



PLAYING. SHARING. INSPIRING.

Mahler and Strauss

*Kenneth Freed, Music Director
Ellen Dinwiddie Smith, French Horn
Margaret Anne Swarts, Soprano*

*Sunday, February 26, 2006
3:00 PM*

*Our Lady of Peace Catholic Church
Minneapolis, Minnesota*

Program

Concerto No. 1 in E-flat Major for Horn and Orchestra

Richard Strauss
(1864 - 1949)

- I. Allegro
- II. Adagio
- III. Rondo

Ellen Dinwiddie Smith, French Horn

Intermission

Symphony No. 4

Gustav Mahler
(1860 - 1911)

- I. *Bedächtig, nicht eilen*
- II. *In gemächlicher Bewegung, ohne Hast*
- III. *Ruhevoll*
- IV. *Sehr behaglich*

Margaret Anne Swarts, Soprano

Biographies

Kenneth Freed has been a violist with the Minnesota Orchestra since 1997 and music director of the Kenwood Symphony Orchestra since 1999. He was recently awarded a position as assistant conductor with the Minnesota Orchestra for the 2005/2006 season. He previously performed regularly with the viola section of the New York Philharmonic and served as principal violist of the Richmond Symphony in Virginia. He played second violin for five years with the renowned Manhattan String Quartet, and, more recently, in the Minneapolis-based Rosalyra String Quartet. Early in his career, he served as concertmaster of the Bridgeport (CT) Symphony and the Norfolk (VA) Symphony. Mr. Freed has given master classes at Oberlin Conservatory, the Cleveland Institute of Music, Interlochen, and many other schools and colleges. In May of 2003, he participated in the National Conductor's Institute with Leonard Slatkin and the National Symphony. He attended Juilliard's Pre-College Division where he studied with Louise Behrend. Mr. Freed earned his Bachelors degree in Literature from Yale where he studied violin with Syoko Aki and took supplemental lessons from Richard Simon of the New York Philharmonic.

Ellen Dinwiddie Smith, a member of the Minnesota Orchestra since 1993, was named third horn in 2000. An active chamber musician, she has performed for the last two summers with the Lakes Chamber Music Society in Alexandria, Minnesota and spearheaded the Musicians for Tsunami Relief benefit concert held at Colonial Church in Edina last spring. In 2004, Smith was a featured soloist at the International Horn Society Workshop in Bloomington, Indiana. She has been privileged to collaborate with the world-renowned Dale Warland Singers, exploring repertoire for chorus and solo horn. Ms. Smith appears with them on their Bernstein & Britten CD as featured soloist in Ahron Harlap's "Bat Yiftach" ("Jephthah's Daughter"). She is a 1987 graduate of the Curtis Institute of Music, where she was a student of Myron Bloom. While at Curtis, she was a member of the Curtis Wind Quintet, top prize winners in the Fischhoff Chamber Music competition. Prior to studies at Curtis, she attended the Julliard School and the University of Texas at Austin. Ms. Smith was named third horn of the Charleston (SC) Symphony Orchestra while still a student at Curtis, and later joined the Fort Worth Symphony Orchestra as Co-Principal Horn. She has appeared as a soloist with the National Repertory Orchestra and the Cheyenne Symphony Orchestra. Ms. Smith has also appeared at the Spoleto, Waterloo, Chautauqua, Keystone, Colorado Philharmonic and Aspen Summer Music festivals. She maintains an active teaching studio in the Twin Cities. She and her husband, conductor Mark Russell Smith, have two sons, Alexander (11) and Noah (9).

Margaret Anne Swarts, a native of the Twin Cities, began singing in the children's choir at Trinity Episcopal Church in Excelsior, Minnesota. With the encouragement of her mother, also a musician, she began piano and cello lessons in early grade school and received her first formal vocal training in high school. Miss Swarts earned her Bachelor of Vocal Performance at the University of Wisconsin-Madison where she studied voice with Dale Gilbert and Ilona Kombrink and was a member of the Concert

Choir. She also studied cello with Lowell Crietz and played in the U of W Madison Symphony. During her student years in Madison she appeared in the chorus of *Dialogues of the Carmelites* by Poulenc and as the Third Lady in Mozart's *The Magic Flute*. In 1985 she returned to the Twin Cities and began a career in advertising as a producer of TV and radio commercials. In 1989 Miss Swarts entered the Twin Cities amateur classical music community by joining the KSO as a cellist, and resuming voice lessons at MacPhail Center for the Arts where she studied with Oksana Bryn and appeared in several recitals. Over the years, she has also received coaching from Janis Hardy, Barb Brooks and Terry Olson, participated in several master classes, appeared as a church and wedding soloist, and entered numerous vocal competitions including the Annual Metropolitan Opera Auditions, the annual National Association of Teachers of Singing (NATS) competition, the MacPhail Concerto and Aria Competition, and the KSO annual Masters Concerto and Aria Competition. In addition to occasional sessions with Ms. Bryn, she currently studies voice with Jim Buxton. In 1997 Miss Swarts appeared with the Duluth Superior Symphony as a soloist in Händel's *Messiah*. She has previously appeared with the KSO performing "O mio Fernando" from *La Favorita*, and selections from Aaron Copland's *Old American Songs* and *Carmen*. She has remained a member of the KSO where she has been principal cellist since 1991.

