

MINNESOTA  ORCHESTRA

Minnesota Orchestra Homecoming: Beethoven's Eroica

February 7 and 8, 2014





From all of us at the Minnesota Orchestra—

Welcome!

We're thrilled to welcome you, our beloved audience members,
back to Orchestra Hall.

Together we'll hear great music resound again within our superb auditorium, and we'll enjoy each other's company anew in the Hall's expanded and upgraded public spaces. We all look forward to working together—as a cooperative team in which all members recognize the others as essential—to sustain our extraordinary Orchestra's excellence and its ever-increasing range of activities within the community.

Right now *you* are the most important people in Orchestra Hall—friends who have loved and supported the Orchestra, its music and its legacy through thick and thin. From all of us at the Minnesota Orchestra, thank you for sharing the music now and in the months and years ahead.

— The Minnesota Orchestra Board, Musicians and Administrative Staff

Minnesota Orchestra

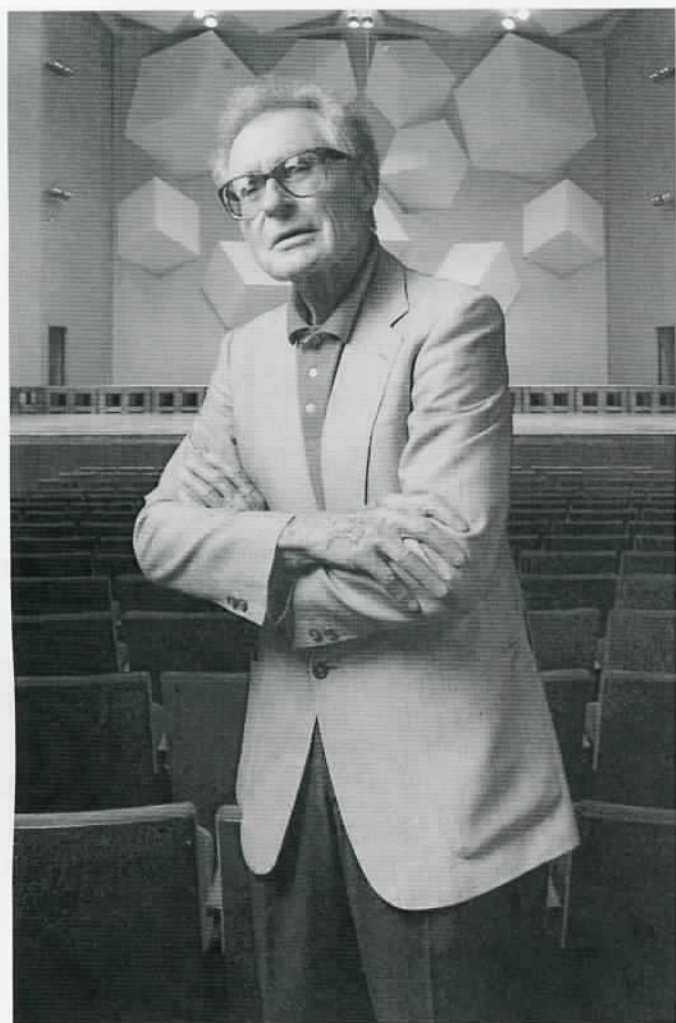
Stanislaw Skrowaczewski, conductor

Friday, February 7, 2014, 8 pm | Orchestra Hall
 Saturday, February 8, 2014, 8 pm | Orchestra Hall

John Stafford Smith/ arr. Stanislaw Skrowaczewski	<i>The Star-Spangled Banner</i>	ca. 2'
Johann Sebastian Bach/ arr. Skrowaczewski	Toccat and Fugue in D minor	ca. 9'
Richard Strauss	<i>Don Juan</i> , Opus 20	ca. 18'
i n t e r m i s s i o n		ca. 20'
Ludwig van Beethoven	Symphony No. 3 in E-flat major, Opus 55, <i>Eroica</i> Allegro con brio Marcia funebre: Adagio assai Scherzo: Allegro vivace Finale: Allegro molto	ca. 47'

You are invited to enjoy a glass of champagne in the lobby immediately following tonight's concert. Please join us in thanking **Mortenson Construction**, a key partner in the Orchestra Hall renovation, for providing champagne, flowers and other special touches for our Minnesota Orchestra Homecoming concerts.

