

Saturday, December 14, 2013, 8:00 pm / Minneapolis Convention Center Auditorium

Sunday, December 15, 2013, 2:00 pm / Minneapolis Convention Center Auditorium

EIJI OUE RETURNS – A TCHAIKOVSKY SPECTACULAR!

Eiji Oue, conductor

Jon Kimura Parker, piano

PIOTR ILYICH TCHAIKOVSKY

Selections from *The Nutcracker*, Op.71 (16:00)

1. March

2. Dance of the Sugar-Plum Fairy

3. Arabian Dance

4. Chinese Dance

5. Waltz of the Flowers

Concerto No. 1 in B-flat minor for Piano and Orchestra, Op. 23 (35:00)

I. Allegro non troppo e molto maestoso – Allegro con spirito

II. Andantino semplice – Prestissimo – Tempo I

III. Allegro con fuoco

Jon Kimura Parker, piano

Intermission (20:00)

Symphony No. 4 in F minor, Op. 36 (43:00)

I. Andante sostenuto – Moderato con anima (in movimento di Valse) – Molto più mosso

II. Andante in modo di canzone – Più mosso – Tempo I

III. Scherzo (Pizzicato ostinato): Allegro – Meno mosso – Tempo I

IV. Finale: Allegro con fuoco

Saturday, December 14, 2013, 8:00 pm / Minneapolis Convention Center Auditorium
Sunday, December 15, 2013, 2:00 pm / Minneapolis Convention Center Auditorium

A TCHAIKOVSKY SPECTACULAR

EIJI OUÉ RETURNS



with Jon Kimura Parker, piano
and the Musicians of the Minnesota Orchestra

Saturday, December 14, 2013, 8:00 pm / Minneapolis Convention Center Auditorium

Sunday, December 15, 2013, 2:00 pm / Minneapolis Convention Center Auditorium

EIJI OUE RETURNS – A TCHAIKOVSKY SPECTACULAR!

Eiji Oue, conductor

Jon Kimura Parker, piano

PIOTR ILYICH TCHAIKOVSKY

Selections from *The Nutcracker*, Op.71 (16:00)

1. March
2. Dance of the Sugar-Plum Fairy
3. Arabian Dance
4. Chinese Dance
5. Waltz of the Flowers

Concerto No. 1 in B-flat minor for Piano and Orchestra, Op. 23 (35:00)

- I. Allegro non troppo e molto maestoso – Allegro con spirito
- II. Andantino semplice – Prestissimo – Tempo I
- III. Allegro con fuoco

Jon Kimura Parker, piano

Intermission (20:00)

Symphony No. 4 in F minor, Op. 36 (43:00)

- I. Andante sostenuto – Moderato con anima (in movimento di Valse) – Molto più mosso
- II. Andante in modo di canzone – Più mosso – Tempo I
- III. Scherzo (Pizzicato ostinato): Allegro – Meno mosso – Tempo I
- IV. Finale: Allegro con fuoco

EIJI OUE, *conductor*



Born in Japan, Eiji Oue began his musical studies with piano lessons at the age of 4. Then, at 15, Oue entered the Toho Gakuen School of Music as a performance major, beginning his conducting studies that same year with Hideo Saito, the teacher of Seiji Ozawa. In 1978 he was invited by Ozawa to spend the summer studying at the Tanglewood Music Centre, where he met Leonard Bernstein, who became his mentor and colleague, sharing the podium during three international tours with concerts in La Scala, Vienna State Opera, Opera de Paris-Bastille and in Moscow, St Petersburg, Berlin, Rome and other musical capitals. In 1990 he assisted Bernstein in the creation of the Pacific Music Festival in Sapporo, Japan, serving as resident conductor for the Festival Orchestra.

