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BLOOMINGTON  
SYMPHONY  
ORCHESTRA

2019-2020

*fifty-seventh*  
SEASON

## *The Colorful Music of Russia*

Sunday, February 16, 2020, 3pm

Gideon S. Ives Auditorium  
11411 Masonic Home Drive  
Bloomington

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*Manny Laureano*

Music Director & Conductor

*Michael Sutton*

Violin

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sponsored by

*Allan & Debby Schneider*

## Dmitri Kabalevsky

### Overture to *Colas Breugnon*

### Violin Concerto in C Major, Op. 48

- I. Allegro molto e con brio
- II. Andantino cantabile
- III. Vivace giocoso

*Michael Sutton, violin*

## — INTERMISSION —

## Piotr Ilych Tchaikovsky

### Symphony No. 4 in F minor, Op. 36

- I. Andante sostenuto—Moderato con anima—  
Moderato assai, quasi Andante—Allegro vivo
- II. Andantino in modo di canzona
- III. Scherzo: Pizzicato ostinato—Allegro
- IV. Finale: Allegro con fuoco

*Dedicated to the memory of Kristin Brinkmann*

Lights will be kept on during the concert to facilitate the reading of programs.  
Out of consideration for the musicians and audience members, please turn off your cellphone and refrain from using flash photography.

## Two Works by Dmitri Kabalevsky

This concert by the BSO partially features a look into two well-known works by Soviet composer **Dmitri Kabalevsky** (1904-1987). He, like several other Russian composers, can truly be considered a child of two revolutions, as he began his formal studies in music at the Scriabin School at the age of 15 and later, at the Moscow School.

Upon listening, you can hear that his music is different from that of Shostakovich or Prokofiev even though they were contemporaries. He doesn't challenge the listener to intensely private moments portrayed in his music or stir the queries of whether there are hidden meanings within it. His music is lyrical, yet never filled with the angst we associate with so many other Soviet composers of the time and hints more at trips to the circus in his youth. There is an enjoyable predictability when compared to other composers that grew up and developed at the same time in the same place as Kabalevsky. It is important to note that Kabalevsky was and still is, recognized for the piano music he composed for children, helping to hone their skills through fingerings and melodic lines that suited young hands with an emphasis on flowing melody lines and harmonies.

The **Overture to *Colas Breugnon*** (1938) is a pre-war romp based on the writings of French author Romain Rolland that became Kabalevsky's first operatic venture. You could say that the boundless optimism of the protagonist suited Kabalevsky's personality quite well and his music captures Colas' personality perfectly. It is an early work that required the revisions it received in 1968 but the Overture has remained a concertgoer favorite ever since.

The **Violin Concerto in C Major** (1948) is a post-war, three-movement work that grabs you by the collar at its opening, releases you only briefly for one poignant slow movement, and then lifts you onto horseback for a wild ride, scimitar and all. Originally written for Igor Bezrodny, a budding Soviet violinist, the work immediately drew praise for the youthful optimism it displays from the start with its Spanish-style rhythms. It is a conversational work that features solo

# Program Notes

(continued)

instruments within the orchestra to chatter back and forth with the primary violin solo part. The B♭ major second movement seems to not be able to contain its penchant for joy (even though it tries to be serious at first!) but remembers its role as a contrasting movement and settles down into peaceful beauty. For the finale, one is advised to buckle up for aforementioned ride, as Kabalevsky alternates from major to minor themes and larger-than-life characters culminating in a cadenza that invite "parental" admonishments from the orchestra. Like a clever child, however, the violin melts the heart and helps us end in youthful triumph, smiles abounding.

## Symphony No. 4 in F minor, Op. 36 Piotr Ilych Tchaikovsky

Pretend for a moment that you ***are*** Tchaikovsky's Symphony No. 4 in F minor and you've won a Grammy for "Most Dramatic Symphony Ever"... or something.

Look, just work with me for a moment.