Minnesota Orchestra concerts are broadcast live on Friday evenings on stations of **Minnesota Public Radio**, including KSJN 99.5 FM in the Twin Cities. The concerts are also featured in **American Public Media's** national programs, *SymphonyCast* and *Performance Today*.



Stanislaw Skrowaczewski, conductor

Stanislaw Skrowaczewski commands an extraordinary level of respect in the international musical community as both conductor and composer. As music director of the Minnesota Orchestra from 1960 to 1979, he was a key figure in developing and securing support for Orchestra Hall; for 35 years he has served as the ensemble's conductor laureate. He also holds titled posts with the Deutsche Radio Philharmonie and Yomiuri Nippon Symphony Orchestra and appears with both this season.

This season: Additional current highlights include engagements with the Frankfurt Radio Symphony Orchestra, London Philharmonic Orchestra, Berlin Radio Symphony Orchestra, Gothenburg Symphony Orchestra and Galicia Symphony Orchestra.

Composing, recording: Among his recent works are his *Music for Winds*, *Fantasies for Flute and Orchestra*, and a revised version of *Passacaglia immaginaria*. His acclaimed recordings include complete cycles of the Beethoven, Schumann and Bruckner symphonies, made with the Deutsche Radio Philharmonie.

Special event: He will be honored at a celebration concert on February 23, "Happy 90th, Maestro Stan!" presented at Orchestra Hall by the Chamber Music Society of Minnesota (tickets: 651-450-0527; chambermusicmn.org).

More: minnesotaorchestra.org.

one-minute notes

Bach: Toccata and Fugue in D minor

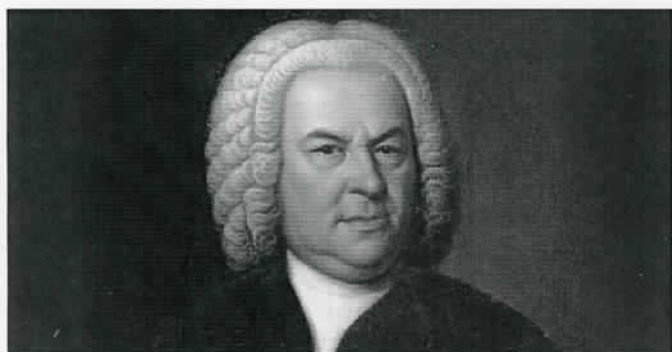
Bach's brilliant organ work takes on scintillating color in this orchestration by Stanislaw Skrowaczewski, who opened Orchestra Hall with this music in 1974.

Strauss: *Don Juan*

This symphonic poem tells the tale of a man's romantic exploits, disillusionment with life and ultimate death in a swordfight. Along the way we hear mighty horn calls, sweeping violin music and a gorgeous cantilena for solo oboe.

Beethoven: Symphony No. 3, *Eroica*

Beethoven originally intended the *Eroica* to evoke thoughts of Napoleon, and the symphony's theme of triumph and tragedy is established by the majestic opening movement and the somber funeral march that follows. The finale, a dazzling set of variations, builds to a powerful *Presto* coda.



Johann Sebastian Bach

Born: March 21, 1685, Eisenach

Died: July 28, 1750, Leipzig

Toccat and Fugue in D minor, orchestrated by Stanislaw Skrowaczewski

Bach was known in his own day not as a composer but as a virtuoso organist, and if one is to judge by his music for that instrument he must have been a brilliant performer indeed. The Toccata and Fugue in D minor, composed when Bach was only about 20, has become one of his most famous works.

a virtuoso showpiece

The title toccata, from the Italian word for “touch,” refers to a keyboard piece designed to show off the performer’s dexterity and virtuosity, and Bach’s powerful Toccata, which flies across the range of the organ, does just that. The fugue that follows is derived from material in the toccata, and after the wild exuberance of the opening section the fugue brings a world of order, precision and reassurance. At the end of the fugue, though, Bach brings back the toccata in all its wild glory for a knock-out close.

