passage before launching into a brilliant new theme, accompanied by the orchestra playing material that we have, up until now, thought to be the principal theme.

ADAGIO. The second movement is one of Mozart’s loveliest, of a lyrical beauty he seldom equaled even in later, more mature music. Today we chuckle to learn that Brunetti asked for an alternate movement for this one, which he considered too artificial!

RONDEAU: TEMPO DI MENUETTO. The finale, a graceful rondo with lively episodes, contains an extended passage of exciting, swirling, “Turkish” music, derived from an earlier ballet piece called *Harem Jealousies*, which Mozart used in a 1773 production of his opera *Lucio Silla*.

Instrumentation: solo violin with orchestra comprising 2 oboes, 2 horns and strings

PROGRAM NOTE BY ROBERT MARKOW.



SERGEI PROKOFIEV

B: April 23, 1891
Sontsivka, Ukraine

D: March 5, 1953
Moscow, Russia

Symphony No. 6 in E-flat minor, Opus 111

PREMIERED:
October 11, 1947

— Among the mightiest orchestral works created in the aftermath of World War II is Prokofiev’s Symphony No. 6—a monumental symphony, full of events and packed with emotion as it revels in the power of orchestral sound. It came from a time of relative optimism in 1947: the conflict was over and the Soviet Union was emerging as a new world power.

The Sixth Symphony was given a triumphant premiere at the opening of the Leningrad Philharmonic’s 1947–48 season. The press hailed the work as a purveyor of lofty ideas, and no one found fault with it—at first. But only weeks later this symphony put Prokofiev in the ideological doghouse. On February 10, 1948, the Central Committee of the Communist Party

denounced Prokofiev and a half-dozen other composers for failing to “permeate themselves with a consciousness of the high demands made of musical creation by the Soviet public.” The new symphony’s modernism—dense with ideas, rambunctious in harmony—was castigated for having lost touch with the people. Prokofiev was penalized even though he conceded guilt and groveled to the Party, and the Sixth Symphony was stashed away and played no more during the painful last years of his life.

Regardless of the expressionist tinge that so troubled the Soviet propagandists, the Symphony No. 6 is packed with melody and full-blooded feeling, accessible to all. Kindling memories of war, it conquers these specters with high-spirited optimism.

THE SYMPHONY IN BRIEF

ALLEGRO MODERATO. The force of war is embodied from the very start of the *Allegro moderato*, which then proceeds with a sonata-structured movement, faithful to tradition. Prokofiev always held firm to his conviction that melody is the most important element of music, and he worked hard at shaping the themes that provide the infrastructure of his designs. The tragic undercurrent that has prevailed throughout is at last dispersed by the calming end of the coda.

LARGO. That the Sixth Symphony was rejected by the bureaucratic watchdogs was no doubt due to the complexities and daring of the rich center movement, which reveals the composer’s soul as he contemplates the losses suffered by his people. Evoking memories of the war just past, the movement is crammed with ideas, some lavishly scored for the big brass section, which has as large a role here as you’ll find in any symphony.

VIVACE. After the tragic implications of the opening movement and the poignant expressionism of the second, the concluding *Vivace* comes as a surprise. The dark clouds have been dispatched, as Prokofiev unleashes a rollicking, witty scherzo whose playfulness has his name stamped all over it. Near the end, Prokofiev momentarily restores the sobriety of the opening, but the coda dispels those thoughts to conclude with high optimism and sonic splendor.

Instrumentation: 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, E-flat clarinet, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, snare drum, bass drum, cymbals, tambourine, tam-tam, wood block, harp, piano, celesta and strings

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Sarah Hicks, conductor

THU OCT 8 7PM | FRI OCT 9 7PM | SAT OCT 10 7PM | SUN OCT 11 2PM

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Today’s concert lasts about 2 hours and 35 minutes, including a 20-minute intermission. Please remain seated until the end of the credits.

A profile of conductor Sarah Hicks appears on page 56.

STAR WARS FILM CONCERT

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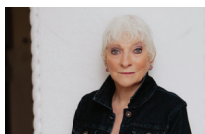
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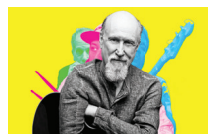
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Kenny Rampton, trumpet

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Chris Crenshaw, trombone

Elliot Mason, trombone

Sherman Irby, alto and soprano saxophones, flute and clarinet

Alexa Tarantino, alto and soprano saxophones, flute and clarinet

Chris Lewis, tenor and soprano saxophones, clarinet and bass clarinet

Abdias Armenteros, tenor and soprano saxophones and clarinet

Paul Nedzela, baritone and soprano saxophones, clarinet and bass clarinet

Dan Nimmer, piano

Carlos Henriquez, bass

Obed Calvaire, drums

TUE OCT 13 7PM

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PICTURES AT AN EXHIBITION

Kahchun Wong, conductor

Himari, violin

FRI OCT 16 8PM | SAT OCT 17 7PM

Himari's appearance in these concerts is supported by Abigail Rose and Michael J. Blum.

