EMANUEL AX *performs* BEETHOVEN & MOZART
with the MUSICIANS *of the* MINNESOTA ORCHESTRA
OSMO VÄNSKÄ, *conductor*

October 4 and 5, 2013, 8:00 pm | Ted Mann Concert Hall | Minneapolis, Minnesota

P R O G R A M

Friday, October 4, 2013, 8:00 pm / Ted Mann Concert Hall, Minneapolis, MN
Saturday, October 5, 2013, 8:00 pm / Ted Mann Concert Hall, Minneapolis, MN

OSMO'S FAREWELL CONCERT

Osmo Vänskä, conductor
Emanuel Ax, piano

L U D W I G V A N B E E T H O V E N

Concerto No. 3 in C minor for Piano and Orchestra, Op. 37

I. Allegro con brio
II. Largo
III. Rondo: Allegro

Emanuel Ax, piano

Intermission

W O L F G A N G A M A D E U S M O Z A R T

Concerto No. 27 in B-flat major for Piano and Orchestra, K. 595

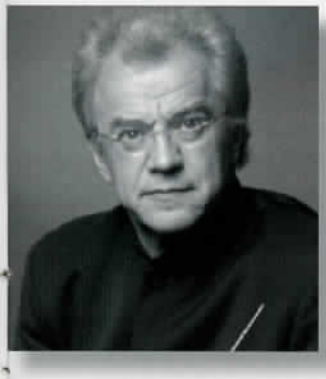
I. Allegro
II. Larghetto
III. Allegro

Emanuel Ax, piano

I G O R S T R A V I N S K Y

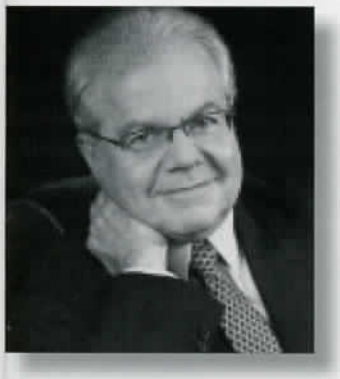
Suite from *The Firebird* (1919)

1. Introduction – The Firebird and her Dance – Variation of the Firebird
2. Round Dance of the Princesses
3. Infernal Dance of King Kastcheï
4. Berceuse
5. Finale



Osmo Vänskä, *conductor*

Osmo Vänskä, music director of the Minnesota Orchestra and conductor laureate of the Lahti Symphony Orchestra in Finland, is praised for his intense, dynamic performances and his compelling, innovative interpretations of the standard, contemporary and Nordic repertoires. He began his musical career as a clarinetist, occupying the co-principal chair in the Helsinki Philharmonic Orchestra for several years. After studying conducting at the Sibelius Academy in Helsinki, he won first prize in the 1982 Besançon International Conductor's Competition. His conducting career has included substantial commitments to such orchestras as the Tapiola Sinfonietta, Iceland Symphony Orchestra and BBC Scottish Symphony Orchestra. As principal conductor of the Lahti Symphony Orchestra from 1988 to 2008, he raised the orchestra's international profile particularly through notable interpretations of Sibelius, which led to successful tours and recordings. His numerous discs for BIS continue to attract the highest acclaim; more recently his Beethoven symphony cycle with the Minnesota Orchestra has broadcast the exceptional dynamism of his current musical partnership to audiences worldwide. Meanwhile, Vänskä is heavily in demand internationally as a guest conductor with the world's leading orchestras, enjoying regular relationships with such as the London Philharmonic Orchestra, BBC Symphony Orchestra, Yomiuri Nippon Symphony Orchestra, Cleveland Orchestra, Philadelphia Orchestra and National Symphony Orchestra of Washington. Among the many honors and distinctions he has been awarded are the Pro Finlandia Medal, a Royal Philharmonic Society Award, Musical America's Conductor of the Year Award, the Sibelius Medal and the Finlandia Foundation Arts and Letters Award.



Emanuel Ax, *piano*

Born in Lvov, Poland, Emanuel Ax moved to Winnipeg, Canada, with his family when he was a young boy. His studies at the Juilliard School were supported by the sponsorship of the Epstein Scholarship Program of the Boys Clubs of America, and he subsequently won the Young Concert Artists Award. Additionally, he attended Columbia University, where he majored in French. Mr. Ax captured public attention in 1974 when he won the first Arthur Rubinstein International Piano competition in Tel Aviv. In 1975 he won the Michaels Award of Young Concert Artists followed four years later by the coveted Avery Fisher prize.

