

showcase

DECEMBER 2022



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PLAYBILL

from the editor

Major works in the Western classical music repertoire that are sung using more than one language are fairly rare, with a piece such as Gustav Mahler's Latin-German hybrid *Symphony of a Thousand*, which concluded the Minnesota Orchestra's 2021-22 season, being the exception to the rule. So we can look to other genres for a better representation of the estimated 60 percent of the world's population that speaks more than one language fluently.

Christmas music is one natural repository, being a holiday celebrated by many around the globe that is associated with a huge volume of carols. More than half a century ago, José Feliciano's Spanish-English mashup *Feliz Navidad* became a holiday hit, and this holiday season, the Orchestra performs a much larger-scale and historically rooted work in this vein, partnering with the Border CrosSing ensemble in *El Mesías*, a performance of selections from George Frideric Handel's *Messiah* sung in both English and Spanish, paired with Ariel Ramírez's *Navidad Nuestra*.

The concerts' mastermind and conductor, Border CrosSing's Artistic Director Ahmed Anzaldúa, comments that the concept came to him naturally as a Mexico native in the U.S., stating: "The experience of myself as an immigrant isn't entirely in Spanish—we switch back and forth constantly between languages." That experience is reflected in Border CrosSing's mission to realize a landscape where singers and audiences more closely reflect the racial and cultural composition of the Twin Cities, in a state where more than 100 languages are spoken in residents' homes. Whichever holidays you celebrate, join us throughout the season for performances in a language that unites us all: music.

Carl Schroeder

Carl Schroeder, Editor
editor@mnorch.org

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The Minnesota Orchestra's musicians posing outside Orchestra Hall in March 2022.
Photo: Travis Anderson.

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editor@mnorch.org



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profile Thomas Søndergård, music director designate

danish conductor Thomas Søndergård, who in summer 2022 was announced as the 11th music director of the Minnesota Orchestra, is serving as music director designate for the 2022-23 season before beginning his inaugural season in September 2023. A highly regarded conductor in both the orchestral and opera spheres, he has earned a reputation for incisive interpretations of works by composers from his native Denmark, a great versatility in a broad range of standard and modern repertoire, and a collaborative approach with the musicians he leads.

Søndergård first conducted the Minnesota Orchestra in December 2021 performances of Strauss' *Ein Heldenleben* and Mozart's Piano Concerto No. 23 with soloist Ingrid Fliter, establishing an immediate rapport with musicians and audiences; he was quickly reengaged for an April 2022 concert and then announced as the next music director in July. His most recent visit to the Orchestra Hall podium came in October 2022 concerts featuring Stravinsky's *The Rite of Spring*.

Since 2018 Søndergård has been music director of the Royal Scottish National Orchestra (RSNO), a role he will continue alongside his Minnesota appointment. Prior to joining the RSNO, he served as principal conductor and musical advisor to the Norwegian Radio Orchestra and then as principal conductor of the BBC National Orchestra of Wales (BBC NOW). As a guest conductor he has led major European and North American orchestras including the Berlin Philharmonic, Chicago Symphony, Gewandhaus Orchestra, Houston Symphony, London Philharmonic and the symphonies of London, Montreal and Toronto.

Søndergård began his music career as a timpanist, joining the Royal Danish Orchestra after graduating from the Royal Danish Academy of Music. He made his conducting debut in 2005, leading the Royal Danish Opera in the premiere of Poul Ruders' *Kafka's Trial* to wide acclaim; he has returned subsequently many times to the Royal Danish Opera. His discography on the EMI, Dacapo, Bridge Records, Pentatone and Linn



Zoe Prinds-Flash

Records labels includes Vilde Frang's debut recording of violin concertos by Sibelius and Prokofiev with the WDR Symphony Orchestra Cologne; numerous works by Poul Ruders; the Lutosławski and Dutilleux concertos with cellist Johannes Moser and the Berlin Radio Symphony Orchestra; Sibelius symphonies and tone poems with BBC NOW; and works by Prokofiev and Strauss with RSNO.

Søndergård's 2022-23 season began with two RSNO performances at the BBC Proms that included Wynton Marsalis' Violin Concerto with soloist Nicola Benedetti. Highlights of that ensemble's main season include a Brahms symphony cycle, Britten's *War Requiem* and further European touring. In the U.S., he debuts with the Baltimore Symphony, St. Louis Symphony, Cleveland Orchestra and Cincinnati Symphony, and returns to the Houston Symphony and Chicago Symphony. On the operatic stage, following his Reumert Award-winning appearance in early 2022 for Wagner's *Die Walküre*, he conducts the Royal Danish Opera in Strauss' *Elektra*. He returns to the Danish National Symphony Orchestra to lead the world premiere of Rune Glerup's violin concerto with Isabelle Faust.

In January 2022, Søndergård was decorated with a Royal Order of Chivalry – the Order of Dannebrog by Her Majesty Margrethe II, Queen of Denmark. For more information, visit minnesotaorchestra.org.

special funds

Accelerator Funds

The funds below support the research, development and implementation of new projects and initiatives at the Minnesota Orchestra and allow the Orchestra to seize on opportunities that will greatly benefit our audiences and community.

Artistic Excellence Accelerator Fund
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Thomas Søndergård conducting the Minnesota Orchestra in October 2022 for the first time since being appointed music director designate.

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A bonus for helping 3 times—two tickets to a summer concert. Use the QR code to register for the free training.

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The Minnesota Orchestra ranks among America's top symphonic ensembles, with a distinguished history of acclaimed performances in its home state and around the world. Founded in 1903, it is known for award-winning recordings as well as for notable radio broadcasts and educational engagement programs, and a commitment to new orchestral repertoire. Danish conductor Thomas Søndergård is the ensemble's music director designate, with his inaugural season set to begin in fall 2023.

great women in Minnesota Orchestra history: the founders of FRIENDS

■ In 1949 a group of women headed by Rosalynd Pflaum founded the organization known today as FRIENDS of the Minnesota Orchestra, originally called WAMSO—the Women's Association of the Minneapolis Symphony Orchestra.

■ Under Pflaum's leadership, the group's volunteers set to work on educational and fundraising initiatives to stimulate interest in and encourage statewide support of the Orchestra. Within a year it had more than 800 members and contributed its first gift of \$816 to the Orchestra's Guaranty Fund.

■ Over the past 70 years, FRIENDS of the Minnesota Orchestra has contributed millions of dollars to the Orchestra, founded traditions such as Symphony Ball, Kinder Konzerts and the Young Artist Competition, and enriched the lives of generations of music lovers in Minnesota and beyond.

■ Born in 1917, Pflaum was a lifelong admirer of French history and culture who was honored by the French government with the Legion of Honor for her six published historical biographies. She was elected to the Minnesota Orchestra's Board in 1965, serving until 1974, when she became a Life Director. She and her husband Leo Pflaum, who also served on the Orchestra's Board for many years, had three sons. A committed supporter of the Orchestra until the end of her life, she passed away in 2014 at age 96.

■ Among other founders of FRIENDS of the Minnesota Orchestra was Julia Denecke, who played flute in the Orchestra for two seasons during World War II.

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meet a musician: Pamela Arnstein



Joel Larson

As you near your retirement from the Minnesota Orchestra after the New Year's concerts, which standout concert memories are coming to mind?

The most emotional concert experience was during the South Africa tour four years ago—our Soweto concert combining choirs from Minnesota and South Africa, mixing cultures and traditions at the meeting place of the anti-apartheid movement led by Nelson Mandela. The stained glass windows at Regina Mundi Church told the whole story, and our music raised the roof. In 2006 we played Mahler's Fifth Symphony in our debut at the Proms in London, and I can still visualize the "Prommers" standing silently in reverence for over an hour right near the stage—a proud feat as no sitting is allowed in that section.

Minnesota Orchestra musician since: **1983**

Section: **First Violin**

Hometown: **Fargo, North Dakota**

Education: **University of Illinois, University of Wisconsin**

How about your favorite performances back home at Orchestra Hall?

So many! I'll always remember how Charles Dutoit became the puppet as he conducted Stravinsky's *Petrushka*; *Der Rosenkavalier* was rapturous in Edo de Waart's hands; Strauss' *Alpine Symphony* was perfect with Juraj Valčuha; and my most favorite music is Prokofiev's *Romeo and Juliet* in Osmo Vänskä's logical sequence. Another very special occasion was performing *La Pasión según San Marcos* for composer Osvaldo Golijov, whose smile beamed from ear to ear as he hugged everyone (including me). My top pops concert memories include shows with Henry Mancini and Broadway star Audra McDonald.

How has the Orchestra grown and changed during your years here?

The collaboration across the organization has improved the atmosphere for everyone working at the Orchestra. The musicians are now directly involved in choosing the music, which gives us more investment in the success of the concerts. When I performed for the first time at Orchestra Hall since the start of the pandemic for the pilot concert of our livestream series, I knew we had entered the digital age. Audiences could see and hear us from afar on their TV or computer, and we were building a video archive for the first time—an unexpected silver lining of the COVID restrictions.

