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Kenneth Freed, Music Director
Jeffrey Stirling, Guest Conductor

*The Eighth Annual Masters
Concerto and Aria Concert*

Saturday, April 1, 2006
7:30 PM

Church of the Annunciation
Minneapolis, Minnesota

~ Program ~

Overture from Oberon

Carl Maria von Weber
(1786 -1826)

Il lacerato spirito
From Simon Boccanegra

Giuseppe Verdi
(1813 -1901)

Don Moyer, Baritone

Ballade for Piano and Orchestra, Opus 19

Gabriel Fauré
(1845 -1924)

Anita Ho, Piano

~ A Brief Intermission ~

The Walk to the Paradise Garden
Intermezzo from *A Village Romeo and Juliet*

Frederick Delius
(1862 - 1934)

Piano Concerto No. 4, Opus 58

Ludwig von Beethoven
(1770 - 1827)

III. Rondo: Vivace

Mark Pellerite, Piano

~ Biographies ~

Anita Ho was born in Hong Kong and began piano lessons before the age of five. Anita moved to Halifax, Nova Scotia to pursue a marketing degree as well as two degrees in philosophy. In 1995, Anita began a Ph.D. in philosophy at the University of Alberta in Edmonton. A year later, she decided to also pursue a Master's degree in piano performance, studying with Marek Jablonski, Ernesto Lejano, and Stephane Lemelin. She won the second prize in the Ludmila Hussey-Knezkova International Piano Competition in 1995. She met her spouse, Corey Hamm, who teaches piano and chamber music at The University of British Columbia, when Anita hired him to accompany her for a concerto competition in 1996. Upon completion of her Ph.D. in philosophy, Anita got a teaching position and moved to St. Paul. She is currently Associate Professor in Philosophy and Co-Coordinator of the Center for Women, Economic Justice, and Public Policy at The College of St. Catherine. This is Anita's second time performing with the Kenwood Symphony Orchestra. She was also a winner of the KSO Masters Concerto and Aria Competition in 2003, performing the first movement of Camille Saint-Saens' second piano concerto.

Don Moyer studied voice with Dale Moore at Southern Illinois University and has sung with the Chicago Symphony Chorus and the Grant Park Symphony Chorus, and was a paid singer for Sunday services. He gave up singing as a young man and began to study social work, namely psychotherapy. Currently, Don is the clinical supervisor in the Family Program at Hazelden Foundation. Don rediscovered singing when he met a pianist who could play anything in any key. For the past four years, he has studied voice with Thaxter Cunio at MacPhail Center for Music and has sung with the chorus of the Minnesota Opera. He is currently performing as a sword-wielding brute in the Gilbert and Sullivan Very Light Opera Company's production of Princess Ida.

Mark Pellerite grew up in a musical family in Bloomington, Indiana and studied piano and flute throughout high school. After a long hiatus away from music during college, graduate school, and his first few years in Minnesota, he resumed piano studies with Judy Lin at MacPhail Center in 1989 and continues today. Since then, he has played on numerous recitals at MacPhail and was a featured soloist with the 3M Orchestra three times. Mark is employed full-time as a research chemist at 3M and lives in Woodbury with wife Laurie, daughter Caitlin (a senior at DePaul University), son Trevor (a high school senior), and two cats. In his spare time, Mark enjoys fishing and American Civil War history. He also rocks on as keyboardist in a praise band at Woodbury United Methodist Church.

Guest conductor **Jeffrey Stirling** appears regularly with the Kenwood Symphony Orchestra. He is Music Director of the Northeast Orchestra, the Linden Hills Chamber Orchestra and conducts the Greater Twin Cities Youth Symphonies (GTCYS) Philharmonic. Dr. Stirling has been a cover conductor for the Minnesota Orchestra and has appeared in concert with the Saint Paul Chamber Orchestra. He also has been a guest conductor with the Bemidji Symphony and Duluth-Superior Symphony Orchestra. Dr. Stirling holds degrees from Yale and Northwestern University and pursued advanced training in Paris, France. In 2001, he was chosen by Leonard Slatkin to take part in the National Conducting Institute in Washington, DC. He has participated in conducting programs at the Tanglewood and Salzburg festivals and the Fontainebleau School. His mentors include Pierre Boulez, Leonard Slatkin, Marin Alsop and Victor Yampolsky. In recent years, Dr. Stirling has directed the orchestral programs at Luther College, the University of Northern Iowa, Gustavus Adolphus College and Saint Cloud State University.

~ About the Competition Judges ~

Thomas Turner joined the Minnesota Orchestra as principal viola in 1994. After graduating from the Curtis Institute of Music, where he studied with Joseph DePasquale, he performed with the Varga Chamber Orchestra, the Hof Symphony, and the Berlin Radio Symphony. Turner has appeared as featured soloist with the Minnesota Orchestra on several occasions, including the American premiere of the Britten Double Concerto and the Bartók Viola Concerto. Next month, Turner will give Wolfgang Rihm's Concerto for Viola and Clarinet its world premier with the Minnesota Orchestra and Principal Clarinet Burt Hara. He also performs frequently in chamber music concerts of the Minnesota Orchestra and appears regularly with the Hill House Chamber Players.

