

## Acknowledgements

### KSO sincerely thanks:

- Julie Pronovici, MCAC Coordinator for organizing the MCAC audition and concert.
- KSO volunteers at this year's auditions: Yuri Ivan, Ellen Maas-Pratt, Neill Merck, Kathy Nyseth, John Renwick, and Laura Simonson.
- Minnesota Masonic Heritage Center for their support in producing this concert.
- Schmitt Music in Brooklyn Center for providing MCAC audition space.  
Visit [schmittmusic.com](http://schmittmusic.com) to find out more.
- Lakeside Floral & Gift for their in-kind donation of flowers.
- Olivia Hernandez for being the flower girl.
- All the KSO musicians and fans who give their time, effort and encouragement to one another in pursuit of musical opportunity, excellence and joy.

**Join us after the concert for a reception and meet-and-greet  
in the Evergreen Room on the lower level!**

We hope to see you at our upcoming concerts:

### ***Magic in Minor Key***

Brahms' Symphony No. 1 in C minor

Mozart's Piano Concerto No. 20 in D minor with MMTF Competition Winner Orion Kim

Vaughan Williams' Tuba Concerto in F minor with Minnesota Orchestra's Steven Campbell

**Saturday, May 19, 2018 at 7:30 PM**

Church of the Annunciation, Minneapolis MN

**Sunday, May 20, 2018 at 3:00 PM**

Ives Auditorium, Bloomington, MN

Visit [www.kenwoodsymphonyorchestra.org](http://www.kenwoodsymphonyorchestra.org)

Click "Join the KSO" to learn more

Like us on Facebook!



PLAYING. SHARING. INSPIRING.

**Yuri Ivan, Artistic Director and Conductor**

Lawrence Weller, Guest Conductor

Hosted by MPR's Mindy Ratner

## **The 20<sup>th</sup> Annual Masters Concerto and Aria Competition**

### ***Winners' Showcase***

Saturday, March 24, 2018

7:30 PM

Ives Auditorium, Masonic Heritage Center  
Bloomington, Minnesota

## Program

Piano Concerto No. 3 in C major.....Sergei Prokofiev  
Op. 26, Movement 3 - *Allegro ma non troppo* (1891 – 1953)

**Adrienne Stankey, piano**

Havanaise .....Camille Saint-Saëns  
Op. 83 (1835 – 1921)

**Sophia Jieun Park, violin**

"Les oiseaux dans la charmille" .....Jacques Offenbach  
from *The Tales of Hoffmann*, Act I (1819 – 1880)

**Young Eun Lee, soprano**

**~ 10 Minute Intermission ~**

Piano Concerto No. 2 in G minor .....Camille Saint-Saëns  
Op. 22, Movement 1 - *Andante sostenuto* (1835 – 1921)

**Bingjie Liu, piano**

Serenade for Flute, Harp, and Strings .....Howard Hanson  
Op. 35 (1896 – 1981)

**Mark Brudevold, flute**

"Largo al factotum della città" .....Gioacchino Rossini  
from *The Barber of Seville*, Act I (1792 – 1868)

**Jeehoon Kim, baritone**

Cello Concerto No. 1 in A minor .....Camille Saint-Saëns  
Op. 33, Movement 3 - *Allegro non troppo* (1835 – 1921)

**Patricia Ryan, cello**

## Support KSO

The Kenwood Symphony Orchestra is a nonprofit organization that relies in great part on patrons' gifts to sustain 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 [www.kenwoodsymphonyorchestra.org](http://www.kenwoodsymphonyorchestra.org)

### Guest Artist (\$750 and above)

Anne Cheney  
Cy and Paula Decosse Fund of  
the Minneapolis Foundation  
The Greg McNeely Fund

Medtronic Foundation  
(on behalf of Bob & Peg Betzold,  
Bor-Jiin Mao, & Julie Pronovici)

Leonard & Ellen Pratt  
William Swarts

### Conductor (\$250 to \$749)

Bob & Peg Betzold

United Health Group Foundation  
(on behalf of Kassandra DiPietro)

Tom & Sandi Waldron

### Concertmaster (\$50 to \$249)

Otto & Tinka Bloedow  
John H. Boesen  
General Mills Foundation  
(on behalf of Erika Neely)  
Kenneth & Lynn Gilmore  
Ronald Char House  
House of Note  
Christina Jermihov