How did our education and outreach activities come to be one of your major interests?

Creative engagement always feels worthwhile. Young people are curious and full of potential, and I believe anyone can learn about our great music and our instruments if they are shown how it all works.

What are some top Orchestra memories that don't involve performing?

During our Japan tour in 1998, the Orchestra rode the bullet train between several cities and visited the Hiroshima Peace Park, both extraordinary experiences. In South Africa, after standing in the strong winds at the Cape of Good Hope, our group visited a beach filled with penguins swimming, nesting, and walking in line just as we musicians do when filing onstage in our concert black outfits. A hilarious comparison!

What do you plan to do in retirement?

I'll continue coaching high school violinists and helping young readers who are in need of extra help. I'm also trying to increase youth access to my new book, *Doctor May's Cabin*, available at public libraries in Minnesota. My sewing projects have been waiting for me too!

What will you miss the most about being a musician in the Minnesota Orchestra?

I will miss sitting in the middle of the glorious sound on stage, but I'm looking forward to listening from the audience. I think Thomas Søndergård will build on his trusting, cooperative relationship with the Orchestra and produce fantastic concerts starting next season!

Please join us in congratulating Pamela on a remarkable four-decade career with the Orchestra and wishing her a happy retirement!

Emmy accolades

Clear a space in the awards case: the Minnesota Orchestra has a new statue to keep its 2014 Grammy Award company. In mid-October the Orchestra was awarded its first-ever Upper Midwest Emmy Award for the concert broadcast of its April 2022 performance with Cloud Cult on the *This Is Minnesota Orchestra* series. The broadcast, which featured the Minnesota-based indie rock band performing Andy Thompson's arrangements of original Cloud Cult songs with the Orchestra under Sarah Hicks' direction, with Josh Radnor as host, won top honors in the Long Form Entertainment category at the 23rd annual ceremony.

This Is Minnesota Orchestra broadcasts began in the first year of the COVID-19 pandemic, but the series has now become a staple of the organization's creative offerings, with eight broadcasts and livestreams being offered during the 2022-23 season. Three other *This Is Minnesota Orchestra* broadcasts have also received Emmy nominations since the series' founding. "We're thrilled to be able to bring compelling performances into the homes of viewers near and far," said Orchestra President and CEO Michelle Miller Burns. "We're really gratified to have now received this kind of industry validation."

This Is Minnesota Orchestra programs are broadcast live on Twin Cities PBS and livestreamed for free on the Orchestra's website and social media channels. Subsequent on-demand access is available via a digital subscription that offers on-demand access to *This Is Minnesota Orchestra*



Scott Strebbe

Cloud Cult performing with the Minnesota Orchestra on April 1, 2022.

performances. Next up in the series is a December 9 performance of *El Mesías* (The Messiah) in collaboration with Border CrosSing, followed by a January 6 concert featuring Kirill Gerstein playing Rachmaninoff's Third Piano Concerto. For those interested in catching the award-winning Cloud Cult performance, digital subscriptions are available at minnesotaorchestra.org/digital-concerts.

welcoming Sheri Notaro, Vice President of People and Culture



Last month the Minnesota Orchestra welcomed Sheri Notaro as the organization's vice president of people and culture, a new position in which she is responsible for providing strategic direction and tactical support for all human resources functions and diversity, equity, inclusion (DEI) and anti-racism initiatives at the Orchestra.

"This new role is critically important to the Orchestra, and we are delighted that Sheri can help us to develop it and bring it to life," said Orchestra President and CEO Michelle Miller Burns. "Her

background in both HR and DEI fields, her strategic thinking skills and her empathy make her a natural fit for this leadership position. We cannot wait to welcome her into the performing arts world and the Twin Cities community."

A native of Lynchburg, Virginia, Notaro comes to the Orchestra from her most recent role as senior leader at the Institute for Social Research (ISR) at the University of Michigan-Ann Arbor, where she spearheaded the execution of the ISR's five-year DEI strategic plan. For 15 months during the pandemic, she additionally served as the ISR's interim director of human resources. She has previously held a variety of positions over nearly two decades in academia, including working as a senior career development consultant in Human Resources at Washington University in St. Louis; associate dean for the graduate school at Washington University; and associate dean for inclusion and professional development and university diversity officer at Cornell University's graduate school. Holding a B.S. from Washington and Lee University in Lexington, Virginia, and an M.A. and Ph.D. from the University of Michigan, in developmental psychology, she has published on topics ranging from the Stonewall riots to helping low-income women of color navigate the complexities of cancer care. She is a Society for Human Resource Management certified professional and served as a board member for the St. Louis Children's Choirs from 2017 to 2020.

"I am beyond excited to join the board members, staff and musicians at the Minnesota Orchestra as we work together to advance the vision of a people-first culture and workplace," Notaro commented. "I am very impressed with the Orchestra's thoughtful and demonstrated commitment to DEI and anti-racism, and I will strive to build upon those successes through our people management strategy."

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- "I like the ability to attend so many good concerts for such a reasonable price, and also being able to upgrade seating on the day of the concert."
- "I live and work downtown, and this seemed like the perfect way to take advantage of last-minute decisions to attend the Orchestra."
- "Every performance is amazing. I've definitely come to concerts knowing only one piece on the program and ended up loving others I didn't know about or thought I wouldn't like."

A \$40 membership gives you access to one ticket for each classical concert date in select sections of the Hall, up to three months in advance of the concert—or a dual membership of \$75 gets you two tickets per classical concert date. Members can also purchase additional tickets at a 15 percent discount. Membership renews monthly until cancelled, at which point any future tickets will be re-offered for purchase at full price. Visit minnesotaorchestra.org/membership to learn more and become our next MNOrch Member!

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Join the season of giving

The spirit of giving is in the air, and the Minnesota Orchestra is again partnering with Simpson Housing Services in a donation drive supporting members of our community who are experiencing homelessness. This year's drive is focused on one specific area of need: bedding sets. As you attend concerts at Orchestra Hall spanning from *El Mesías* (The Messiah) performances on December 9 and 10 through the George Winston solo piano concert on December 19, we invite you to bring your donations of new Twin XL-size bedsheets and Twin XL-size fleece blankets to the designated collection box in Orchestra Hall's lobby.

All donations will be given to Simpson Housing Services, a Minneapolis-based nonprofit organization dedicated to housing, supporting and advocating for people experiencing homelessness. As Simpson Housing moves forward on its plan to rebuild its emergency shelter, guests will be moving to an interim site this winter. This bedding donation drive will help the organization welcome them to this new space with a new set of sheets and a blanket to keep them warm.

For several years, Simpson Housing has hosted performances by Minnesota Orchestra musicians at its emergency shelter and has invited Minnesota Orchestra musicians to perform as part of its annual Memorial Service remembering people who have died while homeless. The Orchestra is proud to partner with Simpson Housing again this holiday season. To learn more about the organization and its programs, visit simpsonhousing.org.



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Kinder Konzerts: Out, About and in the Hall



A Kinder Konzert at Orchestra Hall in 2017.

Do you remember your first introduction to classical music or trip to Orchestra Hall? It could be today, or for many thousands of Minnesotans across more than four decades, the memory involves Kinder Konzerts, the award-winning flagship educational program of FRIENDS of the Minnesota Orchestra.

Kinder Konzerts combine traditional and newly commissioned chamber music, narration and other interactive learning activities, tailored toward 4- and 5-year-olds—a younger age bracket than Minnesota Orchestra Young People’s Concerts are designed for. The series marked its 40th anniversary just a few weeks before the pandemic began in 2020, then evolved into a learn-from-anywhere version called Kinder Konzerts in a Bag that includes a packaged kit of educational activities but with no live performance component.

Kinder Konzerts return to Orchestra Hall in person next February, in the first of five performances whose centerpiece is *Max Found Two Sticks* by Brian Pinkney—a narrated story set to with music composed by Janika Vandervelde. Volunteers for the concerts are needed and welcomed. The training for volunteers is Friday, January 27, from 9:30 a.m. to noon at Orchestra Hall.

In the meantime, through the new Kinder Konzerts Out and About program, local

teaching artist Katie Condon is visiting select local schools and libraries in the Twin Cities and other areas throughout Minnesota that bring many core educational components of Kinder Konzerts to life, with the aid of FRIENDS members. In addition, Kinder Konzerts in a Bag kits live on and are for sale at the Orchestra Hall Box Office. Visit friendsofminnesotaorchestra.org to learn more about Kinder Konzerts and FRIENDS’ other programs and upcoming activities.



Students look on as longtime Kinder Konzerts narrator Katie Condon leads a cheer.



