



Minnesota Orchestra

Osmo Vänskä

Conductor

Elina Vähälä / *Violin*

Sassa Åkervall / *Speaker*

UMS Choral Union

Scott Hanoian / *Music Director*

Saturday Evening, January 25, 2020 at 8:00

Hill Auditorium

Ann Arbor

40th Performance of the 141st Annual Season

141st Annual Choral Union Series

This evening's performance is supported by the Frances Mauney Lohr Choral Union Endowment Fund, KLA, Gerald (Jay) and Christine Zelenock, James and Nancy Stanley, and the UMS Medical Community Endowment Fund.

Media partnership provided by WRCJ 90.9 FM, WGTE 91.3 FM, and Michigan Radio 91.7 FM.

Special thanks to Michael Haithcock, Joel Howell, Alesia Johnson, Kenneth Kiesler, Carrie McClintock, Maisey Schuler, Elaine Sims, Davin Torre, Flint School of Performing Arts, Michigan Medicine Gifts of Art, U-M Medical Arts Program, and the U-M School of Music, Theatre & Dance for their participation in events surrounding this evening's performance.

Special thanks to Tom Thompson of Tom Thompson Flowers, Ann Arbor, for his generous contribution of lobby floral art for this evening's performance.

For their generous support of the Minnesota Orchestra's January 2020 Midwest Tour and the work of Osmo Vänskä, the Minnesota Orchestra gratefully acknowledges Louise and Douglas Leatherdale.

The Minnesota Orchestra appears by arrangement with Opus 3 Artists.

In consideration of the artists and the audience, please refrain from the use of electronic devices during the performance.

The photography, sound recording, or videotaping of this performance is prohibited.

PROGRAM

Jean Sibelius

Snöfrid, Op. 29

Ms. Åkervall, UMS Choral Union

Sibelius

Concerto in d minor for Violin and Orchestra, Op. 47

Allegro moderato

Adagio di molto

Allegro, ma non tanto

Ms. Vähälä

Intermission

Sibelius

Symphony No. 5 in E-flat Major, Op. 82

Tempo molto moderato — Allegro moderato — Presto

Andante mosso, quasi allegretto

Allegro molto — Misterioso

SNÖFRID, OP. 29 (SNOW PEACE) (1900)

Jean Sibelius

Born December 8, 1865 in Hämeenlinna, Finland

Died September 20, 1957 in Ainola, Finland

UMS premiere: This piece has never been performed on a UMS concert.

Snapshots of History...In 1900:

- The first US auto show opens at New York City's Madison Square Garden
- The Hershey milk chocolate bar is introduced in the US
- Hawaii becomes an official US territory; Alaska is placed under US military governance

It is a great pity Sibelius never completed his projected opera *The Building of the Boat* after the Finnish national epic *Kalevala*. Celebrated above all for his symphonic music, the Finnish master was also a great composer of vocal music (art songs and choral works), in which his sensitivity to poetry and drama is evident at every turn. *Snöfrid*, part choral cantata and part recitation (Sibelius called it an "improvisation"), is a real mini-drama presenting the temptations of the world, a stern warning to resist those temptations, and the moral victory achieved.

The poem — excerpted and edited by Sibelius — is by Viktor Rydberg (1828–95), one of the leading Swedish poets of his time and one of the composer's favorites. (Swedish was Sibelius's first language.) *Snöfrid* (literally "Snow Peace") is the name of a female spirit in the wood, with whom Gunnar, a young warrior, is in love.

A stormy introduction sets the stage for the opening chorus, in which Gunnar first meets *Snöfrid* and extols

her beauty. After a second, even more agitated orchestral section, a group of trolls tries to lead the young man astray by offering him in turn riches, fame, and sensual pleasure in exchange for his soul. The first two temptations are uttered in powerful dramatic accents, while the third, introduced by a sensual violin solo and scored for female voices only, strikes a positively seductive tone. Yet before the young hero can succumb to the siren voices, *Snöfrid* intervenes and delivers her sermon against some ominous brass chords and timpani rolls. The happy ending arrives with a glorious, hymn-like final chorus.

CONCERTO IN D MINOR FOR VIOLIN AND ORCHESTRA, OP. 47 (1903)

Sibelius

UMS premiere: Violinist Efrem Zimbalist with the Philadelphia Orchestra conducted by Leopold Stokowski; May 1936 in Hill Auditorium.

