

# showcase

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JANUARY 2023



MINNESOTA  
ORCHESTRA



**PLAYBILL**

from the editor

If you so choose, your visit to Orchestra Hall can include much more than the concert itself. Many performances are bookended by pre- or post-concert events and experiences throughout the Hall such as artist interviews, performances by local ensembles and displays of artwork, plus the occasional opportunity to meet Minnesota Orchestra musicians.

The longest-running accessory of Minnesota Orchestra classical performances is the Concert Preview, at which a host offers insights on that week’s music, artists or music in general, sometimes with the conductor or soloist joining the discussion. The most frequent host is Phillip Gainsley, a longtime Orchestra supporter and jack-of-many-trades, and in early November his guest was conductor Scott Yoo. Their conversation veered onto profound turf when Yoo noted that the evolution of Western classical music has been influenced so heavily by such a small handful of key composers that if they had never lived, the Minnesota Orchestra as we know it would not exist, and Orchestra Hall may never have been built.

The conversation wrapped soon after so that Yoo could dash to the conductor’s podium, but his thought exercise is worth extending as one wonders which types of music and turns of history will be forever unknown due to lives lost to war and disease, sheer misfortune or the deliberate exclusion of artistic voices. Ponder the question further if you so choose—and we hope you’ll grab a chair at an upcoming Concert Preview!

*Carl Schroeder*

Carl Schroeder, Editor  
 editor@mnorch.org

about the cover

Stationed at the back of the Orchestra are instruments that typically come in sets of two, four or five, are often re-tuned numerous times in the midst of a piece and can be struck by a dizzying array of mallets: the timpani, played here by Minneapolis native Erich Rieppel, principal timpani of the Minnesota Orchestra since 2018. Photo: Greg Helgeson.

concerts

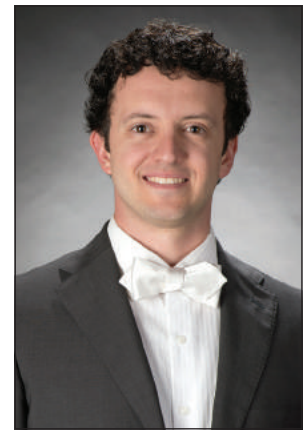
- 23** Gerstein Plays Rachmaninoff: [classical concerts](#)
- 28** Pictures at an Exhibition: [Symphony in 60](#)
- 29** Vaughan Williams and Price: [Chamber Music in the Target Atrium](#)
- 30** Mendelssohn’s Scottish Symphony: [classical concerts](#)
- 37** Lunar New Year: [Holiday Concert](#)
- 44** Winter Wonderland: [Relaxed Family Concert](#)



Kirill Gerstein, page 23



Alban Gerhardt, page 30



Thiago Tiberio, page 44

FROM LEFT: Marco Borggreve; Kaupo Kikkas; Alex Borghini

in this issue

- 2** Minnesota Orchestral Association
- 4** Minnesota Orchestra
- 6** Minnesota Orchestra Staff
- 7** Information
- 8** Profile: Music Director Designate Thomas Søndergård
- 8** Special Funds
- 9** Profile: Minnesota Orchestra
- 10** Orchestra News
- 19** Essay: *The Power of Music*, by Joseph T. Green
- 47** Thanks to Our Donors



Junping Qian, page 37  
 Photo: Neda Navaee



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A listing of special funds supporting Minnesota Orchestra projects and initiatives  
appears on page 8.

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3 courses per person

- salad
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**d**anish 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 Lutoslawski 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](https://minnesotaorchestra.org).

### 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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#### Digital Enhancement Fund

Catherine R. and Steven Webster

#### Diversity, Equity & Inclusion Accelerator Fund

Laurie and Ed Greeno

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The funds below support the Minnesota Orchestra's ability to attract and program phenomenal guest artists as part of its classical concert series, ensuring outstanding musical experiences for our audiences each season.

#### Guest Conductor Fund

Roma Calatayud-Stocks and Thomas Stocks, M.D.

### Major Restricted Funds

The major restricted funds below are dedicated to supporting an array of initiatives, artistic collaborations, education and outreach programs, Orchestra musicians, and guest artists and conductors.

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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:  
**Mary Ann Feldman**

■ Mary Ann Feldman made history in 1966 when she became the first woman to serve as program annotator of the Minnesota Orchestra, then known as the Minneapolis Symphony Orchestra. Over the next 37 years she served the organization in a wide variety of roles, including writing program notes for 33 years, editing *Showcase* magazine, giving pre-concert talks, advising music directors on programming, and working as the official historian in the lead-up to the Orchestra's centennial in 2003.

■ Born in St. Paul in 1933, Feldman attended her first Orchestra concert in March 1941—a Young People's performance led by Dimitri Mitropoulos. She earned bachelor's and doctoral degrees from the University of Minnesota—where she wrote music reviews for the *Minnesota Daily* under the pseudonym "V. I. Olin"—along with a master's degree at Columbia University.

■ In 1980, Feldman was the source of the concept for the Orchestra's Sommerfest—known originally as Viennese Sommerfest—which she developed with Leonard Slatkin, the festival's first artistic director.

■ She also served as coordinator and vice president of the Metropolitan Opera in the Upper Midwest.

■ Feldman passed away in February 2019 at age 85, three years after the death of her husband Harold Feldman. The Minnesota Orchestra's music library is named in her honor.



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## meet a musician: Sophia Mockler



Josh Kohanek

### How did you first become involved in music, and who helped guide you along the way?

My first encounter with classical music happened when I was 5 years old and a violinist came to my school, did a solo concert and offered lessons. I immediately fell in love with the instrument and began taking lessons soon after. My teacher, Carmit Zori, happened to live only a few blocks away and was the creative director of the Brooklyn Chamber Music Society. I would go to her concerts every month, hoping that one day I would be up on that stage—and that day came in 2019, when I had the privilege of performing the Mendelssohn Octet with her and my graduate school teacher Ani Kavafian. It was such an incredible experience to play alongside two of my most influential mentors and be a part of the Brooklyn Chamber Music Society.

Minnesota Orchestra musician since: **2019**

Section: **Second Violin**

Hometown: **Brooklyn, New York**

Education: **Yale School of Music, Princeton University**

### Tell us about the other musical practice you've studied and explored: singing opera.

I have always loved singing ever since I was young. While growing up I was a member of the Brooklyn Youth Chorus, which allowed me to perform with some incredible artists. I knew I wanted to continue singing in college, so I joined the Chamber Choir and took private voice lessons. The pinnacle of my singing career has definitely been the opportunity to play the role of Dido in Henry Purcell's opera, *Dido and Aeneas*, in my senior year at Princeton. Although it was challenging to find the time to sing and play violin, I continued to study privately in graduate school with Doris Yarick-Cross. One thing that she would always say in lessons was that I should sing like I was drawing the bow across the string of my violin. Funnily enough, my violin teachers have also suggested that I play the violin as though I were singing.

### What are some of your favorite things to do when you're not rehearsing or performing?

I absolutely love going to museums in the Twin Cities, and whenever I get the chance I go to the Minneapolis Institute of Art and just spend hours there. I grew up going to art museums with my parents every weekend in New York, so it feels like a little part of home. When I don't have a concert on the weekends, I try to see some of the other incredible musical ensembles nearby, such as the Saint Paul Chamber Orchestra. I also am a huge fan of jazz, so I try to infuse that into my life whenever I can.

### What do you hope the Minnesota Orchestra will be doing 5 or 10 years from now?

I hope the Orchestra will have the opportunity to perform many more large-

scale works like we did last June with Mahler's Symphony No. 8, the *Symphony of a Thousand*. It was such an incredible experience to be on stage with multiple choruses all working together and striving to create a magnificent memorable performance. That has been one of the most extraordinary experiences of my time with the Orchestra so far.

### Coming from the Northeast, what's the biggest adjustment you've had to make to life in Minnesota?

Since moving here I've discovered that the skyway system is a life saver. Don't get me wrong—it's taken me three years to not get lost every time I walk inside, but I'm definitely getting the hang of it!

### Do you have any advice for aspiring musicians?

Figure out what kind of music you love to play, and latch onto that. I thought I wanted to be a chamber musician my whole life, and then I spent three summers at the Verbier Festival Orchestra in Switzerland and had the opportunity to play in an orchestra under some of the most incredible conductors, like Simon Rattle and Esa-Pekka Salonen, and I was hooked. I thought to myself, this is what I want to do for the rest of my life. Try to surround yourself with mentors and peers that challenge you every day. It's always good to be around people that are better than you and that inspire you to work harder.

Read an extended version of this Q&A at [minnesotaorchestra.org/stories](https://minnesotaorchestra.org/stories).

## new year, new music

If you're still mulling your New Year's resolutions, then consider going all-in on the new—and make plans to sample music that's never before been heard at Orchestra Hall in a number of upcoming Minnesota Orchestra concerts. This month's Classical concerts bring two such selections—Adolphus Hailstork's tribute to Dr. Martin Luther King, Jr., *Epitaph for a Man Who Dreamed*, and Samuel Coleridge-Taylor's *Solemn Prelude*—while in early February, composer-pianist Gabriela Montero debuts with the Orchestra as the soloist in performances of her own Latin-themed Piano Concerto No. 1. Concerts later in the February and March bring recent works by Kaija Saariaho, Hannah Kendall and Minnesota Orchestra Composer Institute alumnus Missy Mazzoli. In mid-April, Orchestra Hall audiences will hear the U.S. premiere of the intriguingly-titled *The Ring of Fire and Love* by Finnish composer Outi Tarkiainen.

Even more special than a U.S. premiere is a world premiere—the experience offered from May 18 to 20 as the Orchestra, vocal soloists, Minnesota Chorale and Twin Cities choral partners premiere 2022 Grammy Award nominee Carlos Simon's *brea(d)th*. Simon's composition, a major new work the Orchestra has commissioned with libretto by Marc Bamuthi Joseph, is a project that was initiated in the wake of George Floyd's murder that the composer and librettist accepted with the vision that its scope should expand to address broader themes of racial equity, community healing, reflection, intention and organized hope. The May 19 concert will also be shared live on TV, on the radio and online as part of the *This Is Minnesota Orchestra* broadcast and livestream series.

Go to [minnesotaorchestra.org](https://minnesotaorchestra.org) for more information about *brea(d)th* and all other upcoming performances of music that may be new, may be old, or may be new to you.

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## a new role for Alan Snow: associate concertmaster



Greg Helgeson

Violinists Alan Snow and Youngji Kim conversing in the second violin section at their first-ever performance with the Minnesota Orchestra in September 2022—an outdoor concert at the Open Streets event in North Minneapolis.

When Alan Snow joined the Minnesota Orchestra in September, newly arrived from the Omaha Symphony, his role was as one of the ensemble's 19 full-time section violinists, with his seat stationed in the second violins. It's now too late to spot him there: after winning a different audition later in the fall, he has moved up to a key leadership role in the Orchestra's first violin section. As associate concertmaster, he is the ensemble's third-ranking violinist and will move even higher in some concerts; in early November, as part of the audition process, he filled the concertmaster chair in performances led by guest conductor Scott Yoo.

"Alan is an incredibly musical and imaginative musician, and the audition committee was thoroughly impressed by his audition," comments Concertmaster Erin Keefe. "We're thrilled to welcome him as our new associate concertmaster."

A native of Chicago, Snow debuted at age 13 with the Oistrakh Symphony Orchestra and hasn't looked back since, appearing as a soloist or chamber musician from Chicago's Symphony Center to Mexico City's Sala Manuel M. Ponce. He has served as concertmaster with numerous other orchestras including the Evansville Philharmonic, Columbus Indiana Philharmonic and the Terre Haute Symphony,

as well as at the Festival Napa Valley Music Academy and Music Academy of the West.

His collection of awards includes being named a semifinalist at the Windsor Festival International Strings Competition and winning grand prizes at the Walgreens National Concerto Competition, the St. Paul String Quartet Competition and the Discover Chamber Music Competition. As a winner of the Keston MAX Fellowship, Snow played under Sir Simon Rattle and the London Symphony Orchestra in 2019.

Honing a love of chamber music, Snow studied closely under the Pacifica Quartet and the Takács Quartet, and has recorded two chamber music albums—one as a member of the Chicago Panamerican Ensemble called *Voices of Mexico's Past and Present* and one with pianist Joanne Chang titled *Dialogos*. Both albums explore the rich landscape of classical music in Mexico.

Snow studied at Northwestern University before receiving his bachelor of music degree from Indiana University. In a beautiful lineage, one of his teachers and chamber

music collaborators was Jorja Fleezanis, the beloved former Minnesota Orchestra concertmaster who passed away in September. Snow performed chamber music with his new colleagues at Fleezanis' memorial at Orchestra Hall the next month.

