

**2019 – 2020 Season**

**22<sup>nd</sup> Annual Masters' Concerto and Aria Competition  
Winners' Showcase**

Saturday, March 28, 2020, 7:30 p.m., Ticketed  
St. Albert the Great Catholic Church, Minneapolis

**Concert for All Ages**

Featuring the Minneapolis Music Teachers' Forum winner performing Mozart,  
The Twin Cities Trumpet Ensemble, and family-friendly favorites including  
Saint-Saëns' *Carnival of the Animals*, Haydn's *Toy Symphony*,  
Williams' *Star Wars Overture*, and more!  
Saturday, May 16, 2020, 3 p.m., FREE  
Sundin Hall, Hamline University



PLAYING. SHARING. INSPIRING.

A CONCERT DIRECTED BY YURI IVAN, KSO ARTISTIC DIRECTOR

**Felix Mendelssohn**

Violin Concerto in E minor, Op. 64  
*KSO Concertmaster Ian Snyder, soloist*

**Gabriel Fauré**

*Requiem*

*With soprano Cécile Crozat-Zawisza, baritone Philip Zawisza  
and the Bethlehem Chorale, David Mennicke, director*

Saturday, February 8, 2020 at 3:00 p.m.  
Buetow Music Auditorium at Concordia University  
Saint Paul, MN

# Program

**Violin Concerto in E Minor, Op. 64** ..... Felix Mendelssohn  
(1809-1847)

- I. Allegro molto appassionato
- II. Andante
- III. Allegretto non troppo – Allegro molto vivace

*Ian Snyder, violin soloist*

## *10 Minute Intermission*

**Requiem** ..... Gabriel Fauré  
(1845 – 1924)

- I. Introit et Kyrie
- II. Offertory
- III. Sanctus
- IV. Pie Jesu
- V. Agnus Dei
- VI. Libera me
- VII. In Paradisum

*In loving memory of Betty (Maas) Bennett  
April 22, 1935 – September 24, 2019*

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regional  
arts  
council**

*This activity is made possible by the voters of Minnesota through  
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- Programming appealing repertoire
- Including under-served communities
- Performing free concerts
- Bringing learning to life through music

**KSO is seeking talented musicians!**

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Anne McKinsey

Kay Miller  
Michael Miller  
Marilyn Nelson  
(in honor of Katherine Nyseth)  
Tim Reppe  
Marlene Wolinski

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

Toni Beitz  
Mary Berg  
Barry Bowden  
Carol Colloton  
Shirley Dahl  
Rita Franchett

Lauren Hanson  
William Haugen  
Elaine Heisterkamp  
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## Program Notes

**Felix Mendelssohn's *Violin Concerto in E minor, Op. 64***, one of the most frequently performed violin concerti in history, is the product of Mendelssohn's collaboration with his childhood friend, violinist Ferdinand David. The two first met as teenage prodigies in Berlin. In 1835, at age 26, Mendelssohn was appointed principal conductor of the Leipzig Gewandhaus Orchestra and asked David to be his concertmaster. In 1838, Mendelssohn wrote to David about his desire to write a concerto for him, which he described as one in the key of E minor and with an opening that gave him "no peace." Mendelssohn completed the concerto seven years later, maintaining regular correspondence with David, seeking his technical and compositional advice. This collaboration allowed Mendelssohn to realize his musical ideas in an idiomatic and brilliant form. The concerto premiered in Leipzig, Germany on March 13, 1845, with David as soloist. The concerto, Mendelssohn's last orchestral work, was a huge success and warmly received by contemporary critics.

Although the concerto consists of three movements in a standard fast-slow-fast structure, Mendelssohn chose to include some novel and innovative features for his time. Rather than having the orchestra open the concerto, the soloist enters almost immediately with the first theme, followed by the orchestra. Mendelssohn also took liberty with the placement of the cadenza, which in a classical concerto, typically, is improvised by the soloist and occurs at the end of the movement, after the recapitulation and before the final coda. Mendelssohn chose to write the entire cadenza as a part of the concerto and placed it before the recapitulation. Another distinguishing feature of this concerto is that all three movements are connected, resulting in one continuous flow of music. The bridge between the first and second movement is accomplished by a single note, played by the bassoon, which outlasts the final chord of the first movement. The bridge between the second and third movements is accomplished by fourteen measures of transitional tempo. This bridging was designed to eliminate applause between movements, which would have come as quite a surprise to Mendelssohn's audience, who was used to applauding between movements.

