



PLAYING. SHARING. INSPIRING.

*Jeffrey Stirling, Music Director*

*The Ninth Annual Masters  
Concerto and Aria Concert*

*Saturday, February 3, 2007  
7:30 PM*

*Church of the Annunciation*

*Minneapolis, Minnesota*

*~ Program ~*

**Overture to "The Merry Wives of Windsor"** Otto Nicolai  
(1810 – 1849)

**"Nun Eilt Herbei" from "The Merry Wives of Windsor"** Otto Nicolai  
*Julia Dennard, Soprano*

**Intermezzo and Nocturne  
from "A Midsummer Night's Dream"** Felix Mendelssohn  
(1809 – 1847)

**"Song of the Moon" from "Rusalka"** Antonin Dvořák  
(1841 – 1904)  
*Anna Hersey, Soprano*

**Intermezzo from "Cavalleria rusticana"** Pietro Mascagni  
(1863 - 1945)

**"Che gelida manina" from "La Bohème"** Giacomo Puccini  
(1858 – 1924)  
*James Howes, Tenor*

**Concertino in E-flat  
for Clarinet and Orchestra** Carl Maria von Weber  
(1786 – 1826)  
*Daniel Friberg, Clarinet*

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

**Julia Dennard** is a native of Dallas, Texas where she earned her B.F.A. in Music from Southern Methodist University. Ms. Dennard went on to earn her Artist Diploma from McGill in Montreal. Currently, she is working on her D.M.A. at the University of Minnesota where she studies with John De Haan. She has sung with Baltimore Opera, Des Moines Metro Opera, Natchez Opera Festival, Tiroler Landes Theater, as well as many orchestras in Texas, Montreal, and Toronto. She has performed such roles as Donna Anna in *Don Giovanni*, Rosalinde and Adele in *Die Fledermaus*, the Countess in *The Marriage of Figaro*, Miss Jessel in *Turn of the Screw*, Fiordiligi in *Così fan Tutte*, Desdemona in *Otello*, and Mrs. Ford in *Falstaff*. She is the winner of the Montreal National Association of Teachers of Singing Competition (NATS), Dvorak Prize of the Tcheques & Slovaque, Jeunesse Ambassadeur, Marguerite McGammon, and Young Texas Artist, and the Minneapolis based Schuessler Award.

**Anna Hersey** is pursuing Master's degrees in vocal performance and musicology at the University of Minnesota. Past stage roles include Fiona in *Brigadoon*, Susanna in *The Marriage of Figaro*, Gretel in *Hansel and Gretel*, Frasquita in *Carmen* and Joanna Godspell. She has been a NATS Competition finalist and Schubert Club Competition finalist and has performed in master classes with Jennifer Larmore, Thomas Muraco, Christopher Maltman, Håkan Hagegård and Simon Estes. This spring she will appear in the ensemble in The Minnesota Opera's production of *Lakmé*. She is cantor and section leader at St. Olaf Catholic Church in Minneapolis. Active as both a performer and teacher, Ms. Hersey is president of the U of M Student NATS Chapter and was recently awarded the "Best Paper Award" for research presented at the 2006 NATS conference. As a musicologist, she spent a year at the Università di Bologna on a Rotary International Fellowship and last summer she presented her research findings on William Byrd and Catholicism at the North American British Music Studies Association's biennial conference. Her current research interests include songs of the Sieneese Palio horserace, Jean Sibelius and Finnish nationalism, and 17th-century Latin dialogue motets. She is a Foreign Language and Area Studies Research Fellow with the Institute of Global Studies. Ms. Hersey is a voice student of Lawrence Weller.

**James Howes** started singing at an early age in his elementary school choir, but he didn't consider music seriously until he was a senior in high school. At that time, he saw "more serious" musicians auditioning for parts in the school musical, and, realizing that he could compete with them, he decided to audition too and won the part. In college, James studied to become a choir teacher but later switched to a performance major. He spent a few years away from music, only to come back to it recently. To "ease into" singing again, he performed at an Italian restaurant for a year. He now studies with Clifton Ware at the University of Minnesota, sings with the Minnesota Opera Chorus, and recently joined the oratorio quartet *Ad Una Voce*.

