

Kenwood Symphony Orchestra - Yuri Ivan, conductor
Two Rivers Chorale - Timothy Sawyer, conductor

present

Viva Verdi!

Karin Wolverton, soprano and Joseph Okell, tenor

— 2 SHOWS —

Saturday, February 10, 2018 at 4:00 p.m.
Minnesota Masonic Heritage Center

11411 Masonic Home Drive, Bloomington, MN 55437

To order tickets visit
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Adult: **\$18 - \$28** Senior: **\$15 - \$25** Student: **\$12**

Sunday, February 11, 2018 at 4:00 p.m.
St. Andrew's Lutheran Church

900 Stillwater Road, Mahtomedi, MN 55115

Free concert, no ticket required

Donations accepted

PROGRAM INCLUDES:

Anvil Chorus from Il Trovatore

Brindisi from La Traviata

Chorus of the Hebrew Slaves from Nabucco

Grand Finale to Act 2 from Aida

plus other favorites!



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Viva Verdi!

Favorite opera choruses and arias presented by

Kenwood Symphony Orchestra

Yuri Ivan, Artistic Director and Conductor

Two Rivers Chorale

Timothy Sawyer, Artistic Director and Conductor

Karin Wolverton, soprano

Joseph Okell, tenor

I Vespri Siciliani: Overture

Requiem: Sanctus

La Traviata: Act II, No. 7, Finale II - Women's Chorus: "Noi siamo zingarelle"

La Traviata: Act III: Prelude, Ian Snyder, violin

La Traviata: Act I, No. 2 - Brindisi: "Libiamo ne'lieti calici"

Nabucco: Act III, No.12 - Slave Chorus: "Va, pensiero"

Intermission (15 minutes)

Rigoletto: Prelude

Rigoletto: Act II, No.11 - Men's Chorus and Aria:

"Duca, duca; Scorrendo uniti; Possente amor mi chiama"

Ernani: Act I, Scene 3 and Cavatina –

"Ernani, ernani, involami ... Tutto sprezzo che d'Ernani"

Il Trovatore: Act II, No. 7 - Gypsy Chorus: "Vedi! le fosche notturne...Chi del Gitano"

Il Trovatore: Act III, No. 18 - Aria "Di quella pira"

Aida: Act II, Grand Finale, Scene 2 - "Gloria all' Egitto" /

Triumphal March, Ballet Music, "Vieni, o guerriero vindice"

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our joint mission of bringing arts to our communities!**

Kindly turn off your cell phones, pagers, watches or other noise emitting devices.
Please calm restless or talkative youngsters out in the lobby. No flash photography or
video/audio recording is allowed as this concert is being professionally recorded.

I Vespri Siciliani: *Overture*

I vespri siciliani or Les vêpres siciliennes (the Sicilian Vespers) is a five-act Italian opera originally written in French for the Paris Opéra by Giuseppe Verdi and translated into Italian shortly after its premiere in June 1855. The story is loosely based on a historical event, the Sicilian Vespers of 1282, using material drawn from the medieval Sicilian *Lu rebellamentu di Sichilia* (The Rebellion of Sicily). After its June 1855 Paris premiere, an Italian libretto was quickly prepared, and that version was first performed at the Teatro Regio in Parma on 26 December 1855.

If one considers an opera overture as something like a movie trailer - provocative glimpses of what's to come - then Verdi's *Les vêpres siciliennes* had every reason to be a blockbuster. And, indeed, its 1855 Paris premiere was both a popular and a critical triumph; as one critic effused: "[Verdi] has carried further the respect for dramatic proprieties and dramatic truth; his writing for the orchestra shows colors and accents previously unknown in Italian music. A great and fine work! A great and fine success!"

The overture...manages to distill human depth and drama in a compact form that never loses its energy. After an ominous introduction, it incorporates slightly modified versions of three of the opera's themes: the beginning of the Allegro section represents the massacre of the French occupiers; the lyrical tune over tremolo strings represents the courageous resignation of the Sicilians to their fate. The duet between Monforte, the French governor of Sicily, and Arrigo, the defiant Sicilian who refuses to cooperate (but who we discover is Monforte's son) - an essential moment both musically and dramatically - serves as the principal theme of the piece. The ending is a classic barnstormer.

(Notes adapted from Susan Key)

Requiem: Sanctus

“An opera in disguise.” Verdi’s *Requiem* is a conductor’s (and chorus’) dream come true. Few pieces in the choral-orchestral repertoire offer the drama of opera and the thrill of wonderful symphonic writing combined with stellar, virtuosic solo moments. But Verdi’s Requiem does all that and more. We usually think of requiems and religion in the same context, but this is a mass written by an agnostic in memory of a dear friend and public hero. When poet and novelist Alessandro Manzoni died on May 22, 1873, Verdi was too grief-stricken to attend his funeral, and the entire country mourned the loss of one of its leading cultural icons. Verdi went to the mayor of Milan and proposed composing a memorial in the form of a requiem, to honor the memory of Manzoni. The mayor agreed immediately and Verdi’s Requiem was performed on the first anniversary of Manzoni’s death, in a church that prohibited applause. That must have been a strange reception to such a mammoth new work. Verdi’s dramatic gifts are on full display in this work. His vibrant questioning and self-confidence throughout the piece result in true magic. (Notes by Marin Alsop, adapted)

Originally referred to as the “Manzoni Requiem,” this piece is full of amazing music, not the least of which is this masterful double fugue, written for double choir. A “tour de force” for any ambitious choir, it captures the joyful and uplifting exuberance of the Sanctus text, filling the heavens with its glory.

*Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra
gloria tua.*

Holy, holy, holy,
Lord God of the Hosts.
The heavens and earth are filled
with your glory.

*Hosanna in excelsis.
Benedictus, qui venit
in nomine Domini.
Hosanna in excelsis!*

Hosanna in the highest.
Blessed is he who comes
in the name of the Lord.
Hosanna in the highest!

La Traviata: Act II, No. 7, Finale II - Women's Chorus: "Noi siamo zingarelle"

Soloists: Kathy Tschida, Flora; Paul Moyer, Marquis

ZINGARE

*Noi siamo zingarelle
Venute da lontano;
D'ognuno sulla mano
Leggiamo l'avvenir.
Se consultiam le stelle
Null'avvi a noi d'oscuro,
E i casi del futuro
Possiamo altrui predir.*

I.

*Vediamo! Voi, signora,
Rivali alquante avete.*

II.

*Marchese, voi non siete
Model di fedeltà.*

FLORA

*Fate il galante ancora?
Ben, vo' me la paghiate*

MARCHESE

*Che dianci vi pensate?
L'accusa è falsità.*

FLORA

*La volpe lascia il pelo,
Non abbandona il vizio
Marchese mio, giudizio
O vi farò pentir.*

TUTTI

*Su via, si stenda un velo
Sui fatti del passato;
Già quel ch'è stato è stato,
Badate/Badiamo all'avvenir.*

GYPSY GIRLS

We are gypsies,
Coming from a distant land;
We can read the future
In anybody's hand.
We're in touch with the stars;
Nothing is hidden from us,
All the happenings of the future
We can reveal to you.

A GROUP OF GYPSIES

Let's see;
You, Madame, have several rivals.

ANOTHER GROUP OF GYPSIES

You, Marquis,
Are no model of faithfulness.

FLORA

Are you at your games again?
Believe me, I shall make you pay!

MARQUIS

What the deuce do you mean?
It's an utter falsehood!

FLORA

The fox may change his skin,
But he doesn't forget his tricks.
My dear Marquis, you be careful,
Or you may be sorry for it.

ALL

Come along, let's draw a veil
Over what is past and gone;
What is done can't be undone,
Let us welcome what's to come.

La Traviata: Act III: Prelude

Ian Snyder, violin

The story of *La Traviata* (The Fallen Woman) is based on the true 1840's story of Alexander Dumas's (son of the author of *The Three Musketeers*) affair with a high-society Parisian courtesan. In today's parlance, she would have perhaps been called an "escort." Verdi attended the play's wildly successful premiere in Paris in 1852, and then premiered his own operatic version of the story, *La Traviata*, with librettist Piave in 1853.

With its emphasis on the psychology between lovers and the currency of its characters, *La Traviata* is often considered a prototype for opera verismo (realistic opera), a movement which became the hallmark of later composers such as Mascagni, Puccini and Richard Strauss. Though its premiere was less than a wild success, it has become one of Verdi's most beloved and frequently performed operas. The exquisite and poignant Prelude to Act III tells musically what no story can – of death and grief, of love lost, of beauty quenched. As the final Act concludes, its heroine, the courtesan Violetta, dies of tuberculosis just moments after she reunites with her lover. Utter grief attends the scene.

(Notes by Max Derrickson)



Giuseppe Verdi
1813-1901

La Traviata: Act I, No. 2 - Brindisi: "Libiamo ne'lieti calici"

This famous duet is performed in the beginning of the opera, during a late-night party at Violetta Valéry's house. It is sung by Violetta and Alfredo Germont, a young man who is deeply in love with her. Alfredo is convinced by his friend Gastone and by Violetta to show off his voice. He begins this drinking song, later joined by Violetta and the rest of the company. (Notes by Robert Glauwitz)

*Libiamo, libiamo ne'lieti calici
che la bellezza infiora.*

*E la fuggevol ora s'inebrii
a voluttà.*

*Libiamo ne'dolci fremiti
che suscita l'amore,
poiché quell'occhio al core
omnipotente va.*

*Libiamo, amore fra i calici
più caldi baci avrò.*

*Tra voi, tra voi saprò dividere
il tempo mio giocondo;
Tutto è follia nel mondo ciò
che non è piacer.*

*Godiam, fugace e rapido
e' il gaudio dell'amore,
e' un fior che nasce e muore,
ne più si può goder.*

*Godiam, c'invita un fervido
accento lusighier.*

*(Godiamo, la tazza e il cantico
la notte abbellà e il riso;
in questo paradiso ne sopra.)
il nuovo dì.)*

*La vita è nel tripudio
quando non s'ami ancora.
Noi dite a chi l'ignora,
e' il mio destin così...*

Let us drink from the goblets of joy
adorned with beauty.
And the fleeting hour shall be adorned
with pleasure.