Eiji Oue is Conductor Laureate of the Osaka Philharmonic Orchestra, having served as Music Director from 2003-2011, and Conductor Laureate of the NDR Radio Philharmonic Orchestra Hannover, following eleven years as their Music Director (1998-2009). He has also held the positions of Music Director of Pennsylvania's Erie Philharmonic Orchestra (1991-1995), Music Director of the Minnesota Orchestra (1995-2002), and Music Director of the Orquesta Simfònica de Barcelona i Nacional de Catalunya (Barcelona Symphony Orchestra) (2006-2010). Alongside these posts, he served as Music Director of the Grand Teton Music Festival in Wyoming from 1997 to 2003, and was the driving force behind founding one of the Festival's most loved events, the annual outdoor Fourth of July community concert. In addition to his directorship of this festival, his summer engagements in the US have included appearances at the Ravinia, Tanglewood, Grand Park, Wolf Trap, Round Top and Midland music festivals.

Eiji Oue has guest conducted throughout the United States, working with the most prestigious orchestras, including the New York Philharmonic, Philadelphia Orchestra, Los Angeles Philharmonic and the symphony orchestras of Detroit, Saint Louis, Montreal and Toronto. In Europe he has conducted the Frankfurt Radio Symphony Orchestra, Gewandhausorchester Leipzig, the symphony orchestra of the Gulbenkian Foundation in Lisbon, the Oslo Philharmonic, Accademia Nazionale di Santa Cecilia, National Orchestra of Spain, Swedish Radio Symphony, Munich Philharmonic, and the orchestras of the Deutsche Oper Berlin and WDR Cologne. In 2005 he made his debut at the Bayreuth Festival conducting *Tristan und Isolde*.

Highlights of recent seasons have included tours of Japan and South America with the NDR Philharmonic, his debuts at the Orquesta Sinfonia Brasileira, Teatro Colon in Buenos Aires and the Shanghai and Guangzhou Symphony Orchestras, performances with the Konzerthausorchester Berlin, the Tonkuenstler Orchestra of Vienna, the MDR Sinfonieorchester Leipzig, the Orquesta Sinfonica de Castilla y Leon and the Junge Deutsche Philharmonie, and a production of *Die Fledermaus* at Tokyo's Niki Kai Opera. In the 2013/14 season and beyond, he undertakes a tour of major European cities with the Tokyo Philharmonic Orchestra, and returns to the Bern Symphony, Warsaw Philharmonic, Barcelona Symphony, and Guangzhou Symphony Orchestras.

Eiji Oue has recorded extensively with the Minnesota Orchestra in repertoire including Bernstein, Stravinsky, Mahler, Strauss, Copland and Rachmaninov. With the NDR Hannover he has recorded the music of Antheil, Martinu, Schnittke, and Strauss's orchestral songs with soprano Michaela Kaune, and for DG he recorded the violin concertos of Paganini and Spohr with Hilary Hahn. He has a particular passion for working with young musicians and since 2000 has been Professor of Conducting at the Hochschule für Musik und Theater Hannover. Among his numerous honors and awards are the 1980 Koussevitzky Prize at Tanglewood and both first prize and the Hans Haring Gold Medal at the 1981 Salzburg Mozarteum conducting competition. In November 2005 he received the Praetorius Music Prize from the state of Lower Saxony.

JON KIMURA PARKER, *piano*

"What an amazing way to mark the 100th anniversary of *The Rite of Spring*. *Stunning!*" These words from the Toronto Star echoed glowing reviews across North America for Jon Kimura Parker's recent CD, *Rite*, which includes world premiere recordings of his solo piano transcriptions of Stravinsky's *The Rite of Spring* and *Petrushka*. Mr. Parker also celebrates this special centenary with recitals throughout 2014.

A veteran of the international concert stage, Jon Kimura Parker has performed as guest soloist with the Philadelphia Orchestra and Wolfgang Sawallisch in Carnegie Hall, toured Europe with the Royal Philharmonic Orchestra and Andre Previn, and shared the stage with Jessye Norman at Berlin's Philharmonie. Conductors he has recently worked with include David Afkham, Pablo Heras-Cassado, Claus Peter Flor, Jeffrey Kahane, Carlos Kalmar, Peter Oundjian, Larry Rachleff, Xu Zhong and Pinchas Zukerman. A true Canadian ambassador of music, Mr. Parker has given command performances for Queen Elizabeth II, the U.S. Supreme Court, and the Prime Ministers of Canada and Japan. He is an Officer of The Order of Canada, his country's highest civilian honor.