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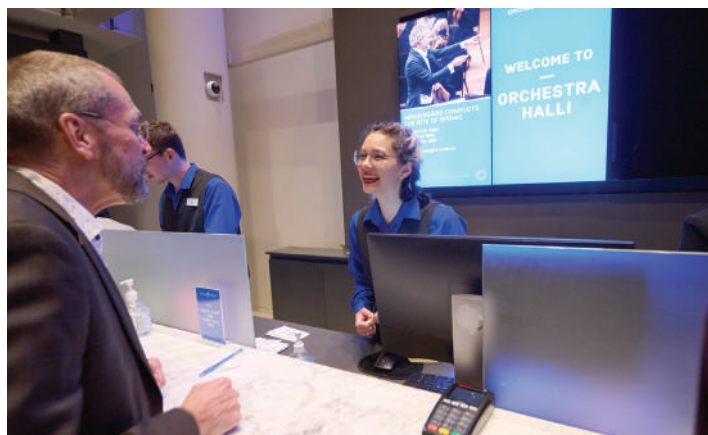
share the music: join our part-time staff and volunteer team

At Orchestra Hall, music belongs to everyone—so help us share the music by joining our team! A variety of volunteer and part-time paid opportunities are now available. In addition to helping bring the Orchestra’s music to our community, you’ll work with a great team of music lovers *and* hear the performances—one of several great benefits! Current volunteers and part-time paid staff shared a few reasons why they enjoy volunteering and working with us:

- “Orchestra Hall is a very supportive environment where volunteers are appreciated and provided great training! I feel valued as a volunteer.”
- “It’s a great place to meet people of all ages that honestly love what they are doing!”
- “You get to play a meaningful role in connecting community members with excellent art.”
- “The music is incredible, the staff is friendly and helpful, the Hall is beautiful, it is a very fun environment!”
- “Thanks to the professional, organized and friendly staff and volunteers, it always feels accepting, smooth and fun here!”
- “It’s a great balance between having a high standard of excellence and fostering a fun, enjoyable environment to work and volunteer.”
- “I feel I’m sharing a love of music and giving back to a great community organization!”

Volunteer opportunities are available for daytime, evening and weekend concerts, with interviews and orientation in January—so apply now at minnesotaorchestra.org/volunteer. Part-time employment is currently available for daytime, evening and weekend ushers, bartenders, ticket sales staff and supervisors. Apply today at

minnesotaorchestra.org/careers, with interviews and orientation for these positions in January as well.



the YPSCA roundup

YPSCA—the Minnesota Orchestra Young People’s Symphony Concert Association—has an array of exciting events and programs coming up! High on the list is the Final Round of YPSCA’s 66th Annual Concerto Competition, to be held at Orchestra Hall on Sunday, January 15, 2023, at 1 p.m. The public is invited to hear top-level instrumentalists in grades 7 to 12—the stars of tomorrow—before they’re famous! Prior Competition winners have gone on to careers as soloists, chamber musicians, musicians in symphonies, ballet operas and opera orchestras, conservatory and university educators, and one—guitarist Sharon Isbin—has won a Grammy Award. Watch minnesotaorchestra.org/ypcc for details.

Another of YPSCA’s popular—but more bite-sized—offerings is also back: movie candy sales. Those who attend the Orchestra’s movie concerts have been enjoying sweet treats in the form of old-fashioned movie candy for years. YPSCA has been providing sales that benefit school programs—helping to ensure that more children have

opportunities to attend Young People’s concerts and engage in school outreach programs. This offering has grown very popular since it was initiated by David Colwell, a YPSCA life member, and volunteers love carrying it on. Look for us in the lobby at movie concerts, including *Elf* in December and *Harry Potter and the Half-Blood Prince* in February.



When YPSCA was founded in 1911, its mission was to organize and support the Orchestra’s Young People’s Concerts, which were launched that same year. Since then, in addition to its Concerto Competition, YPSCA has added a Musical Mentors program which provides schoolchildren with tickets and bus rides to Young People’s Concerts, as well as other outreach programs. Learn more at ypsc.org.

El Mesías (The Messiah)
with the Minnesota Orchestra and Border CrosSing
Ahmed Anzaldúa, conductor

Friday, December 9, 2022, 8 pm	Orchestra Hall
Saturday, December 10, 2022, 8 pm	Orchestra Hall
Sunday, December 11, 2022, 4 pm	Church of the Ascension, Minneapolis

Each half of today's performance spans approximately 50 minutes, separated by a 20-minute intermission.

El Mesías

Ariel Ramírez *Navidad Nuestra*
George Frideric Handel *Selections from Messiah*
(text trans. compiled by Ahmed Anzaldúa)

Messiah | Sinfony
Consolad a mi pueblo (Comfort ye, my people)
Todo valle será exaltado (Ev'ry valley shall be exalted)
Y la gloria del Señor (And the glory of the Lord)

Navidad Nuestra | La anunciación (The Annunciation)

Messiah | Dice el Señor (Thus saith the Lord)
¿Quién soportará el día de su venida? (But who may abide the day of His coming?)
Y Él purificará (And He shall purify)

Navidad Nuestra | La peregrinación (The Pilgrimage)

Messiah | He aquí la virgen concebirá (Behold, a virgin shall conceive)
Sión, portadora de buenas noticias (O thou that tellest good tidings to Zion)
Porque he aquí, las tinieblas cubrirán la tierra (For behold, darkness shall cover the Earth)
El pueblo que andaba en tinieblas (The people that walked in darkness)

Navidad Nuestra | El nacimiento (The Birth)

Messiah | Porque nos ha nacido un Niño (For unto us a Child is born)

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Friday, December 9, 7 pm, Roberta Mann Grand Foyer
Saturday, December 10, 7 pm, Roberta Mann Grand Foyer

Minnesota Orchestra concerts are broadcast live on Friday evenings on stations of [YourClassical Minnesota Public Radio](#), including KSJN 99.5 FM in the Twin Cities. The December 9 concert will also be broadcast live on [Twin Cities PBS \(TPT-2\)](#) and available for streaming at minnesotaorchestra.org and on the Orchestra's social media channels.



Messiah | Pifa
 Había pastores que estaban en el campo (There were shepherds abiding in the field)
 Y he aquí el ángel del Señor vino sobre ellos (And, lo, the angel of the Lord came upon them)
 Pero el ángel les dijo (And the angel said unto them)
 Y de repente apareció con el ángel (And suddenly there was with the angel)
 Gloria a Dios (Glory to God)

Navidad Nuestra | Los pastores (The Shepherds)

Messiah | Alégrate mucho, hija de Sion (Rejoice greatly, o daughter of Zion)
 Los ojos de los ciegos serán abiertos (Then shall the eyes of the blind be opened)
 Conduce a su rebaño, Él como un pastor (He shall feed His flock)
 Su yugo es fácil (His yoke is easy)

Navidad Nuestra | Los Reyes Magos (The Three Kings)

Messiah | ¡Aleluia! (Hallelujah!)

Navidad Nuestra | La huida (The Flight)

one-minute note

Ramírez/Handel: *El Mesías*

In *El Mesías*, the movements of Ariel Ramírez's *Navidad Nuestra* cantata, written in 1964, are interwoven with parts of George Frideric Handel's 1741 oratorio *Messiah* to create a composite work that tells complimentary narratives of the events surrounding the birth of Jesus. One is told in the form of the Biblical prophecy used in *Messiah*, and one takes place through the more modern poetry of Félix Luna, which transports the Nativity story to a South American setting. Today's conductor Ahmed Anzaldúa has compiled a translation of large portions of the original English *Messiah* text into Spanish, presenting it in a bilingual version that switches constantly from one language to the other, presenting this work familiar to many listeners so that the audience hears it as if for the first time.



Ahmed Anzaldúa, conductor

Ahmed Fernando Anzaldúa El Samkary, now making his Minnesota Orchestra conducting debut, is a Mexican conductor and pianist of Egyptian descent and the founder and artistic director of Border CrosSing. He is an active musician, performing in Mexico and the U.S. frequently as a soloist and conductor with choirs and orchestras, and also performs as a pianist in solo recitals and collaborative settings. He is a recognized authority in Latin American and Spanish music, particularly the compositions of Federico Mompou and Miguel Bernal Jiménez, and he collaborates regularly with composers to premiere new works, including music by Helmut Lachenmann, Paul Lansky and Arturo Márquez. His most recent recordings include *Carteles*, recorded for FMM, and *Contemplating Weather* on Bridge Records. He holds master's degrees in piano performance and choral conducting from Western Michigan University, where he taught before moving to Minnesota, and he carried out postgraduate work at the Queen

Sofia College of Music in Madrid, Spain. He received a doctorate of music in conducting at the University of Minnesota under the mentorship of Kathy Saltzman Romey. Early in his career, he was the awarded first prize at the Maria Clara Cullel International Piano Competition. Apart from his work with Border CrosSing, he is co-editor of the Justice Choir Songbook and is director of music ministries at Unity Church-Unitarian in St. Paul, Minnesota. More: ahmedanzeldua.com.