The 2013/14 season begins with appearances at the Barbican Centre followed by Lincoln Center with the London Symphony Orchestra conducted by Bernard Haitink as well as collaborations with the Concertgebouworkester and Mariss Jansons in Amsterdam, Bucharest, China and Japan during their world-wide centenary celebrations. The second half of the season sees the realization of a project inspired by Brahms which includes new pieces from composers Missy Mazzoli, Nico Muhly, Brett Dean and Anders Hillborg all producing works linked to Brahms commissioned jointly between the Los Angeles Philharmonic, Cal Performances Berkeley, Chicago Symphony and Carnegie Hall with the participation of collaborators Anne-Sophie von Otter and Yo-Yo Ma. To conclude the season, he will travel to Hong Kong and Australia for a complete cycle of Beethoven concerti with incoming Chief Conductor David Robertson in Sydney and with Sir Andrew Davis in Melbourne.

In conjunction with his multiple weeks as Artist in Residence with the New York Philharmonic during the 2012/13 season, Sony Classical released his latest recital discs of works from Haydn to Schumann to Copland reflecting their different uses of the "Variation" concept. In the spring he joined that orchestra on their European tour conducted by Alan Gilbert. He returned to the orchestras in Los Angeles, St. Louis, Atlanta, Detroit, Washington, and Pittsburgh where he is a beloved regular.

Highlights of the 2011/12 season included return visits to the symphonies of Boston, Houston, Toronto, Philadelphia, Pittsburgh, Detroit, Cincinnati; New York, and Los Angeles Philharmonics and San Francisco Symphony with whom he collaborated in the "American Mavericks" festival presented in San Francisco, Ann Arbor, MI, and Carnegie Hall. As curator and participant with the Chicago Symphony for a two-week spring residency "Keys to the City" he performed multiple roles as leader and collaborator in a festival celebrating the many varied facets of the piano.

A Sony Classical exclusive recording artist since 1987, recent releases include Mendelssohn Trios with Yo-Yo Ma and Itzhak Perlman, Strauss's Enoch Arden narrated by Patrick Stewart, and discs of two-piano music by Brahms and Rachmaninoff with Yefim Bronfman. Mr. Ax received GRAMMY® awards for the second and third volumes of his cycle of Haydn's piano sonatas. He has also made a series of Grammy-winning recordings with cellist Yo-Yo Ma of the Beethoven and Brahms sonatas for cello and piano. His other recordings include the concertos of Liszt and Schoenberg, three solo Brahms albums, an album of tangos by Astor Piazzolla, and the premier recording of John Adams's Century Rolls with the Cleveland Orchestra for Nonesuch. In the 2004/05 season Mr. Ax also contributed to an International EMMY® Award-Winning BBC documentary commemorating the Holocaust that aired on the 60th anniversary of the liberation of Auschwitz.

In recent years, Mr. Ax has turned his attention toward the music of 20th-century composers, premiering works by John Adams, Christopher Rouse, Krzysztof Penderecki, Bright Cheng, and Melinda Wagner. Mr. Ax is also devoted to chamber music, and has worked regularly with such artists as Young Uck Kim, Cho-Liang Lin, Mr. Ma, Edgar Meyer, Peter Serkin, Jaime Laredo, and the late Isaac Stern.

Mr. Ax resides in New York City with his wife, pianist Yoko Nozaki. They have two children together, Joseph and Sarah. He is a Fellow of the American Academy of Arts and Sciences and holds honorary doctorates of music from Yale and Columbia Universities.

Ludwig van Beethoven

Born: December 16, 1770, Bonn, Germany | Died: March 26, 1827, Vienna

Concerto No. 3 in C minor for Piano and Orchestra, Op. 37

Instrumentation: Solo piano, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings

I. *Allegro con brio* II. *Largo* III. *Rondo: Allegro*

Sketches for this concerto appear as early as 1796, but the main work on the score was done in 1800. Probably Beethoven made some revisions late in 1802. He was the soloist at the first performance, which took place in Vienna on April 5, 1803, the Symphony No. 2 and the oratorio *Christ on the Mount of Olives* being introduced on the same occasion. The Symphony No. 1 was also on the program, giving critics an opportunity to point out how much better it was than the Second. The concerto is dedicated to Prince Louis Ferdinand of Prussia, who, like his uncle, Frederick the Great, was a cultivated amateur musician. Beethoven had met the prince when, on a visit to Vienna, he had attended one of the early performances of the *Eroïca* Symphony at the palais of Prince Franz Joseph von Lobkowitz.

