



PLAYING. SHARING. INSPIRING.

From Mozart to Copland

Kenneth Freed, Music Director

Carolyn Pratt, Soprano

Kenny Broberg, Piano

Sunday, May 6, 2006

3:00 PM

*Church of the Annunciation
Minneapolis, Minnesota*

Program

Lincoln Portrait

Aaron Copland
(1900 - 1990)

David Madson, Narrator

A Letter from Sullivan Ballou (orchestration by Paul Gerike)

John Kander
(b. 1927)

Carolyn Pratt, Soprano

The Unanswered Question

Charles Ives
(1874 - 1954)

Intermission

"Spring" from the Four Seasons

Antonio Vivaldi
(1678 - 1741)

Helen Chang, Violin
Irene Sabbadini, Italian Narrator
Julie Bogorad-Kogan, English Narrator

Piano Concerto No. 21

Wolfgang Amadeus Mozart
(1756 - 1791)

First Movement - *Allegro maestoso*

Kenny Broberg, Piano

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. Mr. Freed 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.

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. Ms. Pratt created *An Evening with Jenny Lind*, performing as the famous "Swedish Nightingale" in recital. She opened the American Swedish Institute's 150th Anniversary Celebration of Jenny Lind's Concert Tour to America. 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 she was the featured soloist in *Simple Gifts*, a collaborative concert of music poetry and dance and sang a recital with Stanley King, Oboe. Ms. Pratt is the featured soloist with the Bloomington Chorale for two concerts: Handel's *Messiah* and a program of opera arias. She will also perform on the Minnesota Chorale's Bridges® Program at the Mill Museum in Minneapolis.

Helen Chang joined the Minnesota Orchestra violin section in the fall of 2003. Formerly associate and principal second violinist of the Bamberg Symphony in Germany, Ms. Chang has toured with the Orpheus Chamber Orchestra and played with the Orchestra of St. Luke's. She also served on the faculty of Jeunesses Musicales World Orchestra where she taught orchestral training and chamber music to international students. She was a prizewinner of the Karl Lipinski-Wieniawski Competition in Poland. Ms. Chang has performed as soloist with the Boston Symphony, Boston Pops Esplanade, Jung Philharmonie Erlangen, and the Braunschweig Staatstheatre. She collaborated with the Boston Ballet Company, performing *Lark Ascending* by Vaughan Williams and as a chamber musician and soloist appeared at the Isabella Stuart Gardner Museum, Goethe Institute of Boston, and the Legion of Honor in San Francisco where she played

the Guarneri violin of Jascha Heifetz. While growing up in the Boston area, she studied under Roman Totonberg. Ms. Chang attended the Curtis Institute of Music, Salzburg Mozarteum, and the San Francisco Conservatory. Other principal teachers include Szymon Goldberg, Felix Galimir, Ruggiero Ricci, and Camilla Wicks. Ms. Chang has recorded the Bach Partitas for solo violin with Cavalli Records.

Kenny Broberg, winner of the 2006 Minneapolis Music Teachers Forum Mozart Piano Competition, began violin lessons at the age of five and piano lessons at the age of six. Kenny is currently a student of Dr. Joseph Zins who, with his wife, founded Crocus Hill Studios in St. Paul. Kenny has performed extensively including, over 70 recitals, worship services at Mount Olivet Retreat Center and Mount Olivet Careview Home, weddings, parties, and fundraisers for MacPhail Center for the Arts and Children's Hospital. A gifted young musician, Kenny has won numerous honors and awards including first place in the Saint Paul Piano Teachers competition in 2000, third place in the Lee Competition in Sioux Falls in 2004, second place in the Young Artist Piano Camp Concerto Competition and the MTNA National Baldwin Awards state competition. Kenny has been a finalist in the annual MacPhail Concerto Competition and the Schubert Club Scholarship Competition and, in 2004, he auditioned for and was selected by the Minnesota Music Teachers Association to perform in a master class with Maria Rantapaa. Kenny studied for three years at MacPhail Center for the Arts where he won three performance scholarships and was selected to participate in several Honors Recitals. While at MacPhail, he was also selected to participate in master classes taught by Dr. Michael Kim and Gilbert Kalish. In addition, Kenny has appeared in several newspaper articles and on the television programs *Everyday Living* and *Music da Camera*, and in a Channel Nine News segment about gifted kids. Kenny is educated at home and has participated in Cub Scouts and chamber music, and enjoys all types of sports (which he loves *almost* as much as music), and acting as an alter server at Holy Family Catholic Church in St. Louis Park. He hopes to become either a pianist or a priest as an adult.