Snapshots of History...In 1903:

- The Minnesota Orchestra is founded as the Minneapolis Symphony Orchestra
- Cuba leases Guantánamo Bay to the US “in perpetuity”
- Ford Motor Company is founded by Henry Ford

“I’ve got some lovely themes for a violin concerto,” Sibelius wrote to his wife, Aino, in September 1902. The Finnish composer, at 37 already a national figure and the recipient of an annual pension from the government, had been asked by the celebrated German violinist Willy Burmester to write a violin concerto. Despite the “lovely themes” Sibelius had, however, the concerto wasn’t coming along as expected. The difficulties had to do with the composer’s alcoholism that around this time began to alarm his family seriously; that addiction in turn seemed to stem from a deep sense of inner insecurity. It was a whole year before Sibelius sent the piano score to Burmester, who responded enthusiastically:

I can only say one thing: wonderful! Masterly! Only once before have I spoken in such terms of a composer, and that was when Tchaikovsky showed me his concerto.

What happened after this is rather hard to explain and doesn’t cast

Sibelius in the best light. Burmester was expecting to play the world premiere of the new work in the spring of 1904, but Sibelius changed his mind and gave the score to Viktor Nováček, a Czech violinist living in Helsinki as concertmaster of the orchestra and professor at the conservatory. All accounts agree that Nováček was hardly more than a mediocre player. Leading Sibelius biographer Erik Tawaststjerna writes that at the Helsinki premiere, in February 1904, “a red-faced and perspiring Nováček fought a losing battle with a solo part that bristled with even greater difficulties in this first version than it does in the definitive score.”

Sibelius had been trying to pacify Burmester by saying that “Helsinki doesn’t mean a thing,” and still promised him performances in Berlin and elsewhere. But after the Helsinki premiere, he was dissatisfied with the work and decided to revise it entirely. After the definitive version was completed, he sent it off to his German publisher who suggested another Czech violinist, Karl Halir (Karel Halíř), as the soloist. Sibelius acquiesced and

the revised version was premiered in Berlin on October 19, 1905, by Halir and the Berlin Philharmonic under the direction of Richard Strauss. Burmester was thus passed over for the second time. Greatly offended, he never played the work whose composition he had initiated.

Halir, the concertmaster of the Berlin Court Opera, and a professor at the Conservatory, was a fine violinist but not a virtuoso of the highest caliber. It fell to an exceptionally gifted 17-year-old Hungarian named Ferenc (Franz von) Vecsey to become the work's first international champion; it is to him that the printed score is dedicated.

Ultimately, as Tawaststjerna noted, Sibelius wrote his concerto for neither Burmester nor anyone else but himself. As a young man, he had hoped to become a concert violinist, and gave up his dreams of a virtuoso career only with great reluctance. At any rate, his primary instrument was the violin; unlike Brahms who consulted Joseph Joachim when he was writing his violin concerto, Sibelius did not need to ask others for advice on technical matters. Tawaststjerna writes, "Naturally in his imagination he identifies himself with the soloist in the Violin Concerto and this may well explain something of its nostalgia and romantic intensity."

Nostalgia and romantic intensity — these are indeed key words if one wishes to describe the Sibelius Violin Concerto. Written in the first years of the 20th century, it looks back to the great Romantic concertos of the 19th. The beginning, with the d-minor tremolos of the muted first and second violins over which the soloist plays a wistful melody, is unabashedly old-fashioned. The only unconventional

features are the repeated augmented fourth leaps (from 'D' to 'G-sharp' or 'G' to 'C-sharp') which create harsher sonorities, and the irregular phrase structure of the theme, which makes it impossible to predict how the melody is going to evolve.

Simple and song-like at first, the violin part gradually becomes more and more agitated, erupting in a first virtuoso cadenza. As the meter changes from 4/4 to 6/4 time, the orchestra introduces a second idea, which the violin soon takes over; when that happens, however, the tempo suddenly slows down and the character of the theme changes from dramatic to lyrical. This is followed by a third, purely orchestral section, in a fast 2/2 time; lively and energetic, it ends in *pianissimo* with the cellos and basses repeating a single note ('B-flat'). The three sections roughly outline the exposition of a sonata form, although the meter changes and the succession of characters is unusual; also, the key of b-flat minor, which is eventually reached, is a highly unusual tonal direction for a concerto movement in d minor. Its many flats contribute to a certain dark, "Nordic" flavor in the concerto, reinforced by the frequent use of the violin's low register. The brass parts also abound in "glacial" low notes, harmonized with austere-sounding chordal passages.