Helen Kahl  
Mrs. Kenneth Maas  
Vernon Maetzold  
Bor-Jiin Mao  
Anne McKinsey  
Kay Miller  
Jean L. Mitchell

Marilyn Nelson (in honor of Sarah  
Hernandez & Katherine Nyseth)  
Robin Partch  
Marilyn Pronovici  
Sharon Radman  
Stephanie & Scott Sample  
Jeff & Annette Wilson  
William Wangenstein

### Section Leader (up to \$49)

Toni Beitz  
Martha Benson  
Florence Buggart  
Lela Clark  
Shirley Dahl  
Bonnie & Stephanie Decker  
Hans Deruiter  
Noel White & Ruth Ericson  
Charles & Sue Esch  
Rita Franchett  
Ann E. Wolf & Mary E. Furman  
Catherine Gadbois  
Elaine Heisterkamp  
Ronald & Charlotte House

Kathryn L. Johnson  
Lowell Johnson  
Barbara & Gary E. Krejcarek  
Jeanne & John LeFevre  
Suzanne L'Herault  
Bernadette McGuire  
James Miller  
Gaylen Kay Mills  
Joan & Bill Murphy  
Janice Nelson  
Carolyn Oliver  
Barb & Keith Olson  
David R. Ott  
Walter Wdowychyn & Julie Pawluk

Brian L. & Lisa J. Peterson  
Paul & Ardys Randall  
Susan & Thomas Reddin  
John S. Setterlund  
Sam Sharp  
Jan Smith  
Michael Stanfield  
Shirley Townley  
Paul & Alma Warner  
Avis & Nathaniel Watkins  
Douglas & Carol Watnemo  
Mary Wolter

### Donate to KSO with AmazonSmile!

Every purchase made on Amazon.com can be turned into a donation to KSO! Visit [smile.amazon.com/ch/51-0168817](http://smile.amazon.com/ch/51-0168817) and Amazon automatically donates to the Kenwood Symphony Orchestra. For a limited time from March 12 – 31, Amazon will triple the donation rate to 1.5% on your first smile.amazon.com purchase!

# The Kenwood Symphony Orchestra

Founded as the Kenwood Chamber Orchestra in 1972 as an arts education class at the Kenwood Community Center, KSO is currently in its 46<sup>th</sup> season. From those humble beginnings, the orchestra has grown in membership, ability and reputation. Many gifted conductors have graced the podium, including Uri Barnea, Lee Humphries, Jim Riccardo, Jeannine Wager, William Intrilligator, Myles Hernandez, Kenneth Freed and Jeffrey Sterling. For the past nine seasons, the orchestra has been under the direction of Yuri Ivan. 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 MCAC Winners' Showcase event, and performance collaborations with the Metropolitan Ballet.

## Violin I

- ◆ **Ian Snyder, Concertmaster**  
*Leonard & Ellen Pratt Endowed Chair*  
Brenda Haines  
Gail Nelson  
Julie Pronovici  
Steven Rollin

## Violin II

- ◆ Erin Grorud  
Stan Adams  
Kassandra DiPietro  
Patrick Plonski  
Bradley Uberg-Carlson ^  
Linda Xayamongkhon

## Viola

- ◆ Ann Bur  
Patrick McCarthy  
Erika Neely  
Katy Schalla Lesiak

## Cello

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

## Bass

- ◆ Stacy Aldrich  
Al Albers  
Neill Merck

## Flute

- ◆ Anne Cheney  
Leslie Pietila

## Oboe

- ◆ Julie Brusen  
Alyssa Jermiason ^

## Clarinet

- ◆ Christopher Raddatz  
Ken Gellerman ^

## Bassoon

- ◆ Ellen Maas Pratt  
Keith Root ^

## Harp

- ◆ Jim Buxton ^

## Horn

- ◆ Angela Gritton  
Nicole Danielson  
Bob Meier  
Annie Kezar ^

## Trumpet

- ◆ Howard Brahmstedt  
Bob Zobal

## Trombone

- ◆ Stefan Medina ^  
Leon Dill ^  
Seth Adams ^

## Percussion

- ◆ Kelly Grill  
Emily Tracy ^  
Emily Curran ^

- ◆ Principal  
^ Guest Musician

# Program Notes & Translations

**Piano Concerto No. 3 in C major** was completed by Prokofiev in 1921, and incorporates ideas he gathered over a decade. The score is a remarkable achievement, combining the brilliant, edgy momentum of his previous music with a haunting new lyricism. Prokofiev provided his own notes for the work, saying that the final movement "begins with a staccato theme for bassoon and pizzicato strings, which is interrupted by the blustering entry of the piano. The orchestra holds its own with the opening theme, however, and there is a good deal of argument, with frequent differences of opinion as regards key. Eventually the piano takes up the first theme and develops it to a climax. With a reduction of tone and slackening of tempo, an alternative theme is introduced in the woodwinds. The piano replies with a theme that is more in keeping with the caustic humor of the work. This material is developed, and there is a brilliant coda."