Akira Ifukube *Dance of the Seven Veils, from Salome* CA. 11'

Alexander Glazunov *Concerto in A minor for Violin and Orchestra, Opus 82* CA. 19'
Moderato – Andante – Allegro
Himari, violin

I N T E R M I S S I O N CA. 20'

Modest Mussorgsky/
orch. Maurice Ravel *Pictures at an Exhibition* CA. 30'
Introduction: Promenade
Gnomus
Il vecchio castello
Tuileries
Bydlo
Ballet of Chicks in their Shells
Samuel Goldenberg and Schmuyle
Limoges (The Marketplace)
Catacombae – Con mortuis in lingua mortua
Baba-Yaga – The Hut on Fowl's Legs
The Great Gate of Kiev

Profiles of the conductor and soloist appear on pages 56 and 60.

Visit minnesotaorchestra.org/pre for details about pre-concert activities.

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**AKIRA IFUKUBE**

B: May 31, 1914
Kushiro, Japan

D: February 8, 2006
Tokyo, Japan

***Dance of the Seven
Veils, from Salome***

PREMIERED: May 28, 1948
(complete ballet)

Even if you're unfamiliar with Japanese composer Akira Ifukube, you may recognize an extraordinary sound he invented: the city-leveling roar of Godzilla, one of the 20th century's greatest sci-fi cinema monsters. Ifukube created the iconic sound effect in 1954 while composing the score for director Ishirō Honda's first *Godzilla* film, using tar-covered gloves dragged across an unwound string of a double bass. He would go on to write music for several hundred more films, including multiple entries in the *Godzilla* series.

Largely self-taught, Ifukube was first exposed to Western classical music when he heard a radio broadcast of Stravinsky's *Rite of Spring* at age 14, after which he vowed to dedicate his life to composition—though he completed his formal education in forestry and first worked as a lumber processor. He achieved early musical success in 1935 when his *Japanese Rhapsody* won first prize in a competition for Japanese composers. After being exposed to radiation during World War II service, Ifukube left forestry and turned his full attention to composing and teaching at the Tokyo University of the Arts.

DANCING WITH DEATH

In 1947 Ifukube wrote a ballet based on the biblical princess Salome, hewing closely to the story as told in the French symbolist play by Oscar Wilde—as Richard Strauss did in his controversial 1905 opera *Salome*. The *Dance of the Seven Veils* from Ifukube's ballet depicts Salome's climactic dance at a celebration for her stepfather, Herod Antipas, ruler of Galilee, who has imprisoned John the Baptist for disavowing Herod's illegal marriage to Salome's mother Herodias. Herod grants Salome anything she wishes in return for her performance, and swayed by Herodias, the princess demands the head of John the Baptist on a platter.

Ifukube's imaginative orchestration immediately draws listeners into this ominous tale. The first dance opens with a sensuous melody for alto flute and harp, later taken up by the violas and flute. A final harp flourish leads to the second dance, with the melody in the oboe turned sinister by

tremulous strings. A long clarinet tone leads directly to the third dance, which thrills in triple meter with strong crashes, leading directly into the mad swirling and stabbing of the fourth dance. The fifth dance offers some respite with a humid, waltz-like feel, before the sixth dance whirls madly into the clamoring, perverse ecstasy of the seventh and final dance.

Instrumentation: 2 flutes, piccolo, alto flute, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, Cuban timbales, tenor conga, 3 tom-toms, harp and strings

PROGRAM NOTE BY MICHAEL DIVINO.



ALEXANDER GLAZUNOV

B: August 10, 1865
St. Petersburg, Russia

D: March 21, 1936
Paris, France

Concerto in A minor for Violin and Orchestra, Opus 82

PREMIERED:
February 15, 1905

— Much was in flux, both politically and musically, when Alexander Glazunov composed his Violin Concerto in 1904–05, just as he became director of the St. Petersburg Conservatory and was approaching his 40th birthday. At that same moment, Debussy was composing *La Mer*, Mahler was writing his Sixth Symphony and Strauss was producing his opera *Salome*. Coming from this moment of musical transformation, Glazunov's Violin Concerto is serenely conservative, looking back to the order of the 19th century.