**Gabriel Fauré** was born in 1845, in Pamiers, France. At the age of 21, he started his musical career as an organist in churches in Rennes and Paris. In 1874, he was hired as deputy for the principal organist, Camille Saint-Saëns, at the Church of the Madeleine in Paris, later becoming principal organist there and a professor of composition at the Paris Conservatoire. Following the death of his father in 1885, Fauré began to conceptualize his *Requiem in D minor, Op. 48*.

In 1887-88, he wrote the first version of the piece, which he called "Un petit Requiem." It was first performed at a funeral at the Madeleine, with Fauré conducting. In 1889, he added the "Hostias" portion of the *Offertory* and in 1890, expanded the *Offertory* and added the *Libera me*. Fauré conducted the premiere performance of this version at the Madeleine, which required all singers to be male. In concert halls, not bound by ecclesiastical rules, Fauré preferred female singers for the treble choral parts and the solo in *Pie Jesu*.

Fauré deemed his score ready for publication in 1893. This orchestration added a baritone soloist, two bassoons, four horns and two trumpets. But this publication did not materialize. The final version, completed in 1900, was reworked for full orchestra and premiered on July 12, 1900, with an orchestra and choir comprised of 250 musicians. In 1924, the *Requiem* was performed at Fauré's funeral.

Fauré, who was openly agnostic, wanted his *Requiem* to provide comfort to mourners and chose to take a more melodic, reserved and peaceful approach. In his own words, Fauré noted: "It has been said that my *Requiem* does not express the fear of death and someone called it a lullaby of death. But it is thus that I see death: as a happy deliverance, an aspiration towards happiness above rather than as a painful experience."

# 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. Since 2007, 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 collaborations with the Metropolitan Ballet.

## Violin I

★ Ashley Ng, Concertmaster  
*Leonard & Ellen Pratt Endowed Chair*  
Julie Pronovici  
Nicholas Heimpel ❖  
Leah Meyer  
Gail Nelson  
Brenda Haines  
David Otero ❖  
Stan Adams  
Steven Rollin

## Violin II

◆ Erin Grorud  
Melissa Pickerign  
Patrick Plonski  
Bradley Urberg-Carlson  
Linda Xayamongkhon

## Viola

◆ Ann Bur  
Erika Neely  
Phillip Brauer  
Erin Grorud  
◆ Marit Aaseng (Faure viola 2) ❖  
Sarah Kirby  
Patrick McCarthy  
Ariel Buehler

## Cello

◆ Brita Moore  
Todd Grill  
Uli Koester ❖  
◆ Katherine Nyseth  
(Faure cello 2)  
John Renwick

## Bass

◆ Conrad Hultquist  
Neill Merck  
John Perkins  
Al Albers

## Flute & Piccolo

◆ Anne Cheney  
Leslie Pietila

## Oboe

◆ Alyssa Jermiason  
Tammy Wahlin

## Clarinet

◆ Christopher Raddatz  
Ken Gellerman

◆ = Principal  
❖ = Guest Musician

## Bassoon

◆ Ellen Maas Pratt  
Martina Rodgers

## Horn

◆ Angela Gritton  
Bob Meier  
Nicole Metier

## Trumpet

◆ Howard Brahmstedt  
James Olcott

## Trombone

◆ Samuel Charlton  
Josh Huot-Gallus ❖  
Jeff Macomber

## Percussion

◆ Kelly Grill

## Harp

Jim Buxton ❖

## Organ

Franco Holder ❖

**Yuri Ivan**, D.M.A., has served as the Artistic Director and Conductor of KSO since 2007. Dr. Ivan completed his formal music training in Ukraine under Jeremy Skybinky and Mykola Kolessa. Dr. Ivan also studied with Yuri Simonov, Adalberto Tonnini and Vjacheslav Blinov. 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, Ukraine, 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, Dr. 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. Dr. Ivan completed his doctoral studies in conducting at the University of Minnesota where he studied with Akira Mori and Craig Kirchhoff. Currently, he is the Music Director at St. Constantine Ukrainian Catholic Church in Minneapolis, MN. He is active in the artistic life of the Twin Cities metro area and beyond, collaborating with artistic and educational organizations including the Learning Through Music, Health Science 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 and Eau Claire Chamber Orchestra. Since 2006, he has served as Music Director of the Linden Hills Chamber Orchestra and since 2007, as the conductor for the Metropolitan Ballet. Dr. Ivan founded the Minnesota Byzantine Choral Festival in 2010.