The concert at the Theater an der Wien at which Beethoven introduced this concerto is alarming to read about. That day there was a rehearsal that went nonstop from eight in the morning until three in the afternoon, by which time everyone was dotty with fatigue and more than ready to stop. At this point, Beethoven's patron Prince Carl von Lichnowski sent out for cold cuts and wine to stoke up the exhausted musicians, then asked them to run through *Christ on the Mount of Olives* "just one more time." Beethoven himself had been awake since before five that morning, when his pupil Ferdinand Ries discovered him in bed copying out trombone parts for the oratorio. The concert itself began as scheduled at six o'clock but, Ries tells us, "was so long that a few pieces that had been planned were not performed."

> Ignaz von Seyfried, the newly appointed young conductor at the Theater an der Wien, was recruited to turn pages for Beethoven during the concerto, but heaven help me! – That was easier said than done. I saw almost nothing but empty leaves; at the most, on one page or another a few Egyptian hieroglyphics wholly unintelligible to me were scribbled down to serve as clues for him; for he played nearly all of the solo part from memory since, as was so often the case, he had not had time to set it all down on paper. He gave me a secret glance whenever he was at the end of one of the invisible passages, and my scarcely concealable anxiety not to miss the decisive moment amused him greatly and he laughed heartily at the jovial supper which we ate afterwards.

Well might it have been a jovial supper. The reviews, which would be very mixed, were not yet in; the box office, at double and triple normal prices, had been terrific.

The opus number of the C-minor Piano Concerto – 37 – reflects the date of publication, which was 1804, the year in which Beethoven completed the *Waldstein* Sonata as well as the short and ever-astounding Sonata in F major, Opus 54, and in which he began the *Appassionata*. The Concerto itself belongs more to the world of the Opus 18 string quartets, the Septet, and the Symphony No.1. Insofar as it rarely gets the patronizing treatment sometimes accorded to "early Beethoven," it has benefited from this misunderstanding.

Although not much time had a lapsed since Beethoven's preceding concerto, the C major, Opus 15, this one does suggest an advance, especially in the sense of a specific and vivid human and musical presence. There are voices other than Beethoven's behind these works, of course. H. C. Robbins Landon speaks of Beethoven's desire to "out-Mozart Mozart" in these concertos – the great C-major pieces, K. 415, K. 467, and K. 503 in Beethoven's Concerto No.1, and the C-minor, K. 491, in the Third.

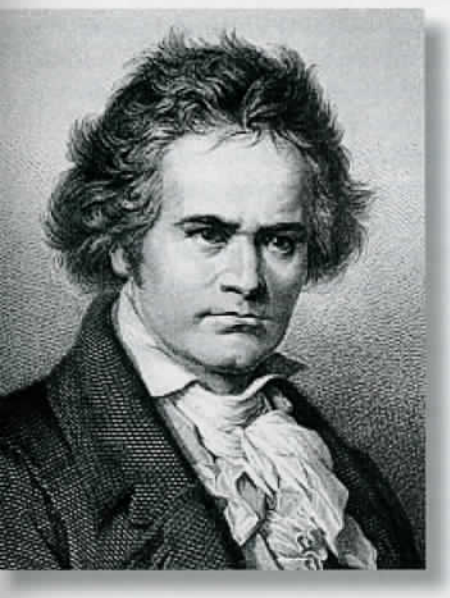
Mozart's C-minor Concerto is one Beethoven particularly admired; once, when he heard it in the company of the English pianist and composer J. B. Cramer, he sighed, "Ah, dear Kramer, we shall never be able to do anything like that." But doing "anything like that" was not really his agenda anyway; he had business of his own to attend to, and that he did superbly. While you can hear that Beethoven knew and admired Haydn and Mozart – and what other composer has had such daunting parental figures to contend with? – you would have a hard time finding a dozen consecutive measures in any of his compositions that would fit plausibly into any work by his great models. Even in Beethoven's most demure and mannerly pieces of the 1790s, attentive listening reveals detail after detail, strategy after strategy, that attest to the presence of a personality not at all like Haydn's or Mozart's. The composer of the first three piano concertos was an assured young man, very much ready to set out on his own, and to give voice to his personality he quickly developed a correspondingly and constantly expanding musical vocabulary.