Let us drink to the secret raptures
which love excites,
for this eye reigns supreme
in my heart.

Let us drink, for with wine
love will enjoy yet more passionate kisses.

With you I can spend
the time with delight.
In life everything is folly,
which does not bring pleasure.
Let us be happy, fleeting and rapid
is the delight of love;
it is a flower which blooms and dies,
which can no longer be enjoyed.
Let us be happy, fervent and enticing words
summon us.

(Be happy... wine and song
and laughter beautify the night;
In this paradise, us let find
the new day)
Life is nothing but pleasure,
as long as one is not in love...
Don't say that to one who does not know it.
That is my fate...

(Translation by Alejandro González Ponce)

Nabucco: Act III, No.12 - Slave Chorus: "Va, pensiero"

Nabucco (Nebuchadnezzar) was composed in 1841 by Verdi to an Italian libretto by Temistocle Solera. The libretto is based on biblical books of Jeremiah and Daniel and the 1836 play by Auguste Anicet-Bourgeois and Francis Cornue. Under its original name of Nabucodonosor, the opera was first performed at La Scala in Milan on 9 March 1842. Nabucco is the opera which is considered to have permanently established Verdi's reputation as a composer. He commented that "this is the opera with which my artistic career really begins. And though I had many difficulties to fight against, it is certain that Nabucco was born under a lucky star." It follows the plight of the Jews as they are assaulted, conquered and subsequently exiled from their homeland by the Babylonian King Nebuchadnezzar II. The historical events are used as background for a romantic and political plot. The best-known number from the opera is the "Chorus of the Hebrew Slaves", "Va, pensiero, sull'ali dorate" / "Fly, thought, on golden wings", a chorus which is regularly given an encore in many opera houses when performed today.

*Va, pensiero, sull'ali dorate;
va, ti posa sui clivi, sui colli,
ove olezzano tepide e molli
l'aure dolci del suolo natal!
Del Giordano le rive saluta,
di Sionne le torri atterrate...
O, mia patria, sì bella e perduta!
O, membranza, sì cara e fatal!*

Fly, thought, on golden wings,
go settle on the slopes and the hills
where the sweet airs of our
native soil smell so soft and mild!
Greet the banks of the river Jordan
and Zion's tumbled towers.
Oh, my country, so lovely and lost!
Oh, the memories, so dear, yet unhappy!

*Arpa d'or dei fatidici vati,
perché muta dal salice pendi?
Le memorie nel petto raccendi,
ci favella del tempo che fu!
O simile di Sòlima ai fati
traggi un suono di crudo lamento,
o t'ispiri il Signore un concerto
che ne infonda al patire virtù.*

Golden harp of the wise prophets,
why hang so silently from the willows?
Rekindle the memories in our hearts,
tell us about the times gone by!
Remembering the fate of Jerusalem
play us a sad lament,
or else be inspired by the Lord
to fortify us to endure our suffering!

INTERMISSION (15 minutes)

Rigoletto: Prelude

Rigoletto is an opera in three acts by Giuseppe Verdi. The Italian libretto was written by Francesco Maria Piave based on the play *Le roi s'amuse* by Victor Hugo. Despite serious initial problems with the Austrian censors who had control over northern Italian theatres at the time, the opera had a triumphant premiere at La Fenice in Venice on 11 March 1851. It is considered by many to be the first of the operatic masterpieces of Verdi's middle-to-late career.

The tragic story revolves around the licentious Duke of Mantua, his hunch-backed court jester Rigoletto and Rigoletto's beautiful daughter Gilda. The opera's original title, *La maledizione* (The Curse), refers to the curse placed on both the Duke and Rigoletto by a courtier whose daughter had been seduced by the Duke with Rigoletto's encouragement. The curse comes to fruition when Gilda likewise falls in love with the Duke and eventually sacrifices her life to save him from the assassins hired by her father.

The prelude to Rigoletto is built on Rigoletto's recollection of the curse, that is called down upon him in the first act and whose working out is the subject of the opera. In the last act this curse is fulfilled by the death of Rigoletto.

(Notes by Roger Parker)



Rigoletto: Act II, No.11 - Men's Chorus and Aria: "Duca, duca; Scorrendo uniti;
Possente amor mi chiama"

The setting is a room in the Duke's palace. The Duke has been told that Gilda has been abducted by some members of his court for the Duke himself. He sings of his great pleasure of having her for his own.

Borsa, Marullo, Ceprano, Coro

Duca, duca?

Duke, my lord!

Duca

Ebben?

What say you?

Borsa, Marullo, Ceprano, Coro

L'amante fu rapita a Rigoletto!

Rigoletto's mistress has been kidnapped!

Duca

Come? e donde?

What? From where?

Borsa, Marullo, Ceprano, Coro

Dal suo tetto.

From his house.

Duca

Ah, ah! dite, come fu?

Ah, ha! Tell me how it was done?

dite, dite, come fu?

Tell me quickly, where and how?