★ = Acting Principal

# Biographies

Minneapolis native **Ian Snyder** recently completed his Master's degree in violin performance at the Academy of Performing Arts in Prague and pursued undergraduate studies, summa cum laude, at the University of Minnesota and the Salzburg Mozarteum. He has performed with the Minnesota Orchestra, the Minnesota Opera, the Lakes Area Music Festival, the Minneapolis Pops Orchestra and the Academy Chamber Soloists in Prague. He has been engaged for solo recitals across the U.S., Canada and Europe, as well as chamber music performances on PBS, the cultural TV series *Metropol* in Prague and with principal members of the Minnesota Orchestra and SPCO. He has also served on the faculty at the University of Minnesota at the Bravo Institute for Piano and Strings.

**Philip Zawisza**, baritone, graduated from the Interlochen Arts Academy in Michigan and completed his Master's degree in 1989 at Indiana University (Bloomington). Following apprenticeships with the Santa Fe Opera and the Lyric Opera of Chicago, Zawisza was a MET finalist, won the Baltimore Opera Contest, Munich's Radio-Symphony Voice Competition and received a Fulbright Grant to Germany. Zawisza has sung the title role of William Walton's *The Bear*, the world premiere of Blarr's *Jerusalem Symphony*, de Falla's *Atlantida* and *Carmina Burana*. Zawisza has worked with the Radio-Symphony Orchestras of Nuremberg, Frankfurt, Koblenz, Mannheim, Munich, Salzburg, Frankfurt, Basel, Innsbruck, Madrid and Vienna. Zawisza has performed operatically and on the concert stage primarily in Europe, the United States and Australia. Zawisza has performed with the SPCO, The Minnesota Orchestra, the Minnesota Bach Ensemble as well as the Minnesota Oratorio Society. Philip Zawisza is presently on the voice faculty of the University of Minnesota.

**Cécile Crozat-Zawisza**, soprano, studied in the south of France at the 'Conservatoire de Musique' in Tarbes, Toulouse, the 'Escuela Superior de Canto' in Madrid, Spain and at the 'Musikhochschule' in Vienna, Austria. From 2003-08, Crozat-Zawisza was engaged professionally as a chorus member with 'Théâtre du Capitole' in Toulouse, France, guesting at the Paris Châtelet Opera and at the arena in Orange, France. Crozat-Zawisza has appeared with the Radio-television Symphony of Madrid and 'Theater an der Wien' in Austria. Since 2011, she has been employed by the Minnesota Opera as a chorus member and French diction coach. In 2017, Opera News praised her French coaching in Minnesota Opera's 2018 production of *Thais*. Crozat-Zawisza currently coaches French diction at the University of Minnesota and instructs voice at K&S conservatory of Music in Woodbury, Minn. She has performed Beethoven's 9<sup>th</sup> Symphony with the Minnesota Chorale and the St. Cloud Symphony.

**Dr. David L. Mennicke** has been the conductor of the Bethlehem Chorale since 1996. He is a Professor of Music at Concordia University, St. Paul, where he has been Director of Choral Studies since 1989. He graduated *summa cum laude* from St. Olaf College, with M.M. and D.M.A. degrees from the University of Arizona. He has studied with Kenneth Jennings, Helmuth Rilling, Robert Shaw, Maurice Skones and Dale Warland.

Dr. Mennicke has been a clinician and/or guest conductor for over 300 festivals/guest choirs in the U.S., the Middle East, Europe and Africa, including the ACDA of MN All-State Children's Choir, the MMEA All-State Men's Choir, the National Lutheran Choir and Singers in Accord. ACDA of Minnesota awards include: "Outstanding Young Director," "Creative Programming Award," "Minnesota Choral Director of the Year," and the World Choral Symposium Grant. He has numerous choral compositions, services, music education materials and articles published. He is active as a professional singer, currently serving as a tenor section leader in the Minnesota Chorale.