There is no real development section; its place is taken by the solo cadenza, which occurs in the middle of the movement rather than at the end as usual. The cadenza is followed by a free recapitulation in which the first melody returns almost literally. The second theme (especially in its orchestral rendition) is substantially

modified. The melody of the third section is now given to the violas while the soloist adds virtuoso passages, turning the ending of the movement into a kind of grandiose Gypsy fantasy.

The second-movement “Adagio di molto” is based on the combination of two themes, one played by the two clarinets at the beginning, the other by the solo violin a few measures later. The violin melody is, according to the composer’s own written instruction, “sonorous and expressive”; the clarinet theme later grows into an impassioned middle section whose dynamism carries over into the recapitulation of the violin melody (part of it is now given to the woodwinds). Only at the very end does the melody find its initial peace and tranquility again.

Speaking about the finale, it is impossible to resist quoting Donald Francis Tovey’s characterization of its main theme as a “polonaise for polar bears.” Tovey’s words capture the singular combination of dance rhythms and a certain heavy-footedness felt at least at the beginning of this movement.

Again, there are two themes, one in a polonaise rhythm, and one based on the alternation of 6/8 and 3/4 time (the first is subdivided into 3 + 3 eighth-notes, the second into 2 + 2 + 2). “With this,” Tovey concluded his analysis, “we can safely leave the finale to dance the listener into Finland, or whatever Fairyland Sibelius will have us attain.”



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SYMPHONY NO. 5 IN E-FLAT MAJOR, OP. 82 (1915–19)

Sibelius

UMS premiere: Philadelphia Orchestra conducted by Eugene Ormandy;
May 1938 in Hill Auditorium.

Snapshots of History...In 1919:

- The 18th Amendment to the US Constitution, authorizing prohibition, is ratified
- The first national convention of the American Legion is held in Minneapolis
- Babe Ruth is traded by the Boston Red Sox to the New York Yankees for \$125,000

During the single meeting Jean Sibelius had with Gustav Mahler, the latter spoke about the need for the symphony to be all-embracing, to be a world unto itself. Sibelius, for his part, insisted on “the profound logic that created an inner connection between all the motifs.” The use of the word “logic” does not necessarily imply something overly cerebral or rational. It merely means that for Sibelius, structural considerations were all-important. For Mahler, the germ out of which a symphony grew was often a metaphysical idea, and structural concerns could become secondary to the expression of his personal emotions. On the other hand, Sibelius, who was extremely reticent when it came to private matters, would take simple musical motifs as his points of departure and use them to build edifices of surpassing grandeur and majesty. Expressivity is a direct result of this imposing musical architecture. In other words, structural coherence was the Finnish master’s way of “embracing the entire world.”

Sibelius had inherited from Beethoven and Brahms the idea that everything in a symphonic work had to grow organically from a small number of basic elements. Yet he implemented this classical principle in entirely new ways, modifying and expanding upon the traditional notions of exposition, development, and recapitulation.

In Beethoven and Brahms, short motifs (three or four notes) were usually organized into larger units such as periods, which are typically eight-measure segments with symmetrical inner divisions. These segments were in their turn incorporated into the even larger framework of the exposition, itself part of the architecture of the entire movement. Sibelius, in his Fifth Symphony, skipped the middle level of the musical period almost completely, and built his large-scale architecture directly from the smallest elements. Therefore, the growth of the music we perceive is not small to medium to large, but proceeds, instead, from a soft opening to a great

climactic moment so gradually that the intermediary stages are almost impossible to discern.

The opening may strike some listeners as a slow introduction. It is somewhat tentative and hesitant, and emphasizes single intervals repeated in different instrumentations. It seems that the music does not immediately “get going.” Yet it eventually becomes clear that this is not an introduction at all but the main body of the movement. The opening motif is developed in two successive surges: the volume and the density of the music go through two cycles of gradual increase and decrease. Then a new section begins with a highly chromatic passage (that is, one that uses many half-steps not part of the main key). This passage, played by the solo bassoon, is marked “*lugubre*” and “*patetico*”; it leads, again very gradually, into the next tempo (“*Allegro moderato*”). Some commentators interpret this as the beginning of a new movement, bringing the number of the symphony’s movements from three to four. Others prefer to regard it as part of the first movement. The very possibility of such a disagreement is a sign of the typically Sibelian blurring of the boundaries.

