



PLAYING. SHARING. INSPIRING.

Yuri Ivan, Music Director  
Manny Laureano, Guest Conductor and Trumpet

# American Composers

Saturday, May 18, 2013  
7:30 PM

St. Albert the Great Catholic Church  
Minneapolis, MN

## ~ Program ~

"Fanfare for the Common Man"	Aaron Copland (1900 – 1990)
Overture to <i>Candide</i>	Leonard Bernstein (1918 - 1990)
"Unanswered Question"	Charles Ives (1874 – 1954)
	<i>Manny Laureano, Trumpet</i>
"Hoe Down" from <i>Rodeo</i>	Aaron Copland
"Quiet City"	Aaron Copland
	<i>Manny Laureano, Trumpet</i> <i>Tammy Riste Wahlin, English Horn</i>

## ~ Intermission – 10 Minutes ~

"American Salute"	Morton Gould (1913 - 1996)
"Pillars of Creation"	Matthew Osowski (b. 1991)
"An American in Paris"	George Gershwin (1898 - 1937)
	<i>Manny Laureano, Guest Conductor</i>

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**Cy and Paula DeCosse Fund of The Minneapolis Foundation.**



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Minnesota State Legislature with money from the State's general  
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vote of the people of Minnesota on November 4, 2008.*



## ~ Biographies ~

**Manny Laureano** is the Principal Trumpet of the Minnesota Orchestra as well as the Co-Artistic Director of the Minnesota Youth Symphonies. Mr. Laureano began his musical studies in the New York City public school system and received his Bachelor of Music Degree from the Juilliard School in 1977. He was appointed Principal Trumpet of the Seattle Symphony, where he performed various solo works, including the rarely-played concerto by Michael Haydn. He held this post for four years before serving in his current position as principal trumpet with the Minnesota Orchestra. Mr. Laureano has appeared numerous times with the Minnesota Orchestra as soloist playing concertos by Haydn, Hummel, Arutunian, and Tomasi. He also performed the American premiere of the concerto by Viennese composer Friedrich Wildgans along with Leonard Slatkin conducting in Minneapolis in 1983. He has performed as soloist with a variety of ensembles throughout the United States including the Des Moines Symphony Orchestra, the South Dakota Symphony, and the Chamber Orchestra of the Springs in Colorado.

As a conductor, Mr. Laureano has worked with a variety of ensembles, ranging from Music Director of the Calhoun-Isles Community Band in Minneapolis, Music Director of the Metropolitan Symphony Orchestra, to several appearances in Young People's Concerts with the Minnesota Orchestra. He has been in demand as a clinician for young orchestras throughout the state of Minnesota. In 2002, he and his wife Claudette were invited to guest-conduct the National Suzuki Youth Orchestra Festival Orchestra and were invited to serve again in 2004. Manny has served as Co-Artistic Director of the Minnesota Youth Symphonies (MYS) since 1988. He is the conductor of the MYS Symphony Orchestra, and is the brass and woodwind coach for the MYS Repertory Orchestra, conducted by Co-Artistic Director Claudette Laureano. He served as Assistant Conductor of the Minnesota Orchestra during the 2005-06 season and served as conductor of the 2008-2009 Minnesota All-State orchestra. In recent years he has appeared regularly as guest conductor at Indiana University, as well as the Eastern Music Festival, St. Olaf College, and Bethel University. He was recently appointed Artistic Director for the Bloomington (MN) Symphony Orchestra with whom he begins this fall.

**Tammy Riste Wahlin's** passion is to enrich young minds through music education. As a band director in Robbinsdale Area Schools, she draws inspiration from the enthusiasm of her students.

Ms. Wahlin received her Bachelor's Degree in Music Education at the University of Wisconsin-Eau Claire, and later earned a Masters Degree in Education at St. Mary's. She is in her twelfth season as an oboe and English horn player with the Kenwood Symphony Orchestra. She also performs with the Minnetonka Symphony Orchestra and has recorded with the Wisconsin Wind Symphony and Waukesha Area Symphonic Band. Notable featured performances include Sibelius' *The Swan of Tuonela* with the UW-Eau Claire Symphony Orchestra and Mozart's *Sinfonia Concertante for Four Winds in E flat, K. 297b* with Kenwood Symphony at the Masters Concerto and Aria Competition and Concert. Ms. Wahlin's other interests include traveling, bicycling, reading and organic gardening.