Music this big and exciting seems to cry out for the resources of a full symphony orchestra, and there have been numerous orchestral versions of it, many of them by conductors. The best-known is the orchestration by Leopold Stokowski, made famous by its lead position in Walt Disney’s *Fantasia*; there have also been versions by Sir Henry Wood and Eugene Ormandy. This program opens with an orchestration by Stanislaw Skrowaczewski that is noteworthy for historical as well as musical reasons: it was the music first heard in Orchestra Hall. Skrowaczewski, whose leadership of the Orchestra spanned the years 1960 to 1979, chose this as the opening work for the gala concert that dedicated the Hall on October 21, 1974.

orchestral power at Bach’s service

Mary Ann Feldman, in her program note for that event, described the inspiration for this orchestration: “Many years ago, visiting the ancient city of Lezajsk in northern Poland, Skrowaczewski played the organ for which the church is renowned. The sound of this 17th-century instrument, with its brilliant trumpet registrations and percussive devices, lingered in his ear, ultimately inspiring this instrumentation in the summer of 1968.”

In this version, Skrowaczewski makes use of the full symphony orchestra. He writes for a very large orchestra, one that includes full woodwind and brass sections, as well as a range of percussion instruments: harp, piano, celesta, xylophone, tam-tam, cymbals and chimes. Skrowaczewski’s orchestra includes many instruments that Bach never heard of (a number were invented after his death), but this large and powerful ensemble is put at the service of Bach’s musical conception, which here can ring out with a shining strength, particularly in its highest registers.

There will always be those who object to orchestrations of Bach. But the fact remains that this is a wonderfully effective setting of Bach’s music, full of power and a range of color that the organ can only suggest. Who is to say with certainty that if Bach, himself a great transcriber, were to appear at this concert, he would not hear this transcription and love every magnificent moment of it?

Instrumentation: 4 flutes (1 doubling piccolo), 3 oboes, English horn, 2 clarinets, 2 bass clarinets, 3 bassoons, contrabassoon, 4 horns, 4 trumpets, 3 trombones, tuba, timpani, chimes, suspended cymbal, tam-tam, xylophone, harp, celesta and strings



Richard Strauss

Born: June 11, 1864, Munich

Died: September 8, 1949, Garmisch-Partenkirchen

Don Juan, Opus 20

The summer of 1888 found the 24-year-old Strauss at something of an impasse. There was no question of his prodigious talent, but as a composer, he was still searching for an authentic voice. He found himself drawn toward descriptive music, particularly to the conception of the “symphonic poem” as it had been shaped by Franz Liszt. At first Strauss moved only tentatively in the direction of representational music, with *Aus Italien*, which was more travelogue than drama, and *Macbeth*, his first true symphonic poem, which was unsuccessful.

But his imagination—and his art—caught fire when he took up the *Don Juan* story, specifically as it was told by the German poet Nikolaus Lenau (1802-1850). Lenau’s is a dark figure, a philosopher who seeks the Ideal Woman through his conquest of individual women, and he is fated to find not the ideal but disillusion, destruction and self-disgust. Finally confronted by Don Pedro, a relative of one of his conquests, Don Juan recognizes the emptiness of his life, intentionally lowers his sword during their duel and takes a fatal thrust through his heart.

Strauss worked on the score across the summer of 1888 and took it with him that fall when he became the assistant conductor of the Weimar Opera. The management there insisted that he give the premiere with the local, only modestly talented orchestra. It took many, many rehearsals to prepare the ensemble. And their work paid off: the premiere on November 11, 1889, was a sensation. Strauss’ name swept across Europe, and *Don Juan* may be said to have launched its young creator’s career.