He performs as duo partner regularly with James Ehnes, Lynn Harrell, Orli Shaham, and Cho-Liang Lin, with whom he has given world premieres of sonatas by Paul Schoenfield, John Harbison and Steven Stucky. An unusually versatile artist, Mr. Parker has also jammed with Audra McDonald, Bobby McFerrin and Doc Severinsen. As a member of the outreach project *Piano Plus*, Mr. Parker toured remote areas including the Canadian Arctic, performing classical music and rock'n'roll on everything from upright pianos to electronic keyboards. In commemoration of his special performances in war-torn Sarajevo in 1995, he was a featured speaker alongside humanitarians Elie Wiesel and Paul Rusesabagina at the 50th Anniversary of the relief organization AmeriCares.

An active media personality, Mr. Parker hosted the television series *Whole Notes* on Bravo! and CBC Radio's *Up and Coming*. His YouTube channel features the *Concerto Chat* video series, with illuminating discussions of the piano concerto repertoire.

Last season Mr. Parker appeared as soloist with the major orchestras of Beijing, Shanghai and Guangzhou, and toured the United States with Bramwell Tovey and the Vancouver Symphony Orchestra. He also had the honor of being the last guest pianist to work with the Tokyo String Quartet in their final season.

Highlights of this season include solo appearances with the St. Louis Symphony with David Robertson, the San Diego Symphony with Jahja Ling, the Seattle Symphony with Ludovic Morlot, the Shepherd School Symphony Orchestra with Larry Rachleff, and the National Arts Centre Orchestra with Hannu Lintu. He appears at the Hong Kong Festival with Gary Hoffman, Vadim Repin and Joyce Yang, and begins two major chamber music collaborations, with the Miró Quartet, and in a trio with violinist Martin Beaver and cellist Clive Greensmith.

A committed educator, Jon Kimura Parker is Professor of Piano at The Shepherd School of Music at Rice University. His students have won international piano competitions, performed with major orchestras across the U.S., and given recitals in Amsterdam, Beijing, New York and Moscow. He has lectured at The Juilliard School, The Steans Institute, New York University, and Yale University. Mr. Parker is also Artistic Advisor of the Orcas Island Chamber Music Festival, where he has given world premieres of new works by Peter Schickele and Jake Heggie.

Jon Kimura Parker has recorded music of Tchaikovsky, Prokofiev, Chopin and PDQ Bach for Telarc, Mozart for CBC, and Stravinsky under his own label. His new recording, *Fantasy*, featuring not only the Schubert *Wanderer Fantasy* and the Schumann *Fantasy* but also William Hirtz's brilliant fantasy on themes from *The Wizard of Oz*, is scheduled for release in early 2014.

"Jackie" Parker studied with Edward Parker and Keiko Parker privately, Lee Kum-Sing at the Vancouver Academy of Music and the University of British Columbia, Robin Wood at the Victoria Conservatory, Marek Jablonski at the Banff Centre, and Adele Marcus at The Juilliard School. He won the Gold Medal at the 1984 Leeds International Piano Competition. He lives in Houston with his wife, violinist Aloysia Friedmann and their daughter Sophie. For further information, please see www.jonkimuraparker.com and www.oicmf.org.