**Matthew Osowski** is an emerging young composer and performer. He is studying Jazz Composition and Arranging at the University of Wisconsin - Stevens Point. In addition to composing music ranging from jazz to classical to experimenting with modern electronic sounds, Mr. Osowski spends his time as a freelance musician. He is an active performer and plays piano in jazz groups and bass in various bands. Mr. Osowski studies with Molly Roseman, Matthew Buchman and Charles Young among others at UWSP. His primary interest is composing and he recently won the 2012 UWSP composition competition as well as several awards for jazz and classical performance; including the Robert and Marilyn Worth Jazz Scholarship, the John Radd Scholarship, and the Blanche Moershel Scholarship.

**Yuri Ivan** became the Music Director of the Kenwood Symphony Orchestra in 2007. He completed his formal music training in Ukraine where his main teachers were Jarema Skybinky and Mykola Kolessa. Mr. Ivan also studied with Yuri Simonov, Adalberto Tonnini, Vjacheslav Blinov and Yuri Lutsiv. After graduating from The State Conservatory of Music in Lviv, he was engaged from 1996 to 2000 as an Associate 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*, *Swan Lake* and *Sleeping Beauty*. In 2001, Mr. Ivan 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, the National Symphony-Pops Orchestra of Ukraine, the National Broadcasting Company Orchestra of Ukraine and the Northern Hungarian Symphony. Mr. Ivan holds a Doctorate Degree in conducting from the University of Minnesota where he studied with Akira Mori and Craig Kirchhoff. Currently, Mr. Ivan is the Music Director at St. Constantine Ukrainian Catholic Church and is active in the artistic life of the Twin Cities metro area, collaborating with a range of artistic and educational organizations. Mr. Ivan has served since 2006 as the Music Director of the Linden Hills Chamber Orchestra.

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 Washburn High School, KSO is comprised of over 50 highly accomplished musicians 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, performance collaborations with the Metropolitan Ballet, and a 2013 Metropolitan Regional Arts Council grant.

## ~ Program Notes ~

### “Fanfare for the Common Man” by Copland

Among the greatest composers America has produced, Aaron Copland developed a spare, open orchestral sound that was used so effectively by himself and others that it has come to be identified with the style of American music in general. Ned Rorem, who studied with him at Tanglewood, recalled, "Aaron brought leanness [in musical scoring] to America, which set the tone for our musical language throughout the war. Thanks largely to Aaron, American music came into its own."

This brief, but stirring, work was one of ten fanfares commissioned by conductor Eugene Goossens for the Cincinnati Symphony Orchestra. The year was 1942, and Goossens' aim was to foster patriotic spirit during World War II. Though the other nine fanfares have dropped from sight, Copland's remains securely in the active repertoire, doubtless due, in part, to its all-embracing title, but also because of the nobility of its theme. Three years after its composition, Copland took up the fanfare once more, elaborating it and incorporating it into the finale of his Symphony No. 3.

### Overture to *Candide* by Bernstein

Leonard Bernstein always said he wanted to write "the Great American Opera." He probably came closest with *Candide* (1956), which he labeled "a comic operetta". Based on Voltaire's satirical novel of 1759, it chronicles the misadventures of Candide, a naive, pure-hearted youth, and his much more tough-minded sweetheart, Cunégonde. Although Candide had been taught by his tutor, Dr. Pangloss, that "all is for the best in this best of all possible worlds", throughout the story he is assailed by legions of man-made and natural disasters that sorely test this theory. Finally, older, a little wiser, he and the equally battered Cunégonde are reunited, with much more modest aspirations for their life together. For Bernstein, collaborating with the admired playwright Lillian Hellman, this story had contemporary relevance for an artificially happy post-war America, recently bedeviled by the McCarthy witch-hunts.