**Havanaise in E major** is a composition for violin and orchestra based on a Latin-American rhythm, written in 1887 by Saint-Saëns who was inspired by the popping sounds of wood burning in a fire. A havanaise is a dance that developed in Cuba from African rhythms in the 19<sup>th</sup> century. The characteristic four-note repeating rhythm is heard quietly at the beginning, accompanying the soloist who plays a lyrical, romantic melody which permeates the piece. The gentle and reflective mood recurs regularly, often accompanied quietly by the havanaise rhythm. It is contrasted with fiery episodes full of virtuosic passages for the soloist. The piece ends calmly and quietly with a high, sustained harmonic E from the violin "Havanaise" in its original form, as well as a minor variation, make up the main theme of the film *The Ninth Gate*.

"**Les oiseaux dans la charmille**" (Eng: The birds in the arbor, a.k.a "The Doll Song") is a magnificent soprano aria from Jacques Offenbach's *The Tales of Hoffmann*, first premiered in 1881. It is sung in the opera's first act after Spalanzani, an inventor, creates his greatest invention yet: a mechanical doll named Olympia. Spalanzani has lost a great sum of money and hopes Olympia will bring in much-needed wealth. The inventor throws a huge party, and winds up Olympia the doll to sing for his guests. She sings "Les oiseaux dans la charmille," about the birds and how they sing of the young girl of love. Upon seeing Olympia, Hoffmann falls head over heels for her and believes she is a real woman, despite Olympia's need for frequent rewinding of her mechanical gears to continue singing. This difficult aria requires a nimble, strong soprano voice capable of the incredible ornamentations and range.

### French Lyrics:

*Les oiseaux dans la charmille  
Dans les cieux l'astre du jour,  
Tout parle à la jeune fille d'amour!  
Ah! Voilà la chanson gentille  
La chanson d'Olympia! Ah!*

*Tout ce qui chante et résonne  
Et soupire, tour à tour,  
Emeut son coeur qui frissonne d'amour!  
Ah! Voilà la chanson mignonne  
La chanson d'Olympia! Ah!*

### English Translation:

The birds in the arbor,  
The star of daylight in the sky,  
Everything speaks to a young girl of love!  
Ah! This is the sweet song,  
The song of Olympia! Ah!

Everything that sings and resonates  
And sighs, in turn,  
Moves her heart, which trembles with love!  
Ah! This is the lovely song,  
The song of Olympia! Ah!

# The Masters Concerto and Aria Competition

**Piano Concerto No. 2 in G minor, Op. 22** was composed by Camille Saint-Saëns in 1868, and is the most popular of his five piano concerti. The piece follows the traditional form of three movements, but allows for more freedom in tempo. In an unlikely way to begin a concerto, the first movement, *Andante sostenuto*, is the slowest, beginning with solo piano playing a long improvisational introduction. The piano gathers momentum until the orchestra suddenly makes a brief, dramatic statement. The soloist then introduces a romantic theme, which has many transformations and embellishments. The piano dominates the movement with virtuosity, while the orchestra takes a mostly subordinate role. The main theme is recapitulated fortissimo and the soloist plays a long *ad libitum* cadenza. The orchestra concludes the movement with a powerful recall of its opening statement.

**Serenade for Flute, Harp and Strings, Op. 35** was written by the American composer Howard Hanson in 1946. This romantic piece was written as a marriage proposal to Margaret Elizabeth Nelson, whom Hanson met at the Chautauqua Institution in New York. Hanson, a 50-year old bachelor, had trouble finding the words to propose and expressed his feelings in this piece instead. It worked - the couple was married the following summer. The solo flute opens with teasing arabesque above a quiet, somewhat dark and hazy background. The middle section becomes more rhythmic and pastorale before a return to the original mood. A short, playful cadenza is heard near the end.