Glazunov wrote the concerto for Leopold Auer, who premiered it in St. Petersburg on February 15, 1905. It is a virtuoso concerto, full of attractive melodies and demanding some very accomplished playing from the soloist. Rather than being divided into separate movements, it is structured in four sections played without pause. Virtually the entire work grows out of themes announced in its opening section, which then reappear in varied forms in subsequent sections.

THE CONCERTO: CONSERVATIVE BUT VIRTUOSIC

Over murmuring woodwinds, the violin soloist enters immediately with the main idea, a long theme of dark and Slavic character. This is extended briefly before Glazunov presents the second subject, a falling lyric melody marked both *dolce* and *tranquillo*. Just as we expect the development to

begin, Glazunov moves on to the second section, marked *Andante*. This segment begins with a soaring violin melody that seems new, but is related to the opening theme. Gradually the music grows more complex and animated, then proceeds directly into the third section.

Dark lower strings now begin what seems to be the “development”: themes from the opening return and are extended and combined, before we encounter a long cadenza full of some really wicked writing for the soloist. The orchestra returns, the tempo accelerates, and the concluding section, marked *Allegro*, bursts to life in a great blaze of trumpet fanfares. The writing for solo violin here, as throughout the concerto, is full of such technical hurdles as passages played in octaves, long runs, complex chording, artificial harmonics and left-handed pizzicatos. A quick-paced coda rushes the concerto to its exciting conclusion.

Instrumentation: solo violin with orchestra comprising 3 flutes (1 doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, cymbals, triangle, glockenspiel, harp and strings

PROGRAM NOTE BY ERIC BROMBERGER.



MODEST MUSSORGSKY *Pictures at an Exhibition*,
orchestrated by
Maurice Ravel

B: March 21, 1839
Karevo, Russia
D: March 28, 1881
St. Petersburg, Russia

PREMIERED:
May 3, 1923

— One of the most popular and frequently recorded pieces of Western classical music did not exist in its composer’s own lifetime—at least not in the form most audiences know it today. Modest Mussorgsky completed *Pictures at an Exhibition* in 1874 for solo piano and died seven years later, after which a veritable industry sprung up of arrangers reimagining the piece in larger instrumentations, ranging from full orchestra to chamber groups, a version for 44 pianos, a disco setting and much more.

No public performance of the original score is known to have been given in the composer’s lifetime. *Pictures* began to acquire widespread popularity when Russian conductor Serge Koussevitzky commissioned Maurice Ravel to orchestrate the score and conducted the first performance in Paris on May 3, 1923.

The circumstances of *Pictures*' original creation are tragic and poignant. When Viktor Hartmann, an artist, designer and sculptor, died of a heart attack in 1873, his close friend Mussorgsky was devastated and slipped into depression. Some months later Vladimir Stasov, a music critic and friend of both Mussorgsky and Hartmann, arranged an exhibit of about 400 of the late artist's works, hoping that this tribute might in some way relieve Mussorgsky's condition. The exhibition opened in January 1874 at the St. Petersburg Society of Architects, and it inspired Mussorgsky to create a suite of musical portraits for piano.

THE MUSICAL GALLERY IN BRIEF

A “Promenade” theme opens an imaginary stroll through the picture gallery, a theme that returns several times throughout the work as the viewer moves on to another painting or group of paintings, of which ten are depicted. *Gnomus*: A wooden child's toy styled after a small, grotesque gnome with gnarled legs and erratic hopping movements. *Il vecchio castello*: A watercolor of a troubadour singing in front of a medieval castle, his melancholic song carried by the alto saxophone. *Tuileries*: A lively picture of children scampering about, engaged in horseplay while their nannies chatter. *Bydlo*: An oxcart on giant, lumbering wheels, its driver singing a folk song in the Aeolian mode. *Ballet of Chicks in their Shells*: Cheeping baby canaries dancing about, still enclosed in their shells, with their wings and legs protruding. *Samuel Goldenberg and Shmuyyle*: A pair of vividly drawn personalities: a rich man who is pompous, self-important and arrogant; and a poor man, sniveling, beseeching, nervous, pitiable. *Limoges (The Marketplace)*: Another lively, bustling French scene where we find the rapid chatter, babble and arguments of housewives. *Catacombs – Con mortuis in lingua mortua*: Hartmann himself, lantern in hand, exploring the subterranean catacombs of Paris, accompanied by eerie, ominous sounds. *Baba-Yaga – The Hut on Fowl's Legs*: The Russian witch Baba Yaga, portrayed not as Hartmann did, as a fantastic bronze clock-face mounted on chicken legs—but in a dizzying ride through the air in her mortar, steering with a pestle. *The Great Gate of Kiev*: Hartmann's architectural design for a gate (never built) to commemorate Alexander II's narrow escape from an assassination attempt in Kiev.