"Jorja was one of my absolute heroes," Snow says. "I was fortunate enough to study with her closely at Indiana University and learn from one of the titans of this industry. After school, I continued to play for her and talk with her over the phone, trying to mine as much as possible about violin, taking auditions, and life from someone who had seen and done it all. She demanded a great deal from students; even in our inexperience she always tried to elevate us to meet her at the summit of her expectations. She taught us that this striving is what great art requires. I was honored to be a part of her touching memorial, and I will carry her spirit with me forever."

He continued, "I have admired the Minnesota Orchestra from afar for many years and have always loved its brand of intense music-making. I couldn't be more excited to start in my new role as associate concertmaster of this incredibly fine group. I look forward to the many exciting musical projects that lay ahead. I'm also excited to try my hand at some ice fishing this winter!"

## critics' column: recent concert reviews

“A pared-down Minnesota Orchestra and singers from the St. Paul-based Border CrossSing [joined] forces for an integrated concert melding [Handel’s *Messiah* and Ramirez’ *Navidad Nuestra*]...led by Border CrossSing artistic director Ahmed Anzaldúa... Bringing the two works together creates an accessible intro to Ramirez’s folk-liturgical style for audiences that are drawn to the show to hear Handel’s “Messiah.” As for “Navidad Nuestra,” it’s clear why the work is so wildly popular, with its dancing rhythms and upbeat melodies....Bringing the two cultural musical forms doesn’t always seamlessly fit together, but the messiness creates a pathway toward all-new traditions.”

—Sheila Regan, *Pioneer Press*,  
December 10, 2022

“[Gustav Mahler’s Third is] the symphony that the Minnesota Orchestra’s conductor laureate, Osmo Vänskä, has chosen as the last work he’ll record with the orchestra.... [The performance] surely gave an almost-capacity crowd the musical odyssey it sought, for it was a bright, bold and bracing interpretation, bursting with all the emotional heft that 200-plus musicians can muster, and spiced with exquisite solos.”

—Rob Hubbard, *Star Tribune*,  
November 20, 2022

“[Maurice Ravel’s *Mother Goose*] was given a volcanic performance by [Thomas] Søndergård and the orchestra, one that demonstrated the strong chemistry the conductor has established with his new colleagues, a relationship built upon remarkable demonstrations of trust and a clearly collaborative spirit....The brass blared, the strings were struck, the woodwinds cried out and the fortissimos almost shook the walls...[in a] *Rite of Spring* of particularly rapt intensity and full of explosive attacks and contrasting quiet sections that ratcheted up the tension. It left the impression that Søndergård will be a leader willing to emphasize the beast as much as the beauty.”

—Rob Hubbard, *Star Tribune*,  
October 20, 2022

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Guide training is Friday, January 27 at Orchestra Hall,  
9:30 AM— 12:00 PM.

Join FRIENDS of the Minnesota Orchestra and volunteer to help for a few mornings in the spring. If you help for 3 of the 6 mornings you’ll receive 2 tickets to a summer concert.

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## musicians around town

When Minnesota Orchestra musicians aren't at Orchestra Hall, you can find many of them around the Twin Cities and beyond in other types of musical performances such as solo recitals and concerts with chamber music groups, concerto appearances with other orchestras, forays into rock music, stage productions and more. Some of the Orchestra's musicians are skilled composers, arrangers, conductors and recording artists, to name just a few of their talents. Taking on outside projects gives them chances to flex musical muscles that aren't engaged as often in a typical Orchestra setting—while expanding musicians' tool kits in ways that often come in handy at Orchestra performances.

Principal Flute Adam Kuenzel, for instance, is taking part in a chamber music performance at St. Anthony Park United Church of Christ in St. Paul on January 10 that features compositions and arrangements by violinist and pianist Brian Krinke, including the world premiere of a chamber trio work; on January 29, Assistant Principal Bass William Schrickel will conduct the Metropolitan Symphony Orchestra in a family concert at North Community High School.

Future months of *Showcase* magazine will bring details about these types of performances and more in a recurring "musicians around town" feature that includes brief details about Orchestra musicians' local performances beyond the confines of Orchestra Hall, with links to expanded information available online—plus occasional comments on how and why musicians have chosen these projects.

Meanwhile, another opportunity to get to know the musicians in new ways right here at Orchestra Hall is at our Symphony in 60 concerts—hour-long performances with a 6 p.m. start time and other enhancements including a post-concert onstage gathering; these are next offered on January 7 and March 18.



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## artistic planning for the new era: welcoming Erik Finley



As the Minnesota Orchestra's next music director, Thomas Søndergård, prepares to take charge of the ensemble officially next fall, he and the Orchestra will soon have a new collaborator who will help chart artistic plans for the Orchestra's new era. At the end of January, Erik Finley will join the Orchestra's staff leadership as the Leni and David Moore, Jr. Vice President of Artistic Planning. In this role, he will collaborate closely with Søndergård, musicians and artistic staff to bring to life a shared artistic vision for the organization. A native of Houston, Texas, he has served most recently as vice president and general manager of the St. Louis Symphony Orchestra.

"I am very happy that Erik will be leading our artistic team to develop strategic programming, commissioning and artistic initiatives as I begin my role in Minnesota," said Søndergård, who is serving for the 2022-23 season as music director designate and will lead his first concerts as music director in September 2023 in programming that will be announced this spring. "I like his approach very much—he is creative, collaborative and a good listener. We are on the cusp of

many beginnings, and I look forward to partnering with Erik, our musicians and other artistic staff to bring it all together."

Finley will be responsible for the multi-season design and execution of the Orchestra's overall artistic programming, including cultivating artistic relationships, collaborating on repertoire selection, overseeing digital programming, and developing plans for commissioning new music, recordings and special initiatives. In addition to collaborating with Søndergård, he'll work closely with the musicians' Artistic Advisory Committee, artistic staff colleagues, Board leadership and President and CEO Michelle Miller Burns.

"Erik has a deep musical background and extensive knowledge of our field," said Burns. "His collaborative approach to cultivating relationships, his extensive experience programming a broad range of repertoire and his expansive vision for the role an orchestra can play in its community are a great fit for our Orchestra. He will be a key voice on our staff leadership team, and we are thrilled to welcome him to the Minnesota Orchestra."

Finley has served as vice president and general manager of the St. Louis Symphony Orchestra since 2017, a period in which he worked with David Robertson in his final season as music director and collaborated with Stéphane Denève to launch the conductor as the organization's new artistic leader. Finley has worked closely with Denève in guiding the orchestra's artistic direction and programming, establishing new relationships and a residency series with artists, expanding the commissioning of new music, media projects and touring, and creating innovative concert formats and collaborations aimed to develop new audiences, among other initiatives. He previously led artistic planning at the Fort Worth Symphony and Florida Orchestra, and began his career working with conductor Marin Alsop in the artistic department of the Baltimore Symphony Orchestra. A committed advocate of composers and music of our time, he held a seven-year affiliation with the Cabrillo Festival of Contemporary Music.

Prior to establishing his career in arts administration, Finley studied horn at Rice University, the Royal College of Music in London, the Music Academy of the West and the National Repertory Orchestra. He is a graduate of Boston University and the Interlochen Arts Academy, and an MBA candidate at Indiana University's Kelley School of Business.

"The Minnesota Orchestra's artistry, commitment to its community, and collaborative culture is highly regarded in our field and admired by artists and audiences internationally," said Finley. "I'm excited and honored to have the opportunity to collaborate with Thomas Søndergård, the world-class musicians of the Orchestra, Michelle Miller Burns and such dedicated administrative colleagues, to continue to nurture and elevate the artistic profile of the Orchestra at this exciting moment in the organization's history."



## essay

### *The Power of Music*

by Joseph T. Green

I am thankful for much in life, especially for all the things that sadly, I often take for granted. As I near the end of my term as Minnesota Orchestra Board Chair, I have grown increasingly grateful for the gift of music and for those who make it. Perhaps because it is so ubiquitous, like the air we breathe, it is easy to forget how important music is in our lives.

History is replete with events demonstrating the power of music. During most of the Nazi occupation of Poland during World War II, Hitler banned public performances of Frédéric Chopin's music. Why? No doubt the Third Reich realized what enormous power that music held to mobilize resistance among the Polish people. In Russia, Dmitri Shostakovich's newly completed Seventh Symphony was performed in August 1942 in Leningrad, when the starving city had been under siege by the Nazis for months. The musicians brought together to perform it were members of military bands weakened by hunger and disease, several of whom died as the orchestra was being organized. Why on earth would people worry about making music at a time like this? No doubt it had something to do with the power music has to give hope during the bleakest times.

Music offers the means to express ourselves when words fall short. Perhaps this is why major religious and holiday observations, as well as ceremonies commemorating milestones like weddings and school graduations, are tied to music. Music can also have profound effects on our physical and mental health. It can lift us to the loftiest realms of emotions, and it can help us deal with the depths of despair through its cathartic and healing power.

Minnesota Orchestra Music Director Designate Thomas Søndergård recently led our Orchestra in Igor Stravinsky's *Rite of Spring*. When that ballet debuted in Paris in 1913, it was such a departure from artistic tradition that it provoked a riot. Poet T.S. Eliot said the piece transformed the "barbaric cries" of modern life into music, perhaps to help us deal with them, and it is now regarded as one of the most important classical works of the 20th century—one that influenced the development of music in other styles as well.

What is going on here? How do we explain why music can produce such incongruous results as a riot,

sustenance in war, inspiration in houses of worship, and successful medical therapies? We may never know exactly how it does what it does, but music speaks to us in ways that are fundamental to our humanity and lodged in the depths of our souls. This is powerful stuff, and what a privilege it has been to sit with others when they experience this joy in Orchestra Hall.

I am proud of all the Minnesota Orchestra has done to bring the best in orchestral music to our community, our students and others around the world. I'm gratified by its work to present a range of talented composers and artists, including those whose voices were not heard widely in times past because of bigotry and ignorance. And I'm thrilled that our Orchestra is open to new ideas *and* continues to honor its traditions—a melding that will keep our Orchestra in its long-held position as one of the finest in the world.

There are many other talented musicians, ensembles and artists in Minnesota who make the Twin Cities one of the most vibrant creative communities in the country. Our business leaders know human talent is their most important asset and attracting that talent is more critical than ever. Our arts community is a magnet that draws the finest minds from around the world to Minnesota and helps entertain, engage and inspire them once they are here.

There was a time in my life when I considered music and art to be luxuries—that is, things we can focus on once we have taken care of the basics, like the "Three Rs": reading, 'riting and 'rithmetic. I now believe that these art forms inform who we are, and who we aspire to be, as human beings. If we lose them, we lose our way in life.

We need music, and I am so thankful for those who help us make and celebrate it.

**Joseph T. Green** was elected Minnesota Orchestra board chair in 2021 and will complete his tenure this month. He retired as Executive Vice President, General Counsel and Secretary of TCF Financial Corporation when it merged with Huntington Bancshares in 2021. He is now an attorney in private practice in Minneapolis with *Faegre Drinker Biddle & Reath LLP*.

## Minnesota Orchestra

Ryan Bancroft, conductor

Kirill Gerstein, piano

Thursday, January 5, 2023, 11 am | Orchestra Hall

Friday, January 6, 2023, 8 pm | Orchestra Hall

Samuel Coleridge-Taylor      *Solemn Prelude, Opus 40*      ca. 10'

Sergei Rachmaninoff      Concerto No. 3 in D minor for Piano and Orchestra, Opus 30      ca. 44'

Allegro ma non tanto  
Intermezzo: Adagio  
Finale: Alla breve  
*Kirill Gerstein, piano*

I N T E R M I S S I O N      ca. 20'

Modest Mussorgsky/  
orch. Maurice Ravel      *Pictures at an Exhibition*      ca. 30'

Introduction: Promenade  
Gnomus  
Il vecchio castello  
Tuileries  
Bydlo  
Ballet of Chicks in their Shells  
Samuel Goldenberg and Schmuyle  
Limoges (The Marketplace)  
Catacombae - Con mrtuis in lingua mortua  
Baba-Yaga - The Hut on Fowl's Legs  
The Great Gate of Kiev

## pre-concert

Concert Preview with Valerie Little, Ryan Bancroft and other guests

Thursday, January 5, 10:15 am, Auditorium

Friday, January 6, 7:15 pm, Target Atrium

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 January 6 concert will also be broadcast live on [Twin Cities PBS \(TPT-2\)](#) and available for streaming at [minnesotaorchestra.org](http://minnesotaorchestra.org) and on the Orchestra's social media channels.