All Works on this Program Were Composed by
Piotr Ilyich Tchaikovsky

Born: 7 May 1840, Votkinsk (about 700 miles ENE of Moscow) | Died: 6 November 1893, St. Petersburg



Selections from *The Nutcracker*, Op.71:

March, Dance of the Sugar-Plum Fairy, Arabian Dance, Chinese Dance, Waltz of the Flowers

Instrumentation: 3 flutes (3rd doubling piccolo), 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, triangle, cymbals, tambourine, glockenspiel, harp, celesta and strings

After the enormous success of *Sleeping Beauty*, it was inevitable that Tchaikovsky would be asked to repeat this triumph. The commission came in 1891, the year of Tchaikovsky's visit to America, where he participated in the dedication ceremony of Carnegie Hall. The plot of this third ballet was based on an Alexandre Dumas version of a story by E.T.A. Hoffmann titled *The Nutcracker and the King of the Mice*. Tchaikovsky worked at the score half-heartedly partly because Petipa became ill and left the choreography to Ivanov.

Plagued by depression and lack of self confidence, Tchaikovsky considered the music hopeless. He was surprised, however, when a concert suite based on the complete score became successful. When he conducted the suite, five of the six numbers were encored.

The complete ballet received a first-class premiere during the Christmas season of 1892 with Drigo conducting, but the audience didn't like it. The presence of children on the stage rather than a polished *corps de ballet* made them feel cheated, and they found the plot too Germanic for their tastes.

To this day, *The Nutcracker* remains an international favorite at Christmastime. The story is nearly as delightful as the music, and countless young people have been introduced to the pleasures of the ballet (and to the concert music, for that matter) at one of these holiday performances.

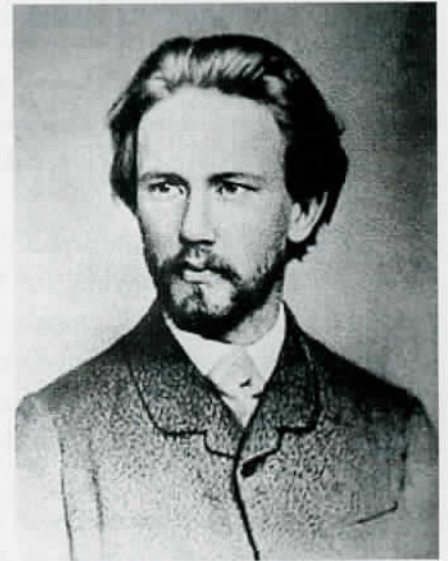
The curtain opens on a Christmas party where the children have been invited to receive their presents. Clara, the daughter of the house, receives a grotesque nutcracker in the shape of a man with a monstrous jaw. She is enchanted with the nutcracker, but her brother and his rough companions break it. During the night, unable to sleep for worry and pity, Clara sneaks downstairs to see to her broken toy.

The room is magically transformed, and, at midnight, an army of mice enters, and the toys come to life to battle the invaders. Just as the Mouse King is about to kill the beloved nutcracker in a duel, Clara throws her slipper at him, and the nutcracker changes into a handsome Prince. The two fly away to the Kingdom of Sweets where they are royally entertained by the Sugar-Plum Fairy.

(During a stopover in Paris, on his way to America, Tchaikovsky discovered a new instrument called the celesta, a cross between the piano and glockenspiel. In spite of his fear that Rimsky-Korsakov would discover the instrument first, Tchaikovsky seems to have been the composer to write for it, and its tinkly fairyland sound aptly describes the Sugar-Plum Fairy.)

Russian, Arabian, and Chinese dancers appear, as do *mirlitons* (cream-filled pastries, in this case, and not kazoos or reed flutes as usually translated). The entertainment culminates in the infectious *Waltz of the Flowers*, which is a salute to Johann Strauss, whom Tchaikovsky greatly admired.

The ballet music of Tchaikovsky must be viewed as more than a successful artistic reformation of the classical ballet. The ballet suites, because of their richness of melody and imaginative orchestrations, are quite able to stand by themselves as concert pieces. The music is among the best Tchaikovsky ever composed, and it may possibly represent, as well as any of his symphonies, operas, or concertos, the apex of 19th-century Russian music.



Program note by David W. Eagle (Reprinted with permission).