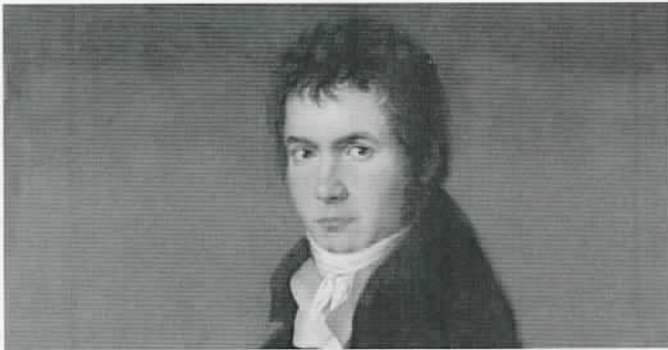
the music: fiery and voluptuous

Strauss’ *Don Juan* is striking in its instant creation of character, the sheer sweep of its writing and the detail of its incidents. It has one of the most famous beginnings in music, a volcanic rush that begins off the beat and streaks upward across three octaves in the first moments. This fiery flourish leads immediately to Don Juan’s own music, which seems always to be in frantic motion, surging and striving ever higher. This energy boils over, presses forward, erupts—it seems to be in motion even when the music is still.

Quick figures from violins and solo oboe suggest an early flirtation, but soon a lush chord for full orchestra (marked *tranquillo*) introduces the sweeping violin solo that signals the Don’s first real passion. Strauss was adept at writing voluptuous love-music, and this interlude goes on for some time before the Don tries to escape. On the surging music from the very beginning he breaks free and sets off on new adventures. His second passion brings another notable love scene, this one built on a gorgeous cantilena for solo oboe, but, his conquest made, the Don rushes off on a mighty horn call.

An animated scene follows, but suddenly matters plunge into gloomy near-silence. Fragmentary reminiscences of earlier love themes reappear as the Don considers the meaning of his life, and the music, driven once again by Don Juan’s own themes, rushes into the final confrontation with Don Pedro. Though their sword fight is violent, its climax breaks off in silence as Don Juan abandons the struggle and lowers his sword. Out of the eerie chord that follows, dissonant trumpets mark the thrust of Don Pedro’s blade through Don Juan’s heart, and descending trills lead to the close on grim pizzicato strokes. Don Juan’s quest, once so full of fire, has ended in complete spiritual darkness.

Instrumentation: 3 flutes (1 doubling piccolo), 2 oboes, English horn, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, cymbals, bells, suspended cymbal, triangle, harp and strings



Ludwig van Beethoven

Born: December 16, 1770, Bonn

Died: March 26, 1827, Vienna

Symphony No. 3 in E-flat major, Opus 55, *Eroica*

In May 1803, Beethoven confided to a friend: "I am only a little satisfied with my previous works. From today on I will take a new path." Over the next six months, Beethoven sketched his massive new Third Symphony, a genuinely revolutionary work of art that received its public premiere on April 7, 1805.

Everyone knows the story of how Beethoven had intended to dedicate the symphony to Napoleon, whose reforms in France had seemed to signal a new age of egalitarian justice. But on learning that Napoleon had proclaimed himself emperor, the composer angrily scratched out Napoleon's name on the title page. It was published in 1806 with this cryptic inscription: "Sinfonia eroica—dedicated to the memory of a great man."

allegro con brio. Beethoven's "new path" is evident from the first instant. The music explodes to life with two whip-cracks in E-flat major, followed immediately by the main ideas in the cellos. The theme is built on the notes of an E-flat major chord, but it settles on a "wrong" note, C-sharp, and the resulting harmonic complications are resolved only after much violence. Rather than the duple meter customary in symphonic first movements, Beethoven chose 3/4, the minuet meter, which had been thought lightweight, unworthy of serious music. But this is music of the greatest violence and uncertainty: in it, what Beethoven's biographer Maynard Solomon has called "hostile energy" is admitted for the first time into what had been the polite world of the classical symphony. This is a genuinely "heroic" movement, raising serious issues and resolving them in music of unparalleled drama and scope.