Border CrosSing

Twin Cities-based choral ensemble Border CrosSing was founded in 2017 by Ahmed Anzaldúa as a response to a lack of representation of Latin American culture in choral music in the United States. In its first five years it has grown into a vibrant organization with several programs and has expanded beyond Latin American repertoire, with a mission to integrating historically segregated audiences and musicians through the performance of choral music. The ensemble has received international recognition as a recipient of the 2020 Adventurous Programming Award from Chorus America and ASCAP following summer 2019 performances of Osvaldo Golijov's *La Pasión según San Marcos* with the Minnesota Orchestra. Border CrosSing's programming includes the Puentes concert series centered on Latin American culture and history, community singing events and workshops; educational concerts throughout Minnesota; the Heritage Choir, a community chorus centered on

exploring cultural heritage; and a sheet music series distributed by Graphite Publishing. Border CrosSing recently released its first album, *Un milagro de fe*, on the Bridge Records label. A roster appears on the bottom of this page. More: bordercrossingmn.org.



William Eddins, broadcast host

For the concert on December 9, William Eddins serves as host and writer of the Twin Cities PBS broadcast and online livestream *This Is Minnesota Orchestra*. Eddins has a multifaceted musical career as a conductor and pianist. He is the music director emeritus of the Edmonton Symphony Orchestra, a former associate conductor of the Minnesota Orchestra and a frequent guest conductor of major orchestras throughout the world. In September 2022 he conducted the Orchestra's season opening concerts for the first time in a program that included the Minnesota premiere of Wynton Marsalis' *Swing Symphony*, performed with the Jazz at Lincoln Center Orchestra. More: williameddins.com.

soprano

Natalia Romero Arbeláez
Bethany Battafarano
Andrea Leap
Annie Mercado
Carrie Henneman Shaw*
Regina Stroncek

alto

Krista Costin
Laura Betinis Healy
Kris Kautzman
Laura Krider
Gabriela Solis*
Anna Stolte

tenor

Samuel Baker
Ian Cook
Juan Carlos Mendoza*
Shahzore Shah
Matthew Valverde*
Jack Vishneski

bass

Mark Billy
Jake Endres
Bob Peskin
Nathan Petersen-Kindem
Adam Reinwald
Justin Staebell*

Andean Ensemble

Nia Biagetti
Cherolyn Fischer
Vladimir Garrido
Nicolas Muñoz
Rahn Yanes

* Soloist

Introduction to *El Mesías* (The Messiah)

Although George Frideric Handel's *Messiah* was originally meant for Easter, today it is a fixture of the Christmas season. It is presented countless times in the United States and the United Kingdom around the holiday, and album sales and digital downloads of *Messiah* peak around this time. For many choristers, Christmas concerts of *Messiah* and sing-alongs are the high point of the year. Ariel Ramírez's *Navidad Nuestra* occupies a similar role in much of the Spanish-speaking world, especially in Argentina, Chile and Uruguay. In this program, we bring both works together.

I've translated large portions of *Messiah* into Spanish, presenting it in a bilingual version that switches constantly from one language to the other. This makes it more relevant to listeners like me, accustomed to a borderland between languages and cultures, where we switch effortlessly between Spanish and English in our daily lives, and makes the text more immediately accessible to Spanish speakers in the audience (approximately 40 percent of our Border CrosSing audience self-identifies as Latinx and about 20 percent speaks Spanish as a first language). The added benefit is that listeners that have heard *Messiah* countless times before find that the use of a new language highlights elements in the music that they may not have ever noticed. This is the ideal for many performers, whose challenge is presenting this work so that the listener hears it as if for the first time. The translations always match with a corresponding biblical text and have been based on various Spanish editions of the Bible, including various editions of the Reina Valera, Biblia Latinoamericana, Dios Habla Hoy, Nueva Biblia Española, and La Biblia de Nuestro Pueblo.

interwoven movements

The movements of the *Navidad Nuestra* cantata are interwoven into Handel's oratorio to create a composite work that tells complimentary narratives of the Nativity, one taking place in the past and told in the form of the Biblical prophecy used in *Messiah*, and one taking place in the present told through the poetry of Félix Luna which transports the Nativity story to a South American setting. *Navidad Nuestra* was chosen because this work highlights the role of the Holy Family as refugees. The choice of this work is partly in response to current actions by the U.S government regarding the mistreatment of Central American refugees at the southern border, the illegal denial of the right for these people to claim asylum, the separation of children from their parents and their detention in prison-like facilities, and the extensive media sensationalizing of a "caravan" of immigrants from Central America heading towards the U.S. that was highly politicized during the 2018 midterm elections. This connection was especially relevant the night of Border CrosSing's first performance of *El Mesías* in 2018, which coincided with the death of a 7-year-

old child in the custody of the United States Border Patrol, an event that was in many of our minds as we performed the final movement of *Navidad Nuestra*, "La huida." While two movements in *Navidad Nuestra* explicitly speak of the Holy Family as refugees, in "La peregrinación" (The Pilgrimage) and "La huida" (The Flight), the pairing of this work with *Messiah* highlights passages in Handel's work which also connect to related ideas, such as the desert, the wilderness or walking in the darkness. The expanded context creates new meaning that can help make this work relevant to a wider audience.

I've taken this opportunity to remove some antisemitic undertones in *Messiah*'s original text by replacing those passages with a Spanish translation that does not reflect these, such as in the movement "The people that walked in darkness." Seeing as how the simultaneous use of two languages helped refresh *Messiah* for those listeners that were already familiar with the work, I've extended this concept to integrate a different musical language into *Messiah*. To do this, we've added flourishes from the traditional Andean instruments used in *Navidad Nuestra* to *Messiah* to give the work a slightly different sound. New instrumentation helps broaden the sound world to create a more unified listening experience that brings both works together in a more organic manner. In most choruses and some arias the accordion is used as a continuo instrument, together with the harpsichord. The charangos and guitars are added to the codas of choruses such as "And the Glory," "His Yoke Is Easy," and "Hallelujah." Zampoñas, accordion, and percussion are also added to accompanied recitatives and to some instrumental passages. We are using harpsichord and violin for various introductions to movements from *Navidad Nuestra* to create musical bridges to connect both works without interruption. One of the most positive aspects of how this program has been received is the organic way in which both works were connected, both musically and in their narratives.

Instrumentation: SATB chorus and Andean ensemble with orchestra comprising 2 oboes, bassoon, 2 trumpets, timpani, harpsichord and strings

Program note by *Ahmed Anzaldúa*.

Introducción a *El Mesías*

Aunque el *Mesías* de George Frideric Handel originalmente fue escrito para la Pascua, hoy en día es parte de la temporada Navideña. Se presenta un sin fin de veces en los Estados Unidos y el Reino Unido alrededor de las fiestas, y las ventas álbumes y descargas de *Mesías* están en su punto más alto en esta temporada. Para muchos cantantes, los conciertos Navideños de *Mesías* y los cantos comunitarios son una parte destacada del año. *Navidad Nuestra* de Ariel Ramírez ocupa un papel similar en muchas partes del mundo hispanoparlante, especialmente en Argentina, Chile, y Uruguay. En este programa, reunimos ambas obras.

He traducido porciones de *Mesías* al español, presentándolo en una versión bilingüe que cambia de un idioma al otro constantemente. Esto lo hace más relevante a gente del público como yo, acostumbrados a una reunión de idiomas y culturas, donde cambiamos entre español e inglés sin esfuerzo en nuestra vida diaria, y hace que el texto sea más accesible a los hispanoparlantes en el público. Otro beneficio es que aquellos que han escuchado *Mesías* muchas veces antes descubrirán que el uso de un nuevo idioma hace resaltar elementos musicales de los cuales no se habían percatado. Esto es el ideal para muchos artistas, el presentar esta obra de manera que sea como si el que el oyente la escuchase como por la primera vez. Las traducciones siempre corresponden con un texto Bíblico, y han sido basadas en varias ediciones en Español de la Biblia, incluyendo varias ediciones de la Reina Valera, Biblia Latinoamericana, Dios Habla Hoy, Nueva Biblia Española, y La Biblia de Nuestro Pueblo.

Movimientos entrelazados

Los movimientos de la cantata *Navidad Nuestra* están incluidos adentro del oratorio de Handel para crear una obra combinada que cuenta historias complementarias de la Navidad, una tomando lugar en el pasado y en la forma de la profecía Bíblica de Mesías y la otra en el presente, a través de la poesía de Félix Luna, que transporta la historia de la Navidad a Sudamérica. Escogimos *Navidad Nuestra* porque esta obra resalta el papel de la Santa Familia como refugiados. La elección de *Navidad Nuestra* responde en parte a las acciones actuales del gobierno de los Estados Unidos respecto al maltrato a los refugiados centroamericanos en la frontera sur, la negación ilegal del derecho de estas personas a solicitar asilo, la separación de los niños de sus padres y su detención en instalaciones similares a prisiones, y el amarillismo mediático de la “caravana” de migrantes centroamericanos viajando a los Estados Unidos, usado para fines políticos en las elecciones del año 2018. Esta conexión fue especialmente relevante en la noche de la premer concierto de *El Mesías* en 2018, que coincidió con la muerte de una niña de siete años mientras estaba en custodia de la Patrulla Fronteriza de

los Estados Unidos, un evento que estaba en muchas de nuestras mentes mientras cantábamos el último movimiento de *Navidad Nuestra*, “La huída”. Mientras que dos de los movimientos de *Navidad Nuestra* hablan de la Santa Familia como refugiados, en “La peregrinación” y “La huída”, esta obra también resalta pasajes en la música de Handel que conectan con ideas parecidas, tales como “el desierto”, “la estepa”, o el “caminar en la oscuridad”. El contexto expandido crea significados nuevos que pueden hacer que esta obra sea más relevante a un público más extenso.