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. 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.

Program Notes

Richard Strauss was just 18 years old when he wrote the first of his two horn concertos. His father, Franz Strauss, was principal horn of the Munich Court Opera and one of the finest horn players in the world. Franz had played in the first performances of Wagner's *Tristan*, *Meistersinger* and *Parisfal*, but detested both Wagner and his music. So, he had carefully protected young Richard from exposure to Wagner's influence until his son graduated from high school. Even such "modern" composers as Brahms and Schumann were given only limited access in this conservative musical education. But, after graduation Richard, like many of his generation, fell under Wagner's spell. And so, it was perhaps inevitable that two such powerful, yet antagonistic forces as classicism and Wagnerism would somehow amalgamate to shape much of his later music.

The first horn concerto, though, was written with an eye to the past, not the future. Even in his youthful works Strauss demonstrated a genius for the commanding musical gesture, designed not simply to arouse but to demand the audience's attention. Thus, the opening chord of the first movement is a dramatic hammer stroke straight out of Beethoven, followed by a commanding fanfare by the solo horn. The strings, richly orchestrated and punctuated by brass and timpani, continue this introductory march, and set the stage for a less aggressive main theme by the horn. Because the three movements are thematically linked, the first movement passes almost imperceptibly into the second. The final movement, a vigorous rondo, demonstrates the horn in all its virtuosic versatility, with thematic materials metamorphosed from the first movement.

Naturally, Richard dedicated the manuscript of his horn concerto to his father but Franz complained that there were "too many high notes" and refused to play it in public (he declared it unplayable) so the orchestra score was dedicated to another virtuoso hornist, Oscar Franz. Despite its initial references to Beethoven, the flavor of the music is more reminiscent of Mendelssohn. Among many other interesting features, listeners will be drawn to the large range of the solo horn, exploited fully in this very engaging, if youthful, concerto.

Gustav Mahler, the brilliant and controversial Viennese composer/conductor, began his Fourth Symphony in the late summer of 1899 and had completed the orchestration by the beginning of 1901. Mahler's was a monumental voice. Like that of Shakespeare and Beethoven, his ability to articulate a world-view spread across gigantic works, each independent and individual, but fused by the force of his immense musical mind and keen sense of controlled hyperbole. While some critics regarded his symphonies as anti-symphonies -- sprawling, eccentric, autobiographical works with no claim to musical legitimacy -- Mahler did not apologize; instead, he claimed for them a new musical territory: a symphony, he said, could encompass a world. Direct and indirect references remind us of his debt to Dante's Divine Comedy as a cosmological reference point. Like Dante, he was not afraid to mix the commonplace with the sublime, violating traditional principles to project a humanistic canvas in which comedy, irony, and tragedy evolve side by side with the garish, the naive, and the beautiful; in which the contradictions of life are truthfully presented, and human foibles are transformed. As biographer Henry-Louis de la Grange wrote, his music "heralds the entirely modern concept of an omnipotent and unique energy which is the essential source of all forms of matter. Mahler's music can be understood as a liberation of energy rather than a concrete interplay of sound elements."

Certainly one of the most extraordinary and perceptive commentators in the age of Modernism, Mahler was hardly understood by his contemporaries, and it was not until the 1960s that his music became well known in the United States. As an artist struggling and tortured by the search for meaning in a world which both intrigued and perplexed him, he sought help from his famous compatriot Sigmund Freud, who apparently helped him resolve conflicts arising from a dysfunctional childhood, an

abusive father, and his own uncompromising integrity as a musician, composer, and director of the Vienna Opera from 1897 to 1907. He was savagely denounced by certain critics who ridiculed him as a composer for what was perceived to be his constant search for innovative sounds, his borrowings from folk music and popular, or street music. These aspects of his style were never really understood by his most vociferous critics.

All ten symphonies - plus the "song symphony" *Das Lied von der Erde* (The Song of the Earth) - are interconnected, forming a continuous unfolding of his unique artistic vision. The Fourth is one of the so-called "Wunderhorn" symphonies (nos. 2-4), each of which finds Mahler borrowing from his orchestral settings of texts from *Des Knaben Wunderhorn* (The Youth's Magic Horn), an early 19th-century collection of German folk poetry. The entire symphony is built around a song from this collection, "Das himmlische Leben," about such down-to-earth glories as banqueting and singing in heaven. At one point, Mahler considered calling it a "Humoresque" (inviting comparison with Dante's *Divine Comedy*) in the somewhat sardonic sense that life is a constant embarrassment of vanity and self-deceit, relieved on occasion by nobility and simple goodness.