The “*Allegro moderato*” section has the character of a scherzo (the traditionally playful middle movement in many classical symphonies). Its thematic material, however, is derived from the horn theme with which the symphony opened. The scherzo begins as a gentle dance with a tender melody played by the woodwind in parallel thirds. A new theme is then introduced by the

trumpet, but as it is developed it becomes increasingly clear that it, too, is a variation of the symphony’s first two measures. This second theme is developed contrapuntally in the last section of the movement, dominated by the short and well-separated notes in the strings and the soft strokes of the timpani.

Next comes an “*Andante mosso, quasi allegretto*” (a somewhat brisk walking tempo), which takes the place of the slow movement. It is a set of variations in the key of G Major (an audible contrast to the E-flat of the preceding movement). The theme is first introduced by *pizzicato* (plucked) violas and cellos, answered by a pair of flutes. The variations become less and less predictable as the movement wears on. First the tempo broadens to “*Tranquillo*” and the E-flat-Major tonality is temporarily resumed; then the music speeds up again, settling once more in G Major. (That key is usually considered, and treated, as lighter and more jovial than E-flat Major.) It is at this point that a new motif, made up of wide leaps, appears in the bass.

This motif, easy to overlook here, plays an important part in the finale. It is what the famous British music analyst, Sir Donald Francis Tovey, once described with the words “Thor swinging his hammer,” referring to the Nordic thunder god after whom Thursday has been named. (The hammer-wielding Thor is also well-known to Wagnerians as Donner from *Das Rheingold*.) Listening to this melody, which moves rather slowly with wide melodic leaps, it is not hard to visualize a supernatural being displaying his enormous strength.





In Sibelius's finale, the "Thor" theme is combined with another idea in perpetual motion, but this is eventually phased out and "Thor" takes over completely. The tempo becomes slower and slower, the hammer blows stronger and stronger, culminating in six widely spaced strokes that provide one of the most original endings in the entire symphonic literature.

The Fifth seems to have given Sibelius more trouble than any of his symphonies. He mentioned it in his diaries as early as 1912, but progress on the new work was slow at first. In September 1914, the composer wrote in his diary: "In a deep dell again. But I already begin to see dimly the mountain that I shall certainly ascend...God opens His door for a moment and His orchestra plays the Fifth Symphony."

After the first performance on Sibelius's 50th birthday, the composer withdrew the score and presented a revised version the following year. Still dissatisfied, he made more changes and finally introduced the definitive version in 1919. The intermediate version has not survived but the 1915 original has; it has received some performances lately, but it has remained a curiosity. Sibelius's final version has of course remained the standard form in which the symphony is known.

In January 1918, while Sibelius was still revising his symphony, a civil war broke out in Finland. The country had been under Russian domination until the year before; now it became a

battleground between the Red Army and the Finnish nationalist forces, known as the Whites. Sibelius's sympathies were with the latter, and as the Red troops advanced, he and his family were forced to leave their villa at Järvenpää and take refuge at the Lapinlahti Asylum in Helsinki where the composer's brother Christian was senior psychiatrist. Sibelius reportedly lost 40 pounds as a result of wartime food shortages. However, by May 1918, he had resumed his creative work and was able to report in a letter that he had "practically composed anew" his Fifth Symphony. But the premiere had to wait until the war was over. It took place, finally, in the new Finnish Republic, established on June 17, 1919. National independence, a cause that had inspired so much of Sibelius's early music, had at last become a reality; and the mature Sibelius — long a legend in his native country — was among the first to celebrate this great event with the final version of one of his most grandiose works.

Program notes by Peter Laki.