He tomado esta oportunidad para quitar algunos elementos antisemitas en el texto original de *Mesías* y reemplazando esos pasajes con traducciones al español que no reflejan esos elementos, tales como el movimiento “Las gentes que caminaron en tinieblas.” Viendo como el uso de dos idiomas simultáneos ayuda a revitalizar *Mesías* para aquellos que lo escuchan que ya están familiarizados con la obra, he extendido este concepto para integrar un lenguaje musical distinto en *Mesías*. Para hacer eso, hemos agregado pasajes con los instrumentos Andinos usados en *Navidad Nuestra* a *Mesías* para darle un sonido un poco diferente a esta obra. La nueva instrumentación ayuda a hacer más extenso el mundo sónico para crear una experiencia más unificada para el público, uniendo ambas obras de una manera más orgánica. En la mayoría de los coros y arias, el acordeón es usado como instrumento de continuo, junto con el clavecín. Los charangos y las guitarras han sido agregadas a las codas de coros tales como “Y la gloria”, “Su yugo es fácil”, y “Aleluia.” Las zampoñas, acordeón, y percusiones además han sido añadidas a los recitativos acompañados y a algunos pasajes instrumentales. Estamos usando el clavecín y el violín para varias introducciones a movimientos de *Navidad Nuestra* para crear puentes musicales que conectan ambas obras sin interrupción. Uno de los aspectos más positivos de como ha sido recibido este programa es la manera orgánica en la que ambas obras están conectadas, musicalmente y en su narración.

Instrumentación: coro mixto y conjunto Andino con orquesta de 2 oboes, fagot, 2 trompetas, timbales, clavicémbalo y cuerdas

Notas del programa de Ahmed Anzaldúa.

Merry & Bright

Charles Lazarus, trumpet

Bruce A. Henry, vocals | Tonia Hughes Kendrick, vocals

Tommy Barbarella, keyboards | Jeff Bailey, bass

David Schmalenberger, drums | Daryl Boudreaux, percussion

The Lazarus Brass

Douglas C. Carlsen, trumpet | Martin Hodel, trumpet | Brad Shermock, trumpet

Michael Gast, horn | Michael Petruconis, horn | Dean Sorenson, trombone

R. Douglas Wright, trombone | Andrew Chappell, bass trombone | Steven Campbell, tuba

Angelica Cantanti Youth Choirs, Michelle Gehrz, artistic director

Sunday, December 11, 2022, 2 pm | Orchestra Hall

The program for this afternoon's concert will be announced from the stage. There will be one intermission.



Trumpeter **Charles Lazarus**, a member of the Minnesota Orchestra since 2000, has charted a unique course during his tenure with the Orchestra. As a soloist, composer and bandleader, he has created and starred in four original orchestral shows featuring his jazz ensemble: “A Night in the Tropics,” “American Riffs,” “Fly Me to the Moon” and “Our Love is Here to Stay,” a collaboration with The Steeles and Prince’s former keyboardist Tommy Barbarella. The Orchestra will reprise “A Night in the Tropics” next June with Sarah Hicks conducting. In 2015, Lazarus premiered Steve Heitzeg’s trumpet concerto *American Nomad*, commissioned by Paul Grangaard.

Lazarus’ composition *A Perfect Square*, paired with Michael Hall’s book of the same name, was composed for the FRIENDS of the Minnesota Orchestra Kinder Konzerts series and was made into a children’s animated short film. He has been a member of several of the best-known brass ensembles in the world including Canadian Brass, Dallas Brass and Meridian Arts Ensemble, and has performed with Empire Brass, London Brass and the New York Philharmonic Principal Brass. During the 2021-22 season he joined community members and musicians in performances to support the Circle Rock Concerts for Community series benefitting mental health awareness, and in May 2021 he soloed with the Florida Orchestra in his “Fly Me to the Moon” program. His five solo recordings, *Solo Settings*, *Zabava*, *Merry & Bright*, *Lovejoy* and, most recently, 2021’s *Merrier & Brighter*, showcase his wide-ranging talent and feature collaborations with diverse composers, arrangers and performers, including members of the Minnesota Orchestra. More: minnesotaorchestra.org.

Bruce A. Henry’s eclectic style of vocals and composition is influenced by Nina Simone, Al Jarreau and John Coltrane, among other musicians. His performances have taken him to five continents, from a Worldwide Radio Live Concert on the BBC to the Havana Conservatory of Music, Klezmer Festival in Israel, Le Bilboquet in Paris, The Whitbread in London, the Coconut Grove in Miami, the Waldorf Astoria in New York City and the Grand Wailea in Maui. He has also been heard on notable movie soundtracks and is committed educator who has given the inspirational presentation “Evolution of African American Music.” More: bruceahenry.com.

Tonia Hughes Kendrick, one of Minnesota’s most gifted artists, performs as a vocalist at venues ranging from churches to theaters to concert halls, challenging audiences to stretch beyond perceived musical limitations and embrace the beauty of coming together. Acclaimed for her varied and culturally diverse collaborations, she has fused her gospel background with the folk singing of Larry Long, the trumpet playing of Charles Lazarus, the Minnesota Orchestra and flamenco performers at the Lab Theater, among many other projects. A recipient of a prestigious McKnight Fellowship, she has recorded five albums with a sixth slated for release in 2023. More: toniahughes.com.

Tommy Barbarella is best known for working extensively with Prince, and he arranged *Purple Rain* for the Minnesota Orchestra's 2016 performance at the Minnesota Vikings home opener. He also composed *Symphony of the North*, an original work that was recorded by the Orchestra for a video production shown at Vikings home games that won the Best Show Open award at the 2022 Golden Matrix Awards. He has toured, recorded and performed with the likes of Art Garfunkel, Mavis Staples, Jonny Lang, Nick Jonas, Italian superstar Giorgia and local supergroup Greazy Meal, and he has contributed his talents to Hollywood features by directors such as Spike Lee, Robert Altman and Marc Forester.

Jeff Bailey has performed in a wide variety of musical settings as a musician, composer, sound designer, producer and educator. He has performed with world-renowned artists and has composed original music and sound design for productions at the Guthrie Theater and Yellow Tree Theatre, among other companies, and is a professor of practice and director of the certificate in music production program at Hamline University. He is a founding member of the Twin Cities based Jazz Fusion band Mississippi, whose third recording project is slated for release in early 2023, and also runs the Minnesota-based LoweTone Studios.

David Schmalenberger recently performed with the Laura Caviani trio, the Bill Simenson Jazz Orchestra, Pat Frederick and Low Company, the Freier Department, The Steeles, Karrin Allyson, Marilyn Maye, Take That Back!, Cantus, Rebel Fiddle and DAT Trio. He also recently recorded with vocalist Connie Evingson, guitarist David Singley, trumpeter Charles Lazarus, the Laura Caviani trio with Chris Bates, Vicky Mountain and David Martin, Jerry Kosak and the Bill Simenson Jazz Orchestra ("Big Alpaca"). He is currently an adjunct faculty member at Carleton College, Augsburg University and Anoka Ramsey Community College, and is active as a clinician offering workshops in jazz, percussion, and world music.

Daryl Boudreaux is a percussionist, singer, songwriter and member of the Grammy-winning Sounds of Blackness. A Twin Cities Musicians Union member, he serves as percussionist at Saint Peter's African Methodist Episcopal Church in Minneapolis. In junior high school he began performing music with his classmate Prince Nelson (later known simply as "Prince"). He subsequently joined forces with Jimmy "Jam" Harris and has also performed with The Steeles, Bruce A. Henry, Jody Watley, T. Mychael Rambo, Ronnie Laws, Mint Condition, Ann Nesby and Parliament-Funkadelic. His current projects include McKnight's Works in Progress series "What's Going On," produced by T. Mychael Rambo, and the Schubert Club's "Adventure to New Classical," written by J.D. Steele.

The **Angelica Cantanti Youth Choirs** is one of the Twin Cities' oldest children's choir programs. Founded in 1980, Angelica Cantanti is dedicated to providing consistent, high-quality choral music education with excellence in performance. Members include singers in kindergarten through grade 12, representing communities and schools across the Twin Cities metro area. Rehearsals are held weekly in Bloomington. Singers in Angelica Cantanti performed at the 2018 Super Bowl, and the organization was recently voted "Best Community Choir in Minnesota" by WCCO-TV. More: angelicacantanti.org.