Instrumentation: 3 flutes (2 doubling piccolo), 3 oboes (1 doubling English horn), 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, alto saxophone, 4 horns, 3 trumpets, 3 trombones, tuba, tenor tuba, timpani, bass drum, chimes, cymbals, tam-tam, bells, ratchet, snare drum, slapstick, triangle, xylophone, 2 harps, celesta and strings

PROGRAM NOTE BY ROBERT MARKOW.

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HAYDN AND LISZT

Jaime Martín, conductor

Simon Trpčeski, piano

THU OCT 22 11AM | FRI OCT 23 8PM

Joseph Haydn	Symphony No. 6 in D major, <i>Le Matin</i> Adagio – Allegro Adagio – Andante – Adagio Menuet Allegro	CA. 23'
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Franz Liszt	Concerto No. 2 in A major for Piano and Orchestra [in one movement] <i>Simon Trpčeski, piano</i>	CA. 22'
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I N T E R M I S S I O N CA. 20'

Felix Mendelssohn	Symphony No. 5 in D major, Opus 107, <i>Reformation</i> Andante – Allegro con fuoco Allegro vivace Andante Chorale: Andante con moto – Allegro vivace	CA. 33'
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Profiles of the conductor and soloist appear on pages 59 and 60.
Visit minnesotaorchestra.org/pre for details about pre-concert activities.

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**JOSEPH HAYDN****B:** March 31, 1732
Rohrau, Austria**D:** May 31, 1809
Vienna, Austria**Symphony No. 6 in
D major, *Le Matin*****COMPOSED:** 1761

Prince Paul Anton Esterhazy hired Haydn as his Vice-Kapellmeister in May 1761, and the composer immediately took up his duties at the Esterhazy palace in the small town of Eisenstadt, about 30 miles south of Vienna. The 29-year-old Haydn was charged with revitalizing the court orchestra, and he assembled a small orchestra of about 17 members.

The story has it that Prince Paul Anton himself suggested that Haydn compose a trilogy of symphonies that would take as their subject morning, noon and night. Haydn was not attracted to the idea of writing descriptive music, but he was alert enough to take the prince's suggestion. These symphonies, Nos. 6, 7 and 8, date from Haydn's first months in his new position in 1761.

A MORNING SYMPHONY

ADAGIO–ALLEGRO. The *Adagio* that opens the first movement of the Symphony No. 6 is pretty clearly a depiction of the rising sun. The music begins with softly pulsing violins, climbs upward and gathers strength, and lands on a resplendent fortissimo chord. From out of this “sunrise,” the music leaps ahead smartly at the *Allegro*, which is in a tentative sonata form.

ADAGIO–ANDANTE–ADAGIO. Longest of the movements, the *Adagio*, scored only for strings, offers extended solos for violin, cello and bass.

MENUET. The wind band returns for the sturdy *Menuet*. Its trio section is largely a bassoon solo over bass-line accompaniment.

ALLEGRO. The finale showcases the orchestra and its various principal players: solo flute leads the way, and in the course of the movement comes an extended passage of concertante writing for solo violin.

Instrumentation: flute, 2 oboes, bassoon, 2 horns and strings

PROGRAM NOTE BY ERIC BROMBERGER.

**FRANZ LISZT****B:** October 22, 1811
Raiding, Hungary**D:** July 31, 1886
Bayreuth, Germany**Concerto No. 2 in
A major for Piano and
Orchestra****PREMIERED:**
January 7, 1857

— Franz Liszt first sketched the music that would become his Piano Concerto No. 2 in September 1839, just as he turned 28. But he shelved these sketches as he resumed the life of a traveling virtuoso and did not return to them until 1849. He continued to revise the concerto until 1861, by which time it had already been performed—on January 7, 1857, in a pension fund concert for the orchestra in Weimar, where he then was music director.

CONCERTO OR SYMPHONIC POEM?

The most striking feature of this concerto is that it is in only one movement. Gone completely is the three-movement, sonata-form structure of the concerto as it had been refined by Mozart and Beethoven. Instead Liszt evolved a new form—one with its roots in the music of Schubert—in which one fundamental theme becomes the basis for an entire work. That theme is transformed across the span of the work, reappearing in completely different guises and for different expressive purposes.

Some have suggested that this music is not really a piano concerto at all but instead a symphonic poem in which the piano has a prominent part. Liszt himself referred to it as a *Concerto symphonique* at the 1857 premiere, only settling on the more traditional title when the music was published in 1863. One early critic, William Apthorp of the *Boston Evening Transcript*, was so struck by Liszt's method and sense of form in this concerto that he described it as "The life and adventures of a melody."