Opening on Broadway on December 1, 1956, *Candide* was perhaps a bit too intellectually weighty for its first audiences and closed after just 73 performances. Bernstein was less concerned over the money lost than the failure of a work he cared about deeply. The critics had rightly noted a marvelous score, and Bernstein and others kept tinkering with the show over the years. With each revival, *Candide* won bigger audiences. In 1989, the already seriously ill Bernstein spent his last ounces of vital energy recording a new concert version of the work. "There's more of me in that piece than anything else I've done," he said. From the very beginning, though, the Overture was a hit and swiftly became one of the most popular of all concert curtain-raisers. Brilliantly written and scored, flying at breakneck speed, it pumps up the adrenaline of players and listeners alike. It features two of the show's big tunes: the sweeping, romantic one is Candide's and Cunégonde's love duet "Oh, Happy We," while the wacky, up-tempo music is from Cunégonde's fabulous send-up of coloratura-soprano arias, "Glitter and Be Gay".

### "Unanswered Question" by Ives

In the 1930's, when Charles Ives was rummaging for new pieces to put before the public, he picked up "The Unanswered Question", which he originally composed for solo trumpet, woodwind quartet and strings. Ives carefully revised it, and attached a program something like what must have been on his mind in 1906. The strings are "the silences of the Druids, who know, see, and hear nothing"; over this indifferent universal background the trumpet repeatedly poses "the perennial question of existence"; the winds are the "fighting answerers" who, for all their sound and fury, get nowhere. The program also encompasses a philosophical idea that Ives would address incomparably in his music and in his writings: in contemplating the sublime mystery of creation, a question can be better than an answer.

### “Hoe Down” from *Rodeo* by Copland

*Rodeo* is Aaron Copland's second foray into the “cowboy” ballet, the first being *Billy the Kid* in 1938. Copland had to be convinced to write for *Rodeo* because he was not sure he wanted to immediately delve into writing another ballet with similar subject matter. Agnes de Mille had been chosen to choreograph the work and she was able to convince Copland to write the music for *Rodeo*. She assured him that this work would be different, a simple, relatable love story against the backdrop of American ranch life. She described it as “Taming of the Shrew with cowboys.”

*Rodeo* is subtitled “The Courting at Burnt Ranch” and consists of five segments: “Buckaroo Holiday,” “Ranch House Party,” “Corral Nocturne,” “Saturday Night Waltz” and “Hoe- Down”, which is the most recognizable of the five movements. It contains large sections of two folk songs, “Bonaparte's Retreat” which is heard from the outset, as well as “McLeod's Reel.” The traditional Irish tune, “Gilderoy” is also briefly quoted. The *Rodeo* theme returns toward the end of the movement, slowing down dramatically and finally ending with a major chord featuring a high ethereal string sound—signifying the much-anticipated first kiss between the Cowgirl and the Head Wrangler.

### “Quiet City” by Copland

“Quiet City” began as incidental music that Aaron Copland wrote for the play of the same name by Irwin Shaw. He later re-arranged the music into a ten minute piece for trumpet, English horn and strings, and it was premièred January 28<sup>th</sup>, 1941, in New York City.

Copland described the piece as "an attempt to mirror the troubled main character of Irwin Shaw's play". It concerns a man who abandons his Jewish ancestry and his poetic aspirations in order to pursue material success. He changes his name, marries a rich socialite, and rises to become the president of a department store. However he cannot succeed in making the break with his past, which is continually recalled to his conscience by the haunting sound of his brother's trumpet playing. Copland added the English horn to the suite partly to give it more color and partly to provide rests for the trumpet soloist. He was never content with his work for the stage, however, he did say that "Quiet City seems to have become a musical entity, superseding the original reasons for its composition" and indeed it has survived as a popular piece long after the play has been forgotten.

### “American Salute” by Gould

Morton Gould's music is unique in its Americanism and in the seemingly endless wealth of creativity displayed by the composer. Like much of his music, "American Salute" is semi-serious in nature, and reflects Gould's uncanny skill in thematic development. Using only "When Johnny Comes Marching Home Again" for melodic resources, he contrives a brilliant fantasy. Originally written for orchestra and transcribed for band, "American Salute" has become a program favorite.