Originally, "Das himmlische Leben" was intended for the final movement of the Third Symphony, and evidence of its music can be seen in several movements of that work. But the length of the first movement became so unwieldy that Mahler decided to include his song in an entirely new symphony (the Fourth) for which it would serve as the finale and the main musical resource for all the other movements. Over the years, listeners have been delighted by the jingle of sleigh bells with which the first movement opens, a feature taken over directly from the song.

Mahler felt that his Fourth Symphony suffered unduly from a snap judgment "put about by uncomprehending hacks." The "first wholehearted advocate of all aspects of Mahler's genius" was the Berlin music critic Ernst Otto Nodnagel, who "took his colleagues of the Berlin press to task for their vicious disparagement of (the three early symphonies)", and said of the Fourth that it was "more artistic and convincing in its simplicity than any work by Strauss." More than a century later, today's audiences find it to be elegant in an almost Mozartian sense.

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

To join our mailing list, sponsor a concert, or learn more about the KSO please visit www.kenwoodsymphonyorchestra.org.

**German text and English translation of
"Das himmlische Leben" (The Heavenly Life)**

Wir genießen die himmlischen Freuden,
drum tun wir das Irdische meiden,
Kein weltlich Getümmel hört man nicht im Himmel!
Lebt alles in sanftester Ruh'!
Wir führen ein englisches Leben!
Sind dennoch ganz lustig daneben:
Wir tanzen und springen, wir hüpfen und singen!
Sankt Peter im Himmel sieht zu.

Johannes das Lämmlein auslasset,
Der Metzger Herodes drauf passet!
Wir führen ein geduldig's, unschuldig's, geduldig's,
Ein liebliches Lämmlein zu Tod!
Sankt Lucas den Ochsen tät schlachten
Ohn' einig's Bedenken und Achten,
Der Wein kost' kein Heller im himmlischen Keller,
Die Englein, die backen das Brot.

Gut' Kräuter von allerhand Arten,
Die wachsen im himmlischen Garten!
Gut' Spargel, Fisolen und was wir nur wollen!
Ganze Schüsseln voll sind uns bereit!
Gut' Äpfel, gut' Birn' und gut' Trauben!
Die Gärtner, die alles erlauben!
Willst Rehbock, willst Hasen?
Auf offener Straßen sie laufen herbei!
Sollt' ein Fasttag etwa kommen,
Alle Fische gleich mit Freuden angeschwommen!
Dort läuft schon Sankt Peter
Mit Netz und mit Köde zum himmlischen Weiher hinein.
Sankt Martha die Köchin muß sein.

Kein' Musik ist ja nicht auf Erden,
Die uns'rer verglichen kann werden.
Elftausend Jungfrauen zu tanzen sich trauen!
Sankt Ursula selbst dazu lacht!
Cäcilia mit ihren Verwandten
sind treffliche Hofmusikanten!

Die englischen Stimmen ermuntern die Sinnen,
Daß alles für Freuden erwacht.

We enjoy the heavenly pleasures,
and avoid the earthly things.
No worldly tumult does one hear in Heaven!
Everything lives in the gentlest peace!
We lead an angelic life!
Nevertheless we are very merry:
we dance and leap, we hop and sing!
Saint Peter in Heaven looks on.

Saint John has let his little lamb go
to the butcher Herod!
We lead a patient, innocent, patient,
a dear little lamb to death!
Saint Luke slaughters oxen
without giving it thought or attention.
Wine costs not a penny in Heaven's cellar;
The angels bake the bread.

Good vegetables of all sorts
grow in Heaven's garden!
Good asparagus, beans and whatever we wish!
Full bowls are ready for us!
Good apples, good pears and good grapes!
The gardener permits us everything!
Would you like roebuck, would you like hare?
In the very streets they run by!
Should a fast-day arrive,
all the fish swim up to us with joy!
Over there, Saint Peter is running already
with his net and bait to the heavenly pond.
Saint Martha must be the cook!

No music on earth
can be compared to ours.
Eleven thousand maidens dare to dance!
Saint Ursula herself is laughing!
Cecilia and all her relatives
are splendid court musicians!

The angelic voices rouse the senses
so that everything awakens with joy.

Kenwood Symphony Orchestra Personnel

Violin I

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 Schaeffle
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/Tympani

◆ 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
Karen Brooks, Contrabassoon
Jim Buxton, Harp
Leslie Carlson, Flute
Janet Egge, Vln I
Bob Garnett, French Horn
Jane Jacobassi, Cello

Kathleen Hansen, Flute
Aaron Janse, Vln II
Jolene Johnson, Viola
John Knowles, Bass
Nathan Krueger, Vln I
Grace Lin, Vln II
Shelagh MacLeod, Clarinet
Chris Marshall, Bassoon

Irene Sabbadini, Vln II
Sandy Sample, Viola
Gretchen Schneider, Clarinet
Maia Seie, Violin I
Robert Spector
Charles Van Der Heide, Vln I
Renee Weddle, Vln II
Theodora Wynnhoff, Vln II