**“Largo al factotum della città”** (Eng: *Handyman of the city*) is an aria from Act I of *The Barber of Seville*, a comedic opera by Gioacchino Rossini. The opera, first premiered in 1816, is based on the first play of “Le Barbier de Seville,” the three-part story of Figaro written by French playwright Pierre Beaumarchais. “Largo al factotum” is sung at the first entrance of Figaro in the opera’s first act, where he introduces himself as the city’s top quality handyman. Figaro is very self-assured in his abilities and describes his popularity and many talents. He’s a jack of all trades, who loves his life. “Largo al factotum” is considered one of the most challenging arias for a baritone to perform, due to its brisk time signature and convoluted rhythmic structure.

## Italian Lyrics:

*Largo al factotum della città.  
Presto a bottega che l'alba e già.  
Ah, che bel vivere, che bel piacere  
per un barbiere di qualità!*

*Ah, bravo Figaro!  
Bravo, bravissimo!  
Fortunatissimo per verità!*

*Pronto a far tutto,  
la notte e il giorno  
sempre d'intorno in giro sta.  
Miglior cuccagna per un barbiere,  
vita più nobile, no, non si da.*

## English Translation:

Make way for the handyman of the city.  
Rushing to his shop now that it's dawn.  
Ah, what a life, what a pleasure  
For a barber of quality!

Ah, bravo Figaro!  
Bravo, very good!  
I am the luckiest it's the truth!

Ready for anything,  
night and day  
always on the move.  
A better fate for a barber,  
A more noble life cannot be found.

MCAC was created by KSO to serve as a unique opportunity for adult and emerging professional musicians over the age of 25 to compete for the chance to perform with a live orchestra. We are pleased to present the top two performers in the Amateur Category: Mark Brudevold and Adrienne Stankey; and the top five performers in the Emerging Professional Category: Jehoon Kim, Young Eun Lee, Bingjie Liu, Sophia Jieun Park, and Patricia Ryan. KSO also acknowledges candidates receiving Honorable Mention: Leah Carver, soprano; and Heather Hjelle, soprano.

## 20<sup>th</sup> Annual MCAC Judges

**Herbert Johnson** has served as Professor of Piano and Director of Keyboard Activities at Bethel University since 2008. Previously, he taught applied piano and theory at North Central University for 14 years. Before his arrival in the Twin Cities, he taught at King’s College in Briarcliff Manor, NY and Evangel College in Springfield, MO. Mr. Johnson received his doctorate in piano performance from the Manhattan School of Music in New York City. He participates in numerous musical activities in the metropolitan area including chamber music recitals, worship services and sacred concerts. In the summers of 1997-98, he traveled to Ukraine with the Kairos Chamber Ensemble performing in churches and musical institutions in Kiev and Cherkassy. He has also performed with the Kruspe Horn Trio throughout Minnesota and is a member of the Minnesota Music Teachers Association and Music Teachers National Association. Mr. Johnson is in demand as an adjudicator for state competitions and festivals, has taught masterclasses, and conducts workshops for music teachers.

**Philip Zawisza**, a graduate of the Interlochen Arts Academy and native of Michigan, completed his master’s degree in 1989 at Indiana University. After apprenticeships with the Santa Fe Opera and the Lyric Opera of Chicago, Philip performed with the Baltimore Opera and went to Germany with a Fulbright Scholarship in 1992. Zawisza performed as a baritone in at the National Theater in Mannheim for 5 seasons, and has worked with the Radio-Symphony Orchestras of Nuremberg, Frankfurt, Koblenz, Mannheim, Munich, Salzburg, Frankfurt, Basel, Innsbruck, Madrid, and Vienna. In 2009, Zawisza debuted with the SPCO in Berlioz’ *L’enfance du Christ*. At Carnegie Hall in 2010, Paul Shaw and Philip Zawisza teamed up for “Harmony for Peace” concerts. In 2012, Zawisza starred in *The Crucible* at the Piedmont Opera and recorded Britten’s *War Requiem* in Germany with the U of M along with Aldridge’s *The Parables* for TPT. Since 2008, Philip has been teaching voice and diction at the U of M. In 2014, Philip sang Schubert’s *Die Schönmüllerin* in Sundin Hall with Tim Lovelace and Mozart’s *Requiem* with the musicians of the Minnesota Orchestra in U of M’s Ted Mann Concert Hall. Philip Zawisza can be heard on YouTube in various operatic arias.