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 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.

Notes and Words...

Aaron Copland wrote *Lincoln Portrait* shortly after the attack on Pearl Harbor, hoping that the piece would help to boost patriotic pride and morale at a time when the nation's fortunes seemed at low ebb. In paying tribute to the 16th president, he decided to use Lincoln's own words and to have these spoken, rather than sung, against a background of evocative orchestral music that would "draw a simple but impressive frame around the words of Lincoln," as the composer put it. Copland claimed that he wrote *Lincoln Portrait* for a particular time and never thought that it would achieve a lasting place in the orchestral literature. The piece has endured far beyond his expectation, becoming one of his most popular works. Among the many performances it has received was one on July 4, 1942, when it was presented before a large audience gathered by the Lincoln Memorial in Washington. Carl Sandburg, the distinguished poet and Lincoln biographer, narrated. Hearing the martyred president's words and Copland's music at a time when the nation's fate seemed very much in doubt, the listeners responded to *Lincoln Portrait* with a tribute greater than applause: a long, emotion-filled silence.

John Kander, of Broadway Musical fame, set the powerful words of this Civil War letter from Sullivan Ballou to his wife, Sarah, to music with a piano accompaniment. Paul Gerike – a well-known local orchestra arranger and friend of our soloist Carolyn Pratt – orchestrated the song for Carolyn. This performance is the "world premier" of the orchestrated *A Letter from Sullivan Ballou*.

Charles Ives was born in Danbury, Connecticut, on October 20, 1874, and died in New York on May 19, 1954. He composed the tone poem *The Unanswered Question* in 1908; like so much of Ives's music, it waited decades for its first performance. This took place on May 11, 1946, in New York. *The Unanswered Question* is one of the most remarkable compositions from the early 20th century, and it remains scarcely less so today. Moreover, it reveals with unusual clarity some of the principles that made Ives's work so distinctive. Central among those principles was the composer's belief that music should not be an abstract, self-contained activity but should mirror the larger events and concerns of life. Ives possessed, by all accounts, a wide-ranging intellect and a lifelong eagerness to grapple with religious, political, and existential questions, and he believed that creative work must engage such concerns. "You cannot set art off in the corner and hope for it to have vitality, reality, and substance," he once stated. The work presents a simple yet compelling musical allegory. A string orchestra softly intones spacious chords representing the unfathomable mystery of the universe. Against this background a trumpet poses the eternal question: "Why do we exist?" Four flutes attempt to respond but cannot agree among themselves. Their growing agitation finally becomes intolerable, and they turn on the trumpet in a raucously mocking or berating fashion. In the end, the question remains unanswered, and we are left only with the harmonies of the strings, impassive and inscrutable as before.

In 1725 in Amsterdam, **Antonio Vivaldi** published twelve violin concerti entitled *Il Cimento dell'armonia e dell'invenzione (The Contest of Harmony and Invention)*. The first four were designated *Le Quattro Stagioni (The Four Seasons)*. In his dedication, Vivaldi alludes to his patron having enjoyed them long ago and asks that they be accepted as if they were new, thus suggesting that they had been composed and performed much earlier. While song and opera tie music closely to words, instrumental music at best reflects an abstract overall mood, but with the *Four Seasons* Vivaldi decisively bridged that gap. Each of the four concertos is prefaced by a sonnet (presumably written by the composer) full of allusions ripe for sonic depiction. Thus, the first greets *Spring* with a profusion of birds, the breath of gentle breezes, a murmuring stream, swaying plants, a goatherd lulled to sleep and shepherds holding a celebratory bagpipe dance.