The C-minor Concerto is and feels tight compared to its expansive predecessor in C major. Lean and spare, it has moments of severity that sometimes bring Gluck to mind, and Alfred Brendel has remarked on a kinship "to the austere Josephinian classicism one finds in Viennese architecture around 1800." The first movement's gestures, the stark octaves, the sharply profiled rhythms, are those of a tensely dramatic music, something also supported by Beethoven's demand that the Allegro be fiery (*con brio*). For some reason, Carl Reinecke, the composer, pianist, and conductor who edited the piano concertos for the mid-nineteenth-century complete edition of Beethoven, changed the meter of the first movement from common time to cut time, and all editions since 1862 have perpetuated this

error. Perhaps Reinecke meant well, thinking that two beats to the bar rather than four would promote more *brio*; it has not worked out that way, though, and Brendel observes that with only two beats to the bar "the eighth notes of the opening scene lose their rhythmical footing. A chair that needs four legs is made to stand on two." (For good writing about meddlers, well-meaning and otherwise, read Milan Kundera's *Testaments Betrayed*.)

The gestures are taut, but even so, the orchestral exposition of the first movement is markedly spacious. Beethoven soon modulates out of his home key into the relative major, E-flat, and then has to make a quick recovery from that indiscretion so that the piano entrance can be properly placed in the tonic (compare his excursions to E-flat and D-flat in the first movements of the concertos No. 1 and No. 2, respectively). This recovery itself is by no means simple, for Beethoven first goes to C major, switching back to the minor just in the nick of time. The piano enters with three explosive C-minor scales and then plays its own version, at once elegant and forcible, of the opening theme. Solo and orchestra together discourse on this, their discussion taking them into E-flat minor. The contrasting lyric theme reappears as well. Brilliant keyboard writing plays an increasingly prominent role, and the solo brings its part of this chapter to a flashy conclusion with a spectacular scale through four and a half octaves. The orchestra is caught up in the momentum and carries the exposition to its conclusion, though without a formal full close.

The development begins with something familiar, the three explosive piano scales, now in D major. We quickly hear, however, that Beethoven intends D not as a key in its own right, but as a preparation for G minor, and that is where conversation about the first theme begins. From there, Beethoven carries us into the still darker region of F minor, after which his lyric bent insists on its privileges in a beautiful and dreamy passage with graceful octave triplets in the piano and beginning in the soft warmth of D-flat major. But Beethoven does not indulge himself – nor us – very long, and soon, in one of his most intense and powerful pages, sets about making his way back to C minor and the recapitulation.



For this movement, as for the first movements of the two preceding concertos, we have a cadenza by Beethoven, but from a later date, possibly 1809, and an assertive and pianistically brilliant affair it is. Even more remarkable is Beethoven's way of bringing the orchestra back in after the cadenza: here we sense one of his periodic stirrings to question the conventional way of handling major points of demarcation. Ever since 1803, many a listener must have thought that the punctuating C's and G's in this movement's third and fourth measures sounded like a timpani figure and wondered why Beethoven did not give it to the timpani. This is a touch he holds in reserve for a moment at which audiences often stop listening, i.e., the close of the movement right after the cadenza. There always tends to be a drop of tension after the razzle-dazzle of the cadenza; Beethoven, however, is anxious to keep the audience with him and so takes pains to make sure that this movement is arresting and not conventional. His poetic exits from the cadenza in the Piano Concerto No. 4 and the Violin Concerto are examples, just as the idiosyncratic closes of his cadenzas for the first two piano concertos are clear wake-up calls. In the C-minor Concerto, in lieu of the normal cadenza – ending with a trill on the dominant and a *forte* orchestral re-entry, he gives us something mysterious and tension-laden, which, in a completely unexpected way, also at last brings together the timpani figure with the timpani themselves.

Like Haydn, from whom he learned so little in composition lessons and so much in real life, Beethoven sometimes set his slow movements in remote keys. Here he chooses E major, and the sound of that first hushed chord on the piano is a shock that does not lose its magic. This Largo is a movement of immeasurable depth, beautiful melodies, and wonderful sounds. The sheerly sensuous element is manifest with special magic in the quietly suspended transition passages in which the dialogue of flute and bassoon is accompanied by plucked strings and wide-ranging, delicate piano arpeggios.

The look of the printed page can surprise. The time signature is 3/8, which means that the quickest notes among the prolific embellishments come out to be 128th notes – and there are many of them! The effect of what the performer sees on how he plays is an interesting topic but too far-ranging for discussion here. In brief, I should suppose that Beethoven chose 3/8 rather than the more obvious and easier to read 3/4 (less ink on the page) to remind conductor and pianist, aware not only of the Largo heading but also of the need to convey a sense of depth, that there must also be a compensating fluency to keep the music from bogging down in its own largo-ness. Just before the close, which is itself a surprise, Beethoven gives a brief, written-out cadenza to be played *sempre con gran espressione*.