Borsa, Marullo, Ceprano, Coro

*Scorrendo uniti remota via,
brev'ora dopo caduto il dì,
come previsto ben s'era in pria,
rara beltà ci si scoprì.*

Together, we went at twilight,
to a street on the edge of town.
There, as we had expected,
We discovered this rare beauty;

Borsa, Marullo, Ceprano, Coro

*Era l'amante di Rigoletto,
che, vista appena, si dile guò.
Già di rapirla s'avea il progetto,
quando il buffon vêt noi spuntò;*

It was Rigoletto's lover,
But as soon as we saw her, she vanished.
We were just about to kidnap her,
when the buffoon himself showed up.

Borsa, Marullo, Ceprano, Coro

*che di Ceprano noi la contessa
rapir volessimo, stolto credè;*

We convinced him that it was the Countess of
Ceprano we were after, the simpleton!

*la scala, quindi, all'uopo messa,
bendato, ei stesso ferma tenè,
la scala, quindi, ei stesso, ei stesso
ferma, ferma tenè.*

*Salimmo, e rapidi la giovinetta
a noi riusciva quindi asportar.*

Duca
(Cielo!)

Borsa, Marullo, Ceprano, Coro

Quand'ei s'accorse della vendetta
restò scornato ad imprecar, ad imprecar,

Duca

*É dessa, la mia diletta!
Ma dove or trovasi la poveretta?*

Borsa, Marullo, Ceprano, Coro

Fu da noi stessi addotta or qui.

Duca

(Ah, tutto il ciel non mi rapì!...)

Duca

*Possente amor mi chiama,
volar io deggio a lei;
il serto mio darei
per consolar quel cor,
Ah! sappia alfin chi l'ama,
conosca alfin chi sono,
apprenda ch'anco in trono
ha degli schiavi Amor.*

Borsa, Marullo, Ceprano, Coro

Oh qual pensiero l'agita?
Come cangiò d'umor!

We set up the ladder, for this purpose;
he was blindfolded, held on with a firm grip;
once we had set up the ladder,
he held onto it firmly.

We climbed up, and in no time the girl
Was quickly carried away.

(to himself)
(Heavens!)

When he discovered how we had scammed him
you should have heard him curse!

It is her, my beloved!
What has become of the poor girl now?

We did not leave her, we brought her here.

(Oh joy, my love, are you so near...!)

A great love beckons to me,
I must run to her;
I would give up my crown
To console that sorrowful heart.
Ah! Let her know who truly loves her,
She will know who I am,
she will see that Love is master.
Even over the powerful.

(Aria translated by Guia K. Monti, adapted)

What new thought now has seized him?
A sudden change has just come over him!

Ernani: Act I, Scene 3 and Cavatina - “Ernani, ernani, involami ... Tutto sprezzo che d'Ernani”

The setting is Spain, 1519. This aria is sung by Elvira in a suite of apartments belonging to her, in her uncle Silva's Castle. It is night. Elvira is in deeply love with Ernani, but is betrothed to her uncle Silva. She wishes that Silva would go away and stop chasing her and leave her alone to think about Ernani, whom she truly loves. This is one of the most famous of Verdi's arias for soprano.

Surta è la notte,
e Silva non ritorna!
Ah, non tornasse ei più!

It is evening,
and Silva does not return!
Ah, would that he never return, ever!

Questo odiato veglio,
che quale immondo spettro
ognor m'insegue,
col favellar d'amore,
più sempre Ernani
mi configge in core.

This old man, who,
like some foul ghost,
Haunts and pursues me ever,
With words of love,
that only wake my deepest hatred,
while making me love Ernani more.

Ernani!... Ernani, involami
all'abborrito amplesso.
Fuggiam... se teco vivere
mi sia d'amor concesso,
per antri e lande inospiti
ti seguirà il mio piè.
Un Eden di delizia saran quegli
antri a me.

Ernani, Ernani! Oh that I could fly
From this detested suitor,
Run away with you to live or die;
Let my love be granted to me,
Far away to inhospitable lands,
even deserts, my feet will follow you.
An Eden of delight those places would seem
if they could only be shared with you.

(Translation by Timothy Sawyer)

Il Trovatore: Act II, No. 7 - Gypsy Chorus: "Vedi! le fosche notturne...Chi del Gitano"

Il trovatore ("The Troubadour") is an opera in four acts by Verdi to an Italian libretto largely written by Salvatore Cammarano, based on the play El trovador (1836) by Antonio García Gutiérrez. It was Gutiérrez's most successful play, described as "a high flown, sprawling melodrama flamboyantly defiant of the Aristotelian unities, packed with all manner of fantastic and bizarre incident." The opera's premiere took place at the Teatro Apollo in Rome on 19 January 1853. The story of Il Trovatore is often thought to be muddled and confusing because it does not consist of a single plot, but rather of three separate, intertwining sub-plots: War, Love and Revenge. The action is set in the environs of Zaragoza, the capital of the Kingdom of Aragon, and in the mountains of Vizcaya (Biscay), around 1412. It is best known as the "Anvil Chorus."

