



PLAYING. SHARING. INSPIRING.

Yuri Ivan, Artistic Director

Aurora Wang, piano; Lauren Lammers, soprano

Romantic Notions

Saturday, February 13, 2016

7:30 PM

St. Albert the Great Catholic Church
Minneapolis, Minnesota

~ Program ~

Piano Concerto No. 21 in C Major K.V. 467

Wolfgang Amadeus Mozart
(1756-1791)

I. Allegro maestoso

Aurora Wang, piano

Night of the Flying Horses

Oswaldo Golijov
(b.1960)

Lauren Lammers, soprano

Conga del Fuego Nuevo

Arturo Márquez
(b.1950)

~ 10 Minute Intermission ~

Pictures at an Exhibition

Modest Mussorgsky
(1839-1881)
orchestrated by Maurice Ravel

~ Program Notes~

"Night of the Flying Horses" by Osvaldo Golijov

"Night of the Flying Horses starts with an Yiddish lullaby that I composed for Sally Potter's film *The Man Who Cried*, set to function well in counterpoint to another important music theme in the soundtrack: Bizet's *Aria Je Crois Entendre Encore*, from *The Pearl Fishers*. In her film Sally explores the fate of Jews and Gypsies in the tragic mid-years of the 20th century, through a love story between a Jewish young woman and a Gypsy young man. The lullaby metamorphoses into a dense and dark *doina* (a slow, gypsy, rubato genre) featuring the lowest string of the violas. The piece ends in a fast gallop boasting a theme that I stole from my friends of the wild gypsy band *Taraf de Haïdouks*. The theme is presented here in a canonical chase between two orchestral groups."

Lullaby by Sally Porter (Yiddish Version by Barry Davis)

Mach tsu di eigelech
Un du vest koomen
Tsu yenem zissn land
Fun baley-khloymess

Close your eyes
And you shall go
To that sweet land
All dreamers know

Avoo milch oon honik
Flissn tomid
Un dayn mameh
Hit dir op.

Where milk and honey
Always flow
And mama
watches over you.

Farshpray dein fligelech
Faygele meins
Mein tochter sertseh
Mein klayn zingfaygele

Spread your wings
My Fegele
My darling girl
My singing bird

Hayb oyf dein ponim
Aroyf tsoom himmel
Ich vel dich onkookn
Vee doo fleegst.

Lift your face
Towards the sky
I will be watching
As you fly.

Gedenkshe (teirinke)
Az koomt der morgn
vet zein der tatte
Ahaym gefloygn

Remember dear
When morning comes
Your mama's here:
Fly home to me.

Dos land foon chloymess
mooztoo aveklozn
Dein eign zisser haym
vaystoo iz doh.

The land of dreams
Must let you go
Your own sweet home
Is here, you know.

Osvaldo Golijov grew up in an Eastern European Jewish household in La Plata, Argentina. Born to a piano teacher mother and physician father, Golijov was raised surrounded by classical chamber music, Jewish liturgical and klezmer music, and the new tango of Astor Piazzolla. After studying piano at the local conservatory and composition with Gerardo Gandini he moved to Israel in 1983, where he studied with Mark Kopytman at the Jerusalem Rubin Academy and immersed himself in the colliding musical traditions of that city. Upon moving to the United States in 1986, Golijov earned his Ph.D. at the University of Pennsylvania, where he studied with George Crumb, and was a fellow at Tanglewood, studying with Oliver Knussen.

Conga del fuego nuevo (Conga of the New Fire) is inspired by the Afro-Cuban conga. Márquez's take on the popular style is characterized by memorable tunes and exciting build-ups.

Arturo Márquez is a Mexican composer of orchestra music who incorporates musical forms and styles of his native Mexico into his compositions. He is the only one of nine children in his family who became a musician, although his father played in a mariachi band and his paternal grandfather was a Mexican folksinger. His family immigrated to La Puente, California, during his middle school years. He studied piano, trombone and violin during his school years. At age 16, Márquez began to compose. When it was time to go to college, he decided to go back to Mexico, where he studied composition at the Mexican Music Conservatory. After completing his studies there, he was awarded a scholarship to study composition in Paris with Jacques Castérède. Later, Márquez was awarded a Fulbright Scholarship to study in the United States. He completed his Master of Music degree in composition at the California Institute of the Arts, where he studied with Morton Subotnik, Mel Powell, Luck Mosko, and James Newton. Márquez fuses Mexican nationalistic styles with classical composition techniques to create music that is exciting and dynamic to the public. He composes not only for the symphony orchestra, but also writes music for solo instruments, chamber music, and film.

Pictures at an Exhibition (1874), orchestrated by Maurice Ravel (1922).

