



PLAYING. SHARING. INSPIRING.

*Yuri Ivan, Music Director*

*The Tenth Annual Masters  
Concerto and Aria Concert*

*Saturday, February 2, 2008*

*7:30 PM*

*Church of the Annunciation*

*Minneapolis, Minnesota*

~ Program ~

**Overture to *The Marriage of Figaro***

W.A. Mozart  
(1756 – 1791)

**“Ch’io mi scordi di te?...Non temer, amato bene”  
Concert Aria, k. 505**

*Alyssa Anderson, Mezzo Soprano  
Julian Ward, Piano (non competitor)*

W.A. Mozart  
(1756 – 1791)

**Prelude to the Afternoon of a Faun**

Claude Debussy  
(1862 – 1918)

**“L’annee en vain” from *L’enfant prodigue***

*Noelle Noonan, Soprano*

Claude Debussy  
(1862 – 1918)

**“Magda’s Aria (To This We’ve Come)” from *The Consul***

*Carolyn Pratt, Soprano*

G. C. Menotti  
(1911 - 2007)

**March from *The Love for Three Oranges*, Op. 33**

Sergei Prokofiev  
(1891 - 1953)

**Piano Concerto No. 3, Movement 1, Op. 26**

*Michael McCabe, Piano*

Sergei Prokofiev  
(1891 - 1953)

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***Please join us on the lower level following the concert for a reception  
to meet the soloists and orchestra members.***  
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## ~ Biographies ~

**Alyssa Anderson's** vocal repertoire spans Baroque masterpieces to contemporary experimental music, with a focus on American art song and chamber pieces. A native of Falconer, NY, she received her BM in Performance *summa cum laude* from the State University of New York, College at Fredonia, and she completed her MM in Performance *summa cum laude* at the University of Minnesota. She was awarded the Doctorate of Musical Arts from the University of Minnesota in 2006 for her thesis on the solo vocal music of American composer Henry Cowell and recital performances of a number of his unpublished, and virtually unknown, songs for voice and piano. While working towards her graduate degrees, she performed numerous leading roles with the University of Minnesota's Opera Theatre, including the Komponist in Strauss' *Ariadne auf Naxos*, Giulietta in Offenbach's *Les Contes d'Hoffmann*, and Margaret Elliott in the Minnesota premiere of *Eric Hermannson's Soul* by Libby Larsen. As a founding performer and board member of the Twin Cities based contemporary music ensemble Renegade Ensemble, Ms. Anderson performed premieres of Peter Billam's *Tres Casidas del Divan del Tamarit*, Ton Bruynel's *Le Jardin*, and Eric Schwartz's *The Owl and the Pussycat* with the group. Recent performances include the title role in Purcell's *Dido and Aeneas* and György Ligeti's *Síppal, dobbal, nádihegedüvel* for mezzo-soprano and percussion. She has appeared as a soloist with the Bloomington Symphony Orchestra, the Renegade Ensemble, the University of Minnesota's New Music Ensemble, the University of Minnesota's Bach Festival, the Jamestown Choral Society, the Fredonia College Choir, and Fredonia's Festival Chorus. In 2004 and 2007, Ms. Anderson won first place in the Minnesota District Metropolitan Opera National Council Auditions; other awards include the Metropolitan Opera National Council Auditions Encouragement Award, the McGough Opera Scholarship, the Ted Mann Scholarship, and the David F. Evans Performance Award. Ms. Anderson currently studies voice with Wendy Zaro-Mullins and coaches with Julian Ward.