**Daniel Friberg** was born into a musical family and began playing the clarinet at the age of ten. He graduated Valedictorian from Minneapolis South High School in 1996 and went on to Yale University, where he studied with clarinet soloist and chamber musician David Shifrin. He earned Bachelor's and Master's degrees there in 2002. After graduation, he returned to the Twin Cities and has been playing and teaching the clarinet on a freelance basis and working in the printed music department of Groth Music in Bloomington. Over the years, he has played in the American-Russian Young Artists Orchestra, the New World Symphony (Miami Beach), the Connecticut Virtuosi, the Cedar Rapids Symphony, the LaCrosse Symphony, and the St. Cloud Symphony. He has also participated in numerous music festivals in the U.S. and abroad. Last September, he began work on his Doctor of Musical Arts degree at the University of Minnesota, where his teacher is Burt Hara of the Minnesota Orchestra.

**Dr. Jeffrey Stirling** grew up in New Jersey and came to the Twin Cities in 2001 to pursue his conducting career. He holds a bachelor's degree in music from Yale, and a master's and doctorate in conducting from Northwestern University. He also pursued advanced studies in Paris, France as a Harriett Hale Woolley Scholar under the auspices of the Fondation des Etats-Unis, and has participated in conducting programs at the Tanglewood and Salzburg music festivals and at the Fontainebleau School. His mentors have included Pierre Boulez, Leonard Slatkin, Victor Yampolsky and the late Charles Bruck. In 2001, Stirling was one of only 10 conductors chosen by Slatkin to take part in the National Conducting Institute with the National Symphony Orchestra at the Kennedy Center in Washington, D.C. Dr. Stirling has served as a cover conductor for the Minnesota Orchestra, and appeared as a guest conductor with the Saint Paul Chamber Orchestra, the Bemidji Symphony, the Duluth-Superior Symphony Orchestra and the Midcoast Symphony Orchestra in Maine. In addition to his position with the KSO, Dr. Stirling also conducts the Northeast Orchestra, the Linden Hills Chamber Orchestra, the Greater Twin Cities Youth Symphonies (GTCYS) Philharmonic, and the annual 9-11 Memorial Concert at the Lake Harriet Bandshell. Before coming to the Twin Cities, Dr. Stirling directed the orchestral programs at Luther College in Decorah, Iowa, the University of Northern Iowa, Gustavus Adolphus College and Saint Cloud State University. He is currently Interim Director of Orchestral Studies at the University of Minnesota School of Music.

~ About the Competition Judges ~

**John Hoffacker** is an internationally renowned as a conductor of intelligent and passionate performances. He studied at the Eastman School in Rochester, New York. For eleven years he led one of New England's pre-eminent chamber choruses, Cantemus, and was associate conductor of the Nashua (NH) Symphony Orchestra. Since moving to Minnesota in 2004 he founded and conducts the Mississippi Valley Chorale, serves as Director of Music at the Church of the Epiphany in Plymouth, and sings professionally as tenor soloist with orchestras and in the Minnesota Chorale. At the University of Minnesota he teaches Score Study and Choral Literature.

**David Evan Thomas** is a native of Rochester, New York. A composer, he attended Northwestern University, the Eastman School of Music and the University of Minnesota, where he studied with Dominick Argento. A former composer-in-residence for The Schubert Club, he lives in Minneapolis. Visit [davidevanthomas.com](http://davidevanthomas.com) to learn more.

~ About the KSO ~

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, and Kenneth Freed. Since September, 2006, the orchestra has been under the direction of Jeffrey Stirling. Based at Ramsey International Fine Arts Center, the KSO represents over 50 highly accomplished volunteer musicians of all ages and occupations including students, working professionals, and retirees, all passionate about playing and sharing great music. In 2003, the KSO launched an exciting venture joining Ramsey IFAC and the New England Conservatory to integrate music into the mainstream curriculum. The KSO is a nonprofit organization financed primarily by members' dues, financial gifts from friends and supporters, and our annual Masters Concerto and Aria event. Learn more at [www.kenwoodsymphonyorchestra.org](http://www.kenwoodsymphonyorchestra.org).