Both the Largo's principal melodies begin on G-sharp, the third note of the E-major scale. The first accented note of the finale's main theme is an A-flat. This is the same as G-sharp on the piano, but now, as A-flat, it functions as the sixth note in the scale of C minor: thus Beethoven starts with a pun that is also a retroactive explanation of the strange harmonic relationship between the first two movements. Later in this vigorous rondo, he makes the pun more obvious and actually brings back the main key in what is now no longer the drastically remote key of E major. And with admirable surefootedness, he introduces a fugued interlude just when a change of pace and texture is needed. This movement, too, has a cadenza near the end, and, like Mozart in his concerto in the same key, Beethoven has the music emerge from that cadenza with a rush to the finish in a new key (C major), a new meter (6/8), and a new tempo (Presto).

Program note by Michael Steinberg, from *The Concerto: A Listener's Guide* (Reprinted with permission)

Wolfgang Amadeus Mozart

Born: January 27, 1756, Salzburg | Died: December 5, 1791, Vienna

Concerto No. 27 in B-flat major for Piano and Orchestra, K. 595

Instrumentation: Solo piano, flute, 2 oboes, 2 bassoons, 2 horns, and strings

I. *Allegro* II. *Larghetto* III. *Allegro*

This work is dated January 5, 1791, and Mozart himself introduced it in Vienna on March 4 that same year at a concert put on by the clarinetist Joseph Bähr. He left cadenzas for the first and third movements.

When the year 1791 began, Mozart's career seem to be halted, his financial affairs were in disarray, and he was sunk in a serious depression. That most bubbly of correspondents wrote to his wife: "If people could see into my heart I'd almost have to be ashamed – everything is cold for me – ice cold." And, a few months later: "I can't explain to you how I feel, there's a kind of emptiness – it just hurts me – a kind of longing that is never stilled, therefore never stops – it just goes on and on – no, it grows from day to day."

The composer and pianist who not so many years earlier had scarcely been able to keep up with public demand for compositions and concerts now paid the rent by writing music for ballroom dances and as background for waxworks. He no longer gave concerts of his own, and we owe the existence of this, his last piano concerto, to Joseph Bähr (or Beer), a clarinet virtuoso in the service of the tsar of Russia. Bähr thought to invite Mozart, who was an acquaintance from Paris days in the 1770s, and Mozart's sister-in-law, Aloysia Lange, the ice-queen soprano Mozart had once hoped to marry, to participate in an evening of music at Jahn's Hall, Vienna, on Friday evening, March 4, 1791. It turned out to be Mozart's final appearance in concert. Toward the end of the year – his last – the huge success of *The Magic Flute* brought, too late, an upturn in his fortunes, but even that success would have been compromised in the eyes of some because it took place not in the Burgtheater, with its elegant ambience and audience, but in a suburban musical comedy house. And when Mozart died at the beginning of December, he was engaged in a job of ghostwriting for a young nobleman who wanted to pass off a well-written Requiem as a composition of his own.

Like Mozart's earlier concertos in B-flat, K. 450 and 456, both of 1784, K. 595 is subtly lyrical and almost chamber-musical in its coloration. It partakes as well of a certain simplicity that is characteristic of Mozart's late pieces and that is most famously embodied in much of *The Magic Flute* and the sublime motet *Ave verum corpus*. An unanswerable question: Do these works presage a new style period for Mozart, one for which there was no time?

Right away, the Concerto offers a surprise. Normally a piece by Mozart begins with its first phrase, as it were, whether that is a rhetorical flourish or a lyric melody. Here he sets the music gently into motion with a measure of murmuring accompaniment, and only when tempo, key, and atmosphere have been thus "neutrally" set do the first violins begin to project a melody against this background.

The melody brings its own subtleties and surprises. The first is its punctuation (or interruption?) by little five-note flourishes for woodwinds and horns; you could leave them out, splice the phrases of the melody together, and get something perfectly coherent. Another is the foreshortening of the melody as it unfolds: four measures plus three, plus three again. When, after a brief spray of *forte*, Mozart presents a new melody, he also reveals the point – or one of the points – of the wind interruptions of the first theme. Here, too, the violins carry the melody, with wind instruments taking over between phrases; this time, however, the wind interventions are in no sense interruptions but essential links from one violin phrase to the next. It is a lovely play of the same and not the same. Moreover, when Mozart at last introduces the piano, he continues his game with colors, for he now has the strings play the flourishes that cut into the piano's melody.