Concerto No.1 in B-flat minor for Piano and Orchestra, Op. 23

Instrumentation: Solo piano, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, and strings

- I. *Allegro non troppo e molto maestoso – Allegro con spirito*
- II. *Andantino semplice – Prestissimo – Tempo I*
- III. *Allegro con fuoco*

Tchaikovsky composed his Piano Concerto No. 1 in November and December 1874, completing the orchestration on 21 February 1875. In 1889 he put out a revised edition, and that is what we almost always hear today. Hans von Bülow gave the first performance at the Music Hall in Boston on 25 October 1875, B.J. Lang conducting.

Tchaikovsky had hoped that Nicolai Gregorovich Rubinstein, known as a conductor and teacher as well as a pianist, would be the first to play this work. Before the work was premiered, the composer asked Rubinstein for suggestions on the piano writing, which was a famous disaster. Tchaikovsky, telling the story in a letter dated three years later, still

trembles with hurt and rage: “A torrent poured from Nicolai Gregorovich’s mouth... My concerto, it turned out, was worthless and unplayable—passages so fragmented, so clumsy, so badly written as to be beyond rescue—the music itself was bad, vulgar... only two or three pages were worth preserving—the rest must be thrown out or completely rewritten ... I was not just astounded but outraged by the whole scene... This was censure, indiscriminate, and deliberately designed to hurt me to the quick.” And so, for the moment, Tchaikovsky published the work without altering a single note. In the autograph, the inscription to Rubinstein is scratched out, just as Beethoven’s to Napoleon was in the manuscript of the *Eroica*, and von Bülow was happy to accept the dedication in Rubinstein’s stead.

A few years later, Tchaikovsky had a similar collision with Leopold Auer over his Violin Concerto, but the two stories had parallel happy endings; that is, both Rubinstein and Auer came around to their respective concertos, learned them, enjoyed success with them, and taught them to their pupils.

The opening of the Concerto is magnificent. All four horns in unison three times proclaim a four-note motif, which the rest of the orchestra punctuates with a series of chords. Actually, “punctuate” hardly does the effect of these chords justice: “say ‘yeah!’” and “cheer on” is more like it. When everybody lands on D-flat, the piano enters with a series of massive chords that go crashing up more than six octaves of the keyboard in each measure. These chords are the accompaniment of a memorable string melody, and readers of sufficient antiquity will remember that this theme flourished in 1941 and for awhile thereafter as a Freddy Martin pop song: the title was *Tonight We Love*.

The crashing piano chords were new in the 1889 edition; the previous versions had arpeggiated piano chords of narrower range. And here, I must say, I am totally in favor of the 1889 revision. The effect is splendid, it is even exciting to watch, and it makes much more of Tchaikovsky’s bold idea of having the first solo entrance be an accompaniment – but what an accompaniment!

The introduction dies away on a series of softly glowing brass chords, then the Allegro begins with a hopping theme in the piano. If in *Tonight We Love* Tchaikovsky was a lender, albeit a posthumous one, here he is a borrower, for the hopping theme is a Ukrainian folk song traditionally sung by blind beggars. [Tchaikovsky goes on to add more lyric themes to the mix, including one, introduced by woodwinds and quickly taken up and expanded by the piano, of delicious melancholy.] There is a huge cadenza, and besides that plenty of opportunities for pianistic fireworks, notably big passages in flying double octaves.

The middle movement begins with a sweet song for the flute, soon repeated (with a difference of one note) by the piano, and exquisitely scored on each of its appearances. This movement has an enchanting scherzolike interlude, something akin to a waltz at about triple speed (Allegro vivace assai in the earlier versions, Prestissimo in the final one). Here, too, Tchaikovsky was borrowing, this time from a cabaret song, *Il faut s’amuser, danser et rire*, from the repertory of Désirée Artôt, the Belgian soprano who has the distinction of being the only woman to whom Tchaikovsky responded sexually. Tchaikovsky actually proposed to her in 1869 and was distressed when, without a prior word to him, she suddenly married the Spanish baritone Mariano Padilla y Ramos. Here we can tie two threads of the story together, for it was Nicolai Rubinstein who brought Tchaikovsky the news of Artôt’s defection.