**Save the date for next year’s auditions!**

**November 10 - 11, 2018**

Guest host **Mindy Ratner** is a host and producer on the Classical Music Service of Minnesota Public Radio, where she is heard on weekends. She fell in love with radio as an undergraduate at the University of Wisconsin-Madison, where she volunteered at a campus student station. After working in radio in Madison, Cincinnati, and Philadelphia, Ratner came to Minnesota Public Radio in 1983. In 1998-1999, Ratner took a leave of absence to work as a music host and producer for China Radio International in Beijing. In 2016, she produced a special program called “Kaddish: Reflections on the Holocaust in Music and Words” which won a prestigious Gabriel Award from the Catholic Academy of Communication Professionals; she has also produced several programs for Chanukah called “Candles Burning Brightly” which has aired each year on more than 200 stations across the country. Her spare time is devoted to international travel; folk, ballroom and contra-dancing; singing in the Minnesota Chorale, and trying to stay ahead of the weeds in her garden.

Guest conductor **Lawrence Weller**, a Chicago native, received his formal music training at the University of Illinois and Indiana University. He has performed as singer or conductor in concerts and opera throughout North America, in Europe and in South America. Mr. Weller has premiered more than 70 new works, and performed 28 principal roles in opera and musical theater. His recordings have included George Crumb’s *Songs, Drones and Refrains of Death* for baritone and ensemble, and, as chorus master, Virgil Thomson’s opera, *Four Saints in Three Acts*. He has performed regularly with numerous musical organizations in Minnesota, and nationally, and is active as a singer, conductor, teacher, clinician, and adjudicator. As a member of the University of Minnesota School of Music faculty for 29 years, he taught singing, vocal literature, lyric diction, and conducted major choral and opera works – including Mozart’s *Don Giovanni*, Stravinsky’s *The Rake’s Progress*, and Puccini’s *La Boheme* and *Gianni Schicci*. He holds the title of Professor Emeritus from the University of Minnesota.

**Yuri Ivan, D.M.A.**, has served as the Artistic Director and Conductor of KSO since 2007. Yuri completed his formal music training in Ukraine where his primary teachers were Jeremy Skybinky and Mykola Kolessa. Mr. Ivan also studied with Yuri Simonov, Adalberto Tonnini and Vjacheslav Blinov. After graduating from The State Conservatory of Music in Lviv, he served as Associate Conductor at The State Theatre of Opera and Ballet in Dnepropetrovsk, where he conducted productions including *The Marriage of Figaro*, *Rigoletto*, *La Traviata*, *Carmen*, *Pagliacci*, *Eugene Oneguine*, *Die Fledermaus*, *La Fille Mal Gardee*, *Giselle*, *Don Quixote*, *Swan Lake* and *Sleeping Beauty*. In 2001, Mr. Ivan was named Artistic Director of the Trans-Carpathian Philharmonic, co-founded the Uzhgorod Youth Orchestra and the Young Virtuosi music festival. 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. Dr. Ivan completed his doctoral studies in conducting at the U of M with Akira Mori and Craig Kirchhoff. Currently, he is the Music Director at St. Constantine Ukrainian Catholic Church in Minneapolis, and is regularly collaborates with local organizations such as Learning Through Music, Health Sciences Orchestra, Bloomington Symphony, MacPhail Center for the Arts' Sonomento Choir, Minnesota Chorale's Voices of Experience, Twin Cities Fringe Opera, Minnesota Concert Opera, MNKINO Film Score Fest, University of Wisconsin-Stevens Point School of Music Composition Contest, Eau Claire Chamber Orchestra. Since 2006, he has served as Music Director of the Linden Hills Chamber Orchestra, and since 2007, as Conductor for the Metropolitan Ballet. In 2010, Dr. Ivan founded the Minnesota Byzantine Choral Festival.

*Rasori e pettini  
lancette e forbici,  
al mio comando  
al mio comando  
tutto qui sta.  
V'e la risorsa,  
poi, de mestiere  
colla donnetta...col cavaliere...*

*Tutti mi chiedono, tutti mi vogliono,  
donne, ragazzi, vecchi, fanciulle:  
Qua la parruca...Presto la barba...  
Qua la sanguigna...  
Presto il biglietto...  
Qua la parruca, presto la barba,  
Presto il biglietto, ehi!  
Figaro! Figaro! Figaro!*

*Ahimè, che furia!  
Ahimè, che folla!  
Uno alla volta, per carità!  
Figaro! Son qua.  
Ehi, Figaro! Son qua.  
Figaro qua, Figaro la,  
Figaro su, Figaro giu,*

*Pronto prontissimo son come il fumine:  
sono il factotum della città.  
Ah, bravo Figaro! Bravo, bravissimo;  
a te fortuna non mancherà.*

Razors and combs  
Lancets and scissors,  
At my command  
At my command  
everything is here.  
And there are `extras',  
Then, for business  
With the ladies...with the gentlemen...