**Ryan Bancroft**, conductor

Los Angeles native Ryan Bancroft gained international recognition as a conductor in 2018, winning both the first prize and audience prize at the prestigious Malko Competition for Young Conductors held in Copenhagen. In September 2021, he began his tenure as principal conductor of the BBC National Orchestra of Wales. He is artist in association of the Tapiola Sinfonietta and in 2021 was named chief conductor designate of the Royal Stockholm Philharmonic, with his tenure as chief conductor set to begin next September. He has conducted numerous orchestras throughout Europe and North America, including the London Philharmonic, BBC Symphony, Swedish Radio Symphony Orchestra, Danish National Symphony, Toronto Symphony, Baltimore Symphony and Houston Symphony. This week's performances mark his debut with the Minnesota Orchestra. Passionate about new music, Bancroft has performed with Amsterdam's acclaimed Nieuw Ensembles, assisted Pierre Boulez in a performance of his *Sur Incises* in Los Angeles, and premiered works by Sofia Gubaidulina, John Cage, James Tenney and Anne LeBaron in addition to working closely with improvisers Wadada Leo Smith and Charlie Haden. He returns to work with the Ensemble intercontemporain in Paris in March 2023. More: [intermusica.co.uk](http://intermusica.co.uk).



**Kirill Gerstein**, piano

Kirill Gerstein's intense piano technique and imaginative musical presence have brought him a career that spans concert halls around the globe. His most recent performance with the Minnesota Orchestra came at a unique moment in the ensemble's history: a performance of Rachmaninoff's Second Piano Concert exclusively for radio audiences shortly after COVID-19 was declared a global pandemic in March 2020. He has appeared with the Chicago Symphony, Boston Symphony, Leipzig Gewandhaus, Royal Concertgebouw Orchestra, Vienna Philharmonic, Berlin Philharmonic, London Symphony and Bavarian Radio Symphony, in addition to giving recitals in many major cities. In the current season, Gerstein is artist in residence with the Bavarian Radio Symphony and will present a three-part concert series at Wigmore Hall in London. He has recorded several albums on the myrios label since 2010, and his 2020 premiere recording with the Boston Symphony Orchestra of Thomas Adès' Piano Concerto, which was written for Gerstein, won a 2020 Gramophone Award and was nominated for three Grammys. He is a professor of piano at Berlin's Hanns Eisler Hochschule and a faculty member at the Kronberg Academy. More: [imgartists.com](http://imgartists.com), [kirillgerstein.com](http://kirillgerstein.com).



**Sarah Hicks**, broadcast host

For the concert on January 6, Sarah Hicks serves as host and writer of the Twin Cities PBS broadcast and online livestream *This Is Minnesota Orchestra*. 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 series 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 Dessa—with whom she and the Orchestra also made a live-in-concert recording on Doomtree Records—and The New Standards. In addition, she led a concert broadcast and livestream with Cloud Cult and the Orchestra that won a 2022 Upper Midwest Emmy Award. Later this season she conducts movie concerts of *Harry Potter and the Half-Blood Prince* and *Star Wars: The Force Awakens*, among other performances. More: [minnesotaorchestra.org](http://minnesotaorchestra.org).



### Samuel Coleridge-Taylor

**Born:** August 15, 1875,  
London, England

**Died:** September 1, 1912,  
London, United Kingdom

### **Solemn Prelude, Opus 40**

**Premiered:** September 13, 1899

Viewed through one lens, the life of London-born composer Samuel Coleridge-Taylor was one of towering triumphs. At age 22 he authored what became, by some accounts, the most successful cantata of his era, *Hiawatha's Wedding Feast*. His music and reputation spread quickly across the Atlantic, boosted by three U.S. tours. He was invited to the White House by Theodore Roosevelt in 1904 and earned such a devoted following in America that multiple choruses and public schools were named in his honor. The great achievements of Coleridge-Taylor, whose father was from Sierra Leone, brought special pride to many in the African American population at a time when the Reconstruction era's steps toward racial equality were being reversed.

#### a less fortunate account

A change in one's metaphorical eyewear brings a much less fortunate story into focus. Coleridge-Taylor's wide renown did not bring him great wealth, as his publisher reaped the financial benefits of *Hiawatha's Wedding Feast* when, prior to the oratorio's premiere in 1898, the composer sold the work's full rights for 15 shillings. As the oratorio skyrocketed in popularity, Coleridge-Taylor capitalized quickly with two sequels, *The Death*

of *Minnehaha* and *Hiawatha's Departure*, which like *Hiawatha's Wedding Feast* were based on Henry Wadsworth Longfellow's epic poem *The Song of Hiawatha*. These two cantatas enjoyed moderate success, but not on the level of the first in the series. Coleridge-Taylor spent the rest of his life generating compositions at a rapid pace and only scraping by financially. His life was cut short by pneumonia at age 37.

The young Minnesota Orchestra, known then as Minneapolis Symphony Orchestra, was among many ensembles to champion his music—at first. From 1905 to 1930 the ensemble's first two music directors, Emil Oberhoffer and Henri Verbrugghen, brought his works to life 25 times on subscription programs, pops concerts and tours. His musical cause in our state was surely not hurt by the contents of his most popular work, a setting of the Longfellow tale of Hiawatha and Minnehaha—three names prevalent on Minnesota's maps and affixed to several natural landmarks. Why, then, did this popular composer's music vanish from the Orchestra's programs until 1998, with none of the ensemble's music directors leading his works from 1931 to October 2019?

John K. Sherman's *Music and Maestros*, a history of the Orchestra's first half-century, posits one explanation: that World War I and the Great Depression brought about the demise of many civic singing organizations on which the Orchestra relied in performing newer choral-orchestral works such as *Hiawatha's Wedding Feast*. Most of Coleridge-Taylor's other 81 opuses were obscure in comparison and therefore less likely to make their way to the Orchestra's music stands. Sherman's 357-page tome makes no mention, however, of the word "racism"—the dominant factor in the sparse programming of music by Black composers for much of the history of major American orchestras, including Minnesota's. A major course correction has happened in recent years: since December 2016, when Roderick Cox conducted Coleridge-Taylor's *Danse Nègre* from the *African Suite*,

#### one-minute note

#### Coleridge-Taylor: *Solemn Prelude*

This music by a young Samuel Coleridge-Taylor premiered at Britain's Three Choirs Festival in 1899, then was not performed again until its revival at the same still-active festival in 2021. It made its way to the U.S. for the first time just this past September. Slow and anthem-like, the overture journeys from minor to major across a 10-minute span.

#### Rachmaninoff: *Piano Concerto No. 3*

The third of Sergei Rachmaninoff's four virtuosic piano concertos balances moments of song-like simplicity and thunderous virtuosity. The opening *Allegro* is subtle and soulful, while the latter movements offer catchy themes, ingenious variations and a feather-light waltz.

#### Mussorgsky/Ravel: *Pictures at an Exhibition*

Modest Mussorgsky took as inspiration for this brilliant work—a memorial to his friend, the Russian painter Viktor Hartmann—ten colorful images in a posthumous exhibition of Hartmann's work. *Pictures* was originally a virtuosic showpiece for solo piano, but now it is most widely known in this lush, magical orchestration by Maurice Ravel.

the Orchestra has delved into his compositional catalog with regularity, programming nine of his works at 23 concerts. This week, a tenth joins them—*Solemn Prelude*—and even more of the composer’s music is on its way to Orchestra Hall this spring, when *Petite Suite de Concert* opens concerts from May 18 to 20.

**a belated but welcome rebirth**

The ten-minute *Solemn Prelude* premiered in 1899 at the Three Choirs Festival in Worcester, England, and was well-received at that occasion but not picked up for publication. Although Coleridge-Taylor was commissioned by the festival two other times—with the A-minor Ballade of 1898 finding some subsequent success—*Solemn Prelude* faded from view after its initial performance, its orchestral parts were lost and the only known surviving conductor’s score was shelved at London’s British Library. A reduced piano-only score did remain in the festival’s files, but *Solemn Prelude* went unheard during all of the 20th century plus a bit over two decades.

The Three Choirs Festival, now an incredible 308 years old with some 550 commissions under its belt, revived the work for its second-ever performance—the Philharmonia Orchestra doing the honors—during the festival’s 2021 edition after its chief executive, music scholar Alexis Paterson, followed an educated hunch and tracked down the original score amid a collection of Coleridge-Taylor’s manuscripts at the British Library. Now published by Faber Music, *Solemn Prelude* was given its U.S. premiere by the Chicago Symphony Orchestra this past September, making the current week’s audiences in Minneapolis among the few who have heard the 124-year-old work in America during its belated but welcome rebirth.

**minor to major, in no hurry**

*Solemn Prelude* is an anthem-like composition that journeys in no rush from B minor to B major, with detours into a number of other keys along the way. The tempo is *lento* throughout, though occasional accelerations and slow-downs of just a few measures add variety to the pacing. More rapid figurations come to the fore as the piece progresses before matters conclude slow and soft. The orchestra is of the slimmed-down size of a late Classical period ensemble, and the scoring tends to highlight most or all of the ensemble playing together at once, rather than spotlighting individual instruments; in fact, no single player receives an extended solo line. Just one percussion instrument—cymbals—is employed, judiciously.

An assessment of *Solemn Prelude* in the *Chicago Tribune* last September was measured in tone but ultimately positive, with Hannah Edgar writing that “one wonder[s] if the 24-year-old Coleridge-Taylor—in the middle of a hugely productive period when he wrote the work for Britain’s Three Choirs Festival in

1899—was sweating under a deadline...[but it is] still a worthy addition to any orchestra’s tool kit.”

**Instrumentation:** 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, cymbals and strings

*Program note by Carl Schroeder.*



**Sergei Rachmaninoff**

**Born:** April 1, 1873,  
Semyonovo, district of  
Starorussky, Russia

**Died:** March 28, 1943,  
Beverly Hills, California

**Concerto No. 3 in D minor  
for Piano and Orchestra,  
Opus 30**

**Premiered:** November 28, 1909

In October 1906 Sergei Rachmaninoff moved from Moscow to Dresden with his wife and their daughter, Irina, aiming to take himself out of circulation. He was a busy pianist and conductor—he had just concluded two years as principal conductor at the Bolshoi Opera—and he longed for time just to write. But as offers to play and conduct kept coming in, he decided to accept an invitation to visit the United States. It was for this tour that he wrote his Third Piano Concerto, and on November 28, 1909, he introduced it with Walter Damrosch and the New York Symphony. Soon after he played it again, and to his much greater satisfaction, with the New York Philharmonic under Gustav Mahler, another conductor struggling to find time to compose.

**the music: from simplicity to virtuosity**

**allegro ma non tanto.** Rachmaninoff invented arresting beginnings for all his works for piano and orchestra. In the first measure of the Third Concerto we find a quality we do not usually associate with Rachmaninoff: simplicity. For two measures, clarinet, bassoon, horn, timpani and muted strings set up a pulse against which the piano sings—or is it speaks?—a long and quiet melody, the two hands in octaves as in a Schubert piano duet. It is a lovely inspiration, that melody unfolding in subtle variation, just a few notes being continually redisposed rhythmically. Once only, to the extent of a single eighth note, does melody exceed the range of an octave; most of it stays within a fifth.

The accompaniment cost Rachmaninoff considerable trouble. He was thinking, he said, of the piano singing the melody “as a singer would sing it, and [finding] a suitable orchestral accompaniment, or rather, one that would not muffle this

singing.” What he found invites, for precision and delicacy, comparison with the workmanship in Mozart’s concertos. The accompaniment does indeed let the singing through, but even while exquisitely tactful in its recessiveness, it is absolutely specific—a real and characterful invention, the fragmentary utterances of the violins now anticipating, now echoing the pianist’s song, the woodwinds sometimes and with utmost gentleness reinforcing the bass or joining the piano in a few notes of its melody. The further progress of the movement abounds in felicities and ingenuities, sharply imagined and elegantly executed.

**intermezzo: adagio.** “Intermezzo” is a curiously shy designation for a movement as expansive as this, though we shall discover that it is in fact all upbeat to a still more expansive *Finale*. It is a series of variations, broken up by a feather-light waltz. The clarinet-and-bassoon melody of the waltz is close cousin to the concerto’s principal theme, and the piano’s dizzying figuration, too, is made of diminutions of the same material.

**finale: alla breve.** When the *Intermezzo* yields to the explosive start of the *Finale*, we again find ourselves caught up in a torrent of virtuosity and invention. Rachmaninoff gives us the surprise of a series of variations on what pretends to be a new idea but is in fact an amalgam of the first movement’s second theme and the beginning of the finale. His evocations of earlier material are imaginative and structural achievements on a level far above the naive quotation-mongering of, say, César Franck or even Dvořák.

Rachmaninoff was anxious to put his best foot forward in America. His Second Concerto had already been played in New York, and Rachmaninoff wanted his new work to convey a clear sense of his growing powers as composer and pianist. It does have features in common with the Second: the sparkling, dense, yet always lucid piano style, a certain melancholy to the song, an extroverted rhetorical stance, the apotheosized ending, even the final YUM-pa-ta-TUM cadential formula that is as good as a signature. But the differences are even more important, and they are essentially matters of ambition and scope. The procedures that hold this work together are far beyond the capabilities of the composer of the Second Concerto eight years earlier.