To serve as the basis for such an extended musical adventure, a melody must be remarkable, yet Liszt's basic theme does not make that impression at the outset. This subdued little tune is sung by a handful of woodwinds, and Liszt specifies that it should be *dolce, soave* (sweet, gentle). The piano slips in almost unnoticed, touching on that melody only as part of a series of arpeggios. But from this unassuming opening, Liszt builds a remarkable and varied structure, and one of the pleasures of this music lies in following the ingenious ways this simple opening is transformed across the concerto's 22-minute span.

Instrumentation: solo piano with orchestra comprising 3 flutes (1 doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals and strings

PROGRAM NOTE BY ERIC BROMBERGER.



FELIX MENDELSSOHN

B: February 3, 1809
Hamburg, Germany

D: November 4, 1847
Leipzig, Germany

Symphony No. 5 in
D major, Opus 107,
Reformation

PREMIERED:
November 15, 1832

Mendelssohn composed his *Reformation* Symphony in late 1829 and early 1830, intending it for a celebration in honor of the 300th anniversary of the Augsburg Confession of 1530, a document outlining the tenets of the Protestant faith as professed by Martin Luther and serving as the foundation of the Reformation. But due to general political unrest, the symphony's scheduled premiere in 1830 was cancelled. It was finally performed in Berlin late in 1832, with Mendelssohn conducting, but not published until 1868, 21 years after the composer's death.

THE SYMPHONY: BUILT ON SPIRITUAL TRADITIONS

ANDANTE–ALLEGRO CON FUOCO. The symphony opens in a mood of quiet devotion with a four-note figure familiar to listeners who know the finale of Mozart's *Jupiter* Symphony. But this figure was by no means the exclusive property of Mozart. It had been used by numerous composers before him, and in fact can be traced back to a Gregorian chant *Magnificat* motif, which means that its ultimate source lies in an ancient synagogal melody. The *Andante* introduction also includes another ecumenical reference, the so-called "Dresden Amen," first heard quietly and devoutly in the strings. This particular harmonization of the cadence was made by Johann Gottlieb Naumann in Dresden in the late 18th century for the Catholic church, but it was later adopted by the Protestants as well. Its most famous use in classical music is in Wagner's *Parsifal*, where in slightly different form it becomes the Grail motif.

The main section (*Allegro con fuoco*) of the first movement unfolds in standard sonata form, beginning with a severe and strongly rhythmic

theme in D minor derived from the trumpet fanfares in the slow introduction. The second theme is graceful and lyrical, though still imbued with the rhythmic urgency found in the first theme. Extensive contrapuntal interplay characterizes the development section, which works out the material in Mendelssohn's typically well-crafted manner. The "Dresden Amen" makes another appearance as the bridge between development and recapitulation.

ALLEGRO VIVACE. The second movement is a scherzo in all but name, strongly reminiscent of the lighthearted fairy world of *A Midsummer Night's Dream*—all smiles and joy and laughter. The central *Trio* section features some particularly felicitous woodwind writing.

ANDANTE. The slow movement, in G minor, is often referred to as a "song without words," and indeed, it bears resemblance to an operatic aria, with the sweetly eloquent violin in the solo role most of the time. After an impassioned climax, the music comes to rest on a sustained G in the low strings.

CHORALE: ANDANTE CON MOTO–ALLEGRO VIVACE. A ray of light beams through the somber mood as a flute (an instrument Luther himself played), unaccompanied and unharmonized, announces the theme of Luther's famous hymn *Ein' feste Burg ist unser Gott* (A Mighty Fortress Is Our God), which serves as the transition to the final movement. This hymn holds special meaning for Lutherans, and it is hardly surprising to find it turn up as the basis of one of Bach's best-known cantatas (No. 80).

Additional wind instruments and strings gradually join the flute to create a richly harmonized chorale from the hymn tune. For this passage Mendelssohn included a serpent, a low-pitched wind instrument whose name derives from its shape, but which has long since fallen into disuse. Its part is usually taken today by a contrabassoon or tuba. The main portion of the movement commences with a sturdy, rising arpeggiated theme in the violins, which is followed in turn by several others, all of which are worked into a masterful contrapuntal display interwoven with statements of Luther's hymn. The movement's festive splendor is capped by a final broad proclamation of the chorale decked out in all its glory by the full orchestra.

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 2 horns, 2 trumpets, 3 trombones, tuba and strings

PROGRAM NOTE BY ROBERT MARKOW.