Everyone asks for me, everyone wants me,  
Women, children, elderly, the golden haired;  
What about the wig...A quick shave...  
Here are the leeches for bleeding...  
Hurry, the ticket...  
What about the wig, a quick shave,  
Hurry, the ticket, hey!  
Figaro! Figaro! Figaro!

Alas, what mayhem!  
Alas, what crowds!  
One at a time, for goodness sake!  
Figaro! Here I am.  
Hey, Figaro! Here I am.  
Figaro here, Figaro there,  
Figaro up, Figaro down,

Quicker and quicker I'm like a spark;  
I am the handyman of the city.  
Ah, Bravo Figaro! Bravo, very good;  
Fortunately for you I will not fail.

**Cello Concerto No. 1 in A minor** was composed by Camille Saint-Saëns in 1872 for the Belgian cellist Auguste Tolbecque. Many composers, including Shostakovich and Rachmaninoff, considered this to be the greatest of all cello concertos. This particular concerto broke normal conventions in that it is structured as one continuous piece, but with three distinct sections. The third section, *Allegro non troppo*, is tremendously demanding for soloists. The finale-like sections begins with the cellist’s introduction of a gently syncopated theme, and then adds another theme in its lower register. Songfulness and operatic drama spin off in turns, behaving somewhat like a rondo. The concerto’s main theme of rushing triplets, which recurs throughout the piece, launches the concerto to its invigorating close.

## Biographies

**Adrienne Stankey** is a graduate of The Juilliard School where she was a student of the late and great American pianist and instructor Adele Marcus. Adrienne took a 30 year break from the piano while she went on to an illustrious career raising four boys. Her dream was to become a great mother. Now that her children are adults her new dream is to enjoy playing the piano. Since starting this new adventure, Adrienne has participated in amateur competitions in Boston, Washington DC, Denver, and Chicago. In Minneapolis, she has performed with the Wayzata Community Orchestra and made numerous appearances in community recitals. Always with the idea of excitement and joy!

As an active solo violinist, **Sophia Jieun Park** has been awarded top prizes in the “Ohrid Pearls” International Competition for Young Musicians, Sun-Hwa National Competition and Nanpa Competition. She won a concerto competition at the Sofia National Music School, and performed with the Pazarjik Orchestra. As a soloist, she made appearances with other orchestras, including the Vidin Philharmonic Orchestra and the Sofia Academic Orchestra. Her performance and interview was introduced to MBC FM radio in Korea. As a soloist and chamber musician, she performed at Carnegie Hall, Kilbourn Hall, Shanghai Conservatory Hall, Beijing University Hall, Czech Art Center and more. Ms. Park earned a Bachelor of Music with a prestigious Performer’s Certificate at Eastman School of Music under Prof. Oleh Krysa. In addition, she was the recipient of the Howard Hanson Scholarship and Jemplis Scholarship. Ms. Park holds a Master of Music from the University of Texas at Austin, and a Performance Diploma from Indiana University, under Professor Grigory Kalinovsky. She was a recipient of the Artistic Excellence Award. Currently, Sophia Jieun Park is pursuing her Doctor of Musical Art at University of Cincinnati-College-Conservatory of Music under Dr. Yim.