The finale is based on a highly energized theme – in triple meter but always with a strong accent on the second beat – and this, too, is a Ukrainian folksong. For contrast, Tchaikovsky introduces a broadly lyric theme. The first time he brings it in he gives it an extra charge by stretching its first note; at the end of the movement, after one final orgy of octaves, he makes a kind of apotheosis out of it in the manner so effectively emulated by Rachmaninoff in his Second and Third concertos.



Désirée Artôt

Symphony No. 4 in F minor, Op. 36

Instrumentation: Two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, triangle, cymbals, bass drum, and strings

- I. *Andante sostenuto – Moderato con anima (in movimento di Valse) – Molto più mosso*
- II. *Andante in modo di canzone – Più mosso – Tempo I*
- III. *Scherzo (Pizzicato ostinato): Allegro – Meno mosso – Tempo I*
- IV. *Finale: Allegro con fuoco*

Begun in the winter of 1876-77, the Symphony No. 4 was substantially complete by the end of May 1877, although work on its orchestration was delayed until the autumn. The entire work was completed in San Remo on 7 January 1878. Tchaikovsky entrusted the score to Nikolai Rubenstein, who conducted the premiere on 22 February 1878 in Moscow.

“Our symphony progresses.” The other half of “our” was Nadezhda Filaretovna von Meck, who had come into Tchaikovsky’s life some eight months before, in December 1876. She was a wealthy woman, recently widowed, tough, given to organizing things and people. Almost at once they found themselves embarked on a voluminous, exhaustive, intimate correspondence, in addition to which 500 rubles were moved every month from the vast Meck account into Tchaikovsky’s fragile one, bringing him years of blessed financial security.

Somewhere in his diaries, Kafka calls coitus our punishment for the joy of closeness. Piotr Ilyich and Nadezhda Filaretovna would have understood, certainly with respect to their relationship. He knew the pleasures of both sex and of closeness, but never found one connection that gave him both. Clearly, [Nadezhda’s] feelings for Tchaikovsky and his music were on some level erotic, but if the story of her affair with her husband’s secretary is true, it makes the more understandable her unwillingness to chance having that feeling transmuted into sexual reality. She insisted that they must never meet, and with that liberating condition in effect, their mutually nourishing friendship, so strange and so understandable, lasted nearly fourteen years.

It was soon after Nadezhda Filaretovna’s appearance in his life that Tchaikovsky began the Fourth Symphony; it was in the aftermath of [his] catastrophic marriage that he completed it. He realized at once the significance of Mme. von Meck’s entrance into his life and knew that he wanted to dedicate his new symphony to her. In his letters it is “our symphony,” and sometimes “your symphony.”

From the letters we can glean a progress report:

Just now I am absorbed in the symphony I began during the winter. I should like to dedicate it to you because I believe you would find in it an echo of your most intimate thoughts and emotions. Just now, any other work would be a burden – work, I mean, that would demand a certain change of mood and thought. (13 May 1877)

Our symphony progresses. The first movement will give me a great deal of trouble with respect to orchestration. It is very long and complicated; at the same time I consider it the best movement. The three remaining movements are very simple, and it will be pleasant and easy to orchestrate them. (24 August 1877)

I am working hard on the orchestration of our symphony and am quite absorbed in the task. None of my earlier works for orchestra has given me so much trouble, but on none have I lavished such love and devotion... I can hardly tear myself away from it. (21 December 1877)

In my heart of hearts I feel sure it is the best thing I have done so far. (24 February 1878)

At one point, Mme. von Meck asked Tchaikovsky what their symphony “was about.” Tchaikovsky shilly-shallied, explaining (as composers have so often tried to explain) that the answer was to be found in the music itself and not in the words about the music. Nonetheless, he did oblige at length with a “program” in which the opening fanfare is identified with “Fate, the decisive force which prevents our hopes of happiness from being realized, which watches jealously to see that our bliss and peace are not complete and unclouded, and which, like the sword of Damocles, is suspended over our heads and perpetually poisons our souls.”