marcia funebre: adagio assai. The second movement brings another surprise: it is a funeral march, also new to symphonic music. Beethoven moves to dark C minor as violins announce the grieving main idea over growling basses. The C-major central interlude sounds almost bright by comparison—the hero's memory is ennobled here—but when the opening material and tonality return Beethoven ratchets up tensions by treating his material fugally. At the end, the march theme disintegrates in front of us into muttering fragments that close the movement.

scherzo: allegro vivace. Out of this silence, the propulsive scherzo springs to life, then explodes. For all its revolutionary features, the *Eroica* employs what was essentially the Mozart-Haydn orchestra: pairs of winds, plus timpani and strings. Beethoven makes only one change, adding a third horn, which is now featured prominently in the trio section's hunting-horn calls. That seemingly small alteration is yet another signal of the symphony's originality: the virtuosic writing for horns, the sweep of their brassy sonority—all these are new in music.

finale: allegro molto. The finale is a theme-and-variation movement, an old form that Beethoven transforms into a grand conclusion. After an opening flourish, he presents not the theme but only its bass line, played pizzicato, and offers several variations on it. Only then is the melodic theme itself heard in the woodwinds, accompanied by the same pizzicato line. Beethoven puts it through a series of dazzling variations, including complex fugal treatment, before reaching a moment of poise on a stately slow variation for woodwinds. The music pauses expectantly, and then a powerful Presto coda hurls the *Eroica* to its close.

This revolutionary music, which seemed "lawless" to early audiences, was an extraordinary leap to an entirely new conception of what music might be. Freed from the restraint of courtly good manners, Beethoven found in the symphony the means to express the most serious and important of human emotions. It is no surprise the composers over the next century would make full use of this freedom. Nor is it a surprise to learn that late in life, Beethoven named the *Eroica* as his favorite among the eight symphonies he then had written.

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 3 horns, 2 trumpets, timpani and strings

Program notes by **Eric Bromberger**:

Stanislaw Skrowaczewski
Conductor Laureate

Andrew Litton
Artistic Director, Sommerfest
Marilyn Nelson Chair

Sarah Hicks
Principal Conductor, Live at Orchestra Hall

Courtney Lewis
Associate Conductor

Doc Severinsen
Pops Conductor Laureate

Dominick Argento
Composer Laureate

Minnesota Chorale
Principal Chorus

Kathy Saltzman Romey
Choral Advisor

Irvin Mayfield
Artistic Director, Jazz

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Concertmaster
Elbert L. Carpenter Chair

David Brubaker
Acting First Associate Concertmaster
Lillian Nippert and Edgar F. Zelle Chair

Roger Frisch
Associate Concertmaster
Frederick B. Wells Chair

Open
Assistant Concertmaster
Loring M. Staples, Sr., Chair

Pamela Arnstein
Rebecca Corruccini
Helen Chang Haertzen
Céline Leathead
Rudolf Lekhter
Peter McGuire +
Joanne Oppenorth
Milana Elise Reiche
Deborah Serafini

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Jonathan Magness
Acting Principal
Sumner T. McKnight Chair;
Associate Principal

Open
Assistant Principal

Taichi Chen
Jean Marker De Vere
Laurel Green
Aaron Janse
Arnold Krueger
Catherine Schaefer Schubilske
Michael Sutton

VIOLAS

Thomas Turner +
Principal
Reine H. Myers Chair

Richard Marshall
Co-Principal
Douglas and Louise Leatherdale Chair

Rebecca Albers
Assistant Principal

Michael Adams
Sam Bergman
Sifei Cheng
Kenneth Freed
Eiji Ikeda
Megan Tam

CELLOS

Anthony Ross
Principal
John and Elizabeth Bates Cowles Chair

Open
Associate Principal
John and Barbara Sibley Boatwright Chair

Beth Rapier
Assistant Principal
Marion E. Cross Chair

Eugena Chang
Sachiya Isomura
Katja Linfield
Marcia Peck
Pitnarry Shin
Alek Tesarczyk
Roger and Cynthia Britt Chair