The development is quietly astonishing. What Mozart conjures with is the opening theme and its interrupting wind flourishes. But even before we get to that, the entry into this new chapter of the movement is breathstopping. The final cadences of the exposition are left unfinished, but Mozart uses an entirely formulaic four-note phrase to move the music into new – disturbingly new – territory. In a few seconds, we have been taken from the safety of F major to the terra incognita of B minor, and it is in that remote place, where we seem to be without landmarks, that the piano proposes revisiting the opening theme. The piano's phrase is duly followed by the flourish we expect – in the strings this time, with woodwinds offering a closing tag – but the notes are skewed so that we are propelled into C major, and there the piano tries again. From B minor to C major is another dizzying leap: like Puck, Mozart could put a girdle round about the earth in forty minutes. These explorations continue, focusing more and more on the melodic rather than the flourish, and it is all a marvel of harmonic boldness, of fertile and witty invention that goes into the decisions about who plays what, in the case of the counterpoint, and at last in the casual perfection of timing with which the transition into the recapitulation is arranged.

The Larghetto – and it is not Adagio but Larghetto, and in cut time, therefore not exceedingly slow – is of radiant simplicity. The mood is melancholic (but never sentimental); the sense is that of all passion spent. Toward the close comes an utterly desolate minute in which flute, first violins, and piano join in playing the elegiac melody, virtually without accompaniment. What mourning there is here.

The item that Mozart entered into his own catalogue of his works immediately after this Concerto – it was nine days later, on January 14 – was a set of three songs. The first of these is called *Sehnsucht nach dem Frühling (Longing for Spring)*; in Germany it soon took on folk-song status. Its melody is a close cousin to the one that begins this concerto's finale. Notably, though, this movement fails to keep its promise of simplicity: invention and variety of presentation are prodigious. As for the world of feeling brought to life in this music, one could not say it better than in the words from *The Winter's Tale* that H. C. Robbins Landon cites in connection with Mozart's Clarinet Concerto: "[The] heart dances, but not for joy."

Program note by Michael Steinberg, from *The Concerto: A Listener's Guide (Reprinted with permission)*

Igor Stravinsky

Born: June 17, 1882, Orianenbaum, Russia | Died: April 6, 1971, New York City

Suite from *The Firebird* (1919)

Instrumentation: 2 flutes (2nd doubling piccolo), 2 oboes (2nd doubling English horn), 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, bass drum, tambourine, cymbals, triangle, xylophone, chimes, harp, piano (doubling celesta) and strings

Igor Stravinsky celebrated his 28th birthday only weeks before the unveiling of *The Firebird* at the Paris Opéra on the night of June 25, 1910. "Take a good look at him. He is a man on the eve of celebrity," the impresario Serge Diaghilev told Tamara Karsavina, who danced the title role. He was right: the premiere took Paris by storm, and the composer became famous, rich and influential to the end of his days. Assembling what he called a "wastefully large orchestra," Stravinsky produced an iridescent score that vindicated Diaghilev's high expectations, and which elicited a twinge of envy from Debussy, who pointed out that here is music that is not the mere servant of the dance, but its catalyst. Twenty-five years after Stravinsky was laid to rest beneath a spartan tomb on San Michele, Venice's burial island, down the path from where Diaghilev's remains lie beneath an ornate monument, *The Firebird* remains one of his most loved works.

It had taken only a single encounter with Stravinsky's earlier *Fireworks* to persuade Diaghilev to give the youthful composer a commission. The assignment called for a score that would follow nearly bar by bar the action of a scenario Michel Fokine had worked out on the Russian legend of the Firebird. So flattered was Stravinsky that he suspended his work on the opera *The Nightingale* to deal with the new work. ". . . I remember the day Diaghilev telephoned me to say go ahead, and my telling him I already had," Stravinsky recalled in 1919, the year he produced a second concert suite (the first, dating from 1911, adhered more or less to the ballet), slightly modifying the opulence of the original. There was to be yet a third version, this labeled a "ballet suite," which he prepared in 1945 for the same reduced orchestra as the 1919 version, making only small revisions. Unwilling to discuss these reconsiderations, Stravinsky curtly dismissed the topic: "I have already criticized *The Firebird twice* . . in my revised versions of 1919 and 1945, and these direct musical criticisms are stronger than words."