Chloe Barim
Sophia Bazakos
Evelyn Blessing
Maya Bradley
Stella Breitweiser
Emma Carpenter
William Catalano
Lydia Duphorn

Mariella Elm
Elliott Hazzard
Susannah Houston
Evelyn Jurens
Talia Kramer
Kainalu Lazarus
Annemarie Mulrooney
Regan O'Connell

Maggie Pollack
Stella Siler
Milo Spoonheim
Naia Spoonheim
Josephine Spott
Miriam Spuit
Kayla Vogland
Adalyn Western

Elf in Concert

with the Minnesota Orchestra

Sarah Hicks, conductor

Saturday, December 17, 2022, 2 pm & 7 pm | Orchestra Hall
 Sunday, December 18, 2022, 2 pm | Orchestra Hall



Directed by **Jon Favreau**
 Produced by **Kent Alterman, Cale Boyter, Julie Wixson Darmody, Toby Emmerich** and **Jimmy Miller**
 Written by **David Berenbaum**

Starring
Will Farrell
James Caan
Bob Newhart
Edward Asner
Mary Steenburgen
Zooey Deschanel

Music by **John Debney**
 Cinematography by **Greg Gardiner**
 Edited by **Dan LeENTAL**
 Produced by **New Line Cinema & Guy Walks Into a Bar Productions**
 Distributed by **New Line Cinema**

ELF and all related characters and elements © & ™ New Line Productions, Inc. (s22)

Today's program, which runs approximately two hours including a 20-minute intermission, is a presentation of the complete film *Elf* with a live performance of the movie's entire score, including music played by the Orchestra during the end credits.

Please remain seated until the conclusion of the performance.

thank you

The Movies & Music series is presented by U.S. Bank.

Production Credits

Justin Freer, President/Founder/Producer

Brady Beaubien, Co-Founder/Producer

Managing Director: **Jeffery Sells**

Head of Publicity and Communications: **Andrew P. Alderete**

Director of Operations: **Andrew McIntyre**

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Worldwide Representation: Opus 3

Music Preparation: **JoAnn Kane Music Service**

Sound Remixing: **Justin Moshkevich, Igloo Music Studios**

CineConcerts is one of the leading producers of live and digital music experiences performed with visual media and continues to redefine entertainment. Founded by Producer/Conductor Justin Freer and Producer/Writer Brady Beaubien, CineConcerts will engage over 4.8 million people worldwide in concert presentations in over 1,749 performances in 48 countries through 2022, and recently launched CineConcerts +PLUS—a global digital network and app suite with hundreds of exclusive podcast episodes and produced content. CineConcerts has presented numerous concerts with the Minnesota Orchestra in recent seasons including the first five *Harry Potter* films, with the sixth scheduled for February 2023. More: cineconcerts.com.



Sarah Hicks,
conductor

Sarah Hicks, the Minnesota Orchestra's principal conductor of Live at Orchestra Hall, has led a broad range of programs since joining the Orchestra as assistant conductor in 2006. Her notable projects here have included co-creating the Inside the Classics and Sam & Sarah series with Orchestra violist Sam Bergman and leading original productions with collaborators such as Pavielle French, Kevin Kling, Peter Rothstein, Robert Elhai and The Moving Company. She has been an artistic leader in concerts featuring artists from Minnesota's popular music scene—including shows with The New Standards, multiple sold-out performances with Dessá and a live-in-concert recording with her on Doontree Records, and collaborations with Cloud Cult including a concert broadcast and livestream that won a 2022 Upper Midwest Emmy Award. Later this season she conducts the Orchestra in movie concerts of *Harry Potter and the Half-Blood Prince* and *Star Wars: The Force Awakens*, as well as National Geographic Live: Symphony for Our World concerts and programs featuring Dessá and Orchestra trumpeter Charles Lazarus. She also continues her role as an on-camera host and writer of the broadcast and livestream series *This Is Minnesota Orchestra*.

A specialist in film music and the film in concert genre, Hicks premiered Pixar in Concert and Disney-Pixar's *Coco in Concert*; her live concert recording of "A Celebration of the Music of *Coco* at the Hollywood Bowl" can be seen on Disney+ and her work on *Little Mermaid Live* was broadcast on ABC. With the Danish National Symphony Orchestra, she recorded film music for an album titled *The Morricone Duel*, which has been broadcast around the world and has garnered over 150 million views on YouTube. She has earned national and international acclaim as a guest conductor both in the U.S. and abroad, leading such ensembles as the Philadelphia Orchestra, Chicago Symphony, Cleveland Orchestra, San Francisco Symphony, Los Angeles Philharmonic, Boston Pops, RTÉ (Dublin) Orchestra, Tokyo Philharmonic and Malaysian Philharmonic, among many others. More: minnesotaorchestra.org.



John Debney,
composer

John Debney is the ultimate film music character actor. In equal demand for family films such as *Jingle Jangle*, *Come Away* and *Elf*, as he is for adventure films like *Iron Man 2*, the Oscar-nominated composer also scored the powerful and poignant *The Passion of the Christ*. Debney is an agile jack-of-all-genres, sci-fi adventure (*ORVILLE*), composing for comedies (*Bruce Almighty*), horror (*Dream House*) and romance (*Valentine's Day*) with the same confidence and panache. Debney is also known for his work in such films as *Princess Diaries*, *Sin City*, *Liar Liar*, *Spy Kids*, *No Strings Attached*, *The Emperor's New Groove*, *I Know What You Did Last Summer* and *Hocus Pocus*. Debney's work also includes Disney's *The Jungle Book* directed by Jon Favreau, Fox's *Ice Age: Collision Course* directed by Mike Thurmeier, and Twentieth Century Fox's award-winning musical *The Greatest Showman* starring Hugh Jackman and Zac Efron. Debney's most recent films include *The Beach Bum* starring Matthew McConaughey and directed by Harmony Korine, the Warner Bros. comedy feature *Isn't It Romantic* starring Rebel Wilson, Paramount Pictures' family adventure feature *Dora and the Lost City of Gold*, and Bleecker Street's biopic *Brian Banks*. Upcoming for Debney is *Come Away* directed by Brenda Chapman and starring Angelina Jolie.

Born in Glendale, California, Debney's professional life began after he studied composition at the California Institute of the Arts, when he went to work writing music and orchestrating for Disney Studios and various television series. He won his first Emmy in 1990 for the main theme for *The Young Riders*, and his career soon hit a gallop. Since then he has won three more Emmys (*SeaQuest DSV*), and been nominated for a total of six (most recently in 2012 for his work on the Kevin Costner western miniseries *Hatfields & McCoys*). His foray into videogame scoring—2007's *Lair*—resulted in a BAFTA nomination and a Best Videogame Score award from The International Film Music Critics Association.

Debney has collaborated with acclaimed directors as diverse as Robert Rodriguez, Garry Marshall, Mel Gibson, the Farrelly Brothers, Jon Favreau, Jim Sheridan, Ivan Reitman, Peter Chelsom, Rob Cohen, Brian Robbins, Tom Shadyac, Sam Raimi, Adam Shankman, Howie Deutch, Renny Harlin, Peter Hyams and Kenny Ortega. He was nominated by the Academy for his *Passion of the Christ* score. Inspired by that score, he then created *The Passion Oratorio*, performed in 2015 in the historic Mosque-Cathedral of Cordoba, Spain in front of 6,000 people during Holy Week. In 2005, Debney was the youngest recipient of ASCAP's Henry Mancini Career Achievement Award.

"If I'm doing my job well," says Debney, "I need to feel it. I really try to make sure that whatever I'm doing—even if it's a comedy—that I'm feeling it and feeling either humor or the pathos or the dramatic impact of what I'm seeing. That's the way I approach it."



George Winston

Monday, December 19, 2022, 7:30 pm | Orchestra Hall



Tonight's concert will include one intermission.

George Winston has inspired fans and musicians alike for 50 years with his singular solo acoustic piano songs while selling 15 million albums. For Winston, a tireless road warrior, live performance is akin to breathing. His music is evocative, offering listeners a chance to take a step back from their perpetually busy lives and let their minds adventurously wander. Whether on a performance stage, in a midnight recording session, practicing late at night, driving solo through urban city spaces or witnessing nature grow under the moonlight, Winston has achieved great renown across a five-decade career, and is celebrating with his interstellar new recording *NIGHT*.

Winston grew up mainly in Montana and also spent his later formative years in Mississippi and Florida. During this time, his favorite music was instrumental rock and instrumental R&B, including Floyd Cramer, the Ventures, Booker T & The MG's, Jimmy Smith and many other artists. Inspired by R&B, jazz, blues and rock (especially the Doors), Winston began playing the organ in 1967. In 1971 he switched to the acoustic piano after hearing recordings from the 1920s and '30s by the legendary stride pianists Thomas "Fats" Waller and Teddy Wilson. In addition to working on stride piano, at this time he also came up with his own style of melodic instrumental music on solo piano called folk piano. In 1972 he recorded his first solo piano album, *BALLADS AND BLUES 1972*, for the late guitarist John Fahey's Takoma label.