Modest Mussorgsky created his piano suite "Pictures at an Exhibition" after visiting an exhibition of artwork by Victor Hartmann, an architect and occasional painter who was one of Mussorgsky's close friends. This masterful piano suite illustrates several of Hartmann's images, with a recurring "Promenade" theme to depict Mussorgsky's walk from painting to painting.

It is a little-known fact that of the ten pictures transformed into music by Mussorgsky, only three actually appeared in the exhibition that he attended: The Ballet of the Unhatched Chicks (from a costume design), Baba Yaga's Hut, and The Great Gate of Kiev (from a design that was never built). Most of the others were based on pencil drawings and sketches. The Gnome was a design for a toy nutcracker; Tuileries was a scene of an empty garden (with no quarreling

children); *Bydlo* (Polish for "cattle") could have been a drawing of an oxcart; Samuel Goldenberg and Schmuyle were separate drawings; and the Catacombs were a somewhat fanciful drawing that pictured the artist in the Paris tombs. Finally, two images (*The Old Castle* and *The Market Place at Limoges*) seem to have been invented by the composer out of whole cloth.

Mussorgsky's piano writing in the suite is picturesque. It easily switches moods creating mystery, frenzy, humor, and grandeur and calls for orchestral colors. This piece has been orchestrated for large orchestra, string orchestra, chamber ensembles, wind and brass ensembles. There are approximately 38 known editions of orchestral arrangements that turn the piano suite into a concert-hall showpiece but the most popular one is unquestionably the one by Maurice Ravel. The master orchestrator managed to duplicate Mussorgsky's original atmosphere, rising to a grand and glorious finale that leaves the listener feeling as if he had traveled to Kiev specifically to stand in front of that majestic gate.

Promenade — In this piece Mussorgsky depicts himself "roving through the exhibition, now leisurely, now briskly in order to come close to a picture that had attracted his attention, and at times sadly, thinking of his departed friend." The melody and rhythm resemble Russian folk songs.

No. 1 "The Gnome" — Hartmann's drawing, which has since been lost, was for a Christmas tree ornament—"a kind of nutcracker, a gnome into whose mouth you put a nut to crack," according to commentary in the catalog. Mussorgsky's music, with its awkward leaps, bizarre harmonies, and slippery melodies, suggests the gnome's "droll movements" and "savage shrieks."

Interlude, Promenade theme — A placid statement of the promenade melody depicts the viewer walking from one display to the next.

No. 2 "The Old Castle" — Two drawings of medieval castles are listed in the catalog, both sketched while Hartmann was in France, just before he met Mussorgsky. The music gives song to the troubadour standing in front of the castle. Mussorgsky's melody, which Ravel memorably gives to the alto saxophone, is clearly indebted to Russian folk music, despite the provenance of the castle.

Interlude, Promenade theme — Another brief statement of the promenade melody (8 measures) gives it more extroversion and weight than before.

No. 3 "Tuileries" — Hartmann lived in Paris long enough to get to know the famous park with its squabbling children and their nurses.

No. 4 "Bydlo" — *Bydlo* is Polish for cattle. Mussorgsky's original piano version of this movement suggests a lumbering oxcart's journey, approaching, passing the listener, and then receding.

Interlude, Promenade theme — A reflective 10-measure presentation of the promenade theme.

No. 5 "The Ballet of Unhatched Chicks in their Shells" — Hartmann designed costumes for a ballet, *Trilbi*, in 1871. The music depicts a scene where "a group of little boys and girls, pupils of the Theatre School, dressed as canaries, scampered on the stage. Some of the little birds were wearing over their dresses big eggshells resembling breastplates."

No. 6 "Samuel Goldenberg and Schmuyle" — The movement is based on two separate portraits of Jewish men, one rich and one poor, to whom Mussorgsky gave proper names.

No. 7 "The Market at Limoges (The Great News)" — Limoges is a city in central France. Mussorgsky originally provided two paragraphs in French that described a marketplace discussion (the 'great news'), but later removed them.

No. 8 "Catacombs" — *Sepulcrum romanum*. Hartmann, a friend, and a guide with a lamp explore underground Paris; to their right in Hartmann's watercolor is a pile of skulls.

Promenade: Con mortuis in lingua mortua — At the end of Catacombs, Mussorgsky penciled in his manuscript: "Con mortuis in lingua mortua" (With the dead in a dead language), signaling the start of this mournful rendition of the Promenade.

No. 9 "The Hut on Hen's Legs" (Baba-Yaga) — Hartmann sketched a clock of bronze and enamel in the shape of the hut of the witch Baba-Yaga. Mussorgsky concentrates not on the clock, but on the child-eating Baba-Yaga herself, who, according to Russian folk literature, lived deep in the woods in a hut on hen's legs, which allowed her to rotate to confront each approaching victim.