# The Bethlehem Chorale

**The Bethlehem Chorale** is an all-volunteer adult mixed choir noted for excellence in literature and performance. The choir leads music in worship at two services each week, September to May, at Bethlehem Lutheran Church Twin Cities (ELCA). The congregation, which just celebrated its 125<sup>th</sup> anniversary, places a high value on music, attested to by the ten music ensembles at its two campuses in Minneapolis and Minnetonka. Most of the singers on the choir's 65-voice roll sang in college choirs, notably at Lutheran colleges. Dr. David Mennicke has been the director since 1996.

The choir regularly sings a wide variety of musical styles in worship and in the Bethlehem Music Series, from classical choral literature to folk and hymn arrangements. Major works have included: Bach motets, cantatas and *Magnificat*, Fanshawe's *African Sanctus* (with the composer in residence), the *Requiems* of Brahms, Duruflé, Fauré and Mozart, Haydn's *Lord Nelson Mass*, Vaughan William's *Benedicite*, *Dona Nobis Pacem* and *Five Mystical Songs*, Bernstein's *Chichester Psalms*, Stravinsky's *Symphony of Psalms*, and Lauridsen's *Lux Aeterna*. The choir has been invited to perform at three ACDA of MN Fall Conventions.

## Soprano

Joni Kelly Bennett  
Gwenn Branstad  
Paula Crouch  
Lara Dietrich  
Liz Fedde  
Sue Krahling  
Sarah Kunau  
Emilee Lindley  
Katie Lyon  
Lila Maynes  
Gail Nylin  
Lisa Quist  
Elizabeth Scheurer  
Melissa Steen  
Mary Stolee  
Mary Tinkham  
Stacy Ward

## Alto

Mary Ann Aufderheide  
Colleen Belgum  
Jane Bevans  
Barb Chapin  
Esther Cook

## Sandra Edwardson

Kristin Gabel  
Kristin Kriesel  
Barbara Kristiansson  
Mim Monson  
Gretchen Porter  
Nancy Rand  
Lynn Ronning  
Myra Simenson  
Marie Skjelbostad  
Naomi Staruch  
Suzanne Thompson  
Beth Wiskus

## Tenor

Mike Conover  
Mark Engebretson  
Nate Gabel  
Paul Melsness  
Jim Nordquist  
Michael Olsen  
Gregg Rotvold  
Scott Seal  
Bruce Seal  
Tom Semple

## Bass

Steve Branstad  
Skip Chapin  
Phillip Edwardson  
Darold Johnson  
Matthew Johnson  
Ted Johnson  
Todd Johnson  
Neil Kristiansson  
Tim Kunau  
Gary Lynn  
Nathaniel Oppedahl  
Paul Steen

# Translation of Requiem text

## I. *Introitus* and *Kyrie* (Chorus)

*Requiem aeternam dona eis, Domine:  
et lux perpetua luceat eis.*

*Te decet hymnus Deus in Zion,*

*et tibi redetur votum in Jerusalem:*

*Exaudi orationem meam, at te omnis caro veniet.*

*Requiem aeternam dona eis, Domine:*

*et lux perpetua luceat eis.*

Rest eternal grant to them, O Lord,  
and let perpetual light shine upon them.

A hymn befits Thee, O God in Zion,  
And to Thee shall be fulfilled a vow in Jerusalem.

Hear my prayer, for unto Thee all flesh shall come.

Rest eternal grant to them, O Lord,  
and let perpetual light shine upon them.

*Kyrie eleison, Christe eleison, Kyrie eleison.*

Lord have mercy, Christ have mercy, Lord have  
mercy.

## II. *Offertory: O Domine Jesu* (Chorus and baritone solo)

*O Domine Jesu Christe, Rex gloriae,*

*Libera animas defunctorum*

*De poenis inferni et de profundo lacu:*

*eas de ore leonis,*

*Ne absorbeat eas tartarus,*

*Ne cadant in obscurum.*

O Lord Jesus Christ, King of glory,  
liberate the souls of the departed  
from the pains of hell and from the deep pit;  
from the mouth of the lion;  
Let them not be swallowed up by hell,  
let them not fall into darkness.