**Noelle Noonan** is a member of several national honor societies for academics and the arts. She graduated *summa cum laude* from West Virginia's Bethany College. Her stage credits while in West Virginia included *Hamlet*, *The Man of La Mancha*, *Sex Drugs and Rock n' Roll*, as well as many recitals and private concerts in the Wheeling/Pittsburgh area. Ms. Noonan studied French language and culture at La Sorbonne in Paris where she graduated with a *Diplôme de la langue française*. She was also a voice student at the Conservatoire National de Région de Boulogne-Billancourt where her studio instructor was soprano Liliane Mazon. There, she performed in Benjamin Britten's *L'Arche de Noé* and was the soprano soloist in his Easter cantata *Rejoice in the Lamb*. She graduated from SUNY Fredonia with a Master of Music in Vocal Performance in May 2003. While at Fredonia, Ms. Noonan performed the role of Lady Billows from Britten's opera *Albert Herring* in Opera Scenes 2003, performed operatic arias with the College Symphony as a Concerto Competition Winner, and was frequently a featured soloist with both the university and numerous regional ensembles. In 2005, Ms. Noonan was asked to perform with composer and organist Marvin Mills in Buffalo, New York, presenting a set of spiritual arrangements commissioned from the composer by Denyce Graves. Currently, Ms. Noonan is pursuing a DMA in Vocal Performance at the University of Minnesota where she is a Graduate Assistant in both the Voice and Choral divisions. She portrayed the role of Mozart's Countess Almaviva in the 2006 production of *Le nozze di Figaro*. She is a soprano section leader and cantor at Saint Olaf Catholic Church in Minneapolis, and is the vocal music and music theory instructor at Grace Music Academy in Andover. Ms. Noonan was awarded a special grant from the Schubert Club in 2007 to further her musical studies. She also maintains an active private voice studio. Ms. Noonan is a student of John De Haan.

**Carolyn Pratt** has performed on both concert and operatic stages throughout the Midwest. In the Twin Cities, she has appeared with the Minnesota Opera, the Minnesota Orchestra, the St. Paul Chamber Orchestra, the Medalist Concert Band and the Bloomington Symphony Orchestra. A native of Ann Arbor, Michigan, Ms. Pratt is a Phi Beta Kappa graduate of the Oberlin Conservatory of Music and a doctoral candidate at the University of Wisconsin-Madison, a student of the late Professor Robert Fountain. She created *An Evening with Jenny Lind*, performing as the famous "Swedish Nightingale" in recital. Ms. Pratt sang the role of Rosina in the Minnesota Opera's touring production of Rossini's *Barber of Seville* and the title role in Holst's opera *Savitri*. This season Pratt will be a featured soloist with the Encore Winds at the Phipps Center for the Arts in Hudson, WI. She sang with the Kenwood Symphony Orchestra on the Pen Pal Concert Series and for the Schubert Club Courtroom Concert Series at the Landmark Center in St. Paul, sponsored by Thursday Musical.

**Michael McCabe**, a Minneapolis native, began studying piano at age seven with Laine Bryce at the Laine Bryce School of Music in St. Paul, Minnesota. Over the next several years, he became interested in playing the works of Bach, Mozart, and Chopin, and also in composing some of his own music for piano. After high school, Michael began taking lessons from Gary Sipes at the MacPhail Center for Music. While with Mr. Sipes, Michael has performed in numerous recitals, including MacPhail Honors Recitals and master classes.

**Yuri Ivan** became the Music Director of the Kenwood Symphony Orchestra in 2007. In 1996-2000 Mr. Ivan was engaged as a Conductor at The State Theatre of Opera and Ballet in Dnepropetrovsk, Ukraine where he conducted productions including *The Marriage of Figaro*, *Rigoletto*, *La Traviata*, *Carmen*, *Pagliacci*, *Eugene Oneguine*, *Die Fledermaus*, *La Fille Mal Gardée*, *Giselle*, *Don Quixote*, *The Swan Lake* and *The Sleeping Beauty*. In 2001 he was named Artistic Director of Trans-Carpathian Philharmonic, co-founded the Uzhgorod Youth Orchestra and the Young Virtuosi music festival in Ukraine. He also appeared with LVMI Opera, National Symphony-Pops Orchestra of Ukraine, and Northern Hungarian Symphony. Mr. Ivan is completing doctoral studies in conducting at the University of Minnesota School of Music. In 2007 Yuri Ivan was named Music Director of Lynden Hills Chamber Orchestra.

Pianist **Julian Ward** moved to Minneapolis in 1998 for graduate study in the accompanying and vocal coaching program at the University of Minnesota. Since then he has enjoyed work as a collaborative pianist and vocal coach in the twin cities area. He has served as a staff pianist with several opera companies, including the Utah Opera, Las Vegas Opera Theater, and Chautauqua Opera; and since 2002 has worked with the Minnesota Opera both in the preparation of main stage productions, and as a staff pianist for the resident artist program, and various educational and outreach programs. Mr. Ward also maintains ties with the University of Minnesota, where he has assisted with the musical preparation for several University Opera Theater productions.