*Vedi! Le fosche notturne spoglie
De' cieli sveste l'immensa volta;
Sembra una vedova che alfin si toglie
i bruni panni
ond'era involta.*

See how the clouds melt away
from the face of the sky
when the sun shines, its brightness beaming;
just as a widow, discarding her black robes,
shows all her beauty in brilliance gleaming.

*All'opra! all'opra!
Dàgli, martella.*

So, to work now!
Lift up your hammers!

*Chi del gitano i giorni abbella?
La zingarella!*

Who turns the Gypsy's day from gloom to sunshine?
His lovely Gypsy maid!

*Versami un tratto; lena e coraggio
Il corpo e l'anima traggon dal bere.*

Fill up the goblets! New strength and courage
flow from lusty wine to soul and body.

*Oh guarda, guarda! del sole
un raggio
Brilla più vivido nel mio bicchiere!*

See how the rays of the sun play
and sparkle
and give to our wine new splendor.

*All'opra, all'opra!
Dàgli, martella.*

So, to work now!
Lift up your hammers!

*Chi del gitano i giorni abbella?
La zingarella!*

Who turns the Gypsy's day from gloom to sunshine?
His lovely Gypsy maid!

Il Trovatore: Act III, No. 18 - Aria “Di quella pira”

The setting is a room adjoining the chapel at Castellor, 1409. Manrico, an officer in Prince Urgel's army and the supposed son of the gypsy woman Azucena has discovered that his mother Azucena has been captured by the Count of Luna and is about to be burned at the stake. Furious, Manrico calls together his soldiers and sings valiantly of how they will save his mother from death.

(Manrico)

*Di quella pira l'orrendo foco
Tutte le fibre m'arse avvampò!...
Empi spegnetela, o ch'io tra poco
Col sangue vostro la spegnerò...
Era già figlio prima d'amarti
Non può frenarmi il tuo martir.
Madre infelice, corro a salvarti,
O teco almeno corro a morir!*

(Leonora):

*Non reggo a colpi tanto funesti...
Oh, quanto meglio sarà morir!*

(Ruiz), Chorus of soldiers:

*All'armi, all'armi! eccone presti
A pugnar teco, teco a morir.*

The rising flames from that terrible fire,
Inflame and consume every fiber of my being.
Pitiless men, put it out, or I will soon
Quench it with your own blood!
I was her son, before I loved you,
Your torments will not stop me.
Sorrowful mother! I run to save you,
Or I will die with you!

I cannot stand to see such death....
Oh, how much better it would be to die!

To arms, to arms! We offer ourselves
To fight, to fight to the death.

(Translation by Timothy Sawyer)



Aida: Act II, Grand Finale, Scene 2 - "Gloria all' Egitto"
Triumphal March, Ballet Music, "Vieni, o guerriero vindice"

The scene is grand gate of the Egyptian city of Thebes (In the foreground, a group of palm trees. On the right, the Temple of Ammon; on the left, a throne covered by a purple baldaquin. To the rear, a triumphal gate. The scene is crowded with people. The King enters, followed by ministers, priests, captains, standard-bearers, slaves bearing huge feather fans, etc. Then Amneris enters, accompanied by Aida and slave-girls. The King takes his place on the throne, and Amneris takes her place at his left.

*Gloria all'Egitto e ad Iside
Che il sacro suol protegge;
Al Re che il Delta regge
Inni festosi alziam!*

Glory to Egypt and to Isis,
protectress of the sacred land!
To the King who rules the Delta
joyful hymns we sing!

*S'intrecci il loto al lauro
Sul crin dei vincitori
Nembo gentil di fiori
Stenda sull'armi un vel.
Danziam, fanciulle egizie,
Le mistiche carole,
Come d'intorno al sole
Danzano gli astri in ciel!*

Weave the lotus and the laurel
into a crown for the victors!
Let a soft cloud of flowers
veil the steel of their arms.
Let us dance, Egyptian maidens,
the mystic dances,
as, around the sun,
the stars dance in the sky!

*Della vittoria gli arbitri
Supremi il guardo ergete;
Grazie agle Dei rendete
Nel fortunato dì.*

Lift your eyes to the heavens,
the arbiters of victory;
give thanks to the gods
on this happy day,

Triumphal March and Ballet:

The Egyptian troops, following the trumpeters, pass in review before the King. After them come the chariots, the ensigns, the sacred vessels and the statues of the gods. A band of dancing-girls bear the treasure won from the enemy. Finally, Radamès enters, borne in a litter covered with a baldaquin carried by twelve captains.

*Vieni, o guerriero vindice,
Vieni a gioir con noi;
Sul passo degli eroi
I lauri e i fior versiam! Gloria!*

Come, O conquering hero,
come, rejoice with us.
At the feet of our heroic warriors
we cast our flowers and laurel leaves. Glory!

YURI IVAN, ARTISTIC DIRECTOR AND CONDUCTOR

Yuri Ivan, D.M.A., has served as the Artistic Director of the Kenwood Symphony Orchestra since 2007. He completed his formal music training in Ukraine. After graduating from the State Conservatory of Music in Lviv, he served from 1996 to 2000 as an Associate Conductor at the State Theatre of Opera and Ballet in Dnepropetrovsk, where he conducted *The Marriage of Figaro*, *Rigoletto*, *La Traviata*, *Carmen*, *Pagliacci*, *Eugene Oneguine*, *Die Fledermaus*, *Don Quixote*, and many others.