ARTISTS

Finnish conductor **Osmo Vänskä**, the Minnesota Orchestra's 10th music director, is renowned internationally for his compelling interpretations of the standard, contemporary, and Nordic repertoires. He has led the Orchestra on five major European tours, as well as a 2018 visit to London's BBC Proms, and on historic tours to Cuba in 2015 and South Africa in 2018. In summer 2020 he and the Orchestra will travel to South Korea and Vietnam. His recording projects with the Minnesota Orchestra have also met with great success, including the 2014 Grammy Award for "Best Orchestral Performance" for their recording of Sibelius' First and Fourth Symphonies on the BIS Records label. In December 2019 the Orchestra released its newest album, featuring Mahler's Fourth Symphony — part of a Mahler series that began with a Grammy-nominated Fifth Symphony recording. In January 2020 Maestro Vänskä takes up a new position as music director of the Seoul Philharmonic Orchestra. He is also the honorary conductor of the Iceland Symphony Orchestra and conductor laureate of the Lahti Symphony. He began his musical career as a clarinetist, holding major posts with the Helsinki Philharmonic and the Turku Philharmonic, and in recent years he has recorded Bernhard Henrik Crusell's three Clarinet Quartets and Kalevi Aho's Clarinet Quintet for BIS. He is also in the process of recording several duos for clarinet and violin which he has commissioned with his wife, violinist Erin Keefe. For more information, visit minnesotaorchestra.org.

American-born Finnish violinist

Elina Vähälä made her orchestral debut with Finland's Sinfonia Lahti at age 12

and was later chosen by Osmo Vänskä as that orchestra's "young master soloist." Since then, her career has continued to expand on international stages, and she has won praise from audiences and musicians alike. She debuted with the Minnesota Orchestra in 2007 and appeared with the ensemble most recently in 2017, performing Jaakko Kuusisto's Violin Concerto, which she commissioned. Highlights of her recent schedule include appearances with the Orchestre National de Lyon, Polish National Radio Orchestra, Singapore Symphony, Royal Stockholm Philharmonic, Finnish Radio Symphony, Lahti Symphony, Shenzhen and Qingdao symphony orchestras, Niederrheinische Symphony, and the Seoul International Music Festival. In North America she has performed with the Detroit Symphony, Houston Symphony, Buffalo Philharmonic, Oregon Symphony, Nashville Symphony, and Simón Bolívar Youth Orchestra. She has toured throughout the UK, Finland, Germany, China, Korea, and South America, and is a devoted chamber musician. In 2008 she was chosen to perform at the Nobel Peace Prize ceremony, which was televised to a worldwide audience. She has given world premieres of Sallinen's Chamber Concerto and Curtis-Smith's Double Concerto, both written for her and pianist-conductor Ralf Gothóni. In 2009 she launched the Violin Academy, a master class-based educational project for selected, highly talented young Finnish violinists; it is funded by the Finnish Cultural Foundation. For more information, visit elinavahala.com.

The Grammy Award-winning **Minnesota Orchestra**, led by music director Osmo Vänskä, is recognized for distinguished performances around the world, award-winning recordings, radio broadcasts, educational engagement programs, and commitment to building the orchestral repertoire of the future. Founded in 1903 as the Minneapolis Symphony Orchestra, the ensemble undertook its first regional tour in 1907 and made its New York City debut in 1912 at Carnegie Hall, where it has performed regularly ever since. Outside the US, the Orchestra has played concerts in Australia, Canada, Europe, the Far East, Latin America, the Middle East, and South Africa. In June and July 2020 the Orchestra will visit South Korea and Vietnam, the latter stop in honor of the 25th anniversary of restored US-Vietnam relations. The Orchestra's recordings and broadcasts have drawn acclaim since the early 1920s, including the 2014 Grammy Award for "Best Orchestral Performance." The Orchestra's season encompasses nearly 175 programs annually, held primarily at Orchestra Hall in Minneapolis and heard live by 300,000 individuals. The Orchestra connects with more than 85,000 music lovers annually through family concerts and educational programs including Young People's Concerts. The Orchestra has commissioned and/or premiered more than 300 compositions and has won 20 awards for its adventurous programming from ASCAP. For more information, visit minnesotaorchestra.org.

Sassa Åkervall (*speaker*) was born and raised in Sweden. In 2004 she relocated to Ann Arbor with her husband and two young children. Since moving to Michigan, she serves as the founding CEO of the family business, Akervall Technologies Inc. (ATI), which has grown to a staff of

22 employees and was named one of *Inc.* 5000 fastest growing companies in the US. Ms. Akervall's background is in media: she has worked as a TV host, news reporter, freelance journalist, and is the author of two children's books published in Sweden. She is proud to call Ann Arbor home, a wonderful place to live and raise children. Most recently, she and her husband are enjoying being empty-nesters.