**Our Deepest Appreciation to the Sponsors of the Ninth Annual MCAC**

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**Welcome Spring**

**Sunday, March 18, 3:00 PM**  
**Church of the Annunciation**

*Beethoven Pastorale Symphony*  
*Copland Appalachian Spring*

**Beauty and The Beast**

**Sunday, May 6, 3:00 PM**  
**Church of the Annunciation**

*Ravel Mother Goose Suite*  
The young winner of the Minneapolis  
Piano Teachers Forum Mozart Piano Competition

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

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

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Please support this friend of the KSO on-line at [www.38thstflowers.com](http://www.38thstflowers.com)  
or in person at 3764 Minnehaha Avenue in Southeast Minneapolis .*

~ *Translations of Arias* ~

Nun eilt herbei from *The Merry Wives of Windsor* - Sung in German

Nun eilt herbei, Witz, heitre Laune,  
die tollsten Schwänke, List und Übermut.  
Nichts sei zu arg, wenss dazu diene,  
die Männer ohn Erbarmen zu bestrafen.  
Das ist ein Volk, so schlecht sind sie, dass man sie gar  
genug nicht quälen kann.  
Vor allen jener dicke Sclemmer, der uns  
verführen will, ha, ha, ha, ha!  
Er soll es büssen.  
Doch wenn er kommt,  
wie werd ich mich benehmen müssen?  
Was werd ich sagen? Halt! Ich weiss es schon!

Verführer! Warum stellet Ihr sollt der tugend samen  
Gattin nach? Warum? Warum? Warum? Verführer!  
Den Frevel sollt ich nie verzeihn,  
nein, nie, mein Zorn müsst eure strafe sein.  
Jedoch, des Weibes Herz ist schwach, ist schwach.  
Ihr klagt so rührend Eure Pein,  
Ihr seufzt, mein Herz wird weich.  
Nicht länger kann ich grausam sein,  
und ich gesteh es schamrot Euch ein:  
Main Ritter, mein Ritter! Ach! Ach! Ich liebe Euch!  
  
Ha, ha, ha!

Er wird mir glauben, verstellen kann ich mich fürwarh.  
Ein kühnes Wagstück ist es zwar.  
Allein den Spass darf man sich schon erlauben.

Frohsinn und Laune würzen das Leben,  
und zu vergeben ist wohl ein Scherz.  
So zum Vergnügen darf man schon lügen,  
bleibt nur voll Liebe, voll Treue das herz, ja!

Drum voll Vertrauen wag ich die Tat,  
lustige Frauen, ja, die wissen sich Rat!

Don't leave me now Wits, merry jesting  
All playful notions, clever and courageous.  
Nothing too bad, if we can use it to punish  
wicked men without mercy.  
They are such a devilish people that  
We can never punish them quite enough.  
Especially that fat old glutton who tries to  
steal our hearts, ha, ha, ha, ha!  
He should be punished.  
But when he comes,  
how must I greet him?  
What shall I say? Wait! I already know!

Seducer! Why are you so intent upon leading virtuous  
women astray? Why? Why? Why? Seducer!  
Your pleadings I will not forgive,  
Oh yes, my scorn should be your reward!  
But, a woman's heart is weak, is weak.  
Your wooing is so sweet and kind  
Your sigh, my heart is aglow.  
No longer can I conceal my feelings  
And I confess it, blushing to you:  
My suitor, my knight! Oh! Oh! I love you!  
  
Ha, ha, ha!

He will believe me, for acting is something I can do.  
A daring plan it is,  
A plan like this won't grieve me!

Merriment and mirth spice up life,  
And one may forgive one harmless prank.  
Lies won't confuse us if they amuse us,  
While faith and love stay in our heart, yes!

So with assurance, I shall proceed,  
The merry wife will at last succeed!

Song of the Moon from *Rusalka* – Sung in Czechoslovakian

Mesiku na nebi hlubokem  
Svetlo tvé daleko vidi,  
Po svete bloudis sirokém,  
Divas se v pribytky lidi.

Mesicku, postuj chvíli  
reckni mi, kde je muj mily  
Rekni mu, sribmy mesicku,  
me ze jej objima rame,  
aby si alespon chvilicku  
vzpomenul ve sneni na mne.  
Zasvet mu do daleka,  
rekni mu, rekni m kdo tu nan ceka!  
O mneli duse lidska sni,  
at'se tou vzpominkou vzbudi!  
Mesicku, nezhasni, nezhasni!