The **Kenwood Symphony Orchestra** was founded as the Kenwood Chamber Orchestra 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, Myles Hernandez, Kenneth Freed, and Jeffrey Stirling. Since September, 2007, the orchestra has been under the direction of Yuri Ivan. 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. In 2003, the KSO launched an exciting venture joining Ramsey IFAC and the New England Conservatory to integrate music into the mainstream curriculum. 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](http://www.kenwoodsymphonyorchestra.org).

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### *Opportunity Knocks....*

The Kenwood Symphony Orchestra (KSO) is on the look out for fresh musical talent. At this time we are looking for talented first and second violinists and violist to join the orchestra. If you know of anyone interested in joining the KSO, please call Cindy Larson (952-473-2575) or Julie Pronovici (763-535-9824) to learn more about membership and to schedule an audition.

The KSO rehearses on Monday nights from September through May at Ramsey International Fine Arts Center (IFAC). During our season we perform five mainstream concerts, two daytime Learning Through Music Concerts for the students at Ramsey IFAC and a number of outreach concerts.

Each June we partner with the elegant Emperor's Ball for an evening of ballroom dancing at the at Landmark Center in St. Paul. In August its **Summer POPS!** at the Lake Harriet Bandshell and Como Lakeside Pavilion.

*"I have been a member of KSO for almost 20 years and I cannot express strongly enough what an incredibly rewarding experience I have had so far. The friendly members and good administration are important, but the best thing has been the opportunity to grow as a musician by playing fun and challenging repertoire with a truly fine group of 'amateurs'."*

- Anne Swarts, Cellist

~ *About the Competition Judges* ~

**Teri Larson** received her undergraduate degrees from Saint Olaf College in Northfield, Minnesota where she studied under Dr. Kenneth Jennings, former director of the St. Olaf Choir, Robert Scholz and Alice T. Larsen. She received her Masters in Choral Conducting and Literature from Saint Cloud State University, St. Cloud, Minnesota, under the direction of Stephen Fuller. Ms. Larson has served as interim conductor of the St. John's University Chamber Choir in Collegeville, the Campus Singers at the College of Saint Benedict in St. Joseph, Minnesota where she led their concert tour to England and Wales in January 2000, and is a former director of the Concert Choir at Saint Cloud State University. She is currently serving her twelfth year as Choral Director and Director of Music at the Basilica of Saint Mary in Minneapolis, Minnesota. Under her direction the Basilica Cathedral Choir has grown to ninety members, published three two compact disc recordings, embarked on a concert tour of Italy and Austria, and been selected to perform at both the local and national ACDA conventions. Ms. Larson is the founder of two children's choirs at the Basilica, Angelicum Women's Choir, and directs a semi-professional Schola Cantorum. Ms. Larson has served as contest adjudicator, festival chorus director at numerous choral festivals, and is a member of ACDA, the National Association of Pastoral Musicians, Choristers Guild, and the Conference of Roman Catholic Cathedral Musicians. She recently served as the Repertoire and Standards Chair for Worship in the Minnesota Central Division Chapter of ACDA, and is currently the Twin Cities Chapter President of Choristers Guild. She resides in Maple Grove, Minnesota with her husband, Don Krubsack and children, Jeff and Ellan.

**Steven Staruch**, is a versatile musician who received his musical training at the Oberlin Conservatory and the Eastman School of Music. He is a member of the Lyra Concert, the twin cities period instrument orchestra, and a classical period instrument group known as the WolfGang. He is also an active free-lance violist. A member of the Dale Warland Singers for seven seasons, he has been a featured soloist on many of their recordings. His "day job" is with Classical Minnesota Public Radio where he produces and hosts the classical afternoon drive program.

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**Conductor (\$250 to \$749)**

Dr. and Mrs. John Alden Clark  
Bruce Larson  
The Medtronic Foundation  
Len and Ellen Pratt  
Bill and Sarah Swarts

*Please join us for our next concert!*

*Welcome Spring*

**Saturday, April 5, 7:30 PM**  
**Church of the Annunciation**

*Beethoven Symphony No. 4*

*Rodrigo Concierto di Aranjuez for  
Guitar and Orchestra*

The winner of the Minneapolis Piano  
Teachers Forum Mozart Piano Competition

The KSO mission is to play, share,  
and inspire great music by:

- Offering performance opportunities
- Programming appealing repertoire
- Performing free concerts
- Including under-served communities
- Bringing learning to life through music