BEN FOLDS

Sarah Hicks, conductor

Ben Folds, vocals and piano

SAT OCT 24 7PM

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



BEN FOLDS, VOCALS AND PIANO

Ben Folds is an Emmy-nominated singer-songwriter who has created an enormous body of genre-bending music that includes pop albums with Ben Folds Five, multiple solo albums, a holiday album and numerous collaborative records. He currently tours as a pop artist, while also performing with some of the world's greatest

symphony orchestras. A *New York Times* bestselling author, he also creates new music for film, TV and theater, including original songs for an ongoing series of animated *Peanuts* specials on Apple TV. In 2022, he launched a music education charitable initiative in his native state of North Carolina which provides funds and keyboards to existing nonprofits that offer free or affordable piano lessons to school-age children from economically disadvantaged households. For the past 15 years he has also been an outspoken advocate for arts funding, music education and music therapy in the U.S. as a member of Americans for the Arts and the Arts Action Fund. More: benfolds.com.

A profile of conductor Sarah Hicks appears on page 56.



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

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CHAMBER MUSIC IN THE HALL

BRAHMS, PROKOFIEV AND TABAKOVA

SUN OCT 25 2PM

The Minnesota Orchestra's Chamber Music series is generously sponsored by Dr. Jennine Speier and her late husband John.

Grażyna Bacewicz	Suite for Two Violins Allegro Andante Vivo Tempo di menuetto Allegro Andante (Fughetta) Allegro <i>Sophia Mockler, violin</i> <i>Sarah Grimes, violin</i>	CA. 12'
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Sergei Prokofiev	Quintet in G minor for Oboe, Clarinet, Violin Viola and Bass Theme and Variations Andante energico Allegro sostenuto, ma con brio Adagio pesante Allegro precipitato, ma non troppo presto Andantino <i>Ben Odhner, violin Lydia Grimes, viola</i> <i>Kyle Sanborn, bass Kate Wegener, oboe</i> <i>Gabriel Campos Zamora, clarinet</i>	CA. 22'
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I N T E R M I S S I O N

CA. 20'

Dobrinka Tabakova	<i>Insight</i> <i>Hanna Cooper, violin Megan Tam, viola</i> <i>Sonia Mantell, cello</i>	CA. 10'
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Johannes Brahms	Quartet No. 3 in C minor for Piano and Strings, Opus 60 Allegro non troppo Scherzo: Allegro Andante Finale: Allegro comodo <i>Alan Snow, violin Sarah Switzer, viola</i> <i>Pitnarry Shin, cello Simon Trpčeski, piano</i>	CA. 34'
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Visit minnesotaorchestra.org/pre for details about pre-concert activities.

Visit minnesotaorchestra.org/chambernotes to read program notes.

Simon Trpčeski's profile appears on page 60. Visit minnesotaorchestra.org/musicians for profiles of Orchestra musicians.



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. At the 2026 BBC Proms she led the BBC Philharmonic in a tribute to the film music of Alan Menken. Her notable projects here have included co-creating the Inside the Classics series and Sam & Sarah series with former Orchestra violist Sam Bergman and leading original productions with collaborators such as PaviElle French, Kevin Kling, Peter Rothstein, Robert Elhai, The Moving Company, Nur-D, The New Standards, Cloud Cult and Dessa—with whom Hicks and the Orchestra made a live-in-concert recording on Doontree Records. During the Orchestra's 2026–27 season she leads film music concerts of *Star Wars: Return of the Jedi*, *Harry Potter and the Prisoner of Azkaban* and *Amadeus* as well as performances with Ben Folds, Guster and Leslie Odom, Jr. More: minnesotaorchestra.org.



HIMARI,
VIOLIN

Since her debut with the Berlin Philharmonic in 2025, Japanese violinist Himari has performed with the London Philharmonic and Philadelphia Orchestra, among other ensembles, and at the Ravinia Festival. She has worked with all the major orchestras in Japan, including the NHK Symphony and Tokyo Symphony. Her engagements in the 2026–27 season include concerts with the London Symphony, her Carnegie Hall debut with the Boston Symphony and her Minnesota Orchestra debut. She will make her solo recital debut at Suntory Hall in Tokyo in December 2026 and will embark on her first North American tour next spring. Her debut album was released in September 2026. Born in 2011, Himari began violin lessons at age 3 and currently studies with Ida Kavafian at the Curtis Institute. She was a first prize-winner at the Lipinski-Wieniawski International Competition. She plays the 1732 Guarneri del Gesù “Ferni” on loan from Hikaru Shimura. More: kdschmid.de, himari-info.com.