Formed in 1879 by a group of local university and townspeople who gathered together for the study of Handel's *Messiah*, the **UMS Choral Union** has performed with many of the world's distinguished orchestras and conductors in its 141-year history. First led by Professor Henry Simmons Frieze and then conducted by Professor Calvin Cady, the group has performed Handel's *Messiah* in Ann Arbor annually since its first *Messiah* performance in December 1879. Based in Ann Arbor under the aegis of UMS and led by Scott Hanoian, the 175-voice Choral Union is known for its definitive performances of large-scale works for chorus and orchestra. In addition to its annual performances of Handel's *Messiah*, the UMS Choral Union's 2019–20 season includes a performance of Sibelius' *Snöfrid* with the Minnesota Orchestra and Orff's *Carmina Burana* with the Detroit Symphony Orchestra.

The UMS Choral Union was a participant chorus in a rare performance and recording of William Bolcom's *Songs of Innocence and of Experience* in Hill Auditorium in April 2004 under the baton of Leonard Slatkin. The recording won four Grammy Awards in 2006, including "Best Choral Performance" and "Best Classical Album." Other recent highlights include a Grammy-nominated recording project with the U-M School of Music,

Theatre & Dance's choral and orchestral ensembles of a performance of the rarely heard *Oresteian Trilogy* by Darius Milhaud conducted by Kenneth Kiesler. The ensemble received The American Prize in Choral Performance (community division) for its 2017 performance of Beethoven's *Missa Solemnis*.

Participation in the UMS Choral Union remains open to all students and adults by audition. For more information on how to audition, please visit ums.org/choralunion.