Jeffrey Stirling (see biography above)

~ About the KSO ~

The Kenwood Symphony Orchestra (formerly the Kenwood Chamber Orchestra) was founded in 1972 as an adult education class at the Kenwood Community Center. From those humble beginnings, the orchestra quickly grew in membership, ability, and reputation. Over the years, several gifted conductors have graced the podium, including Uri Barnea, Lee Humphries, Jim Riccardo, Jeannine Wager, William Intriligator and Myles Hernandez. Since 1999, the orchestra has been under the direction of Kenneth Freed. Based at Ramsey International Fine Arts Center, the KSO represents over 50 highly accomplished volunteer musicians of all ages and occupations including students, working professionals, and retirees, all passionate about playing and sharing great music. It is our mission to make quality orchestral music accessible by performing concerts free of charge. The KSO is a nonprofit organization financed primarily by members' dues, financial gifts from friends and supporters, and our annual Masters Concerto and Aria event. Learn more at www.kenwoodsymphonyorchestra.org.

~ About the Music ~

Weber conducted the premiere of his opera *Oberon, or The Elf King's Oath*, in London on April 12, 1826, three days after completing the score. The story of the opera, from its medieval origin and embroidered by Wieland's poem *Oberon*, opens with Oberon asleep and separated from Titania, with whom he has quarreled, to be reconciled only if they can find a constant couple, a search that ends in the proved fidelity of Houn of Bordeaux, who, with the aid of a magic horn, survives to be united once more with his beloved Reiza. The Overture, which has met with a far happier fate than the opera itself, is characterized from beginning to end by an "intoxicating sweetness." The Overture begins with an introduction after the sounding of Oberon's magic horn. Flutes and clarinets reply to the call in light passage work. A brief march-like section is barely audible, and the strings carry on in dreamy whispers. With the utterance of a chord for the full orchestra the listener is suddenly ushered into a "world of chivalric legend and romance." The Overture makes use not only of material from the opera, but also motifs from the incidental music he wrote in 1818 for Eduard Gehe's tragedy *Heinrich IV*. Strikingly, Weber invokes the forest's spirit-world through the horn and the delicate orchestral figures that conjure up the elfin world over which Oberon rules. Described as "a gorgeous masterpiece of operatic orchestration," many musicians have declared this last of Weber's compositions for orchestra to be also his finest.

Fauré's *Ballade for Piano and Orchestra, Opus 19*, was originally written for solo piano. Without a doubt, Fauré's favorite instrument was the piano. He used it in almost all of his chamber music and all of his songs, and everything else he wrote usually began as a score for piano. However, Fauré never composed a piano concerto. His musical expressiveness came from his fluency at the piano, and his ambidextrousness accounts for his themes and melodies, which pass easily from one hand to the other. Fauré also liked to use the resonant center of the keyboard most often but could use the highest and lowest octaves if need be. Completed in 1879, Fauré dedicated the *Ballade* to another French composer, Camille Saint-Saëns. Fauré was Saint-Saëns' favorite pupil and closest friend. Their friendship lasted sixty years, probably unique in terms of duration between musicians and rare in artists of any kind. Fauré showed the *Ballade* to Franz Liszt, a Hungarian composer and piano virtuoso, who found it very difficult. Fauré then rearranged the piece with an orchestral accompaniment in 1881, which produced a graceful, ethereal reverie, full of finesse and poetry.

Verdi's *Il lacerato spirito* from the opera *Simon Boccanegra* was first premiered in 1857. It is difficult to arrive at a firm count of how many operas Verdi wrote because he revised several of his works so extensively as to transform them into related but essentially different operas. This was the case with *Simon Boccanegra*, which was revised in collaboration with librettist and composer Arrigo Boito and successfully premiered in 1881. *Il lacerato spirito* is sung by character Jacopo Fiesco, a Genoese nobleman. Fiesco is raising his granddaughter born to his own daughter, Maria, and the title character, a corsair who becomes the Doge of Genoa. Fiesco thinks the child has been lost in a storm at sea, a misunderstanding that leads to a manner of grim complications. The plot is still young when, in the Prologue, Fiesco sings this aria, a seemingly simple *romanza* that powerfully expresses his grief on the death of Maria.

The Walk to the Paradise Garden, from A Village Romeo and Juliet. Though the English-born Delius spent most of his life as an expatriate in Germany, America, and especially France, his music always seems close to the moods and colors of the English countryside. One of his finest tone poems is actually an orchestral interlude in his opera *A Village Romeo and Juliet*, composed in 1900-1901, based on a story by the Swiss writer Gottfried Keller. Delius composed the "The Walk to the Paradise Garden" as a late addition to the score for a Berlin

performance in 1906. It represents a moment of tranquility linking the last two scenes, lightly foreshadowing the tragic outcome. The piece fuses the principal themes of the opera, combining them in music that is tender, sensuous, delicate, subtle in harmony and orchestration, and suffused with the atmosphere of the countryside. The interlude is one of the composer's greatest works and represents Delius at the height of his powers.