STEFAN JACKIW, VIOLIN

Stefan Jackiw is one of America's foremost violinists, combining poetry and purity with impeccable technique. He has appeared as a soloist with the Boston, Chicago, Cleveland, New York, Philadelphia and San Francisco orchestras, Taiwan Philharmonic and China National Symphony, among numerous other ensembles. In the 2026–27 season, he performs with the Houston Symphony and as artist in residence for the Residentie Orkest Den Haag; he will also be soloist and director with the Tapiola Sinfonietta in a program including Mendelssohn's Violin Concerto. He continues to tour with pianist Conrad Tao and cellist Jay Campbell as the Junction Trio and also collaborates with pianist Jeremy Denk, among other artists. He has recorded Beethoven's Triple Concerto with the Academy of St. Martin in the Fields. His Minnesota Orchestra debut came at age 12 at a New Year's concert in 1997. He plays a violin made by Domenico Montagnana "ex. Rossi," ca. 1730. More: artsmg.com, stefanjackiw.com.



JAZZ AT LINCOLN CENTER ORCHESTRA

The Jazz at Lincoln Center Orchestra (JLCO), comprising 15 of today's finest jazz soloists and ensemble players, has been the Jazz at Lincoln Center resident orchestra since 1988 and spends over a third of the year on tour across the world, performing and leading educational events. Under Wynton Marsalis, now in his final season as the JLCO's music director, the ensemble performs a vast repertoire, from rare historic compositions to commissioned works. Throughout the last decade, the JLCO has performed with many of the world's leading symphony orchestras, often performing Marsalis' three major works for full symphony orchestra and jazz orchestra. Education is a major part of Jazz at Lincoln Center's mission; its educational activities include the celebrated Jazz for Young People™ family concert series, among other programs. In 2015, Jazz at Lincoln Center launched Blue Engine Records, most recently releasing 2021's *The Democracy Suite* featuring the JLCO Septet with Marsalis. More: jazz.org.



VADYM KHOLODENKO,
PIANO

Ukrainian-born pianist Vadym Kholodenko combines fierce pianism, an unrivalled breadth of repertoire and interpretative refinement that ascends to the realms of poetry. Gold Medalist of the Van Cliburn International Piano Competition, he has received invitations from many of the world's finest orchestras and concert halls. Recent and forthcoming concerto highlights include those with leading orchestras of North America, Europe, Asia and the Far East, and in recent seasons he has been artist in residence with the Fort Worth Symphony Orchestra and SWR Symphonieorchester. In 2025 made his debut at London's BBC Proms. In recital, he has appeared on the world's leading stages—from London, Paris, and Vienna to Boston, Chicago, and New York. He is also a thoughtful and committed chamber musician and has made numerous recordings with violinist Alena Baeva. His latest release is a pairing of Beethoven's *Diabelli Variations* and Rzewski's *The People United Will Never Be Defeated!* More: artsmg.com, vadymkholodenko.com.



WYNTON MARSALIS,
MUSIC DIRECTOR AND TRUMPET

Wynton Marsalis is music director of the Jazz at Lincoln Center Orchestra (JLCO) and managing and artistic director of Jazz at Lincoln Center (JALC). Born in New Orleans, he is the son of renowned jazz pianist and music educator Ellis Marsalis, Jr. He hit the road with his own band at age 19 and has since performed 5,328 concerts in 856 cities throughout 66 countries. His discography includes over 115 jazz, classical and alternative albums, and he has won nine Grammy Awards. His jazz oratorio *Blood on the Fields* was the first jazz composition to win the Pulitzer Prize for Music. As a composer, his work includes over 600 original songs, four symphonies, and concertos for violin, tuba, trumpet and orchestra, among numerous other compositions, many written for the JLCO. He is also a globally respected teacher, spokesperson for music education, and Founding Director of Jazz Studies at the Juilliard School. In 2001 he was appointed Messenger of Peace by United Nations Secretary-General Kofi Annan. More: wyntonmarsalis.org.



JAIME MARTÍN,
CONDUCTOR

Music director of the Los Angeles Chamber Orchestra since 2019, and chief conductor of the Melbourne Symphony Orchestra since 2022, Spanish conductor Jaime Martín has previously held positions with the National Symphony Orchestra of Ireland, Spanish National Orchestra and Gävle Symphony Orchestra. In 2024 he became principal guest conductor of the BBC National Orchestra of Wales. Having spent many years as a highly regarded flutist, Martín turned to conducting full-time in 2013 and quickly became sought after at the highest level. Highlights of his 2025–26 season included leading the Melbourne Symphony on a U.K. and European tour with stops at the Edinburgh International Festival and BBC Proms. He also led major orchestras across Europe, the U.S. and Australasia. Martín's extensive discography includes recordings with Gävle Symphony, Orquestra de Cadaqués, Barcelona Symphony and London Philharmonic, and recent releases on the Melbourne Symphony label. More: imgartists.com, jaimemartinconductor.com.