*Hostias et preces tibi Domini*

*laudis offerimus:*

*Tu suscipe pro animabus illis,*

*Quarum hodie memoriam facimus:*

*Fac eas, Domine, de morte transire ad vitam.*

*Quam olim Abrahae promisisti et semini ejus.*

seed.

Sacrifices and prayers to Thee, O Lord,  
of praise we offer.  
Receive them, Lord, on behalf of those souls  
Whom we today commemorate.  
Grant them, O Lord, to pass from death to life.  
Which once Thou promised to Abraham and to his

*O Domine Jesu Christe. . . Amen.*

O Lord Jesus Christ. . . Amen.

## III. *Sanctus* (Chorus)

*Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.*

*Pleni sunt coeli et terra gloria tua.*

*Hosanna in excelsis.*

Holy, Holy, Holy, Lord God of Hosts.  
Full are heaven and earth of Thy glory.  
Hosanna (save us) in the highest.

## IV. *Pie Jesu* (soprano solo)

*Pie Jesu Domine, dona eis requiem.*

*Dona eis Domine, sempiternam requiem.*

Merciful Lord Jesus, grant them rest.  
Grant them, Lord, eternal rest.

## V. *Agnus Dei/Communion* (Chorus)

*Agnus Dei, qui tollis peccata mundi,*

*dona eis requiem. (repeat)*

*Agnus Dei, qui tollis peccata mundi,*

*dona eis requiem, sempiternam requiem.*

Lamb of God, Who takest away the sins of the world,  
grant them rest. *(repeat)*

Lamb of God, Who takest away the sins of the world,  
grant them rest, everlasting rest.

*Lux aeterna luceat eis, Domine:*

*cum sanctis tuis in aeternum: quia pius es.*

*Requiem aeternam dona eis, Domine:*

*et lux perpetua luceat eis.*

May eternal light shine on them, O Lord,  
with Thy saints for eternity; for Thou art merciful.

Rest eternal grant to them, O Lord,  
and let perpetual light shine upon them.

## VI. *Responsory: Libera Me* (solo and Chorus)

*Libera me, Domine, de morte aeterna,*

*in die illa tremenda:*

*Quando coeli movendi sunt et terra:*

*Dum veneris judicare saeculum per ignem.*

Deliver me, O Lord, from death eternal,  
on that day of terror:  
when the heavens and the earth shall quake,  
when Thou shalt come to judge the world by fire.

*Tremens factus sum ego, et timeo*

*dum discussio venerit*

*atque ventura ira.*

I am seized by trembling, and I fear  
until the judgement should come,  
and I also dread the coming wrath.

*Dies illa, dies irae, calamitatis et miseriae.*

*Dies magna et amara valde.*

*Dum veneris judicare saeculum per ignem.*

O that day, day of wrath, of calamity and misery,  
Momentous day and exceedingly bitter,  
when Thou shall come to judge the world by fire.

*Requiem aeternam dona eis, Domine:*

*et lux perpetua luceat eis.*

Rest eternal grant to them, O Lord,  
and let perpetual light shine upon them.

*Libera me, Domine, de morte aeterna,*

*in die illa tremenda:*

*Quando coeli movendi sunt et terra:*

*Dum veneris judicare saeculum per ignem.*

Deliver me, O Lord, from death eternal,  
on that day of terror:  
when the heavens and the earth shall quake,  
when Thou shall come to judge the world by fire.

*Libera me, Domine, de morte aeterna,*

*Libera me, Domine.*

Deliver me, O Lord, from death eternal,  
Deliver me, O Lord.

## VII. *Antiphon: In Paradisum* (Chorus)

*In paradisum deducant te Angeli:*

*in tuo adventu suscipiat te Martyres,*

*et perducant te in civitatem sanctam Jerusalem.*

*Chorus Angelorum te suscipiat,*

*et cum Lazaro quondam pauper,*

*aeternam habeas requiem.*

Into paradise may the angels lead you;  
May the Martyrs welcome you upon your arrival,  
and lead you into the holy city of Jerusalem.  
May a choir of angels welcome you,  
and, with poor Lazarus of old,  
may you have eternal rest.