Korean soprano **Young Eun Lee** is a lyric coloratura and her singing is described as “both sweet and flexible...crystalline and limpid.” In 2017, Ms. Lee performed as Adele in J. Strauss’ *Die Fledermaus* in Lincoln Center and Carnegie Hall, New York and as Queen of the Night in Mozart’s *Die Zauberflöte* with the New York Lyric Opera Theater. In 2015-2016, she performed as Nannetta in Verdi’s *Falstaff*, as Lauretta in Puccini’s *Gianni Schicchi*, partial role of Gilda in Verdi’s *Rigoletto* with La Musica Lirica in Italy; and as Amore in Cavalli’s *Egisto* with Peabody Chamber Opera in Baltimore. Other previous roles include Fairy Godmother in Massenet’s *Cendrillon* with Peabody Opera Theatre, First Lady and Papagena in Mozart’s *Die Zauberflöte*, and Susanna in Mozart’s *Le Nozze di Figaro* with Sungshin Women’s University in Seoul, South Korea. She worked as a concert artist with Concert Artist of Baltimore under the baton of Maestro Edward Polochick. She served as a soloist at Basilica of the National Shrine and Holy Korean Martyrs Church. Currently, Ms. Lee is pursuing her Doctor of Music Arts degree with Dr. John Haan at the University of Minnesota. She received her Graduate Performance Degree and Masters in Voice/Opera with Dr. Steven Rainbolt at the Peabody Institute of Johns Hopkins University. She received her Bachelor of Music and Masters in vocal performance at the Sungshin Women’s University in South Korea. In the spring of 2018, she will sing the role of Eurydice in Offenbach’s *Orphée aux enfers* with the University of Minnesota.

Born in Hunan, China, **Bingjie Liu** began her piano studies at the age of five. She received her Bachelor of Music degree from Wuhan Conservatory of Music in China in 2012. Upon graduation, Ms. Liu enrolled at the University of Cincinnati College-Conservatory of Music for her Master of Music degree, where she studied with Eugene Pridonoff. She is currently a candidate for the Doctor of Musical Arts degree at the University of Minnesota, where she is a fellowship recipient under Dr. Paul Shaw. She was awarded Honorable Mention in The Schubert Club Scholarship Competition in Saint Paul in 2015, and was the first place winner of the American Protégé International Concerto Competition in 2017. She has performed solo and chamber recitals throughout China and the United States, and most recently made her debut at New York’s Carnegie Hall in November 2017.

**Mark Brudevold** began playing flute as a 4th grader in the Groveland Elementary School band. His passion for music has grown steadily since then and he enjoys performing in a variety of settings, from morning church services and small ensembles to full orchestra with choir. Mark is currently active with the Exultate Chamber Orchestra and Choir, Flutespiration Quartet and Thursday Musical. He is also a former member of the Linden Hills Chamber Orchestra and Kenwood Symphony Orchestra, and has played with the Century College Orchestra, and the University of Minnesota Campus Orchestra.

Baritone **Jeehoon Kim** is an active performer in the Twin Cities. He recently made his opera debut as Sharpless in *Madama Butterfly*. This was followed by his acclaimed performance in *Rigoletto* with Really Spicy Opera Company where he was lauded for his “bright and bombastic” voice and “great dynamic range in his voice and acting” by the Twin Cities Arts Reader. Mr. Kim has also performed as Tarquinius in Britten’s *The Rape of Lucretia* and in Puccini’s *Gianni Schicchi* with the University Opera Theatre at the University of Minnesota. In 2016, Mr. Kim won the Classical Music Voice Competition in Minnesota and was invited to compete in the National Finals in Boston in 2016. Mr. Kim is a native of South Korea and graduated Summa Cum Laude with a Master’s degree from Myoungji University, where he was a full scholarship recipient. He is currently pursuing his Doctor of Musical Arts at the University of Minnesota and serving as the music director of Grace Trinity Community Church.

**Patricia Ryan**, an avid chamber musician, is the current cellist of the Artaria String Quartet in St. Paul, MN. She has performed with some of the world’s leading chamber musicians and esteemed faculty of the San Francisco Conservatory of Music. Ms. Ryan is also a core member of the Houston-based conductorless ensemble KINETIC. She has received top prizes in the Plowman, Coleman, and Fischhoff Chamber Music competitions and has performed internationally. Ms. Ryan is a 3-time alumna of the Tanglewood Music Center and has participated in the Robert Mann String Quartet Institute, Spoleto USA Festival Orchestra, Domaine Forget Chamber Music Session, and Norfolk Chamber Music Festival where she worked with the Brentano String Quartet, Emerson String Quartet, Artis String Quartet, Alexander String Quartet, and faculty of the Yale School of Music. Ms. Ryan earned a Masters of Music at Rice University Shepherd School of Music on full scholarship under Norman Fischer, an Artist Certificate in Chamber Music and a Masters of Music at the San Francisco Conservatory of Music with Jean-Michel Fonteneau, and a Bachelors of Music at the University of Southern California Thornton School of Music. [patriciaryancello.com](http://patriciaryancello.com), [artariaquartet.com](http://artariaquartet.com)