Winston's classic albums *Autumn* and *December* are perennial favorites, along with *Winter into Spring*, *Summer*, 2017's *Spring Carousel – A Cancer Research Benefit*, as well as two volumes of the compositions of Vince Guaraldi, two volumes of benefit albums for the Gulf Coast disasters and six other solo piano albums. He recently released his 16th solo piano album, *NIGHT*, via Dancing Cat Records/RCA Records. The album and additional information are available at GeorgeWinston.com.

Minnesota Orchestra

Marin Alsop, conductor

Awadagin Pratt, piano

Saturday, December 31, 2022, 8:30 pm | Orchestra Hall

Sunday, January 1, 2023, 2 pm | Orchestra Hall

Leonard Bernstein	Overture to <i>Candide</i>	ca. 5'
Jessie Montgomery	<i>Rounds</i> for Piano and Strings <i>Awadagin Pratt, piano</i>	ca. 15'
	I N T E R M I S S I O N	ca. 20'
Nikolai Rimsky-Korsakov	<i>Scheherazade</i> , Opus 35 The Sea and Sindbad's Ship The Story of the Kalendar Prince The Young Prince and the Young Princess Festival at Baghdad - The Sea - The Ship Goes to Pieces on a Rock Surmounted by the Bronze Statue of a Warrior <i>Erin Keefe, violin</i>	ca. 47'

After the New Year's Eve concert, join us in the Roberta Mann Grand Foyer for a countdown to midnight, vintage jazz from Belle Amour and a complimentary Champagne toast.

Then January 1 concert will be broadcast live on stations of [YourClassical Minnesota Public Radio](#), including KSJN 99.5 FM in the Twin Cities.





Marin Alsop, conductor

One of the foremost conductors of our time, Marin Alsop is the first woman to serve as the head of a major orchestra in the U.S., South America, Austria and Britain. She debuted with the Minnesota Orchestra in 1993 and last visited in 2011, leading the Dvořák Violin Concerto with Jonathan Magness as soloist. She is chief conductor of Vienna's ORF Vienna Radio Symphony Orchestra and chief conductor and curator of Chicago's Ravinia Festival, where she curates and conducts the Chicago Symphony's summer residencies. She holds the title of music director laureate and OrchKids founder of the Baltimore Symphony after serving 14 years as its music director. She has also served as

conductor of honor of Brazil's São Paulo Symphony, as the first music director of the University of Maryland's National Orchestral Institute + Festival, and as 2021-22 Harman/Eisner Artist in Residence of the Aspen Institute Arts Program, and she was music director of California's Cabrillo Festival of Contemporary Music for 25 years. Her many honors include being the only conductor ever to receive a MacArthur Fellowship. To promote and nurture the careers of her fellow female conductors, she founded the Taki Alsop Conducting Fellowship. More: marinalso.com.



Awadagin Pratt, piano

Pianist Awadagin Pratt is acclaimed for his musical insight and intensely

involving performances in recital and with orchestras. He studied at the Peabody Conservatory of Music, where he became the first student in the school's history to receive diplomas in piano, violin and conducting. He won the Naumburg International Piano Competition in 1992 and was awarded an Avery Fisher Career Grant in 1994. Since then, he has appeared in recital and as concerto soloist in many of this country's most prestigious venues and with many of the major American orchestras. An experienced conductor, he has engaged recently in a dual conductor/soloist performance with the Chamber Orchestra of Pittsburgh and conducted performances of *Porgy and Bess* for the Greensboro Opera. He is currently a professor of piano at the College-Conservatory of Music, University of Cincinnati, as well as the artistic director of the Art of the Piano Festival. Through the Art of the Piano Foundation, Pratt has commissioned seven composers to compose works for piano and string orchestra and the vocal ensemble *Roomful of Teeth*. All seven works were recorded in summer 2022 with the chamber orchestra *A Far Cry* for New Amsterdam Records. More: awadagin.com.

one-minute notes

Bernstein: Overture to *Candide*

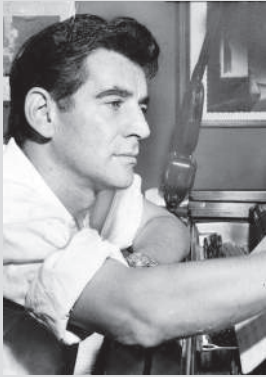
The best-known portion of Bernstein's *Candide* is its vigorous and lyrical overture, which begins with a dramatic fanfare, then offers a quick tour of memorable themes from the operetta.

Montgomery: *Rounds* for Piano and String Orchestra

Montgomery's *Rounds*, which was commissioned for Awadagin Pratt and premiered by him just nine months ago, is inspired by T.S. Eliot's poem *Four Quartets* and explores musically the interconnectedness of action and reaction, dark and light, and stagnant and swift. The form, says the composer, is "a rondo, within a rondo, within a rondo," with only a partly improvised cadenza breaking the pattern.

Rimsky-Korsakov: *Scheherazade*

Scheherazade brings to life a fairy-tale world of palace romances, brilliant festivities and danger on the high seas. The solo violin portrays the title character in one of the most colorfully orchestrated scores ever composed.



Leonard Bernstein

Born: August 25, 1918,
Lawrence, Massachusetts
Died: October 14, 1990,
New York City

Overture to *Candide*

Premiered: December 1, 1956
(Broadway); January 26, 1957
(concert)

When thousands perished in the Lisbon, Portugal, earthquake of 1752, the French writer and philosopher Voltaire responded with the diverting story of *Candide*, a guileless innocent who through every trial and tribulation clings to the notion that this is indeed the best of all possible worlds. Published in 1759, Voltaire's stinging satire attacked the bedrock premise of the philosophical optimists who provided a rationalization for any apparent evil.

Nearly 200 years after *Candide* appeared in print, Leonard Bernstein and playwright Lillian Hellman collaborated to produce a musical version. After tryouts in Boston and New Haven, *Candide* opened at the Martin Beck Theater in New York on December 1, 1956. For all its vigor, tunefulness and immense theatricality, the show was not an immediate success, earning mixed reviews and surviving just 73 performances in its initial run.

"gone" and back again

"*Candide* is on and gone," Bernstein wrote in his diary in February 1957, penning a highly premature obituary. Already on January 26, 1957, Bernstein had led the New York Philharmonic in the first concert performance of the *Candide* Overture, which started its swift ascent into the orchestral repertory where it remains beloved for its embodiment of the high-energy American spirit.

Despite its initial stage failure, *Candide* has gone on to a successful life. The first of several key modifications to the production came in 1958, when Bernstein pulled in playwright Hugh Wheeler to take up where Hellman left off, helping Bernstein trim the two acts to one, restoring Voltaire's biting wit and creating a narrator's role for Voltaire. Still, much credit for *Candide's* longevity and ultimate success must go to Bernstein's music, the best-known portion of which remains the vigorous and lyrical overture. It begins with a dramatic fanfare, then offers a quick tour of "Oh, Happy We," "Glitter and Be Gay" and other memorable themes from the operetta.

Instrumentation: 2 flutes, piccolo, 2 oboes, 2 clarinets, E-flat clarinet, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, snare drum, tenor drum, bass drum, cymbals, triangle, glockenspiel, xylophone, harp and strings

Program note by *Mary Ann Feldman*.



Jessie Montgomery

Born: December 8, 1981,
New York City

Rounds for Piano and String Orchestra

Premiered: March 27, 2022

Six of American composer Jessie Montgomery's works for chamber ensembles and full orchestra have been performed in 10 different Minnesota Orchestra programs since 2019, making her one of the most familiar and popular living composers for Orchestra Hall audiences in recent seasons. Born in 1981 and raised on the Lower East Side of New York City in an artistic family, Montgomery has a thriving career as both an accomplished violinist and a world-renowned composer. Currently, she is the Mead Composer in Residence with the Chicago Symphony Orchestra. As a violinist, she is a founder of the PUBLIQuartet and formerly performed with the Providence and Catalyst quartets, in addition to her extensive work with the Sphinx Organization since 1999.

making the rounds

One of Montgomery's newest works, *Rounds* for Piano and String Orchestra, was commissioned by Art of the Piano Foundation and co-commissioned by nine American orchestras. It was written especially for pianist Awadagin Pratt, who is the director of the Foundation, which hosts expert-level classes for aspiring pianists. Since its world premiere in March 2022 by Pratt and South Carolina's Hilton Head Symphony Orchestra under conductor John Morris Russell, *Rounds* has already seen successful performances by Pratt soloing with 12 major orchestras, making the rounds across the country from Boston to St. Louis to Denver.

In what is her first major work for piano and orchestra, Montgomery has braided together inspirations found in other music with ideas from nature, science and poetry, culminating in a contemplative perspective on all things infinite. In addition, the concept of the divine interconnectedness of all living things

inspired musical gestures and timbres that flow throughout the piece.

One source of her unique vision for the piece is *Four Quartets*, a monumental work by prominent 20th-century modernist poet T. S. Eliot. Eliot considered it one of his most successful pieces of literature, and the work that helped him to earn a Nobel Prize in 1948. Each of the four poems of *Four Quartets* draws loosely on an element of nature: air, earth, water and fire, and leans heavily into the interdependency of each natural element with humanity and of the universe that contains them all.