O moon high up in the deep, deep sky,  
Your light sees far away regions,  
You travel round the wide,  
Wide world peering into human dwellings

O, moon, stand still for a moment,  
Tell me, ah, tell me where is my lover!  
Tell him. please, silvery moon in the sky,  
That I am hugging him firmly,  
That he should for at least a while  
Remember his dreams!  
Light up his far away place,  
Tell him, ah, tell him who is here waiting!  
If he is dreaming about me,  
May this remembrance waken him!  
O, moon, don't disappear, disappear!

Translation by Jules Brunelle (brunellejules@videotron.ca)

**Che gelida manina from La Bohème – sung in Italian**

Che gelida manina, se la lasci riscaldar.  
Cercar che giova? Al buio non si trova.

Ma per fortuna é una notte di luna, e qui la luna  
l'abbiamo vicina.

Aspetti, signorina, le dirò con due parole  
chi son, e che faccio, come vivo. Vuole?  
Chi son? Sono un poeta. Che cosa faccio? Scrivo.  
E come vivo? Vivo. In povertà mia lieta  
scialo da gran signore rime ed inni d'amore.  
Per sogni e per chimere  
e per castelli in aria,

l'anima ho milionaria.

Talor dal mio forziere ruban tutti i gioelli  
due ladri, gli occhi belli.

V'entrar con voi pur ora, ed i miei sogni usati  
e i bei sogni miei, tosto si dileguar!

Ma il furto non m'accora, poiché, poiché v'ha preso  
stanza la speranza!

Or che mi conoscete, parlate voi, deh! Parlate. Chi  
siete? Vi piaccia dir!

Translation by Peter J. Nasou (pnasou@erols.com)

What a frozen little hand, let me warm it for you.  
What's the use of looking? We won't find it in the dark.

But luckily it's à moonlit night, and the moon  
is near us here.

Wait, mademoiselle, I will tell you in two words  
who I am, what I do, and how I live. May I?  
Who am I? I am a poet. What do I do? I write.  
And how do I live? I live. In my carefree poverty  
I squander rhymes and love songs like a lord.  
When it comes to dreams and visions  
and castles in the air,

I've the soul of a millionaire.

From time to time two thieves steal all the jewels  
out of my safe, two pretty eyes.

They came in with you just now, and my customary  
dreams, my lovely dreams, melted at once into thin air!

But the theft doesn't anger me, for their place has been  
taken by hope!

Now that you know all about me, you tell me who you  
are. Please do!

*~ Kenwood Symphony Orchestra Personnel ~*

**Violin I**

- ◆ Blayne Barnes
- \* Nobuko Davis
- Annie Hall
- Julie Pronovici
- Erik Rohde
- Steven Rollin

**Violin II**

- ◆ Cindy Larson
- Grace Lin
- Betsy Lofgren
- Laura Simonson
- Renee Weddle
- Theodora Wynhoff

**Viola**

- ◆ Ann Marie Bur
- Julene Flink
- Marvin Goldberg
- Charlene Grabko
- Kay Miller
- Tom Rognsvoog
- Betty Swanson

**Cello**

- Jesse Berndt
- Frank Davis
- Jennette C. Jones
- Katherine Nyseth
- ◆ Anne Swarts

**Bass**

- ◆ Stacey Aldrich
- Neill Merck

**Flute**

- ◆ Anne Cheney
- Leslie Carlson Pietila

**Oboe**

- ◆ Jessica Wenstrom
- Tammy Riste Wahlin

**Clarinet**

- ◆ David Clark
- Stu Deuring

**Bass Clarinet**

- Shelagh MacLeod

**Bassoon**

- ◆ Tim Peschman
- Ellen Maas Pratt

**French Horn**

- Angela Barberg
- Christine Gregory
- ◆ Kelli Hirsch
- Robert Meier

**Trumpet**

- Tim Killam

**Trombone**

- Stephen Hartley
- Randall Kline
- ◆ Dennis Tischhauser

**Percussion/Tympani**

- ◆ Corey Sevett
- Sally Harris

**Harp**

- Jeanie Ekholm

◆ Principal

\* Assistant Principal

● Co-Principal

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