*An Extra Special Thank You! to 38<sup>th</sup> Street Flowers for providing our soloists bouquets.  
Please support this friend of the KSO on-line at [www.38thstflowers.com](http://www.38thstflowers.com)  
or in person at 3764 Minnehaha Avenue in Southeast Minneapolis.*

~ *Translations of Arias* ~

**"Ch'io mi scordi di te?...Non temer, amato bene"- Sung in Italian**

Ch'io mi scordi di te?  
Che a lei mi doni puoi consigliarmi?  
E poi voler ch'io viva?  
Ah no, sarebbe il viver mio  
Di morte assai peggior.  
Venga la morte,  
Intrepida l'attendo.  
Ma, ch'io possa struggermi ad altra face,  
Ad alt'oggetto donar gli affetti miei,  
Come tentarlo?  
Ah, di dolor morrei.

Non temer, amato bene,  
Per te sempre, sempre il cuor sarà.  
Più non reggo a tante pene,  
l'alma mia mancando va.  
Tu sospiri? O duol funesto!  
Pensa almen che istante è questo!  
Non mi posso, oh Dio! spiegar.  
Stelle barbare, stelle spietate!  
Perchè mai tanto rigor?  
Alme belle, che vedete  
Le mie pene in tal momento,  
Dite voi s'egual tormento  
Può soffrir un fido cuor?

That I forget you?  
That I give myself to her, this you advise me?  
And can you expect that I will live?  
Ah no, then my life  
Would be much worse than death.  
Let death come,  
Fearless I await it.  
But to be kindled by another flame,  
To give my affections to another woman,  
How can I attempt it?  
Ah, I would die of sorrow.

Do not fear, beloved,  
My heart will always be yours.  
I cannot bear such pain any longer,  
My spirit grows sick and faint.  
You sigh? Oh, what anguish!  
Think, at least, how significant this moment is!  
I cannot, dear God, explain it.  
Barbaric stars! Merciless stars!  
Why are you so severe?  
Beautiful souls, who see  
My suffering in this moment,  
Tell me if such torment  
Can be borne by a faithful heart?

**"L'annee en vain" from *L'enfant prodigue* – Sung in French**

L'année en vain chasse l'année!  
A chaque saison ramenée,  
Leurs jeux et leurs ébats m'attristent malgré moi:  
Ils rouvrent ma blessure et mon chagrin s'accroît...  
Je viens chercher la grève solitaire...  
Douleur involontaire!  
Efforts superflus!

Lia pleure toujours l'enfant qu'elle n'a plus!

Azaël! Azaël! Pourquoi m'as-tu quittée?  
En mon coeur maternel ton image est restée.  
Azaël! Azaël! Pourquoi m'as-tu quittée?

Cependant les soirs étaient doux,  
Dans la plaine d'ormes plantée,  
Quand, sous la charge récoltée,  
On ramenait les grands boeufs roux.  
Lorsque la tâche était finie,  
Enfants, vieillards et serviteurs,  
Ouvriers des champs ou pasteurs,  
Louaient, de Dieu la main bénie.

Ainsi les jours suivaient les jours  
Et dans la pieuse famille,  
Le jeune homme et la jeune fille  
Echangeaient leurs chastes amours.

D'autres ne sentent pas le poids de la vieillesse;  
Heureux dans leurs enfants,  
Ils voient couler les ans  
Sans regret comme sans tristesse...

Aux coeurs inconsolés que les temps sont pesants!  
Azaël! Pourquoi m'as-tu quittée?

The years pointlessly chase one another!  
With each returning season,  
their games and frolics sadden me despite myself:  
they reopen my wound and my grief increases...  
I come seeking the solitary beach...  
Involuntary pain!  
Useless efforts!

Lia still weeps for the child she no longer has!

Azaël! Azaël! Why did you leave me?  
In my maternal heart your image has remained.  
Azaël! Azaël! Why did you leave me?

All the while the evenings were sweet  
on the plain full of elm-trees,  
when, at the time of the harvest,  
we would drive the big, red-colored oxen home.  
When the task had been completed,  
children, old people, and servants,  
farm workers or shepherds,  
would praise the blessed hand of God.

So days followed days  
and in the pious family  
a young man and a young girl  
exchanged chaste vows of love.

Others do not feel the weight of old age;  
happy with their children,  
they witness the years flowing along  
without regret, as without sadness.

For an inconsolable heart, how heavy time feels!  
Azaël! Why did you leave me?