In 2001, Mr. Ivan became the Artistic Director of the Trans-Carpathian Philharmonic. He co-founded the Uzhgorod Youth Orchestra and the Young Virtuosi music festival. At this time, he also appeared with LVMI Opera, the National Symphony-Pops Orchestra, the National Broadcasting Company Orchestra of Ukraine, and the Northern Hungarian Symphony.

Dr. Ivan received his doctoral degree in conducting from the University of Minnesota where he studied with Akira Mori and Craig Kirchoff. Active in the artistic life of the Twin Cities metro area and beyond, Dr. Ivan continually collaborates with a wide range of artistic and educational organizations. In 2010, Dr. Ivan founded the Minnesota Byzantine Choral Festival. He has served as Music Director of the Linden Hills Chamber Orchestra since 2006 and as conductor for the Metropolitan Ballet since 2007. Currently he is also Music Director at St. Constantine Ukrainian Catholic Church in Minneapolis.



TIMOTHY SAWYER, ARTISTIC DIRECTOR AND CONDUCTOR

Two Rivers Chorale artistic director and conductor **Timothy Sawyer** has led TRC since 2004. He has enjoyed an active career as a conductor, educator and professional singer following formal musical training at Bethel University (St. Paul), Exeter University (England), the University of Minnesota and in doctoral-level study at the University of Iowa. He has done advanced conducting studies with Helmuth Rilling, Margaret Hillis, Vance George, Gregg Smith, Sweden's Eric Ericson and Robert Berglund.

Choirs under his direction have been heard on tours and in radio broadcasts throughout the United States, eastern and western Europe and South America. In addition to extensive experience as a tenor soloist, he is a veteran of several professional choirs, among them the Dale Warland Singers, the Ensemble Singers of VocalEssence of Minnesota, and the Oregon Bach Festival Chorus, with which he shared a GRAMMY award for the recording of Krzysztof Penderecki's *Credo* in 2000. An enthusiastic advocate for and gifted teacher of

conducting, Sawyer has been on the artistic faculty for conducting master classes at the University of Minnesota, the Toronto and Oregon Bach Festivals, and in music academies throughout Ukraine. From 1997-2004, Sawyer served as assistant artistic director of the Minnesota Chorale, the principal symphonic chorus of the Minnesota Orchestra and also served on the planning board of the Sixth World Choral Symposium held in Minneapolis/St. Paul in 2002.

Since 1989, Sawyer has been a member of the music faculty at University of Northwestern - St. Paul where he is director of choral activities and professor of music. He is currently on the roster of the professional South Dakota Chorale, recent winner of the professional division of The American Prize in Choral Music, and a paid tenor section leader in the Schola Cantorum at the Cathedral of St. Paul. He holds an ongoing position as a conductor with the Byzantine Choral Festival in Minneapolis. He serves as a board member and adjunct faculty member with Music in World Cultures [www.miwc.org], a faith-based organization which uses music education to break down barriers and build bridges to establish cross-cultural relationships throughout eastern Europe. In recent years Sawyer has led over 80 choral festivals throughout the United States, and internationally in Ukraine, Hungary, Austria, the Czech Republic and Asia.



Joseph Okell is a young tenor who has already performed many opera roles and appeared as a soloist with many different organizations. He has been called “inspired....with a clear no nonsense delivery” by *Opera News*. Joseph appears on the NAXOS DVD production of *Parables*, performing as the Tenor Soloist in the staged version of the oratorio. Other roles include: Lt. B.F. Pinkerton (*Madame Butterfly*), Don Jose (*Carmen*), Cavaradossi, cover (*Tosca*), Bacchus (*Ariadne auf Naxos*), Edgardo (*Lucia di Lammermoor*) in Italy, Jenik (*The Bartered Bride*), Lysander (*A Midsummer’s Night Dream*), Dr. Caius (*Falstaff*), Ferrando (*Così fan Tutte*), Eddie Fislinger (*Elmer Gantry*), Tamino (*Die Zauberflöte*). As a soloist Joseph premiered *A Dialogue of Self and*

Soul with the University of Minnesota Wind Ensemble, and has also performed with The Rochester Symphony Orchestra, Minnesota Oratorio Society and VocalEssence. Joseph completed his Bachelor of Music degree at Cornell College, and his M.M. and D.M.A degrees at the University of Minnesota. He resides in Richfield MN, with his wife Cassandra, and two daughters Lillian and Vivian.