After **W.A. Mozart** moved to Vienna in 1781, much of his income was derived from public concerts in which he played his own music. Mozart had already written about a dozen keyboard concertos. A number of these had been written for pianists other than Mozart himself. Then in Vienna he wrote three new concertos (nos. 11-13) for his own use in the 1782-3 season and in 1784 composed no fewer than six masterpieces in the form (nos. 14-19); 1785 saw the production of three more great piano concertos, among them this triumphant concerto no. 21. Mozart finished it on March 9, just in time for the première the following day. The opening of the concerto was aptly described by C.M. Girdlestone as "a tiptoed march, in stocking feet". The theme is very similar to one Mozart had used to open one of his Church Sonatas for organ and strings (no. 15, K. 328, of 1779, which also happens to be in C). This first movement is commonly marked *Allegro maestoso*, but the manuscript actually offers no tempo indication at all, and while some find the "majestic" label fitting, the great pianist Alfred Brendel, for one, regards it as contrary to the spirit of the piece. He finds more a suggestion of comic opera in the music. One of the innumerable brilliant touches in the first movement comes just as the orchestral introduction is ending—there is a cadence that might be the signal for the piano to enter, but instead Mozart inserts a delicious little extension in which first the oboe, then the bassoon, then the flute usher in the soloist.

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Our last performance of the season takes place on Saturday, June 10, 2006 when we provide the live waltz and polka music for the Emperor's Ball. Visit www.emperorsball.org for more information.

Song Text

A Letter from Sullivan Ballou

My Very Dear Sarah:

The indications are very strong that we shall move in a few days - perhaps tomorrow. And lest I should not be able to write you again I feel impelled to write a few lines that may fall under your eye when I am no more.

I have no misgivings about, or lack of confidence in the cause in which I am engaged, and my courage does not halt or falter. I know how American Civilization now leans upon the triumph of the government and how great a debt we owe to those who went before us through the blood and suffering of the Revolution. And I am willing - perfectly willing - to lay down all my joys in this life, to help maintain this government, and to pay that debt.

Sarah, my love for you is deathless, it seems to bind me with mighty cables that nothing but omnipotence can break; and yet my love of Country comes over me like a strong wind and bears me irresistibly with all those chains to the battlefield. The memory of all the blissful moments I have enjoyed with you come crowding over me, and I feel most deeply grateful to God and you, that I have enjoyed them for so long. And how hard it is for me to give them up and burn to ashes the hopes and future years, when, God willing, we might still have lived and loved together, and see our boys grown up to honorable manhood around us.

If I do not return, my dear Sarah, never forget how much I loved you, nor that when my last breath escapes me on the battle field, it will whisper your name... Forgive my many faults, and the many pains I have caused you. How thoughtless, how foolish I have sometimes been!...

But, O Sarah, if the dead can come back to this earth and flit unseen around those they love, I shall always be with you, in the brightest day and in the darkest night... always, always. And when the soft breeze fans your cheek, it shall be my breath, or the cool air your throbbing temple, it shall be my spirit passing by. Sarah do not mourn me dead; think I am gone and wait for me, for we shall meet again.

(Sullivan Ballou was killed a week later at the 1st Battle of Bull Run.)

Kenwood Symphony Orchestra Personnel

Violin I

Stephanie Bina
★ Nobuko Davis
Renee Favero
Karen Frevert
Serwan Hassan
◆ Peter McGuire
Julie Pronovici
Steven Rollin
Mary Schaeffe

Violin II

Carolyn Boulay
◆ Steve Dygos
Cindy Larson
Susan Narveson
Dave Rosedahl
Laura Simonson
Katy Lesiak
Marvin Goldberg

Viola

○ Ann Marie Bur
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 Wenstrom
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

Guest Musicians

Leslie Carlson, Flute
Kai Cataldo, Trumpet
Robert Dorer, Trumpet
Bob Garnett, French Horn
Kathleen Hansen, Flute
Grace Lin, Vln II
Kevin McQuaid, Trumpet
Joe Peters, Oboe
Irene Sabbadini, Vln II
Sandy Sample, Viola

◆ Principal ★ Assistant Principal ○ Co-Principal

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

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