No. 10 "The Great Gate of Kiev" — Hartmann entered this design in a competition for a gateway to Kiev that was ultimately called off for lack of funds. Hartmann modeled his gate on the traditional headdress of Russian women, with the belfry shaped like the helmet of Slavonic warriors. Mussorgsky's piece, with its magnificent climaxes and pealing bells, finds its ultimate realization in Ravel's orchestration.

~ Biographies ~

Aurora Wang is a ten-year old fifth grader from Shoreview, Minn. She started learning piano at five and has been studying with Dr. Tina Park since the age of six. Aurora has performed in many piano competitions and festivals. Before she won this year's MMTF Mozart Concerto Competition, she was the youngest finalist in St. Paul Piano Teachers Association's Concerto Competition in December 2015. In March 2015, she won the first prize of her division at the Northwestern piano festival. In July 2013 and June 2015, Aurora was selected by audition to perform for the International Jury in E-Piano Junior Festival master classes. She performed for Sontraud Speidel in 2013 and for Bernadene Blaha in 2015. In July 2014, Aurora was selected by audition to perform in the Honors Recital at the Young Artist World Piano Festival. In addition, she also performed in the Chopin Celebration concert during the Twin Cities' Polish Festival in Summers 2013 and 2014.

Mozart is one of Aurora's favorite composers—she always loves the innocent and cheerful, and sometimes gloomy, character in Mozart's music. Other than Mozart, Aurora also enjoys learning and performing works of different artistic styles by Bach, Beethoven, Schubert, and Chopin. Aurora has been blessed with the rich musical life in the Twin Cities, and she looks forward to contributing to the Twin Cities' classical music world in the years to come.

In addition to being a pianist, Aurora is also a figure skater, a basketball player, and a voracious reader.

Coloratura soprano **Lauren Lammers** received her Bachelor of Music and Master of Music degrees from the University of Minnesota. She has performed numerous operatic roles including Zerlina in Don Giovanni, Zerbinetta in Ariadne auf Naxos, Tytania in A Midsummer Night's Dream, Nannetta in Falstaff, Despina in Così fan tutte, and Adele in Die Fledermaus. Lauren is also the co-founder and co-executive director of Twin Cities Fringe Opera, a local opera company with the mission of promoting the development of emerging local artists and bringing affordable opera to the Twin Cities community.

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 Onegin, 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. 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. He has served since 2006 as the Music Director of the Linden Hills Chamber Orchestra. In 2010, Mr. Ivan founded the Byzantine Choral Festival where he serves as Artistic Director.

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 2015/16 Metropolitan Regional Arts Council grant.

~ KSO Members ~

Violin I

Ian Snyder ◆◆

Leonard & Ellen Maas Pratt Chair

Brenda Haines
Hillary Kingsley *
Gail Nelson
Julie Pronovici
Steven Rollin
Joanna Phillips
Jesse Traner *

Violin II

Erin Grorud ◆
Larysa Giesen *
Madelyn Krych
Megan Peterson
Clair Trya

Viola

Ann Bur ◆
Sarah Kirby
Katy Lesiak
Patrick McCarthy
Erika Neely
Jill Touchette

Cello

Anne Swarts ◇
Todd Grill
Sarah Hernandez
Liesl Koehnen
Katherine Nyseth
John Renwick
Diana Ringuette

Bass

Stacy Aldrich ◆
Al Albers
Neill Merck
Tyler Ryan

Flute & Piccolo

Anne Cheney ◆
Leslie Pietila
Milinda Nitti *

Alto Flute

Anne Cheney

Oboe

Julie Brusen ◆
Tammy Wahlin
Susan Miranda*

English Horn

Tammy Wahlin

Clarinet

Melissa McPartland ◇
Shelagh MacLeod
David Clark*

E-flat and Bass Clarinet

Shelagh MacLeod

Bassoon

Ellen Maas Pratt ◆
Ann Hagen*

Contrabassoon

Jackson Bryce *

Trumpet

Howard Brahmstedt ◆
James Olcott
Bob Zobal
Neil Baumgartner III *

Horns

Angela Gritton ◆
Nicole Danielson
Bob Meier
Becky Monson
Ryan Penschon

Trombone

Tim Mackie ◆
Hans Arlton *
John Baumgartner *

Saxophone

Ross Wolf*

Tuba

Eric Peterson *

Percussion

Corey Sevett ◇
Stacy Aldrich
John Litch
Chelsey Shoup

Piano

Franco Holder *

◆◆ Concertmaster ◆ Section leader ◇ Acting section leader * Guest musician

The Kenwood Symphony Orchestra's mission is to play, share, and inspire great music by:

- Offering performance opportunities
- Programming appealing repertoire
- Performing free concerts
- Including under-served communities

Visit www.kenwoodsymphonyorchestra.org and click on "Join the KSO" to learn more.