Karin Wolverton, soprano, a Minnesota native, has enjoyed a successful career on both the concert and opera stage. A frequent guest of both MN Orchestra and MN Opera, she also performs throughout the United States with such companies as Utah, Arizona, Omaha, Austin, Pittsburgh, Tulsa, Santa Barbara and Des Moines. Well known for her interpretation of Mozart heroines such as Donna Anna, Fiordiligi and the Countess, as well as the more romantic roles of Puccini as Mimi in *la boheme*, Micaela from *Carmen* and Antonia from *Tales of Hoffmann*. She is beginning to venture into more dramatic repertoire as well, tackling Wagnerian heroines such as Freia as well as the Verdi roles from *Traviata* and *Ernani*. A champion of new works, Ms. Wolverton has enjoyed collaborating on many world premieres, including the Pulitzer Prize winning *Silent Night*, a role she will revive with MN Opera next season. She made her Carnegie Hall debut recently with MN Orchestra and has enjoyed performances with symphonies in Jacksonville, Eugene, Sioux Falls, Dayton, Rochester, Pennsylvania, Seattle and New Hampshire. She is a frequent recitalist as well, performing with such concert series as The Hill House Chamber Players, Joya! Concert Series, Wayzata Symphony, The Loft recital series and Chamber Music of Excelsior.



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KENWOOD SYMPHONY ORCHESTRA

Kenwood Symphony Orchestra (KSO) 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, becoming a full symphony in 2003. Over the years, many gifted and inspired conductors have graced the podium. Since September 2007, KSO has been under the artistic direction of Dr. Yuri Ivan.

Currently based at Southwest High School in Minneapolis, KSO is comprised of over 50 highly accomplished volunteer musicians of diverse ages and occupations, all passionate about playing and sharing great music. KSO is a nonprofit organization financed primarily by members' dues, financial gifts from supporters, our annual Masters Concerto and Aria event, and performance collaborations with The Minneapolis Metropolitan Ballet.

Visit our website at kenwoodsymphonymorchestra.org to join our mailing list, sponsor a concert, or learn more about KSO! Or visit us on Facebook and like our page!

KSO's mission is to play, share, and inspire great music by

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



KENWOOD SYMPHONY ORCHESTRA ROSTER

Violin 1

Ian Snyder **
Leonard and Ellen Pratt Endowed Chair
Stan Adams
Brenda Haines
Barbara Lamb
Gail Nelson
Julie Pronovici
Steven Rollin
TBD ^

Violin 2

Erin Grorud *
Kassandra DiPietro
Patrick Plonski
Clair Trya
Linda Xayamongkhon
TBD ^

Viola

Ann Bur *
Katy Schalla Lesiak
Patrick McCarthy
Erika Neely
Jill Touchette

Cello

Anne Swarts *
Todd Grill
Sarah Hernandez
Liesl Koehnen
Katherine Nyseth
John Renwick

Bass

Stacy Aldrich *
Al Albers
Neill Merck
Douglas Nelson ^

Flute

Anne Cheney *
Leslie Pietila
Judith Herring ^

Oboe

Loreli Giddings #
Tammy Wahlin

Clarinet

Christopher Raddatz *
Ken Gellerman ^

Bassoon

Ellen Maas Pratt *
Ye Yu ^

Horn

Angela Gritton *
Nicole Danielson
Bob Meier
Cristina Werling ^

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James Olcott *
Neil Baumgartner ^
Dean Heller ^
Alan Jermiason ^
Bob Zobal

Trombone

Stefan Medina #
Tim Aune ^
Collin Hough ^

Tuba

Isaac Heath #

Percussion

Kelly Grill *
Mitchell Carlstrom ^
Charley Rich ^

* *Principal*

** *Concertmaster*

Guest principal

^ *Guest musician*

SUPPORT KSO

Kenwood Symphony Orchestra is a nonprofit organization that relies in great part on patrons' gifts to sustain our mission and our music. Join our list of supporters by donating to continue our mission to **play, share, and inspire great music!** Donations are tax-deductible and greatly appreciated! To donate visit **kenwoodsymphonyorchestra.org** or give at St. Andrew's Lutheran Church at the February 11 concert.

KSO extends a heartfelt thank you to these patrons for their support of our 2017-2018 season!

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TWO RIVERS CHORALE

Founded in 1998 and led by artistic director and conductor Timothy Sawyer since 2004, **Two Rivers Chorale** is an engaging community choir based in the Twin Cities of Minneapolis and St. Paul and is comprised of experienced amateur singers who represent the rich choral heritage of Minnesota and the upper Midwest.

Mission

We come together to delight in the beauty and power of choral singing.
Together we create fulfilling musical experiences, for ourselves,
and for a growing and appreciative audience.

Vision

We are proud to be a community choir. We come together to create a musical, singing community in which we belong as members and which brings us joy.

Through studying, rehearsing and performing diverse repertoire of both sacred and secular music from around the world, we strive for the highest goals of artistic achievement. Our concerts are usually thematic and can vary dramatically from one concert season to the next, bringing a wide variety to the experience and excitement of seeing “what’s next!”

We seek to share our concerts with an ever-growing audience of choral music lovers. To do this, TRC concerts are free of charge whenever possible. This allows us to touch many lives and brings the arts to people who may otherwise not be able to attend such concerts.

- We bring the arts to experienced concert goers who delight in the mastery of our choral offerings.
- We welcome children, teenagers and young adults to show them how music can be an ongoing part of their adult lives and encourage lifelong choral appreciation and participation.
- We provide free concerts in order to be accessible to patrons on a limited income, to welcome families for whom buying seats for each person might prove prohibitive, and most of all to give the gift of music to all who would like to attend.