MINNESOTA ORCHESTRA

Osmo Vänskä / *Music Director*

Douglas and Louise Leatherdale Music Director Chair

Sarah Hicks / *Principal Conductor, Live at Orchestra Hall*

Jon Kimura Parker / *Creative Partner, Summer Programming*

Akiko Fujimoto / *Associate Conductor*

Kevin Puts / *Director, Composer Institute*

Doc Severinsen / *Pops Conductor Laureate*

Minnesota Chorale / *Principal Chorus*

Kathy Saltzman Romey / *Choral Advisor*

First Violins

Erin Keefe / *Concertmaster*

Elbert L. Carpenter Chair

Susie Park / *First Associate Concertmaster*

Lillian Nippert and Edgar F. Zelle Chair

Felicity James / *Associate Concertmaster*

Frederick B. Wells Chair

Rui Du / *Assistant Concertmaster*

Loring M. Staples, Sr., Chair

Pamela Arnstein

David Brubaker

Rebecca Corruccini

Sarah Grimes

Helen Chang Haerten

Natsuki Kumagai

Céline Leathead

Rudolf Lekhter

Joanne Opgenorth

Milana Elise Reiche

Deborah Serafini

Second Violins

Peter McGuire / *Principal*

Sumner T. McKnight Chair

Jonathan Magness / *Associate Principal*

Cecilia Belcher / *Assistant Principal*

Taichi Chen

Jean Marker De Vere

Aaron Janse

Hanna Landrum

Sophia Mockler

Ben Odhner

Catherine Schubilske

Michael Sutton

Emily Switzer

Violas

Rebecca Albers / *Principal*

Reine H. Myers Chair

Sabina Thatcher / *Assistant Principal*

Douglas and Louise Leatherdale Chair

Jenni Seo / *Assistant Principal*

Sam Bergman

Sifei Cheng

Kenneth Freed

Richard Marshall

Megan Tam

Thomas Turner

Gareth Zehngut

Cellos

Anthony Ross / *Principal*

John and Elizabeth Bates Cowles Chair

Silver Ainomäe / *Associate Principal*

John and Barbara Sibley Boatwright Chair

Beth Rapier / *Assistant Principal*

Marion E. Cross Chair

Minji Choi

Katja Linfield

Marcia Peck

Pitnarry Shin

Arek Tesarczyk

Erik Wheeler

Roger and Cynthia Britt Chair

Basses

Kristen Bruya / *Principal*

Jay Phillips Chair

Kathryn Nettleman / *Acting Associate Principal*

Mr. and Mrs. Edward E. Stepanek Chair

William Schrickel / *Assistant Principal*

Robert Anderson

Matthew Frischman

Brian Liddle

David Williamson

Flutes

Adam Kuenzel / *Principal*

Eileen Bigelow Chair

Greg Milliren / *Associate Principal*

Henrietta Rauenhorst Chair

Wendy Williams

Roma Duncan

Emilio Rutllant

Rosemary and David Good Fellow

Piccolo

Roma Duncan

Alene M. Grossman Chair

Oboes

John Snow / *Principal*

Grace B. Dayton Chair

Kathryn Greenbank / *Associate Principal*

Julie Gramolini Williams

Marni J. Hougham

English Horn

Marni J. Hougham

John Gilman Ordway Chair

Clarinets

Gabriel Campos Zamora / *Principal*
I.A. O'Shaughnessy Chair
 Gregory T. Williams / *Associate Principal*
Ray and Doris Mithun Chair
 David Pharris
 Timothy Zavadil

E-Flat Clarinet

Gregory T. Williams

Bass Clarinet

Timothy Zavadil

Bassoons

Fei Xie / *Principal*
Norman B. Mears Chair
 Mark Kelley / *Co-Principal*
Marjorie F. and George H. Dixon Chair
 J. Christopher Marshall
 Norbert Nielubowski
 Kai Rocke
Rosemary and David Good Fellow

Contrabassoon

Norbert Nielubowski

Horns

Michael Gast / *Principal*
John Sargent Pillsbury Chair
 Herbert Winslow / *Associate Principal*
Gordon C. and Harriet D. Paske Chair
 Brian Jensen
 Ellen Dinwiddie Smith
 Bruce Hudson

Trumpets

Manny Laureano / *Principal*
Mr. and Mrs. Archibald G. Bush Chair
 Douglas C. Carlsen / *Associate Principal*
Rudolph W. and Gladys Davis Miller Chair
 Robert Dorer
 Charles Lazarus
Paul and Margot Grangaard Chair

Trombones

R. Douglas Wright / *Principal*
Star Tribune Chair
 Kari Sundström
William C. and Corinne J. Dietrich Chair

Bass Trombone

Andrew Chappell

Tuba

Steven Campbell / *Principal*
Robert Machray Ward Chair

Timpani

Erich Rieppel / *Principal*
Dimitri Mitropoulos Chair
 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

Open / *Principal*
Markell C. Brooks Chair

Librarians

Maureen Conroy / *Principal*
 Eric Sjostrom / *Associate Principal*
 Valerie Little / *Assistant Principal*

Personnel Manager

Kris Arkis

Assistant Personnel Manager

Janelle Lanz

Technical Director

Joel Mooney

Stage Managers

Don Hughes
 Matthew Winiecki

Sound Technician

Jay Perlman

Head Electrician

Michael Murnane

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

UMS ARCHIVES

Tonight's concert marks the **Minnesota Orchestra's** second appearance under UMS auspices, following its UMS debut in April 1972 in Hill Auditorium conducted by Stanislaw Skrowaczewski with the UMS Choral Union. **Osmo Vänskä** makes his second UMS appearance this evening, following his UMS debut in January 2005 conducting the Lahti Symphony Orchestra and pianist Louis Lortie in Hill Auditorium. The **UMS Choral Union** makes its 445th UMS appearance this evening, following its most recent UMS performances of Handel's *Messiah* in December 2019 in Hill Auditorium. UMS welcomes **Elina Vähälä** and **Sassa Åkervall** as they make their UMS debuts tonight.

UMS CHORAL UNION

Scott Hanoian / *Conductor and Music Director*
Shohei Kobayashi / *Assistant Conductor*
Jean Schneider and Scott VanOrnum / *Pianists*
Kathleen Operhall / *Chorus Manager*
Anne Cain-Nielsen / *Librarian*

Soprano

Elizabeth Baldner
Debra Joy Brabener
Ann Burke
Anne Busch
Anne Cain-Nielsen
Carol Callan
Susan F. Campbell
Cheryl D. Clarkson
Barbara Clayton
Corynn Coscia
Marie Ankenbruck
Davis
Carrie Deierlein
Madeline Dickens
Jennifer Freese
Hayley E. Frey
Christine George
Keiko Goto
Kristina Hall
Molly Hampsey
Meredith Hanoian – **SC**
Shelly Hawkins
Sarah Herwick
Adrienne Howey
Chloe Keast
Rachel Krupp
Allison Lamanna
Kallan Larsen
Tamina Lock
Margaret McKinney
Stephanie Miller-Allen
Armaity Minwalla
Emily Mueller
Katie Mysliwicz
Rhianna Nissen
Margaret Dearden
Petersen
Sara J. Peth
Julie Pierce
Renee Roederer
Catherine Rogers
Mary Schieve
Stefanie Stallard
Kelsey Stark
Elizabeth Starr
Jennifer Stevenson
Rebecca Strauss
Katherine Szocik
Virginia
Thorne-Herrmann
Petra Vande Zande
Margie Warrick
Maureen
White-Goeman
Mary Wigton – **SL**