Even the less extravagantly orchestrated suites are faithful to his original conception, which manipulates the bright prisms of orchestral color he had learned to use from Rimsky-Korsakov, to whose son Andrev the ballet was dedicated. In *The Golden Cockerel* of his teacher, he also found the way to musically differentiate between the human and supernatural elements: diatonic motifs for the humans, contrasted with chromatic arabesques for the magical characters. The opening notes of the score, deep in muted strings, generate the figure out of which develops the Firebird subject, which undergoes myriad permutations as it welds the score into a unified whole. One of the composer's most ingenious strokes is the natural string glissando (produced by isolating the overtones and suppressing the fundamentals) that is touched off by a bass chord as the Firebird takes wing. The rustling sound evokes the rapid beating of wings – a sound that astonished Richard Strauss when he heard it two years later in Berlin. Across the years, the score has sparked the imagination of visual artists, though Stravinsky grumbled when it was borrowed for a film about the moon: "Eerie it may be, but I scarcely thought, in 1910, that I was composing music for Utah landscapes."

The fairy tale is easily traced in the course of the suite, whose dark strain at the opening places the story in the gloomy environs of the green-taloned Kastcheï, the embodiment of evil. Into the enchanted gardens wanders Prince Ivan, who hears beating wings and glimpses the Firebird (a sheen of harp and piano) as she flutters about a tree bearing golden apples. Incandescent strokes of woodwind color illumine her balletic display. In contrast, the Round Dance of the Princesses (a traditional Russian Khorovode, or Ronde) is a gentle, willowy interlude launched by flutes; its folkish strain prophesies the great song at the end.

A single oboe introduces the fluid melody associated with thirteen captive princesses who are under the spell of Kastcheï. Falling in love with the fairest of them, Ivan vows to free them by storming the monster's castle.

With a sudden crash in the orchestra, Kastcheï's slaves surround the ogre in a barbaric dance, their frenzy spurred by a pounding drumbeat hinting at the savagery Stravinsky would unleash in his 1913 ballet *The Rite of Spring*. Gritty harmonies intensify the malice of the syncopated tune.

Just as the Prince is about to be transformed into a pillar of stone, he remembers the magic feather and summons the Firebird. At her command, Kastcheï and his retinue dance until they collapse, whereupon the Firebird reveals the secret of the ogre's immortality: an egg that must be smashed in order to destroy his soul. Her tale is cast as a Berceuse, a lullaby introduced by the bassoon above a gently rocking figure. Once the captives have been freed, soft string tremolos form a bridge to the majestic finale, whose fervent hymn of thanksgiving is intoned by the horns and spreads exultantly throughout the orchestra. Before the bell-like tolling of the close, Stravinsky offers a final glimpse of the Firebird in flight.

Program note by Mary Ann Feldman *(Reprinted with permission)*

MUSICIANS OF THE MINNESOTA ORCHESTRA

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Concertmaster
Vacant
First Associate Concertmaster
Peter McGuire *
Acting First Associate Concertmaster
Roger Frisch
Associate Concertmaster
Vacant
Assistant Concertmaster
Pamela Arnstein
David Brubaker
Rebecca Corruccini
Helen Chang Haertzen
Céline Leathead
Rudolf Lekhter
Joanne Opgenorth
Milana Elise Reiche
Deborah Serafini
Vacant
Vacant

Second Violin
Vacant
Principal
Jonathan Magness
Associate Principal
Vacant
Assistant Principal
Taichi Chen
Jean Marker De Vere
Laurel Green
Aaron Janse
Arnold Krueger
Catherine Schaefer Schubilske
Michael Sutton
Vacant
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Vacant

Viola
Thomas Turner **
Principal
Richard Marshall
Co-Principal
Rebecca Albers
Assistant Principal
Michael Adams
Sam Bergman
Sifei Cheng
Kenneth Freed >
Eiji Ikeda
Megan Tam
Vacant
Vacant
Vacant

Cello
Anthony Ross
Principal
Vacant
Associate Principal
Beth Rapier
Assistant Principal
Eugena Chang
Sachiya Isomura
Katja Linfield
Marcia Peck
Pitnarry Shin •
Arek Tesarczyk
Vacant

Bass
Vacant
Principal
Vacant
Associate Principal
Matthew Frischman
Acting Co-Principal
Kathryn Nettleman
Acting Co-Principal
William Schrickel
Assistant Principal
Robert Anderson
Brian Liddle
David Williamson

Flute
Adam Kuenzel
Principal
Greg Milliren
Associate Principal
Wendy Williams
Roma Duncan

Piccolo
Roma Duncan

Oboe
Vacant
Principal
John Snow
Associate Principal
Julie Gramolini Williams
Marni J. Hougham