Beethoven composed his **Concerto No. 4, Op 58 in G major** in 1805-06 and performed it in a private concert at Prince Lobkowitz's residence in Vienna before giving the public premiere on December 22, 1808. The public premiere was part of the famous concert in which he made his last appearance as soloist with an orchestra. That all-Beethoven program lasted for four hours and included Symphonies Nos. 5 and 6, the *Choral Fantasy* and improvisations by the composer. Although Beethoven had promised to dedicate the Concerto No. 4 to Baron Ignaz von Gleichenstein, the published score appeared with an inscription to his longtime friend, Archduke Rudolph. The Fourth Concerto made an especially weak impression, and in fact was almost totally ignored until after Beethoven's death, when Felix Mendelssohn performed it in 1836. The Concerto's innovative break with the traditional concerto format and content must have been a strong negative factor. In this score, the display element is largely displaced by depth of content, just as assertive gestures are replaced by an unforced intimacy and lyricism. The innovative features of the work's construction are of secondary performance, as they were determined in large part by the poetic, seemingly improvisatory nature of the material. The Rondo's theme is stated briefly by the strings, quietly but with a hint of mischief, and then is taken up in sparkling fashion by the piano, followed by several varied statements. Beethoven provided an elegant contrasting theme in the piano. After a flourish, the solo instrument brings back the first theme in its original key. A lengthy development follows. The piano recalls the expressive second theme. An unaccompanied section for piano is followed by a varied return of the first theme and further development of the second theme. The piano cadenza builds to a brilliant close.

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~ **Please join us for our
upcoming concert ~**

From Mozart to Ives
Sunday, May 7, 2006 – 3:00 PM
Church of the Annunciation

Music of Copland, Ives, Vivaldi and Mozart
Featuring the Winner of the Minneapolis Music
Teachers Forum Mozart Piano Competition
And Helen Chang, Violin

The Fourth Annual Emperor's Ball
Saturday, June 10, 2006
Landmark Center, Downtown St. Paul

Visit www.emperorsball.org for more information.

Tonight's performance is being recorded.
To purchase a recording, please see more information
at the back of the church.

~ Kenwood Symphony Orchestra Personnel ~

Violin

Stephanie Bina
▣ Nobuko Davis
Renee Favero
Karen Frevert
Serwan Hassan
■ Peter McGuire
Julie Pronovici
Steven Rollin

Violin II

Carolyn Boulay
■ Steve Dygos
Cindy Larson
Susan Narveson
Dave Rosedahl
Mary Schaeffe
Laura Simonson
Katy Lesiak

Viola

▣ Ann Marie Bur
Marvin Goldberg
Tanya Grundahl
Patrick McCarthy
Kay Miller
Pat Mitchell
■ Tom Rognsvoog
Aija Ronis
Betty Swanson

Cello

Lisa Bierwagen
▣ Frank Davis
Karen Harris-Rognsvoog
Jennette Jones
Andrea Kurtz
Katherine Nyseth
John Peterson
■ Anne Swarts
Carol Vake

Bass

■ Stacey Aldrich
Neill Merck

Flute

■ Anne Cheney
Paula Pettis

Oboe

■ Jessica Westrum
Tammy Riste Wahlin

English Horn

Jessica Westrum

Clarinet

■ Dave Clark
Stu Deuring

Bassoon

■ Tim Peschman
▣ Ellen Maas Pratt

French Horn

Angela Barberg
■ Kelli Hirsch

Trumpet

John Gunkler
■ Bob Zobal

Trombone

Stephen Hartley
Randall Kline
■ Dennis Tischhauser

Tuba

Sam Sharp

Percussion / Timpani

■ Sally Harris
▣ Corey Sevett
Aaron Clarksean

Keyboard

Karen Harris-Rognsvoog

■ Principal ▣ Assistant Principal * Co-Principal

The KSO welcomes our guest musicians:

Dave Anderson, Bass
Michael Bauer, French Horn
Leslie Carlson, Flute
Janet Egge, Violin I
Jane Giacobassi, Cello
Kathleen Hansen, Flute

Aaron Janse, Vln II
Jolene Johnson, Viola
John Knowles, Bass
Nathan Krueger, Vln I
Grace Lin, Vln II
Timothy Peters, Trumpet
Christina Rohr, Trombone

Irene Sabbadini, Vln II
Sandy Sample, Viola
Maia Seie, Violin I
Charles Van Der Heide, Vln I
Renee Weddle, Vln II
Theodora Wynhoff, Vln II

Please join us after the performance for a reception hosted by KSO and Annunciation Church.