Also, much more is asked of the pianist. The Third Concerto makes immense demands on stamina, the orchestral passages that frame the *Intermezzo* being the soloist’s only moments of respite. Rachmaninoff sees the soloist not merely as someone who can sing soulfully and thunder imposingly, but as an alert, flexible, responsive musician who knows how to listen, blend and accompany. And even in this non-prima-donna role the challenge is greater here than in the Second Concerto.

**Instrumentation:** solo piano with orchestra comprising 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, snare drum, bass drum, cymbals, suspended cymbal and strings

*Program note excerpted from the late Michael Steinberg’s The Concerto: A Listener’s Guide (Oxford University Press, 1998), used with permission.*



### Modest Mussorgsky

**Born:** March 21, 1839,

Karevo, Pskov District, Russia

**Died:** March 28, 1881,

St. Petersburg, Russia

### *Pictures at an Exhibition*, orchestrated by Maurice Ravel

**Premiered:** May 3, 1923

One of the most popular and frequently recorded pieces of classical music did not exist in its composer’s own lifetime—at least not in the form most audiences know it today. Modest Mussorgsky completed *Pictures at an Exhibition* in 1874 for solo piano and died seven years later, after which a veritable industry sprung up of orchestrators reimagining the piece in larger instrumentations. Many concertgoers know only Ravel’s 1923 orchestration of the original piano score. But Maurice Ravel’s was neither the first nor the last. At least 30 others exist for full orchestra, beginning as early as 1891 with one by Mikhail Tushmalov. Among the many who have put their stamp on Mussorgsky’s score are Walter Goehr, Sir Henry Wood, Lucien Cailliet, Leopold Stokowski, Paul Kletzki, Vladimir Ashkenazy and Sergei Gorchakov. But there’s more—much more.

More than two dozen arrangements exist for band, and there are also versions for string orchestra, Russian folk instrument orchestra, Chinese orchestra, koto ensemble, woodwind quintet, brass quintet (at least 20 versions), guitar trio and piano duo—not to mention for a quintet of four tubas plus euphonium; a bassoon quintet; two oboes, English horn, heckelphone and bassoon; and 44 pianos. There are jazz and big band versions, a rock version, and electronic and disco versions. If you include arrangements of partial versions and single movements in addition to the complete versions above, the grand total comes to more than 550 arrangements.

Perhaps most astonishing is that for all the popularity *Pictures* enjoys today, no public performance of the original score is known to have been given in the composer's lifetime. Mussorgsky was a fine pianist, but if he played *Pictures* at all, it was in private. The first documented public performance took place only in 1914, in England. Four years earlier the first known recording had been made, a piano roll made by one Gavriil Romanovsky. *Pictures* did not begin to acquire popularity until Serge Koussevitzky commissioned Ravel to orchestrate the score. Koussevitzky conducted the first performance in Paris on May 3, 1923, and the following year introduced *Pictures* to North America with the Boston Symphony.

### a musical tribute

The circumstances leading to the creation of *Pictures* are well documented: When Viktor Hartmann, an artist, designer and sculptor, died of a heart attack in 1873, his close friend Mussorgsky was devastated. Mussorgsky was further plagued with guilty feelings, recalling an incident a few months earlier that clearly showed Hartmann had a serious health issue, about which Mussorgsky did nothing. Following Hartmann's death Mussorgsky slipped into depression, which was further aggravated by his alcoholism. Some months later Vladimir Stassov, a music critic and friend of both Mussorgsky and Hartmann, arranged an exhibit of about 400 of the late artist's works, hoping that this tribute might in some way relieve Mussorgsky's depression. The exhibition opened in January 1874 at the St. Petersburg Society of Architects, and it inspired Mussorgsky to create a suite of musical portraits for piano, his only significant work for this instrument.

**Introduction: Promenade.** A "Promenade" theme opens an imaginary stroll through the picture gallery, a theme that returns several times throughout the work as the viewer moves on to another painting or group of paintings, of which ten are depicted:

**Gnomus.** A wooden child's toy styled after a small, grotesque gnome with gnarled legs and erratic hopping movements.

**Il vecchio castello.** A watercolor of a troubadour singing in front of a medieval castle, his melancholic song carried by the alto saxophone.

**Tuileries.** A lively picture of children scampering about, engaged in horseplay while their nannies chatter.

**Bydlo.** An oxcart on giant, lumbering wheels, its driver singing a folk song in the Aeolian mode.

**Ballet of Chicks in their Shells.** Cheeping baby canaries dancing about, still enclosed in their shells, with their wings and legs protruding.

**Samual Goldenberg and Schmuyle.** A pair of vividly drawn personalities: a rich man who is pompous, self-important and arrogant; and a poor man, sniveling, beseeching, nervous, pitiable.

**Limoges (The Marketplace).** Another lively, bustling French scene where we find the rapid chatter, babble and arguments of housewives, with a particularly noisy fracas during which the music plunges into...

**Catacombs - Con mortuis in lingua mortua.** Hartmann himself, lantern in hand, exploring the subterranean passages of Paris, accompanied by eerie, ominous sounds. To a distorted version of the *Promenade* theme, the music depicts a grisly sight: "Hartmann's creative spirit leads me," wrote Mussorgsky, "to the place of skulls and calls to them—the skulls begin to glow faintly from within."

**Baba-Yaga - The Hut on Fowl's Legs.** The Russian witch Baba Yaga, portrayed not as Hartmann did, as a fantastic bronze clock-face mounted on chicken legs—but in a dizzying ride through the air in her mortar, steering with a pestle, sailing right into...

**The Great Gate of Kiev.** Hartmann's architectural design for a gate (never built) to commemorate Alexander II's narrow escape from an assassination attempt in Kiev.

**Instrumentation:** 3 flutes (2 doubling piccolo), 3 oboes (1 doubling English horn), 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, alto saxophone, 4 horns, 3 trumpets, 3 trombones, tuba, tenor tuba, timpani, bass drum, chimes, cymbals, tam-tam, bells, ratchet, snare drum, slapstick, triangle, xylophone, 2 harps, celesta and strings

Program notes by **Robert Markow**.



# Upcoming Concerts

AT ORCHESTRA HALL

## RAPSODIE ESPAGNOLE\*

FRI FEB 3 8PM

SAT FEB 4 8PM

Carlos Miguel Prieto, conductor  
Gabriela Montero, piano

## WINTER YOGA WITH MINNESOTA ORCHESTRA MUSICIANS

SUN FEB 5 9AM

## HARRY POTTER AND THE HALF-BLOOD PRINCE™ IN CONCERT LIVE WITH THE MINNESOTA ORCHESTRA

THU FEB 9 7PM *BEST AVAILABILITY!*

FRI FEB 10 7PM *BEST AVAILABILITY!*

SAT FEB 11 7PM

SUN FEB 12 2PM

Sarah Hicks, conductor

## DVOŘÁK'S NEW WORLD SYMPHONY

THU FEB 16 11AM

FRI FEB 17 8PM

Kazuki Yamada, conductor  
Alexandre Kantorow, piano

## ERIN KEEFE PLAYS BERNSTEIN\*

THU FEB 23 11AM

FRI FEB 24 8PM

SAT FEB 25 8PM

Dalia Stasevska, conductor  
Erin Keefe, violin

## SENSORY-FRIENDLY CONCERT FOR TEENS AND ADULTS WITH MINNESOTA ORCHESTRA MUSICIANS\*

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## Minnesota Orchestra

### Ryan Bancroft, conductor

Saturday, January 7, 2023, 6 pm | Orchestra Hall

Samuel Coleridge-Taylor	<i>Solemn Prelude</i> , Opus 40	ca. 10'
Modest Mussorgsky/ orch. Maurice Ravel	<i>Pictures at an Exhibition</i> Introduction: Promenade Gnomus Il vecchio castello Tuileries Bydlo Ballet of Chicks in their Shells Samuel Goldenberg and Schmuyle Limoges (the Marketplace) Catacombae - Con mrtuis in lingua mortua Baba-Yaga - The Hut on Fowl's Legs The Great Gate of Kiev	ca. 30'

Join us onstage for a reception with Minnesota Orchestra musicians following the concert.

A profile of **Ryan Bancroft** appears on page 22. Program notes on *Solemn Prelude* and *Pictures at an Exhibition* begin on pages 23 and 25, respectively.

#### one-minute note

#### Coleridge-Taylor: *Solemn Prelude*

This music by a young Samuel Coleridge-Taylor premiered at Britain's Three Choirs Festival in 1899, then was not performed again until its revival at the same still-active festival in 2021. It made its way to the U.S. for the first time just this past September. Slow and anthem-like, the overture journeys from minor to major across a 10-minute span.

#### Mussorgsky: *Pictures at an Exhibition*

Modest Mussorgsky took as inspiration for this brilliant work—a memorial to his friend, the Russian painter Viktor Hartmann—ten colorful images in a posthumous exhibition of Hartmann's work. *Pictures* was originally a virtuososo showpiece for solo piano, but now it is most widely known in this lush, magical orchestration by Maurice Ravel.

## Chamber Music with Musicians of the Minnesota Orchestra

Sunday, January 8, 2023, 4 pm | Target Atrium, Orchestra Hall

*The Minnesota Orchestra's Chamber Music series is  
generously sponsored by Dr. Jennine and John Speier.*

Joseph Bologne, Chevalier de Saint-Georges	Sonata No. 1 for Two Violins Allegro Aria con variazioni <i>Emily Switzer, violin   Catherine Schubilske, violin</i>	ca. 8'
Felix Mendelssohn	String Quartet No. 1 in E-flat major, Opus 12 Adagio non troppo – Allegro non tardante Canzonetta Andante espressivo Molto allegro e vivace <i>Helen Chang Haertzen, violin   Joanne Opgenorth, violin Sifei Cheng, viola   Erik Wheeler, cello</i>	ca. 23'
Ralph Vaughan Williams	Phantasy Quintet Prelude: Lento ma non troppo Scherzo: Prestissimo Alla Sarabanda: Lento Burlesca: Allegro moderato <i>Sophia Mockler, violin   Milana Elise Reiche, violin Marlea Simpson, viola   Kenneth Freed, viola Pitnarry Shin, cello</i>	ca. 15'
	I N T E R M I S S I O N	ca. 20'
Du Yun	<i>Tattooed in Snow</i> <i>Hanna Landrum, violin   Emily Switzer, violin Sam Bergman, viola   Silver Ainomäe, cello</i>	ca. 17'
Florence Price	Piano Quintet in A minor Allegro non troppo Andante con moto Juba: Allegro Scherzo: Allegro <i>Rebecca Corruccini, violin   Cecilia Belcher, violin Megan Tam, viola   Beth Rapier, cello Mary Jo Gothmann, piano</i>	ca. 29'



Minnesota Orchestra  
 Matthew Halls, conductor  
 Alban Gerhardt, cello

Friday, January 13, 2023, 8 pm | Orchestra Hall  
 Saturday, January 14, 2023, 8 pm | Orchestra Hall

**Adolphus Hailstork** *Epitaph for a Man Who Dreamed (In Memoriam: Martin Luther King, Jr.)* ca. 10'

**Robert Schumann** Concerto in A minor for Cello and Orchestra, Opus 129 ca. 26'  
 Nicht zu schnell  
 Langsam  
 Sehr lebhaft  
*Alban Gerhardt, cello*

I N T E R M I S S I O N ca. 20'

**Felix Mendelssohn** Symphony No. 3 in A minor, Opus 56, *Scottish* ca. 43'  
 Andante con moto – Allegro un poco agitato  
 Vivace non troppo  
 Adagio  
 Allegro vivacissimo – Allegro maestoso assai

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.



**Matthew Halls**, conductor

British conductor Matthew Halls, who in September 2022 was named chief conductor designate of Finland's Tampere Philharmonic Orchestra, is welcomed this week for his debut with the Minnesota Orchestra. This season he also debuts with the Orchestre de chambre de Paris and continues his longstanding partnerships with the Mozarteum Orchestra Salzburg, Houston Symphony and Indianapolis Symphony. He is a frequent guest conductor of orchestras around the world, including the Chicago Symphony, Cleveland Orchestra, Dallas Symphony, Finnish Radio Symphony, Iceland Symphony, Los Angeles Chamber Orchestra, Seattle Symphony and Wiener Symphoniker. In addition, he led the U.S. premiere of James MacMillan's Fourth Symphony

with the Pittsburgh Symphony. He also has extensive experience conducting choirs and opera companies to great critical acclaim, with his operatic credits ranging from Handel's *Ariodante* to Puccini's *Madama Butterfly*. His discography includes Bach's harpsichord concertos conducted from the keyboard, Bach's *Easter* and *Ascension* oratorios, and the premiere recording of Handel's *Parnasso in Festa*, which garnered the Stanley Sadie Handel Prize. More: [askonasholt.com](http://askonasholt.com).