TAL ROSNER,
VIDEO DESIGNER AND DIRECTOR

Tal Rosner is a BAFTA-winning video designer and director whose work brings together moving image, music and live performance, spanning orchestral concerts, opera, theater and large-scale events. Recent projects include *before and after nature* with composer David Lang and Bang on a Can All-Stars; Mahler's Eighth Symphony with director Tom Morris at the Southbank Centre; and San Francisco Opera's inaugural Pride Concert. At Staatsoper Hannover, he conceived and directed *MYTHOS*, a staged visual interpretation of Sibelius' tone poems. He has created work for the New York Philharmonic, Los Angeles Philharmonic, San Francisco Symphony and BBC Symphony. His theater and opera credits include *Ainadamar* at the Metropolitan Opera, *Next to Normal* in the West End and *The Hunger Games on Stage*. Other major projects include the Opening and Closing Ceremonies of the Birmingham 2022 Commonwealth Games and the V&A exhibition *DIVA*. He won the 2008 BAFTA for Best Title Sequence for *Skins*. More: talrosner.com.



SIMON TRPČESKI,
PIANO

Praised for his powerful virtuosity and charismatic stage presence, Macedonian pianist Simon Trpčeski has captivated audiences worldwide for over two decades. He has collaborated with more than 100 orchestras across four continents, including the London Symphony, New York Philharmonic, Seoul Philharmonic and Sydney Symphony. Highlights of this season include a tour of Spain with the Royal Philharmonic Orchestra; concerts with the National Symphony, San Francisco Symphony, Tonhalle Orchestra, Israel Philharmonic and Hong Kong Philharmonic; recitals at Wigmore Hall, the Concertgebouw and Oviedo; and the Hong Kong premiere of his world music project MAKEDONISSIMO. His discography includes recordings with Vasily Petrenko and the Royal Liverpool Philharmonic, and his newest release features two Saint-Saëns Piano Concertos with the Royal Scottish National Orchestra. In 2011 he became Macedonia's first-ever National Artist. More: keynoteartistmanagement.com, trpceski.com.



KAHCHUN WONG,
CONDUCTOR

Singaporean conductor Kahchun Wong is principal conductor and artistic advisor of the Hallé and chief conductor of the Japan Philharmonic Orchestra. Since winning the Mahler Competition in 2016, he has conducted the New York Philharmonic, Cleveland Orchestra, BBC Symphony, London Philharmonic, Czech Philharmonic and Hong Kong Philharmonic. With the Hallé, Wong made his BBC Proms debut with Mahler's Second Symphony, subsequently recording it alongside Bruckner's Ninth and Britten's *The Prince of the Pagodas*, winning the 2025 Limelight Recording of the Year, and led tours to China and Spain. This Hallé season includes appearances at the Aldeburgh Festival and Manchester International Festival, the premiere of James MacMillan's Sixth Symphony and a season-closing *Belshazzar's Feast*. He also returns to the Bergen Philharmonic and London Philharmonic, and debuts with the Pittsburgh and Gothenburg symphonies. He received Germany's Order of Merit in 2019. More: harrisonparrott.com, kahchunwong.com.



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NOV 5-14



Søndergård, Parker and Sibelius

THU NOV 5 11AM
FRI NOV 6 8PM
SAT NOV 7 7PM

Audience favorite
Jon Kimura Parker returns
to Orchestra Hall to play
Hillborg's seamless *MAX*
Concerto, written for pianist
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Then, hear Sibelius' lush
Second Symphony.



FAMILY CONCERT The Musical Tales of Hans Christian Andersen

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Enter a world where music
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into vivid soundscapes.
Join Thomas Søndergård
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for a musical adventure
through classic stories of
Hans Christian Andersen
with playful and
story-driven melodies.



Vänskä, Chen and Nielsen

FRI NOV 13 8PM
SAT NOV 14 7PM

The flags of Finland and
Denmark fly high with the
Violin Concerto by Osmo
Vänskä's beloved late
friend Jaakko Kuusisto,
played by soloist Stella
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symphony by Carl Nielsen.



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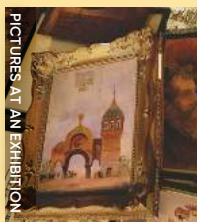
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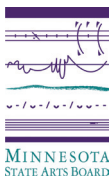
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