English Horn
Marni J. Hougham

Clarinet
Burt Hara ***
Principal
Gregory T. Williams
Associate Principal
David Pharris ****
Timothy Zavadil

E-Flat Clarinet
Gregory T. Williams

Bass Clarinet
Timothy Zavadil

Bassoon
John Miller, Jr.
Principal
Mark Kelley
Co-Principal
J. Christopher Marshall
Norbert Nielubowski

Contrabassoon
Norbert Nielubowski

Horn
Michael Gast +
Principal
Herbert Winslow
Associate Principal
Brian Jensen
Ellen Dinwiddie Smith
Bruce Hudson

Trumpet
Manny Laureano
Principal
Douglas C. Carlsen
Associate Principal
Robert Dorer ++
Charles Lazarus

Trombone
R. Douglas Wright
Principal
Kari Sundström

Bass Trombone
Vacant

Tuba
Steven Campbell
Principal

Timpani
Peter Kogan
Principal
Jason Arkis
Associate Principal

Percussion
Brian Mount
Principal
Jason Arkis
Associate Principal
Kevin Watkins

Harp
Kathy Kienzle
Principal

Piano, Harpsichord & Celesta
Vacant
Principal

Librarian
Paul Gunther
Principal
Eric Sjostrom
Associate Principal
Valerie Little
Acting Assistant Principal

Extra Musicians:

First Violin
Sarah Kwak ^
Natalia Moiseeva
Rudy Kremer
Troy Gardner
Alexandra Early

Second Violin
Hyejin Yune •
Edward Stack ••
Jill Olson Moser
Emilia Mettenbrink

Viola
Korey Konkol
Alastair Brown

Cello
James Jacobson

Bass
Charles Block

Clarinet
Jennifer Gerth

Horn
Caroline Lemen
Timothy Bradley

Trumpet
Allison Hall

Trombone
Norman Bolter
Darren Castellanos

Percussion
Steve Kimball
Fernando Meza

Harp
Rachel Brandwein

Piano & Celesta
Susan Billmeyer

* Tonhalle Orchester, Zürich, Switzerland Second Concertmaster; Leave of Absence

** San Diego Symphony; Acting Principal; Leave of Absence

*** Los Angeles Philharmonic, Associate Principal; Leave of Absence

**** Houston Symphony, Leave of Absence

+ New York Philharmonic, Associate Principal; Leave of Absence

++ National Symphony, Leave of Absence

> Seeking other career options, Leave of Absence

• Minnesota Orchestra Audition Winner

^ Former member, Minnesota Orchestra

•• Retired member, Minnesota Orchestra

"My job is to make it happen."

Backstage at the Musikverein, Vienna Photo courtesy of Eric Sjostrom

Tim Eickholt, *stage manager*

Our legendary Stage Manager, Tim Eickholt, retired September 1, 2013.

Tim was drafted into the U. S. Army in March 1969 and served in Vietnam. After 21 months serving his country, Tim was honorably discharged and returned home to Minneapolis and returned to his job with the Minneapolis Symphony.

Tim was Assistant Stage Manager until the retirement of long-time (and also legendary) Stage Manager Bob Gubbins. Tim was appointed Stage Manager at this time.

It would be impossible to list Tim's immeasurable contributions as stage manager, but it is well known and acknowledged he went well beyond any job description.

Tim grew up in a family of stagehands, with both his father and uncle as fellow members of the trade. He has a unique and extensive history of the Minnesota Orchestra, show business in general, as well as managing a concert hall. One would be hard pressed to find a stage manager with more musical knowledge and a greater love of music. Tim especially enjoys Shostakovich.

Tim is a master designer, builder, and leader. The musicians of the Minnesota Orchestra have great comfort knowing their valuable instruments are transported all over the globe in trunks designed and built by Tim and his colleagues on the Stage Crew.

Tim was masterful when handling a huge crew – planning and setting up any kind of "show", or dealing with music directors, guest conductors, choruses, stars and divas, every member of the orchestra, and all departments of the management. He anticipated all potential problems and implemented all requests, saving time and resources through careful planning, thus eliminating stress and heartache.

There have been the countless tours, from run-outs to major international tours with too many details to list. Suffice to say, Tim is respected worldwide, from London to Vienna, Berlin to Paris, Hong Kong to Sydney, New York to Minneapolis and St. Paul, and all concert halls in between.

In Tim's words, "My job is to make it happen."

Tim made it happen, and it was always with class, dignity and professionalism.

The Musicians of the Minnesota Orchestra stand up and applaud Mr. Timothy Eickholt – He will be missed by all!