**Alban Gerhardt**, cello

German cellist Alban Gerhardt enjoys a dynamic career as a leading soloist and chamber musician. Since his 1991 debut with the Berlin Philharmonic, he has performed with many of the

world's leading orchestras, including European ensembles such as the Royal Concertgebouw Orchestra, Zürich Tonhalle Orchestra and Orchestre National de France, as well as all the British and German radio orchestras, and American ensembles including the Boston Symphony, Chicago Symphony, Cleveland Orchestra and Philadelphia Orchestra. He last appeared with the Minnesota Orchestra in November 2019 in the U.S. premiere of Brett Dean's Cello Concerto, which he had earlier premiered with the Sydney Symphony Orchestra. Among the many other new works he has championed is Julian Anderson's Cello Concerto, which he premiered in February 2020 with the Orchestre National de France. His acclaimed discography includes two recent albums for Hyperion Records: the complete Bach solo suites and Shostakovich's Cello Concertos, the latter of which was awarded the International Classical Music Award in 2021. More: [harrisonparrott.com](http://harrisonparrott.com), [albangerhardt.com](http://albangerhardt.com).

### one-minute note

#### **Hailstork: *Epitaph for a Man Who Dreamed (In Memoriam: Martin Luther King, Jr.)***

Eleven years after the assassination of Dr. Martin Luther King Jr., Adolphus Hailstork memorialized him in a work that speaks to the tragedy of Dr. King's death and the world's response to it through complicated harmonies and layers of musical symbolism. The conclusion is an urgent call, symbolic of Dr. King's life's work—a call for us to answer today.

#### **Schumann: Cello Concerto**

Distinctive for the sheer beauty of its content, this concerto represents Schumann's lyricism at its best. Three movements flow without pause as the music's mood changes from the sweeping passions of the opening to the brightness of the finale.

#### **Mendelssohn: Symphony No. 3, *Scottish***

"I am going to Scotland, with a rake for folksongs, an ear for the lovely fragrant countryside, and a heart for the bare legs of the natives," wrote Mendelssohn shortly after his 21st birthday. The ruins of Holyrood Castle, which he explored on his first day in Edinburgh, inspired a new symphony. There is nothing concretely Scottish in the score; the nickname was derived from references in Mendelssohn's correspondence.



### Adolphus Hailstork

Born: April 17, 1941,  
Rochester, New York

#### ***Epitaph for a Man Who Dreamed (In memoriam: Martin Luther King, Jr. 1929-1968)***

Premiered: January 17, 1980

In 1968, Adolphus Hailstork was only 26 years old and just beginning his musical career when he, with the rest of the world, witnessed the aftermath of the assassination of a great man, Dr. Martin Luther King, Jr.—who himself was just 39 when he became the victim of that fatal, heinous, racist hate crime. The bullets that took his great life still echo today in a country where guns are being sold with ever-fiercer intensity and paranoia. In 1979, 11 years after Dr. King’s assassination, Hailstork composed the quietly powerful *Epitaph for a Man Who Dreamed*, subtitled *In memoriam: Martin Luther King, Jr. (1929-1968)*. In subtle ways, this work crystalizes Dr. King’s message as well as certain bittersweet aspects of his short-yet-significant life.

### homages through music

Throughout Dr. Hailstork’s illustrious career, his music has commented on various socio-political situations and paid homage to some of history’s most important people. His opera *Rise for Freedom* concerns the Underground Railroad, and his monumental *Set Me On a Rock* for chorus and orchestra illuminates the tragic destruction of Hurricane Katrina. His career is very much active in 2023, and just last year saw the premiere of his choral-orchestral piece *A Knee on the Neck*, composed in memory of George Floyd. Hailstork also set text by Dr. King in his 1992 song cycle *Songs of Love and Justice*. A graduate of Michigan State University, the Manhattan School of Music, the American Institute at Fontainebleau and Howard University, he studied composition with H. Owen Reed, Mark Fax and Nadia Boulanger. He is currently a professor of music and composer in residence at Old Dominion University in Norfolk, Virginia.

### layers of symbolism

Three elements come to the fore when listeners first encounter *Epitaph for a Man Who Dreamed*: a minimal darkness, dense and complex harmonies, and a gripping conclusion. The darkness directly corresponds to the tragedy of Dr. King’s death and what the world underwent in the years immediately following that tragedy. The complicated harmonies mirror the social uprisings

that plagued the world after 1968, as well as the slew of assassinations of great leaders fighting for social equality that ensued. The conclusion is an urgent call, symbolic of Dr. King’s life’s work—a call that has yet to be answered.

Further musical examination elucidates Hailstork’s mastery of musical symbolism, and this mastery firmly belongs to the foundation of this powerful symphonic tribute. *Epitaph* begins with a harmony that could have been a recognizable E-minor chord. Yet Hailstork adds one note that disrupts any possible familiarity. Further still, if Hailstork had added this note in a higher register, then the resulting chord may have referenced harmonies easily found in popular Black musical genres—jazz, spirituals, rock, blues, gospel, R&B and more. In Hailstork’s hands, however, this disruptive pitch is at the lowest position of the opening chord, turning the introductory musical moment into a foreshadowing or an acknowledgment of a life disrupted.

In the melody that follows, the distances between many of the notes, known as musical intervals, fall into categories of special importance: minor thirds, tritones and perfect fourths. Many Negro Spirituals use a set of notes that form the minor five-note pentatonic scale. If notes one and two are played together, a minor third interval sounds; if notes one and three are played together, a perfect fourth interval sounds. In the context of the classical tradition, the tritone is an interval that is problematic and must be handled in a very specific way. In traditional Black musical forms, the upper note of the tritone is a note that is referred to as “blue”—yet it is the note that arguably contains the most amount of emotional tension within the context of Black musical expression. Creating a melody that highlights these intervals within a classical context is solidly an acknowledgement of Black tradition and its role in not only Dr. King’s life but also in the life of the composer. It is truly a musical statement of solidarity, as well as a point of connection between the 38-year-old Hailstork and the great Dr. King, who died at 39.

The final symbol in *Epitaph for a Man Who Dreamed* is one that was true in 1979 and is still true today. Daniel Kidane’s monumental vocal and symphonic work *Dream Song* (2018), which sets excerpts from Dr. King’s *I Have a Dream* speech, also contains this unfortunate reality pill. Although *Epitaph* begins by hinting at an E-minor harmony, the journey of the music sinks just a little lower, down to E-flat minor, and screams this chord with urgency in the final moments. This harmonic sinking is representative of where we are as humanity today. One of Dr. King’s favorite songs was *We Shall Overcome*, whose bittersweet text gives hope but does not give certainty. The way history has unfolded after Dr. King’s death indicates that Dr. King’s message has sunk rather than risen. We have not yet overcome, but maybe we shall. Someday.




## up to us

*Epitaph for a Man who Dreamed* was premiered in January 1980 by the Baltimore Symphony Orchestra under conductor William Henry Curry. The first word in its title comes from the Greek *epi* (upon) and *taphos* (tomb). Upon Dr. King's tombstone are the final words from his August 1963 *I Have a Dream* speech: "Free at last, free at last! Thank God almighty I'm free at last." Dr. King's death freed him from the troubles of this world, as the famous spiritual *Soon Ah Will Be Done* also recalls. It is up to us, those who are living today and who will be present in the future, to turn Dr. King's dream into a reality.

**Instrumentation:** 3 flutes, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, 2 sets of chimes offstage, harp and strings

Program note by **Anthony R. Green**.



**Robert Schumann**  
**Born:** June 8, 1810,  
 Zwickau, Germany  
**Died:** July 29, 1856,  
 Bonn, Germany

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**Concerto in A minor for Cello and Orchestra, Opus 129**  
**Premiered:** June 9, 1860

September 1, 1850, was the date the Schumanns—Robert, Clara and six children—moved to Düsseldorf after six unhappy years in Dresden. Actually, Dresden was a lively musical center, not least because of Wagner's presence there until 1849, but the Schumanns found it personally and artistically stultifying.

## the Schumanns in Düsseldorf

Düsseldorf, where Robert was to become municipal music director, had a reputation as a conductor-eating town, but he badly wanted an orchestra of his own, and he was willing to give Düsseldorf a try. He arrived at his new Rhineland home in high spirits, and the Düsseldorfers did everything they could to make their new music director feel welcome, unleashing an exhausting round of speeches, serenades, celebratory concerts, banquets and balls.

But contentment was brief. Clara worried about social standards, especially "the breezy, unconstrained conduct of the women, who at times surely transgress the barriers of femininity and decency....

Marital life is more in the easy-going French style." (All she could do about the women was to avoid them.) Both Robert and Clara were distressed by the noisiness of their first apartment, although a Rhine excursion at the end of the month and a move to quieter quarters helped.

Through all this turmoil, Robert's creative energies were not to be suppressed: in just 15 October days he composed his Cello Concerto, and in what remained of 1850 and in 1851 he wrote the *Rhenish* Symphony, revised his D-minor Symphony into what he considered its definitive form (Symphony No. 4), and wrote two violin sonatas, the *Märchenbilder* for viola and piano, two substantial cantatas and several overtures on literary themes. The day he finished the Cello Concerto he conducted the first of his ten subscription concerts. Clara was his soloist in Felix Mendelssohn's G-minor Piano Concerto, and, except that Robert was miffed because she got more attention than he did, it went well.

Nonetheless, it soon became inescapably clear that Robert was unequal to his new position, and in October 1852 he was asked to resign. The matter was smoothed over temporarily, but a year later he had conducted his last concert in Düsseldorf. Always subject to depression, he threw himself into the Rhine on February 27, 1854. This suicide attempt was not his first. He was rescued and committed into Dr. Richarz's hospital at Endenich, where he died two and a half years later.

## a "wholly ravishing" concerto

Schumann's Cello Concerto planted the seeds for the revival of a genre that had gone dormant for decades. No major composer had contributed a cello concerto of importance to the Western classical music repertoire since composer-cellist Luigi Boccherini's beautiful examples of the 1780s.

Clara Schumann was delighted by the Cello Concerto. "It pleases me very much and seems to me to be written in true violoncello style," she noted in her diary on November 16, 1850. The following October she wrote: "I have played Robert's Violoncello Concerto through again, thus giving myself a truly musical and happy hour. The romantic quality, the vivacity, the freshness and humor, also the highly interesting interweaving of violoncello and orchestra are indeed wholly ravishing, and what euphony and deep feeling one finds in all the melodic passages!" Robert, on the other hand, seems to have had reservations: he canceled plans for a performance in the spring of 1852 and he did not send it to Breitkopf & Härtel, his Leipzig publisher, until 1854. In fact, the first performance was posthumous, given by Ludwig Ebert at the Leipzig Conservatory on June 9, 1860, at a concert in honor of what would have been the composer's 50th birthday.

### the music: passion, lyricism and a swift finale

In the Cello Concerto, each movement is linked to the next, and the middle one, even while it blooms in gloriously expressive song, has something of the character of a bridge or an intermezzo.

**nicht zu schnell (not too fast).** Like his Piano Concerto, Schumann's Cello Concerto has no opening tutti—a standard concerto's extended introduction for the orchestra without the soloist—but only a brief but striking gesture that introduces the soloist right away: the three rising chords for woodwinds, each accented by pizzicato strings. Quiet though it is, it suggests the opening of a theater curtain, and the performer who stands revealed is an inspired singer who gives us an expansive and constantly developing melody. Here is Schumann at his most personal, his most poignantly vulnerable. Only when this lyric utterance is done does the orchestra ground the music with a vigorous and impassioned paragraph. Clearly, though, Schumann means this to be the cellist's day, and the soloist returns with another lyric and exploring song, one of great range and full of wide intervals. A brilliant passage in triplets ends the exposition. The development is a kind of contest between virtuoso display and lyricism, and the chugging triplets are constantly interrupted—almost rebuked, it seems—by reappearances of parts of the opening melody in ever more distant and mysterious keys.

**langsam (slow).** After the recapitulation, the opening wind chords return, now heard from a deeply strange harmonic perspective. This time, the cello responds not with its first melody, but with a brief transition that gently sets the music down in F major. The slow movement has begun, and Schumann gives us a new melody, one full of melancholy downward curves. Like a chorus of sympathetic mourners, woodwinds echo the ends of the phrases. The accompaniment is notable, for along with neutral pizzicato chords we hear a soft countermelody played by another solo cello.