The Fourth Symphony is also among the great adventures and the great successes, and for reasons that are easier to hear than to grasp by description. It all has to do with harmonic design, that is to say, with gravitational pull. In short, what Tchaikovsky does to surprising keys at surprising times. To cite his most blatant heterodoxy: having emphatically set up F minor as a center of gravity in the introduction and the keening start of the Moderato, he declines to return to that key until this long movement is almost nine-tenths over. That moment is marked by the fourth appearance of the “fate” fanfare, and it is more powerful for the extreme delay.



If this evasion represents a centrifugal element, Tchaikovsky provides a countering centripetal force by setting up a network of harmonic reference across the entire symphony. Again, to cite a single grand example, “recapitulation” normally means a return to the original key as well as a return to all the themes. Tchaikovsky recapitulates the themes all right, but as we have seen, he holds off bringing back the tonic until the end, instead setting the recapitulation in D minor, a key hitherto untouched, not even hinted at. But the finale of the symphony is in F major, closely related to F minor by virtue of sharing the keynote, F, but equally close to that surprising D minor.

The burden of Tchaikovsky’s musical and extra musical arguments is in this large, brooding movement with its latent – and not so latent – waltz content. What follows is picturesque support. The Andantino is a melancholy song introduced by the oboe, that most melancholic of wind instruments. Its impassioned climax is a reminder of the grieving phases that dominate the first movement.

In the Scherzo, Tchaikovsky was especially proud of the novel instrumental scheme; the perpetual pizzicato and the assignment of distinctive material to each group in the orchestra. He described it

to Mme. von Meck in detail, though his little joke of having the pizzicato theme suddenly annexed by the woodwinds was the sort of musical finesse he did not care to discuss with her. He worried about how fast the pizzicato could be played, first telling Rubenstein to take the movement as fast as possible, then withdrawing from that idea. Once the symphony was in circulation, he was annoyed because it was always the “cute” scherzo that made the biggest hit.

The principal tune of the Finale, also introduced with an odd harmonic obliqueness (in an unstable A minor after just eight bars of F-major flourish), is a folk song, *There Stood a Little Birch*. The “fate” fanfare intrudes once more, making a musical as well as a programmatic point, after which the symphony is free to rush to its emphatic conclusion. This irresistible Finale beats all records for the number of cymbal clashes per minute.

T E R R Y T I L L E Y

The Musicians of the Minnesota Orchestra wish to honor Terry Tilley, our esteemed sound engineer, who retired under duress this fall. We have been lucky to work with Terry at Orchestra Hall since 1978, and we wish him well in the next chapter of his life.

Terry has led an impressively varied career, including work with artists as diverse as the Grateful Dead, Ella Fitzgerald, and Osmo Vänskä. A Twin Cities native, Terry was born in Minneapolis and raised in Bloomington. He grew up in a musical family with strong ties to the Minnesota Orchestra. In the mid-sixties, his family included no fewer than five