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Matthew Frischman
Kathryn Nettleman
Acting Co-Principals
Jay Phillips Chair

Open
Associate Principal
Mr. and Mrs. Edward E. Stepanek Chair

William Schrickel
Assistant Principal
Robert Anderson
Brian Liddle
David Williamson

FLUTES

Adam Kuenzel
Principal
Eileen Bigelow Chair

Greg Milliren
Associate Principal
Henrietta Rauenhurst Chair

Wendy Williams
Roma Duncan

PICCOLO

Roma Duncan
Alene M. Grossman Chair

OBOES

John Snow
Acting Principal
Grace B. Dayton Chair;
Associate Principal
Julie Gramolini Williams
Marni J. Hougham

ENGLISH HORN

Marni J. Hougham
John Gilman Ordway Chair

CLARINETS

Burt Hara +
Principal
I.A. O'Shaughnessy Chair

Gregory T. Williams
Associate Principal
Ray and Doris Mithun Chair

David Pharris +
Timothy Zavadi +

E-FLAT CLARINET

Gregory T. Williams

BASS CLARINET

Timothy Zavadi +

BASSOONS

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Principal
Norman B. Mears Chair

Mark Kelley
Co-Principal
Marjorie F. and George H. Dixon Chair

J. Christopher Marshall
Norbert Nielubowski

CONTRABASSOON

Norbert Nielubowski

HORNS

Michael Gast +
Principal
John Sargent Pillsbury Chair

Herbert Winslow
Acting Principal;
Associate Principal
Gordon C. and Harriet D. Paske Chair

Brian Jensen
Ellen Dinwiddie Smith
Bruce Hudson

TRUMPETS

Manny Laureano
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Mr. and Mrs. Archibald G. Bush Chair

Douglas C. Carlsen
Associate Principal
Rudolph W. and Gladys Davis Miller Chair

Robert Dorer +
Charles Lazarus

TROMBONES

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Principal
Star Tribune Chair

Kari Sundström
William C. and Corinne J. Dietrich Chair

BASS TROMBONE

Open

TUBA

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TIMPANI

Peter Kogan
Principal
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Jason Arkis
Associate Principal

PERCUSSION

Brian Mount
Principal
Friends of the Minnesota Orchestra Chair

Jason Arkis
Associate Principal
Opus Chair

Kevin Watkins

HARP

Kathy Kienzle
Principal
Bertha Boynton Bean Chair

PIANO, HARPSICHORD AND CELESTA

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Associate Principal

Valerie Little
Acting Assistant Principal

PERSONNEL MANAGER

Kris Arkis

STAGE MANAGERS

Gail Reich
Dave McKoskey
Scott Peters

+ Leave of absence

Many string players participate in a voluntary system of revolving seating. Section string players are listed in alphabetical order.

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Steinway & Sons is the official piano of the Minnesota Orchestra.

The Fine Instrument Collection of the Minnesota Orchestra

The Minnesota Orchestral Association gratefully acknowledges: the contribution of an Andreas Guarnerius bass violin, owned by Kenneth L. Davenport and given to the Orchestra by Edward J. Davenport in memory of his father, former assistant principal bass of the Orchestra; the acquisition of The Michael Leiter Bass Violin Collection through the generous

support of Kenneth N. and Judy Dayton and Douglas W. and Louise Leatherdale; the gift of a Matteo Goffriller violin by John and Nancy Lindahl for use by the Minnesota Orchestra concertmaster; the contribution of a Carcassi violin and two bows given by Kirke Walker, retired Orchestra violinist; and the gift of a Lyon & Healy harp by Georgia and Jim Thompson.