**sehr lebhaft (very lively).** After the urgent recitative that forms the bridge into the finale, Schumann gives us a more swift-moving music than any we have yet heard in the piece. Unfortunately, it is likely to sound not brilliant but just damnably difficult. Schumann relies much on sequences, and it takes a special mix of planning and spontaneity to bring out the energy in this music. (The 1953 Prades Festival recording by Pablo Casals and Eugene Ormandy shows wonderfully what can be done.) The drooping two-note phrases from the slow movement are often heard in the background.

Schumann moves into the coda by way of an accompanied cadenza (an inspiration to Elgar and perhaps also to Schoenberg and Walton in their violin concertos). Many famous cellists, among them Casals, Piatigorsky and Starker, all of whom should have known better, have struck out 32 measures of

Schumann's music at this point and substituted grandly rhetorical unaccompanied cadenzas of their own.

But Schumann was right: in the last moments of this finale, which is so difficult to move purposefully forward, it is important not to bring everything to a halt but to keep the momentum going, as Schumann does with his in-tempo cadenza. When he emerges from this episode, one of the concerto's most original and effective, Schumann shifts metric gears, going from 2/4 into a still peppier 6/8, a device Brahms found worth imitating, and often.

**Instrumentation:** solo cello with orchestra comprising 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings

*Program note excerpted from the late Michael Steinberg's The Concerto: A Listener's Guide (Oxford University Press, 1998), used with permission.*



### Felix Mendelssohn

**Born:** February 3, 1809,  
Hamburg, Germany

**Died:** November 4, 1847,  
Leipzig, Germany

### Symphony No. 3 in A minor, Opus 56, Scottish

**Premiered:** March 3, 1842

**f**elix Mendelssohn made his first visit to England in 1829 at the age of 20, and after a successful stay in London, he set off with his friend Karly Klingemann on a walking tour of Scotland that would lead him to compose two pieces. The first was the *Fingal's Cave* Overture, inspired by a stormy trip to the misty Hebrides Islands, but the creation of the Scottish Symphony proved more complex. Mendelssohn claimed to have had the original idea for this music during a visit to the ruined Holyrood Chapel in Edinburgh: "In the evening twilight we went today to the palace where Queen Mary lived and loved....The chapel close to it is now roofless, grass and ivy grow there, and at that broken altar Mary was crowned Queen of Scotland. I believe I today found in that old chapel the beginning of my 'Scottish' Symphony."

### a misnamed symphony?

Mendelssohn may have been precise about the inspiration for this music, but he was in no hurry to write it—not until 13 years after his trip to Scotland did he finish this symphony. Although

Mendelssohn referred to the music as his *Scottish* Symphony, no one is sure what this nickname means. The music tells no tale, and it quotes no Scottish tunes. In fact, Mendelssohn loathed folk music, once stating: “No national music for me! Now I am in Wales and, dear me, a harper sits in the hall of every reputed inn, incessantly playing so-called national melodies; that is to say, the most infamous, vulgar, out-of-tune trash, with a hurdygurdy going on at the same time. It’s maddening, and has given me a toothache already.”

If one did not know that it carried the nickname *Scottish*, there would be little in Mendelssohn’s Symphony No. 3 to suggest anything distinctively Scottish. Amusingly, Mendelssohn’s friend Robert Schumann once wrote a review of the score under the impression he was writing about Mendelssohn’s *Italian* Symphony. So convinced was he of the Italian-ness of the music that he singled out for praise its “beautiful Italian pictures, so beautiful as to compensate a hearer who had never been to Italy.”

### a unifying “chapel theme”

**andante con moto–allegro un poco agitato.** The four movements of this symphony, played without pause, are unified around the somber opening melody—the theme inspired by the visit to Holyrood Chapel—which appears in quite different forms throughout. Played by winds and divided violas, it opens the slow introduction; when the music leaps ahead at the *Allegro un poco agitato*, the violins’ main theme is simply a variation of the slow introduction. The first movement alternates a nervous quality with moments of silky calm, and all of these moods are built from that same material. A tempestuous climax trails off into quiet, and Mendelssohn brings back part of the introduction as a bridge to the second movement.

**vivace non troppo; adagio.** Mendelssohn was famous for his scherzos, and the second movement of this symphony, marked *Vivace non troppo*, is one of his finest. Throughout, there is a sense of rustling motion—the music’s boundless energy keeps it pushing forward at every instant. Solo clarinet has the swirling first theme, and some have identified this tune’s extra final accent as the “Scottish snap.” The scherzo rushes to its quiet close and proceeds directly into an *Adagio* that the late Michael Steinberg notes “alternates a sentiment-drenched melody with stern episodes of march character.”

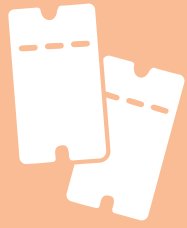
**allegro vivacissimo–allegro maestoso assai.** Out of the quiet conclusion of the third movement, the finale explodes. Marked *Allegro vivacissimo*, this movement is full of fire and excitement, beginning with the violins’ dancing, dotted opening idea. Along the way Mendelssohn incorporates a second theme, derived once again from the symphony’s introduction, and here Mendelssohn

springs a surprise: back comes the simple melody that opened the symphony, but now it has acquired an unexpected nobility. That once-simple melody gathers its strength and drives the symphony to its energetic conclusion.

Many regard the *Scottish* Symphony as Mendelssohn’s finest orchestral work, but no one can explain that nickname satisfactorily. Rather than searching for the sound of gathering clans or hearing bits of Scottish folk tunes, it may be simplest to regard this as a work inspired by one specific Scottish impression, which then evolved ingeniously into an entire symphony.

**Instrumentation:** 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani and strings

*Program notes by Eric Bromberger.*



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Minnesota Orchestra  
 Junping Qian, conductor  
 Yiwen Lu, erhu | Joo Won Kang, baritone  
 Roz Tsai, host | Fei Xie, artistic consultant

Saturday, January 28, 2023, 8 pm | Orchestra Hall

Tan Dun	<i>Internet Symphony "Eroica"</i>	ca. 7'
Dong-Soo Shin	<i>Mountain</i> Joo Won Kang, baritone	ca. 4'
Gioachino Rossini	"Largo al factotum," from <i>The Barber of Seville</i> Joo Won Kang, baritone	ca. 5'
Teng Yu-hsien/ arr. Che-Yi Lee	<i>Bāng Chhun-hong</i>	ca. 5'
Lee Jinjun	<i>Kampong Overture</i>	ca. 7'
	I N T E R M I S S I O N	ca. 20'
Tieshan Liu/ orch. Mao Yuan	<i>Dance of the Yao Tribe</i>	ca. 8'
Jianmin Wang	Erhu Rhapsody No. 2 Yiwen Lu, erhu	ca. 10'
Fritz Kreisler/ orch. Clark McAlister	<i>Tambourin Chinois</i> Yiwen Lu, erhu	ca. 4'
Bao Yuankai	Selections from <i>Chinese Sights and Sounds</i> , Suite of 24 Folk Songs Dialogue on Flowers Flowing Stream Green Willow Going to Watch Yangge Dance	ca. 17'

## concert partner

This program is presented in partnership with **The Great Northern**.

This concert is broadcast live on stations of [YourClassical Minnesota Public Radio](#), including KSJN 99.5 FM in the Twin Cities.







**Junping Qian**, conductor

Junping Qian is the assistant conductor of the Royal Scottish National Orchestra, where he works closely with the Thomas Søndergård, who is the music director of that ensemble as well as music director designate of the Minnesota Orchestra. This week marks his first return to Orchestra Hall since debuting at the 2022 Lunar New Year concerts. Last season he made debuts with several orchestras in his native China including the National Centre of Performing Arts Orchestra Beijing, Shanghai Opera House, Guangzhou Symphony Orchestra and Macau Orchestra, among numerous others. In the 2022-23 season he makes debut appearances with the London Philharmonic Orchestra, Transylvania Philharmonic Cluj, Shanghai Symphony Orchestra and Royal Stockholm Philharmonic Orchestra. A highly lauded violist, Qian moved to Europe in 2014 after he won a position in the Swedish Radio Symphony, a job which he left in 2016 to pursue conducting full-time. His conducting career in Europe has been equally as celebrated, as he has won the 2017 Bucharest International Conducting Competition, among numerous other prizes. In addition, he was a recipient of the Bruno Walter Memorial Foundation Conducting Fellowship 2018 and a Solti Foundation Career Award 2018-20. More: [junpingqian.com](http://junpingqian.com).



**Joo Won Kang**, baritone

Joo Won Kang made his Metropolitan Opera debut last season as Marcello in *La Bohème*, and has also appeared in the company's new production of *Don Carlo*. He has been featured in leading roles such as Figaro in *The Barber of Seville*, Germont in *La Traviata*, Papageno in *The Magic Flute*, Dandini in *La Cenerentola*, Sharpless in *Madama Butterfly*, the title role in *Eugene Onegin* and Ping in *Turandot* with opera companies throughout the U.S. Among them are San Francisco Opera, Seattle Opera, Opera Theatre of St. Louis, Arizona Opera, Wolf Trap Opera and Utah Opera. He sang the role of Chou En-lai in John Adams' *Nixon in China* with the Los Angeles Philharmonic, with the composer conducting, and he made his New York City Opera debut as Manfred in *L'Amore dei Tre Re*. At the Wexford Festival, he sang the leading baritone roles in two rare operas, Donizetti's *Maria de Rudenz* and Leoni's *L'Oracolo*, as well as appearing there in recital. This season, he returns to the Metropolitan Opera to cover Germont in *La Traviata*, a role he sings with Seattle Opera in the spring of 2024. He is a top prize winner in such important vocal competitions as the Gerda Lissner Foundation, Opera Index, McCammon Competition and Giulio Gari International Competition. More: [kenbensonartists.com](http://kenbensonartists.com).



**Yiwen Lu**, erhu

Praised for her natural musicality and striking on-stage presence, Yiwen Lu is one of the most celebrated erhu players and teachers in China. She is currently a council member of the Bowed String Instruments Committee under the China Musicians Association as well as the Erhu Committee under the China Nationalities Orchestra Society. Her major awards include the Gold Medal of the 10th Golden Bell Award Erhu Competition in 2015—the highest award in any Chinese instrument competition—and the 4th Wenhua Prize, the Erhu Youth Group's highest performance award in 2012. Lu has collaborated extensively as a chamber musician and soloist across China and the world. In 2021, she and the Neo-classica String Quartet premiered newly commissioned arrangements for erhu and string quartet. She has also toured with the GSO Feiyue String Quartet across China. As a soloist she has collaborated with major orchestras such as the Frankfurt Radio Symphony, Hong Kong Philharmonic, Shanghai Symphony, China Philharmonic and Liège Royal Philharmonic Orchestra. In 2022 she performed Qigang Chen's *Reflet d'un temps disparu* with the Hong Kong Philharmonic and she toured with the SSO East Coast Quartet, GSO Feiyue String Quartet and NCPAO Bridge Quartet. She currently teaches erhu at the Shanghai Conservatory of Music. More: [minnesotaorchestra.org](http://minnesotaorchestra.org).



**Roz Tsai**, conductor

Dr. Benhong Rosaline Tsai, who hosted the Minnesota Orchestra's first Lunar New Year concerts in February 2022, is a global talent management executive who has held transformative leadership roles in multiple Fortune 500 organizations such as Ecolab, Honeywell and Xcel Energy. She currently serves as Vice President of Talent, Learning, and Org Effectiveness at Thrivent, a Fortune 500 financial services firm based in Minneapolis. She is a long-time community volunteer for youth development, arts and culture organizations, most recently completing her term as board chair for Minnesota non-profit BestPrep. A native of Tianjin, China, Tsai completed her undergraduate studies at Nankai University and obtained her master of science degree at St. Cloud State University. She holds a doctorate degree from University of Minnesota, where she currently serves as adjunct faculty for the Carlson School of Management. More: [carlsonschool.umn.edu](http://carlsonschool.umn.edu).



**Fei Xie**, artistic consultant

Fei Xie joined the Minnesota Orchestra as principal bassoon at the beginning of the 2017-18 season after serving as principal bassoon of the Baltimore Symphony, an ensemble he first joined as second bassoonist in 2008. When he won the principal role in 2012, Xie became the first Chinese-born bassoonist to hold such a position in a major American symphony orchestra. A highly praised soloist, Xie has appeared with the Minnesota Orchestra—performing Mozart's Bassoon Concerto in January 2021—Baltimore Symphony, Festival Mozaic Orchestra and the Sichuan Conservatory Symphony Orchestra in China. An avid educator, he has taught masterclasses and coached orchestral bassoonists at universities, conservatories, festivals and youth orchestras throughout the U.S., China and Brazil. He took on the role of artistic consultant for the Minnesota Orchestra's first Lunar New Year celebration in February 2022 and continues in that capacity this year. Last year's concerts also saw Xie joined onstage by his mother and father—the professional Peking Opera musicians Mei Hu and Zhengang Xie, who are yue qin and jing hu masters, respectively. More: [minnesotaorchestra.org](http://minnesotaorchestra.org).