“the interdependency of all beings”

Montgomery drew rhythmic and thematic elements from Eliot’s words, but she also found sparks of musical energy through the spiral-like flying patterns of migratory birds and another study of the natural world: the colorful, mesmerizing, one-of-a-kind designs called fractals.

“While working on the piece, I became fascinated by fractals— infinite patterns found in nature that are self-similar across different scales—and also delved into the work of contemporary biologist and philosopher Andreas Weber who writes about the interdependency of all beings,” Montgomery explains in a program note. “Weber explores how every living organism has a rhythm that interacts and impacts with all of the living things around it and results in a multitude of outcomes.”

Tying together these disparate inspirations and explaining how they manifest in the music, she notes: “Like Eliot in *Four Quartets*, beginning to understand this interconnectedness requires that we slow down, listen, and observe both the effect and the opposite effect caused by every single action and moment. I’ve found this is an exercise that lends itself very naturally towards musical gestural possibilities that I explore in the work—action and reaction, dark and light, stagnant and swift.”

rondos within rondos

The title *Rounds* is a reference to the musical term *rondo*, a form that uses a primary theme alternating with contrasting themes in a pattern or series of rounds. One common rondo form can be distilled to the letters ABACABA, where A represents the primary theme, and B and C are the secondary material. Often, the rondo form is the musical structure of a single movement of a larger work, most commonly the final movement of a sonata.

In this piece, however, Montgomery utilizes the rondo form not just in the larger structure of the movement, but rather like a set of nesting bowls, each one stacked inside another.

“I set the form of the work as a rondo, within a rondo, within a rondo,” she says. “The five major sections are a rondo; section

‘A’ is also a rondo in itself; and the cadenza—which is partially improvised by the soloist—breaks the pattern, yet, contains within it, the overall form of the work.”

Throughout the score, Montgomery asks the performers to consider musical descriptions such as meandering, sparse and ethereal. The orchestral harmonies are rich and swirling, and pulsing with energy. The piano cadenza also leaves intentional room for improvisation and flexibility for the soloist. By design, of course, the musical possibilities are endless.

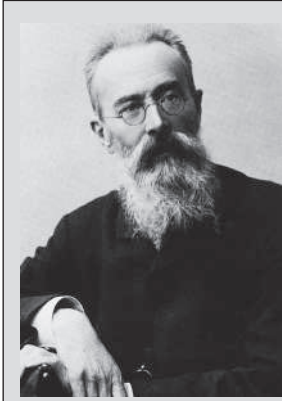
the soloist’s view

Rounds is not Awadagin Pratt’s first collaboration with Jessie Montgomery, as the two have performed together in the past—with Pratt at the keyboard in a collaboration with a string quartet that included Montgomery as a violinist. “She thinks of [*Rounds*] as a chamber piece, and that stems from us having played together,” Pratt explained in an interview with David Lewellen prior to the Milwaukee Symphony Orchestra’s performance last June, adding: “It might have turned out differently if she had written it for a different pianist.”

Pratt commented further on the piece in a September conversation with Arun Rath of the radio program *All Things Considered*. “[*Rounds* is] idiomatic for the piano. And there’s an interplay of the material...where material gets moved around through the voices,” he noted. “Sometimes I have what’s considered a lot of material, but I mostly have this kind of accompanying figure in certain parts of the piece. It’s kind of hard to describe, but the tune, per se, is this ‘bee-bum-bee-bum’—this kind of delightful figure, and I have these running notes through that. And there are several different sessions that recur, and then there’s a middle section that’s really hauntingly beautiful.”

Instrumentation: solo piano and string orchestra

Program note by *Emma Plehal*.



Nicolai Rimsky-Korsakov

Born: March 18, 1844,
Tikhvin, Russia
Died: June 21, 1908,
Lyubensk, Russia

Scheherazade, Opus 35

Premiered: January 21, 1937

In the summer of 1888, Nicolai Rimsky-Korsakov, then 44 years old, went to his summer estate on the shores of Lake Cheryemenyetskoye and set to work on a new orchestral composition. He called it *Scheherazade* and added a subtitle, “Symphonic Suite on 1001 Nights,” that made clear its inspiration. The movement titles suggested a definite program, and the composer included an introductory note in the score:

“The Sultan Schahriar, persuaded of the falseness and faithfulness of all women, had sworn to put to death each of his wives after the first night. But the Sultana Scheherazade saved her life by arousing his interest in tales which she told him during a thousand and one nights. Driven by curiosity, the Sultan put off his wife’s execution from day to day and at last gave up his bloody plan altogether.”

“fairy-tale wonders”

Scheherazade, composed within the month of July 1888, quickly became one of the most popular works in symphonic literature, played (and some might say overplayed) around the world, where audiences could revel in the stories with which the wily Scheherazade entranced her dangerous husband.

But does this music tell a story? Each of the movements has a descriptive title, and certain themes are obviously musical portraits: the menacing opening is clearly the ferocious Sultan, while the solo violin is just as clearly the imaginative Sultana, spinning her tales. And along the way we hear the swaying sea, the sighs of the young lovers, the festival in Baghdad and the crash of the ship against the rock.

Or do we? Despite what seems obvious musical portraiture, Rimsky-Korsakov discouraged any talk of this music’s telling a specific story and suggested that his intentions were much more general: “In composing *Scheherazade*, I meant these hints to direct only slightly the hearer’s fancy on the path which my own fancy had traveled, and to leave more minute and particular conceptions to the will and mood of each listener. All I had desired was that

the hearer, if he liked my piece as symphonic music, should carry away the impression that it is beyond doubt an Oriental narrative of some numerous and varied fairy-tale wonders....” The composer even went so far as to withdraw temporarily the descriptive titles of the four movements.

And so listeners are free to approach this music in any way they wish. They can experience it as the Sultana’s depiction of a thousand exciting tales and even imagine the specific events the music seems to evoke. They can listen for Rimsky-Korsakov’s endless transformation of just a few themes, which return in an exotic array of new shapes and colors. Or they can listen for the opulence of the sound he is able to draw from the orchestra, for *Scheherazade* remains—more than a century after its creation—one of the most sumptuous scores ever composed. Perhaps some of the charm of this music is that it simply cannot be pinned down but remains as elusive, evocative and mysterious as the Sultana’s tales.

There was a time, a generation or two ago, when *Scheherazade* was considered the stereotype of the warhorse, music so overplayed and over-familiar that the mere mention of its name produced smiles and a certain condescension. It appears much less often in concert halls today, and one of the particular charms of a concert like this is the pleasure of hearing this distantly remembered music burst to vibrant life in front of us one more time.

Instrumentation: 2 flutes, piccolo (1 flute also doubling piccolo), 2 oboes, English horn, 2 clarinets, 2 bassoons, 4 horns, 4 trumpets, 3 trombones, tuba, timpani, cymbals, bass drum, snare drum, tambourine, triangle, harp and strings

Program note by *Eric Bromberger*.

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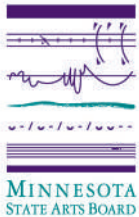
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Laureate Spotlight: Kenneth Huber and Stephen Hamilton



Kenneth Huber and Stephen Hamilton

“As we examined the patterns of connections, relationships and events in our history, we recognized that all roads seemed to lead us to the Minnesota Orchestra. With this realization, it became abundantly clear that a gift to the Orchestra should play a big role in our estate plan. As Laureate Society members, we are making the music we love part of our legacy.”

Ken Huber and Stephen Hamilton began their musical journeys as young students in Nebraska and Iowa, respectively; Ken began violin and piano lessons at age five while Stephen played services for the local Episcopal Church in 6th grade, later studying string bass in high school. He attended his first Minnesota Orchestra concert in Orchestra Hall in 1979. Ken's first encounter was in 1962 at Northrup and again in 1972 at the Kennedy Center in Washington, D.C., when he was concert pianist with the U.S. Navy Band. Over the years, many of their musician friends joined the Minnesota Orchestra and remain treasured relationships. Subscribers since 1987, they also reveled in hearing the Minnesota Orchestra on tour in Carnegie Hall in the '90s when Stephen was Minister of Music at the Church of the Holy Trinity in New York City. It was clear that their beloved orchestra could hold its own with any other world-class ensemble.

Throughout their careers in the arts, Stephen, a touring concert organist, and Ken, an esteemed Carleton College music professor and concert pianist, have shared their passion for music with everyone. With the Minnesota Orchestra, they have volunteered their time and talent through student field trips and mentoring, marketing and research assistance, committee work and contract negotiations. They believe the future looks bright for this great orchestra and are thrilled to continue their immersion in those waters along with their orchestral soulmates as “the beat goes on!”

For more information about how you can make the Minnesota Orchestra part of your legacy, please contact Emily Boigenzahn, Director of Planned Giving, at eboigenzahn@mnorch.org or 612-371-7138.