### “The Pillars of Creation” by Osowski

Matthew Osowski has a love for Astronomy and the image of the pillars of creation taken by the Hubble space telescope was the primary inspiration for this piece. His desire was to capture the wonder and openness of space through the different timbres and colors that a symphony orchestra can provide. The pillars themselves are a vast cloud of interstellar gas that is part of the Eagle Nebula. Their sole purpose is to create stars, but the pillars are slowly being destroyed from the light of the stars they create. The balance of light and dark are a theme in this piece; one cannot exist without the other.

### “An American in Paris” by Gershwin

It was a trip abroad that inspired Gershwin to work in earnest on a recent commission he had received from the New York Philharmonic. His idea for the new work solidified as he was shopping for Parisian taxi-horns to take back to the US: capture the tumult of Paris' streets in music and create a concert work that did not center around the piano.

Gershwin finished *An American in Paris*, which he subtitled “A Tone Poem for Orchestra” and in an interview in the August 18, 1928 edition of *Musical America*, he said of the work: “this new piece, really a rhapsodic ballet, is the most modern music I have ever attempted.” He also gave a brief “program note” of the work:

*“The opening gay section is followed by a rich blues with a strong rhythmic undercurrent. Our American... perhaps after strolling into a café and having a couple of drinks, has succumbed to a spasm of homesickness. The harmony here is both more intense and simpler than in the preceding pages. This blues rises to a climax, followed by a coda in which the spirit of the music returns to the vivacity and bubbling exuberance of the opening part with its impression of Paris. Apparently the homesick American, having left the café and reached the open air, has disowned his spell of the blues and once again is an alert spectator of Parisian life. At the conclusion, the street noises and French atmosphere are triumphant.”*

## ~ Summer POPS! ~

**Sunday, August 11, 2013 at 2 PM**  
**Lake Harriet Bandshell**

**Sunday, August 18, 2013 at 7 PM**  
**Como Lakeside Pavilion**

## ~ KSO Members ~

### **Violin I**

Erin Clark  
Dih-Dih Huang  
Nathan Krueger  
\* Te- Chiang Liu  
*Leonard Pratt Chair*  
Julie Pronovici  
Steve Rollin  
David Wiebelhaus

### **Violin II**

\* Emily Anderson  
Clair Ganzel  
David Otero  
Derick Rehurek  
Laura Simonson

### **Viola**

\* Ann Bur  
Patrick McCarthy  
Kay Miller  
Erika Neely

### **Cello**

Todd Grill  
♦ Hayley Nelson  
Katherine Nyseth  
\* Lindsay Schlemmer  
Anne Swarts

### **Bass**

\* Stacy Aldrich  
Neill Merck

### **Flute**

Mark Brudevold  
\* Anne Cheney  
Leslie Pietila

### **Oboe**

\* Julie Brusen  
Tammy Riste Wahlin

### **English Horn**

Tammy Riste Wahlin

### **Clarinet**

Shelagh MacLeod  
\* Brian Zumwalde

### **Bass Clarinet**

Shelagh MacLeod

### **Bassoon**

Brian Hadley  
\* Ellen Maas Pratt

### **French Horn**

\* Angela House Gritton  
Robert Meier  
Alanna Trost

### **Trumpet**

Open position

### **Trombone**

Open position

### **Tuba**

\* William Mayson  
Sam Sharp

### **Percussion**

Seth Harris  
\* John Litch  
Corey Sevett

\* = Section Leader

♦ = Acting Section Leader

### KSO Guest Musicians

Galina Adzhuntseva – Acting Principal Vln II	Mary Josefson - Percussion
Tim Aune – Trombone 2	Becky Jyrkas – French Horn 1
Kierra Blackstad – Oboe 2	Mike Manthei – Trumpet 3
Mark Billingsly – French Horn 2	David Mantini – Trumpet 2
Howard Brahmstedt – Trumpet 1	Adam Rappel - Percussion
Jim Buxton - Harp	Diana Ringuette – Cello
Robert Cline – Clarinet 2	Brandon Steinmetz - Percussion
Leon Dill – Trombone 3	Paul Strapp – Oboe 1
Kevin Duggins – Trombone 1	Ross Wolf – Alto Saxophone
Kurt Hattenberger – Tenor Saxophone	Scotty Wright – Baritone Saxophone

**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