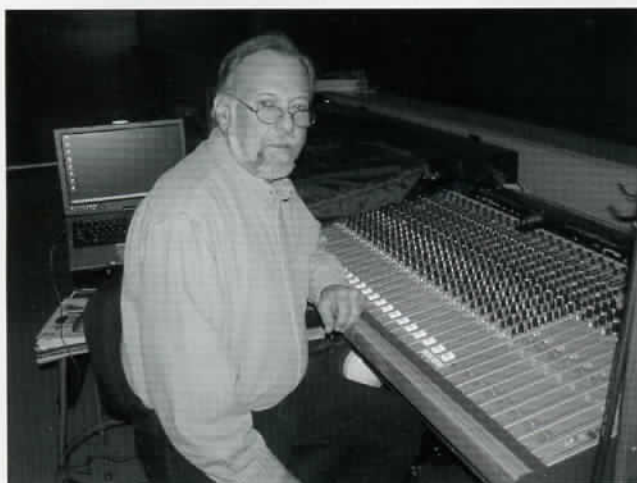
professional bass players! Terry's father, Lynn, played bass on the road with Minnesota Orchestra percussionist Elliot Fine in various big bands during the post-WWII years. Terry himself grew up playing bass, studying with both Art Gold and Jim Clute of the Minnesota Orchestra. He had quite a bit of success with the bass: in addition to playing in the Metropolitan Youth Orchestra and Minnesota All-State Orchestra, Terry started playing jazz and jobbing at age 12, making a living at this on and off the road for a decade starting in 1968. He recorded 4 albums as the bassist with the avant-garde group The Whole Earth Rainbow Band.

1968 also marked the start of Terry's work as an audio engineer. A good sound engineer is hard to find, and is as vital to the finished product as any of the performers. In addition to overseeing audio equipment (microphones, monitors, amplifiers, and audio lines),

responsibilities include creating the right balance between various instruments and/or voices, adjusting to the different acoustics of each new venue, making sure the musicians can clearly hear what they need in order to perform well, and communicating and collaborating with the musicians: a necessity in achieving a great performance.

In the early to mid-1970s, Terry ran a small recording studio in addition to working as a teacher and musician at the Guild of Performing Arts on the West Bank and with the Nancy Hauser Dance Company. He has also worked in theatrical sound design for shows at the Guthrie, Penumbra, and Frank Theaters. Over the years, he has collaborated with an impressively long list of artists, the variety and quality of which make clear his excellence across a broad array of styles. Besides the Minnesota Orchestra, Terry has mixed sound for the St. Paul Chamber Orchestra, the Minnesota Opera, Sarah Vaughn, Rosemary Clooney, John Denver, Janis Joplin, Ray Charles, BB King, Alice Cooper, Jethro Tull, Rod Stewart, Dianne Reeves, Ray Brown, Dave Brubeck, Bob Hope, Chick Corea, Herbie Hancock, Charles Mingus, and many, many more!

From all of the Musicians of the Minnesota Orchestra: Thank you, Terry, for sharing your time and talents with us! You will be missed!



MUSICIANS OF THE MINNESOTA ORCHESTRA

First Violin

Erin Keefe
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
 Vacant
 Vacant
 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 Rapiere
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

Stage Manager

Timothy Eickholt

Assistant Stage Managers

Gail Reich
 Dave McKoskey

Audio Engineer

Terry Tilley

Extra Musicians:

First Violin

Sarah Kwak •
 Vali Phillips •
 Francesca Anderegg
 James Garlick
 Kathryn Bennett Watkins

Second Violin

Ray Shows
 Troy Gardner
 Alexandra Early
 Meira Silverstein
 Allison Ostrander
 Sarah Plum

Viola

Evelina Chao
 Emily Hagen
 Daniel Kim
 Tyler Sieh
 Evan Vicic

Cello

Jim Jacobson

Bass

James Orleans
 Fred Bretschger

Clarinet

Michelle Campbell

Bass Clarinet

Paul Schimming

Horn

Lucas Schmitt

Bass Trombone

Chris Davis

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

• Minnesota Orchestra
 Former Member

Our Holiday Gift to You!



Use the following link to buy advance tickets to the added
Echoes of History concert with Osmo Vänskä and
the Musicians of the Minnesota Orchestra at newly-renovated
Northrop at the University of Minnesota. This concert will be
on Sunday May 4th, 2014 at 2PM.

The public on-sale for this concert is Monday, December 16th at
12 noon, but as one of our supporters, you may use this link to
buy tickets in advance on Sunday, December 15th starting
at 5PM to secure the best seats.

Pre-sale link: <http://z.umn.edu/HolidayHistory>

See you in May!

The Musicians of the Minnesota Orchestra