Alto

Paula Allison-England
Carol Barnhart
Sandra Bosch
Margy Boshoven
Lauren Boyles-Brewitt
Lora Perry Campredon
Jean Cares
Kendall Clites
Kathleen E. Daly
Melissa Doyle
Jessica Dudek
Summer Edwards
Christine El-Hage
Jane Forman
Judi Lempert Green
Johanna Grum
Kat Hagedorn
Sook Han
Amy Hendricksma
Carol Kraemer Hohnke
Kate Hughey
Caitlin Hult
Melissa Evans Itsell
Katherine Klyklo
Jean Leverich
Cynthia Lunan
Beth McNally – **SC**
Ann McReynolds
Marilyn Meeker – **SL**
Carol Milstein
Kathryn Murphy
Kathleen Operhall
Judith Pennywell
Alexa Piotrowski
Rachel Piper
Hanna M. Reincke
Ruth Senter
Meghana Shankar
Cindy Shindecker
Susan Sinta
Hanna Song
Katherine Spindler
Gayle Beck Stevens
Paula Strenski
Ruth A. Theobald
Cheryl Utiger
Alice VanWambeke
Mary Beth Westin
Karen Woollams

Tenor

Michael Ansara Jr.
Gary Banks – **SC**
Adam Bednarek
Parinya
Chucherdwatanasak
John R. Diehl
Steven Fudge – **SL**
Richard S. Gibson
Carl Gies
Arthur Gulick
Peter C.
Henninger-Osgood
Benjamin Johnson
Marius Jooste
Corwin Kerr
Bob Klaffke
Don Kline
Shohei Kobayashi
Andrew S. Kohler
Richard Marsh
Michael McCarren
Kevin Morgan
John Meluso
Ben Rorem
Thomas Shaw
Ray Shuster
Asa Smith
Carl Smith
Robert J. Stevenson
Maxwell Trombley
Trevor Young

Bass

Sam Baetzel – **SL**
William H. Baxter
Joel Beam
Andrew Berryhill
William Boggs – **SC**
Charles A. Burch
Kyle Cozad
Sean Dey
John Dryden
Robert Edgar
Jeffrey Ellison
Allen Finkel
Greg Fleming
Robert R. Florka
Christopher Friese
Philip Gorman
Ryan Hayes
Jorge Iñiguez-Lluhi
Michael S. Khoury
Klaus Kirsten
Joseph S. Kosh
Ted Kuligowski

Rick J. Litow
Tom Litow
Roderick L. Little
Ronnie K. Maynor
James B. McCarthy
Tony Pak
Ian Roederer
Matthew Rouhana
Justin Schell
David Sibbold
Thomas Sommerfeld
Jeff Spindler
William Stevenson
David Townsend
Scott Venman
James Watz
Chris Yu

SL – Section Leader
SC – Section Coach

**THANK YOU TO SUPPORTERS OF
TONIGHT'S PERFORMANCE**

Presenting Sponsors

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MAY WE ALSO RECOMMEND...

- 2/20 Budapest Festival Orchestra
4/5 Apollo's Fire and Chorus: J.S. Bach's *St. Matthew Passion*
4/23 Chineke! Orchestra

Tickets available at www.ums.org.

ON THE EDUCATION HORIZON...

- 2/14 UMS 101: Mariachi Vargas de Tecalitlán
(Hill Mezzanine Lobby, 6:00–7:30 pm)
Paid registration required at <http://bit.ly/UMSClasses> (case sensitive).
- 2/22 You Can Dance: Dorrance Dance
(Ann Arbor Y, 400 W. Washington Street, 1:30 pm)
Registration opens 45 minutes prior to the start of the event.
- 3/13 UMS 101: Tarek Yamani Trio
(Michigan League, Michigan Room, 6:00–7:30 pm)
Paid registration required at <http://bit.ly/UMSClasses> (case sensitive).

Educational events are free and open to the public unless otherwise noted.