## Tan Dun *Internet Symphony “Eroica”*

Lunar New Year festivities are thousands of years old in some countries, but tonight’s Lunar New Year concert begins with music that could only have come about in the 21st century. *Internet Symphony “Eroica”* was written by Grammy- and Oscar-winning composer Tan Dun (b. 1957), a native of China, on a 2008 commission from Google and YouTube as part of the first-ever YouTube Symphony Orchestra project. Over 3,000 musicians from more than 70 countries auditioned for the initiative via YouTube, playing their own interpretations of *Internet Symphony “Eroica,”* and the winners (among them Ben Odhner, who is now a member of the Minnesota Orchestra’s first violin section) then formed the real-world YouTube Symphony Orchestra, which premiered Tan’s work at Carnegie Hall on April 15, 2009.

Although only four and a half minutes in length, *Internet Symphony “Eroica”* is still in traditional four-part symphonic form. Featured throughout the piece are driving rhythms punctuated by brake drums, car wheel rims and timpani; extended techniques and glissandi for brass; a theme from Beethoven’s *Eroica* Symphony; and influences from around the globe. The composer commented on this groundbreaking project: “The Internet is an invisible Silk Road, joining different cultures from around the world—East or West, North or South. And this project has created a classical music phenomenon, bringing together musical heroes from all corners of the globe.”

## Dong-Soo Shin *Mountain*

*Mountain*, composed by Dong-Soo Shin, is a musical setting of a poem by Hong-Chul Shin on the subject of longing for home—a poem that has been interpreted in the context of the Korean War that displaced millions of people in the 1950s. It exists in several instrumentations and is sometimes performed under the title “Oh Mountain.” Few details are available about the composer, but the music has nonetheless found its way to the hearts of many listeners around the world.

Boston Art Song Society Founding Director Seoyon MacDonald, who programmed *Mountain* on a Society recital in 2018, offered these comments last year: “I believe this song will touch us all personally, because every human being has that special longing for home wherever they may be. Today, I hope this song will be a gift to those who cannot visit their loved ones to celebrate life, and to those who couldn’t say their last goodbyes due to the pandemic.” Following is an English translation of the lyrics.

Mountain, O mountain of my beloved hometown,  
Alas, I must leave you.  
Carrying the burden of my heart,  
You are the great wings of my soul.  
With your arms embracing me,  
Sorrowfully you make me weep, my love.  
Mountain, O mountain of my beloved hometown, farewell!

Oh! Even when I am dead,  
You are the home I would return to.  
Wherever I am buried,  
You are the final grave where I must be laid to rest.

Oh! Familiar mountain tops,  
Affectionate valleys.  
When I shall return,  
I cannot promise you.  
Yes! I must leave you.  
Farewell! Farewell! Farewell!  
O Mountain! Dear Mountain!  
Ah! My beloved hometown Mountain!

*Lyrics by Hong-Chul Shin; translation by Seoyon MacDonald.*

## Gioachino Rossini *“Largo al factotum,” from The Barber of Seville*

Gioachino Rossini (1792-1868) was born into a family of musicians in the town of Pesaro on Italy’s Adriatic coast. His musical career began when, at age 6, he played triangle in his father’s band. By age 14 he composed his first opera while attending Bologna’s Philharmonic School, and at 15 he was already making a decent living performing publicly on a number of instruments. He went on to compose a total of 39 operas (both comic and serious) as well as songs, chamber music, piano pieces and sacred music.

Rossini’s two-act comic opera *The Barber of Seville* is widely considered to be his greatest accomplishment and a masterpiece of the opera buffa genre (comic opera). The baritone aria “Largo al factotum” (Make way for the factotum) begins the opera as the main character Figaro appears for the first time, introduces himself, and sings about how he is in such great demand due to being an adept barber and having strong connections with influential people of Seville. The aria takes great skill and excellent enunciation to perform due to the repeating triplets at fast tempo and tongue-twisting libretto by Cesare Sterbini. Near the end, the often-parodied repeated “Figaro”’s are sung just before the closing patter. An English translation of the lyrics, omitting repetition, follows.

Make way for the city's servant.  
Off to the shop soon. It is already dawn.  
Ah, what a beautiful life, what lovely pleasure  
For a barber of quality!

Ah, worthy Figaro! Worthy, superb!  
Most fortunate for sure!

Ready to do anything, night and day,  
Always around and about.  
A better Cockaigne for a barber,  
A nobler life, there is none.

Razors and combs, lancets and scissors  
Are all here at my command.  
There is also resourcefulness, in the trade,  
With the young lady, with the young man.

Everyone asks for me. Everyone wants me:  
Women, boys, the elderly, girls.  
Here this wig; quickly this beard;  
Here this bleeding, quickly this note;  
“Figaro! Figaro! Figaro!”

Alas, what a fury! Alas, what a crowd!  
One at a time, for charity's sake!  
“Hey, Figaro!” Here I am!  
Figaro here, Figaro there,  
Figaro up, Figaro down.

Swift, swifter, like lightning I am.  
I am the city's servant.  
Ah, worthy Figaro! Worthy, superb;  
Fortune will not fail you.  
I am the city's servant!

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### Teng Yu-hsien/arr. Che-Yi Lee *Bāng Chhun-hong*

*Bāng Chhun-hong* (Longing for the Spring Breeze) is a song that in its original version contains lyrics in Taiwanese Hokkien, the language spoken natively by over 70 percent of the population of Taiwan. It was composed by Teng Yu-hsien (1906-1944), a Hakka Taiwanese musician, who set to music the lyrics by Lee Lin-chiu (1909-1979). The version performed at this concert was arranged by Taiwan native Che-Yi Lee (b. 1970) and is performed in an instrumental version without lyrics.

Arrangements of *Bāng Chhun-hong* and works deriving from it are popular in Taiwan and beyond. It was adapted into a Japanese patriotic song called *Daichi wa maneku*, which translates literally to “The Mother Earth is Calling on You,” and another popular version was arranged by Koshiji Shirou and sung by Kirishima Noboru. Iterations have often been used as background music in Taiwanese films and teleplays. It is a theme in the soundtrack of *Singapore Dreaming*, a Singaporean film released in 2006. In a literary connection, Hakka writer Chung Chao-cheng used *Bāng Chhun-hong* as the title of a biographical novel about the life of the song's composer.

“At night waiting alone under a dim lamp, with the spring breeze blowing on my cheeks, I, an unmarried maiden of 17 going on 18, see a young man. I see he has a handsome face and a pale complexion; I wonder which family he is from? Wanting to ask him yet fearing embarrassment, my heart flutters as if it were a pipa being strummed. Wishing him to be the groom of mine, with love inside my heart. Waiting, wondering when my beau might come to gather my blooming flowers of youth. Suddenly I hear someone outside, and I open the door to see. The moon laughs at my foolishness, for I did not realize it was just the wind.”

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### Lee Jinjun *Kampong Overture*

Contemporary Singaporean Lee Jinjun (b. 1990) is an award-winning composer, trumpet player and musical mentor. His music has been performed in Singapore, China, the U.S., Belgium, Germany and Spain. Recently, his symphonic band work *Autumnal Fireworks* was awarded first prize at the Singapore International Band Festival Composition Competition. In 2014, another band work titled *What Does the Future Hold?* won first prize at the World Projects Composition Contest and was premiered at the Walt Disney Concert Hall during the 2015 Los Angeles International Music Festival. Lee was commissioned by the Ministry of Education to write the concert band set pieces for the 2019 Singapore Youth Festival Arts Presentation. Other commissions include works for Timothy Reynish, Royal Northern College of Music, SMRT Corporation and the Orchestra of the Music Makers.

Lee wrote the following comments on his orchestral work *Kampong Overture*: “Czech composer [Antonín] Dvořák was famous for melding folk elements into the symphonic form, creating music that sounds nostalgic and genuine, qualities that made him one of the most popular folk-inspired composers of the 19th century. *Kampong Overture* takes a page from Dvořák by

using three Malay folk tunes, ‘Geylang Sipaku Geylang,’ ‘Lenggang Kangkung’ and ‘Suriram,’ and weaving them into a Romantic-styled symphonic overture.”

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### Jianmin Wang Erhu Rhapsody No. 2

Jianmin Wang was born in 1956 in the city of Wuxi, Jiangsu province in China. He is currently a professor at the Shanghai Conservatory of Music. He previously served as a visiting professor at Nanjing University, Dean of the School of Music of Nanjing University of the Arts, and the executive vice president of the High School Attached to Shanghai Conservatory of Music. His compositions have won over 30 awards. Erhu Rhapsody No. 2 won a silver medal from the third China Golden Bell Awards.

With his great skill and innovative spirit, Wang is best known for applying contemporary techniques and harmonies to traditional folk songs in ways that preserve the essence and flavor of the songs while creating new versions that are inventive and listenable. His music has been performed in China and abroad by the China Symphony Orchestra, China National Traditional Orchestra, China Central Broadcasting National Orchestra, Shanghai Chinese Orchestra, Hong Kong Chinese Orchestra, Taiwan National Experimental Chinese Orchestra, Japan Philharmonic Orchestra and others. In addition, he has published many works in Music Creation and other publications, and recorded and published dozens of albums.

Erhu Rhapsody No. 2, which spotlights the erhu, a Chinese bowed musical instrument with two strings, was composed in August 2001. The music incorporates ethnic characteristics of Hunan flower-drum opera and melodic elements of Hunan folk songs giving the piece a distinct regional style and flavor. The music expresses a national spirit of perseverance, optimism and resourcefulness, as well as the heroic ethos of Chinese youth who are fearless in confronting difficulties in their lives.

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### Fritz Kreisler/orch. Clark McAlister *Tambourin Chinois*

On January 30, 1962, the day after Fritz Kreisler died, the critic Harold Schonberg wrote in *The New York Times*: “Among his colleagues he was unanimously considered the greatest violinist of the century...Kreisler was neither a fiery virtuoso nor a classicist, though he had plenty of technique and could play Mozart, Beethoven and Brahms with as much musicianship and knowledge

as any classicist. Where he differed from all other violinists was in his charm, and in the sheer aristocracy of his conceptions...His tone was of unparalleled sweetness. Above all violinists, he had an infallible sense of rhythm and rubato. His interpretations were natural, unforced, and glowing...As a composer he wrote what might be described as transfigured salon music. If the test of music is longevity, Kreisler’s music bids fair to be immortal.”

Composed in 1910 for violin and piano, *Tambourin Chinois* (Chinese Drum) has since been arranged for solo violin and orchestra by Clark McAlister, and for solo xylophone and brass quintet by Edward Bach. Tonight’s performances uses the McAlister arrangement, but with the violin part played on the erhu. The piece’s main theme is written in a pentatonic scale that uses five pitches rather than the seven in a typical major or minor scale. Said the composer: “I don’t mind telling you that I enjoyed very much writing my *Tambourin Chinois*. The idea for it came to me after a visit to the Chinese theater in San Francisco—not that the music there suggested any theme, but it gave me the impulse to write a free fantasy in the Chinese manner.”

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### Tieshan Liu/orch. Mao Yuan *Dance of the Yao Tribe*

In 1951, Central Conservatory of Music professor and composer Tieshan Liu traveled with several students to southern China to research and collect folk songs from minority populations. While visiting the Youling Village in the Liannan Yao Autonomous County in northern Guangdong province, Liu became inspired by Yao folk melodies he heard and used several to compose *Long Drum Dance of the Yao People*. Liu’s colleague, the established composer Mao Yuan (1926-2022), orchestrated the piece for Western orchestra in 1952 and named it *Dance of the Yao Tribe*. In 1954, the famous conductor Peng Xiuwen arranged it for Chinese orchestra and it became popular throughout China. It has since been arranged for solo guzheng and chamber ensembles and has been performed throughout the world.

*Dance of the Yao Tribe* begins by depicting a gathering of Yao villagers in a large open area under the moonlight. Soft and gentle melodies describe the graceful dancing of young Yao girls, then the tempo accelerates and the atmosphere intensifies as young Yao men join the girls in the dance. They continue to dance together in the piece’s middle section, expressing their love for each other and their hopes for a bright future as they savor the moment and the sweetness of their mutual love and affection. A lively passage played by two trumpets and the melody played by the orchestra express the jubilation and boldness of the young

dancers. The section ends with the gentle playing of the melody by solo violin.

The final section features a condensed reappearance of the content in the first section as the dance transforms into a line dance with other villagers joining in. The atmosphere is warm and exciting as the villagers jump, spin and dance in an unrestrained display of the true spirit of Yao men and women. The music reaches a strong rhythmical climax and ends in a fast and joyful mood.