**“Magda’s Aria (To This We’ve Come)” from *The Consul***

To this we’ve come: that men withhold the world from men.  
No ship no shore, for him who drowns at sea.  
No home, nor grave for him who dies on land.  
To this we’ve come: that man be born  
a stranger upon Gods’ earth.  
That he be chosen without a chance for choice.  
That he be hunted without the hope of refuge.  
To this we’ve come. To this we’ve come.  
And you, you too shall weep.

If to men, not to God, we now must pray.  
Tell me, secretary, tell me, who are these men?  
If to them, not to God, we now must pray,  
tell me secretary tell me.  
Who are these dark archangels? Will they be conquered?  
Will they be doomed?  
Is there one, anyone behind those doors to whom the heart  
can still be explained?  
Is there one, anyone who still may care?  
Tell me, secretary, tell me!

Have you ever seen the Consul? Does he speak?  
Does he breathe?  
Have you ever spoken to him?  
Papers, Papers! But don’t you understand?  
What can I tell you to make you understand?  
My child is dead... John’s mother is dying....  
My own life is in danger!  
I ask you for help, and all you give me is papers.

What is your name? Magda Sorel.  
Age? Thirty-three.  
Color of eyes? Color of hair?  
Single or married? Religion and race?  
Place of birth? Father’s name? Mother’s name?  
Papers, papers, papers, papers.  
Look at my eyes! They are afraid to sleep.  
Look at my hands! At these old woman’s hands.  
Why don’t you say something?  
Aren’t you secretaries human beings like us?  
What is you name? Magda Sorel. Age? Thirty-three.  
What will your papers do? They cannot stop the clock.  
They are too thin and armor against a bullet.

What is your name? Magda Sorel. Age? Thirty–three.  
What does that matter?  
All that matters is that the time is late.  
That I’m afraid and I need your help.  
What is your name? What is your name?  
This is my answer:  
My name? Is woman.  
Age? Still young  
Color of hair? Gray.  
Color of eyes? The color of tears.  
Occupation?  
Waiting, Waiting, Waiting!

Oh, the day will come I know.  
When our hearts aflame will burn your paper chains.  
Warn the Consul, secretary, warn him.  
That day, neither ink nor seal, shall cage our souls.  
That day will come! That day will come!

~ *Kenwood Symphony Orchestra Personnel* ~

**Violin I**

- ◆ Blayne Barnes  
*Leonard Pratt Chair*
- Janet Egge
- Nancy Esslinger
- Megan Hanrahan
- Steven Rollin

**Violin II**

- Cindy Larson
- Grace Lin
- Betsy Lofgren
- ◆ Julie Provonici
- Laura Simonson
- Renee Weddle
- Theodora Wynhoff
- Sam Zhou

**Viola**

- ◆ Ann Marie Bur
- Charlene Dueck
- Julene Flink
- Marvin Goldberg
- Patrick McCarthy
- Kay Miller
- Tom Rognsvoog
- Sandy Sample

**Cello**

- Jesse Berndt
- ◆ Edward Cadman
- Jennette C. Jones
- Katherine Nyseth
- Karen Rognsvoog
- Anne Swarts

**Bass**

- ◆ Stacy Aldrich
- Josh King
- Neill Merck

**Flute**

- ◆ Anne Cheney
- Leslie Carlson Pietila

**Oboe**

- Tammy Riste Wahlin
- ◆ Jessica Wenstrom

**Clarinet**

- Shelagh Macleod
- ◆ Brian Zumwalde

**Bassoon**

- ◆ Tim Peschman
- Ellen Maas Pratt

**French Horn**

- Mick Bauer
- Christine Gregory
- ◆ Kelli Hirsch
- Robert Meier

**Trumpet**

- ◆ Tim Killam
- Andy Padula
- Timothy Peters, Trumpet

**Trombone**

- Stephen W. Hartley
- Randall Kline
- ◆ Dennis Tischhauser

**Tuba**

Sam Sharp

**Percussion/Tympani**

- Sally Harris
- ◆ Corey Sevett

**Keyboard**

Karen Rognsvoog

**Guest Musicians**

Rachel Athmann, Vln I  
Jim Buxton, Harp  
Jane Giacobassi, Cello  
Judith Herring, Flute  
Andrew Nogal, Oboe  
David Pierce, Bassoon  
Lynn Stoerzinger, Fr. Horn  
Julian Ward, Piano

◆ Principal    ○ Co-Principal

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