We are proud to be a community choir.

We are proud to bring free concerts to our community.

We are proud to lead the way, helping to ensure the future of a thriving choral arts community.



TWO RIVERS CHORALE ROSTER

Soprano

Karissa Beck
Cindy Calvin
Christine Chambers
Annika Craig
Meredith Dahlquist +
Laura Davis
Denise Dooher
Jill Hewitson
Nicole Jordan
Tammie Junkans ^+
Amy Lindquist
Ava Moench
Macey Mulheron
Kathleen Olson
Andrea Orem
Lori Jo Scherb
Kathy Schmidt

Alto

Val Behling +
Nancy Bjornlie
Jessica Blatchley
Megan Blatchley
Janet Brown
Mary Cushen
Ruth DeGuzman Dalman
Maria Foley
Delma Francis
Lilly Guth
Lynne Hicks
Paula Hoover
Jane Kadlec
Britta Larson
Sarah Long
Julie Mahoney
Judy Miller
Joan O'Donnell
Joan Olson
Sophie Rylander
Becky Sather
Ann Schulte
Beverly Solberg
Kathy Tschida
Barbara Weist+

Tenor

Doug Anderson
Bryan Beck
Reuben Dahlquist +
Luke Erickson
Joel Esmay
Brad Halbersma +
Bob Johnson
John Leighton
Kirk Nelson
Gabe Orem
Tom Powers
Michael Scherb
David Schut
PJ Teesdale

Bass

Bruce Blatchley
Steve Calvin
Don Geiszler
Dan Hagen
Tom Harren
Bill Hughes
Corbin Madison
Bruce Messer ^+
Paul Moyer +
Curt Nordberg
Phil Nordberg
Jeff Norris
Dennis Port

^ Assistant Director
+ Section Leader

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CONTACT US

If you are interested in singing in Two Rivers Chorale or joining the Board of Directors, please visit our website or contact TRC for more information.

To receive concert notices, visit our website and sign up for our mail or email list

WEBSITE www.tworiverschorale.org
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SUPPORT TRC

Part of TRC's mission is to offer free concerts whenever possible giving the gift of music to all who would like to attend. We rely on your gifts to sustain us, please consider making a donation! We are a nonprofit 501(c)(3) entity and your donation is tax deductible.

Donors of \$25 or more will be included in the River Levels shown below. Please join this "river of giving" via a **one-time gift** or a **sustaining membership**. Be assured that we value the privacy of your confidential information.

A **sustaining membership** is a monthly amount you set up to be paid automatically to TRC. An extra \$10 or more each month makes a tremendous difference to our mission! Go to *tworiverschorale.org* and click on the *Support TRC* page to set up a sustaining membership via your credit/debit card or PayPal.

Also, when updating your beneficiary plans kindly consider a **financial bequest** to TRC. A gift from your estate helps to secure our continued mission of bringing free concerts to all.

For donations of \$100 or more to TRC, you will receive a **free CD!** Stop by the lobby table at St. Andrew's on Feb 11 or email us at info@tworiverschorale.org and we will contact you for your address and choice of CD.

To donate visit tworiverschorale.org

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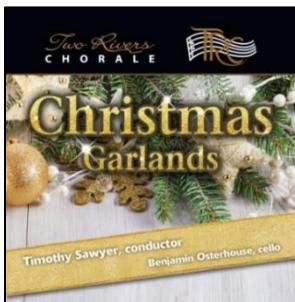
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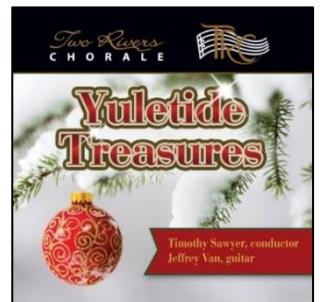


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Collaborative concert with Youth Chorale of Central Minnesota
Garrett Lathe, conductor

Saturday, April 14, 2018 - 2:00 p.m.

Roseville Lutheran Church
1215 Roselawn Avenue W, Roseville, MN 55113
April 14 is a free concert, donations accepted

Sunday, April 15, 2018 - 4:00 p.m.

Bethlehem Lutheran Church
4310 County Rd 137, St Cloud, MN 56301
April 15 is a ticketed event

Adult: \$12 Senior and students: \$7 Children 8 and under: Free
For tickets visit youthchorale.org



UPCOMING KSO CONCERTS

20th Annual Masters Concerto and Aria Competition Winners' Showcase

Saturday, March 24 – 7:30 p.m.

Minnesota Masonic Heritage Center, Ives Auditorium, Bloomington

Season Finale with Brahms' Symphony No 1, Vaughn Williams' Tuba Concerto featuring Minnesota Orchestra's Steve Campbell, plus the winner of MMTF competition

Saturday, May 19 – 7:30 p.m.

Church of the Annunciation, Minneapolis

Sunday, May 20 – 3:00 p.m.

Minnesota Masonic Heritage Center, Ives Auditorium, Bloomington



Kenwood Symphony Orchestra

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Two Rivers Chorale

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