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## Bao Yuankai

### Selections from *Chinese Sights and Sounds*, Suite of 24 Folk Songs

Beijing native Bao Yuankai (b. 1944) graduated in 1967 from the Central Conservatory of Music with a bachelor's degree in composition and theory. Since 1973 he has taught at northern China's Tianjin Conservatory of Music, one of the many institutions he has served. In appreciation of his contributions to Chinese musical culture, he was awarded a special grant from the Chinese State Council. Other awards he has received include a Golden Bell Award for musical composition, the best Chinese Musicologist award by the Department for Cultural Affairs, and the Outstanding Music Educator Award from the Chinese Ministry of Culture. Tonight's concert concludes with four selections from his Suite of 24 Folk Songs, also known as *Chinese Sights and Sounds*.

**Dialogue on Flowers.** A popular song in China during World War II, *Dialogue on Flowers* combines traditional music from Hebei, lively syncopated rhythms and sound effects to depict 30 different flowers. It is based on the traditional Hebei folk tune *Flowers*.

**Flowing Stream.** Originating from the city of Midu in Yunnan province, this folk song is about a young girl who stands by a stream and compares the moonlit water to her lover, who is with her always in her heart. The song begins with dissonant harmonies used to create the atmosphere of a dark, starry night. Soon arpeggios are used to depict the moon's reflection on the flowing stream, and later to imitate the gentle sound of the breeze. The theme later becomes brighter to show the happiness of the girl.

**Green Willow.** A happy depiction of rural farm life, *Green Willow* is the only song in Bao's Suite of 24 Folk Songs that imitates the lively pizzicato-like sounds of Chinese plucked instruments and Chinese folk percussion. The lyrics vary and are not connected to the music, and often include additional clever words and phrases.

**Going to Watch Yangge Dance.** Popular today in both rural and urban areas of northern China, Yangge is a folk dance form that derived from a Song dynasty (960–1279) dance known as Village Music. In the evening people wear colorful costumes and form lines or circles as they dance to express their happiness. This song tells the story of two sisters in Shanxi province walking to a festival held in a nearby village. Despite the threat of rain and thunderstorms they eagerly cross a river and climb a mountain in order to watch the Yangge dance. Once they arrive at the festival the clouds have disappeared and the sun is shining. Strong rhythms and percussive sounds are used throughout the song along with contrasting flowing melodies. The piece culminates in a thrilling use of syncopated passages often found in northern Chinese music.

*Program notes by Gao Hong and Paul Dice.*

**Minnesota Orchestra**  
 Thiago Tiberio, conductor  
 Natalia Romero Arbeláez, host | Susie Park, violin  
 Maria Dively, American Sign Language interpreter

Sunday, January 29, 2023, 2 pm | Orchestra Hall

This afternoon's concert lasts approximately one hour and is performed without an intermission.

<b>Angela Morley</b>	<i>Snow Ride</i>	ca. 3'
<b>Sergei Prokofiev</b>	<i>Troika</i> , from <i>Lieutenant Kijé Suite</i> , Opus 60	ca. 3'
<b>Astor Piazzolla</b>	<i>Invierno Porteño</i> (Winter in Buenos Aires), from <i>The Four Seasons of Buenos Aires</i> for Violin and Orchestra <i>Susie Park</i> , violin	ca. 7'
<b>Vincent Ho</b>	<i>Nightfall</i> , from <i>Arctic Symphony</i>	ca. 5'
<b>Polina Nazaykinskaya</b>	<i>Winter Bells</i>	ca. 6'
<b>Peter Ilyich Tchaikovsky</b>	<i>March and Dance of the Sugar Plum Fairy</i> , from <i>The Nutcracker</i>	ca. 4'
<b>Li Huanzi</b>	<i>Spring Festival Overture</i>	ca. 5'

This performance will feature graphic illustrations by visual artists from Juxtaposition Arts.

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**Thiago Tiberio**, conductor

Brazilian-born Thiago Tiberio, who has been praised for his mature musicianship and clarity of expression, is a talented emerging conductor whose international career is expanding quickly. This week's performances are his first with the Minnesota Orchestra. His classical, operatic and film music career includes work with the world's most prestigious orchestras in countries around the world, including the U.S., Japan, United Kingdom, France, Germany, Spain, Portugal, Switzerland, Turkey, Bulgaria, South Korea, China and Brazil. Throughout his career, Tiberio has led orchestras in film scoring sessions. As a specialist in live musical synchronization to film, he has arranged, orchestrated and directed concert adaptations of a wide variety of films, which include *Love Actually*, *The Hunger Games*, *Cinema Paradiso*, *The Goonies*, *Coraline*, *Bridget Jones' Diary*, *Get Out*, *Grease* and *Twilight*. He has won an Emmy, a Luso-Brazilian Award from the United Nations and an International Brazilian Press Award. He was the first Western conductor to perform in the Great Hall of the People in Tiananmen Square, Beijing, with *La La Land in Concert*. At Disney's request, he premiered *Star Wars Live in Concert* in France, Portugal and Brazil, as well as the fully orchestrated version of *Coco in Concert* at Ravinia Festival, 2019. More: [thiagotiberio.com](http://thiagotiberio.com).



**Natalia Romero Arbeláez**, host

Originally from Colombia, Natalia Romero Arbeláez is an experienced performer, educator and musician. As an educator, she thrives in the intersection of academic and applied music making. She is passionate about access and student voice and ownership in her classroom and performing practices. She performed with the Minnesota Orchestra last month as a member of Border CrosSing in *El Mesías*, a bilingual Spanish-English holiday performance conducted by Ahmed Anzaldúa. She works as the Upper School choir director at the Blake School where she directs three curricular ensembles and two extra-curricular groups. In addition to teaching, she is an active performer and vocal coach. She has been featured on television as the host of *STAGE* on TPT and developed corresponding curriculum for PBS Learning Media. As a vocal coach, she has worked with the Guthrie Theater, Teatro del Pueblo and the Ordway Center for Performing Arts. She can be found singing with the VocalEssence Ensemble Singers and with Border CrosSing, where she also directs a bilingual community choir called Heritage Choir. She holds a bachelor of music from St. Olaf College and is currently pursuing a master of music education at the University of St. Thomas. More: [naromero.com](http://naromero.com).



**Susie Park**, violin

Australian-born Susie Park, the Minnesota Orchestra's first associate concertmaster, will be featured as soloist with the ensemble next June in Brahms' Double Concerto with Associate Principal Cello Silver Ainomäe. She has performed solos with numerous major orchestras in Europe, the U.S. and Australia, as well as Korea's KBS Orchestra and Orchestra Wellington in New Zealand. She won top honors at the International Violin Competition of Indianapolis, the Wieniawski Competition in Poland and the Yehudi Menuhin International Competition in France. She was the violinist of the Eroica Trio from 2006 to 2012, with which she recorded the ensemble's eighth CD, an all-American disc nominated for a Grammy, and toured internationally. She is also a founding member of the East Coast Chamber Orchestra, a conductorless ensemble comprising a diverse selection of talented chamber musicians, soloists and principal string players from American orchestras. Their self-titled debut album of 2012, released on the eOne label, includes works from three centuries, by Geminiani, Tchaikovsky and Shostakovich. Her interest in music of all genres has also led to collaborations with artists such as jazz trumpeter Chris Botti, with whom she performed 41 consecutive shows at the Blue Note Jazz Club in New York. More: [minnesotaorchestra.org](http://minnesotaorchestra.org).



### Juxtaposition Arts

For over two decades Juxtaposition Arts (JXTA) has mentored North Minneapolis youth artists with the help of industry professionals to foster creativity in the next generation of artists, offering them the opportunity to “learn by doing” and to channel their creative energy into profitable, marketable and transferable life skills. Founded in 1995 by Roger and DeAnna Cummings and Peyton Russell, JXTA started out as after school programs offered in the Sumner-Glenwood neighborhood and in the founders’ studio space. In May 2018, JXTA launched a four-year, \$14 million capital campaign to invest in the creative futures of youth in North Minneapolis, in its campus, and in JXTA’s legacy as a cultural institution. By 2023, over 100 youth will be engaged in JXTA’s exceptional visual arts education and training programs, and more than 150 youth and artists will be employed annually in training programs and social enterprise studios. More: [juxtapositionarts.com](http://juxtapositionarts.com).

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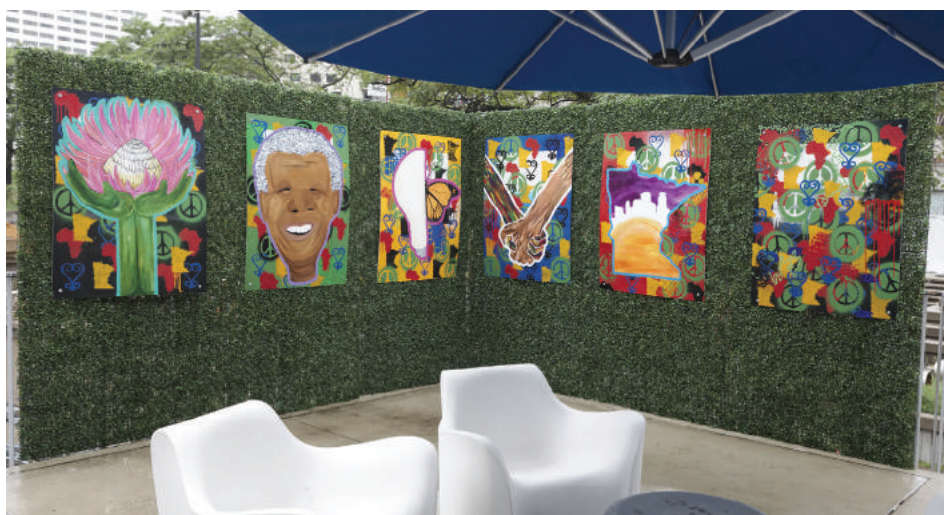
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**Maria Dively**, American Sign Language interpreter

Maria Dively has been an American Sign Language interpreter for eight years in Minnesota and California. A NIC/Trilingual Interpreter, she is a graduate of North Central University in Minneapolis. She was born and raised in Puerto Rico and has been involved personally and professionally in the Deaf community since college. She began her journey as a musician at a young age as a woodwind player, percussionist and steel drums player, among other roles.



Among the Minnesota Orchestra’s past collaborations with artists from Juxtaposition Arts are a series of large-scale paintings by JXTA alumnus Catiesha Pierson, commissioned for display at Orchestra Hall during the 2018 Sommerfest celebrating Nelson Mandela’s centenary, and a memorial mural painted by JXTA artists in memory of Amir Locke after he was killed by police in downtown Minneapolis in February 2022. Top photo: Greg Helgeson.

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Bass-baritone Christopher Humbert Jr. performing a selection from Margaret Bonds' *Spirituals*, October 2022. Photo: Greg Helgeson



Sarah Hicks, principal conductor of Live at Orchestra Hall, leading a film-and-music concert featuring *The Princess Bride*, November 2022. Photo: Courtney Perry



Members of the Minnesota Orchestra bass section and cellist Arek Tesarczyk in an October 2022 performance. Photo: Tony Nelson



The Minnesota Orchestra and Music Director Designate Thomas Søndergård accepting applause after a performance of Igor Stravinsky's *Rite of Spring*, October 2022. Photo: Tony Nelson

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Laurel and Frank H.\* Winsor  
Elizabeth M. Winston\*  
Gerald D. (Jay) Woltd  
Donna and Mike Wolsted  
Margie and Woody Woodhouse\*  
Dale and Sandra Wucher  
Mark W. Yvisaker  
Eric and Joann Ludeman Yost  
Leah Yotter  
Aks and Sri Zaheer  
Mr. and Mrs. Louis N. Zelle\*  
Steven and Rita Zellmer\*  
Joseph A.\* and Elizabeth F. Zetah

\*In Remembrance

If you would like information about planned giving, please contact Emily Boigenzahn at 612-371-7138 or [eboigenzahn@mnorch.org](mailto:eboigenzahn@mnorch.org).

## Plan for the future, enjoy benefits today

### The Laureate Society

When you include the Minnesota Orchestra in your estate plans, you become a member of the Laureate Society—and our Laureate family. Regular benefits include:

- Invitation to the annual Laureate Society Luncheon with Minnesota Orchestra musicians
- Backstage tour of Orchestra Hall
- Complimentary refreshments at intermission during classical subscription season concerts
- Recognition as Laureate Society members in publications such as *Showcase*
- Communications about Minnesota Orchestra news and special updates
- VIP ticket services for Laureate members who also donate to the Guaranty Fund at the Maestro's Circle level

If you have included the Minnesota Orchestra in your estate plans, please let us know so we can thank you and recognize you personally for your generosity. We will respect your wishes to remain anonymous if you so choose.

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