Your award acceptance speech might go something like this:

*"I'd like to thank Rudolph Kündinger for the early private musical lessons that my composer took even, though he never really believed Piotr Ilyich Tchaikovsky (1840-1893) would amount to anything. I'd like to thank the Russian Musical Society and the St. Petersburg Conservatory for not only providing him with an opportunity to further his musical studies but saving him from a life as a civil servant. Next, I'd like to thank his fellow Russian composers for recognizing his talent and even allowing their own works to be influenced by his new style of writing music like me. This group includes that august cadre of nationalist composers known as "The Five." You know who you are.*

(At this point the you wink at composers Balakirev, Cui, Borodin, Rimsky-Korsakov, and also Mussorgsky who—once again—has shown up drunk to the event.)

*"Next, I'd like to thank my composer's dear friend and confidant, Nadezhda von Meck, who stood by him through the tough times, especially that rather unfortunate marriage to that sweet girl, Antonina Miliukova. I recall she was a fine singer but really didn't understand what she was getting into with him. It was a mess and didn't last long at all, even by celebrity marriage standards. Anyway, thanks Madame von Meck, for inspiring my composer to work and financially supporting him so he could forge on. I'll never forget that time you pestered him for an explanation of 'our' symphony even though he really didn't have a specific program. Remember what he wrote to you?:*

*'Fate, the decisive force which prevents our hopes of happiness from being realized, which watches jealously to see that our bliss and peace are not complete and unclouded, and which, like the sword of Damocles, is suspended over our heads and perpetually poisons our souls.'*

*"Dude... a bit much, no?"*

*"Finally, I'd like to thank Almighty Beethoven for the influence that helped fashion that fate theme you all hear at the beginning of the first movement and keep bringing back, much the same way Beethoven used his famous four-note motif. I think it's the most important part of my compositional structure as a symphony. I do have to mention the oboe solo that sets off my second movement and the unprecedented use of pizzicato in the Scherzo were pretty clever (by the way, the piccolo player would like a little more time playing instead of having to wait two-and-a-half movements before she plays a note—just sayin'). Even though my composer will likely go on to write some great music after me, I would wager that there will be no more exciting ending to a symphony than what he has me do in the Finale. Wow... talk about throwing in the kitchen sink.... good times, good times."*

At this point you make some rambling statements about the Tsar of Russia before you get hustled off the stage by the show's producers.

# *Musician's Musing*

by Michael Sutton

## Dmitri Kabalevsky Stayed at My House

Sounds like the title for a children’s book. Maybe it should be.

It’s 1979, and I’m having a wonderful childhood. I go to school, play with my friends, etc. In my mind, it’s nothing out of the ordinary, except that I’ve been a Suzuki violin kid for five years, I practice every day, and I’m starting to get good at it.

Before I go any further, allow me to introduce my parents so this story makes more sense. My loving mother Phyllis is the backbone of the household, taking me to lessons and helping me practice, while steadfastly supporting my talented dad. His name is Vern, and he is balancing a singing career while also being a professor, and head of the opera department at the University of Minnesota.

I realize now that my childhood was anything but ordinary.

My parents inform me that we are going to have company, and that it isn’t family. They set the usual ground rules, and added a new one; I was not to use the phone while he was here, so that we could focus all of our attention on our guest. That was OK with me, because as a nine-year-old I didn’t really use it that much.

I had no idea who our guest was, just that he was important.

At our South Minneapolis house near the University, arrives Dmitri Kabalevsky. He is a kindly old man, very tall, softly speaking a language I have never heard before. Thankfully, he has a translator traveling with him! She is magnificent; beautiful and elegant, her English so perfect it sounds fake. She is always there to help, but never in the way. I don’t remember anything she says in particular, except that I am welcome to call her Tatiana, and him Dmitri.

It’s a short visit, and he has a busy schedule. But we are able to share some meals together, after which I play my little heart out for him.

Our house and car are his lodging and transportation during his stay, so Dad chauffeurs him to his functions at the University. One magical time, I get to go along. We pile into the front seat of our maroon Chevy Malibu station wagon, Tatiana alone in the back. As I sit in the middle of the bench seat, Dmitri ever so gently cradles my hands, rubbing them like you would a newborn. I feel an overwhelming sense of calm. He turns his head to the side and speaks over my head to his translator. Tatiana explains he is saying I must take care of my hands, as they are my gift.

Fast forward to adulthood.

This part would not be in the children’s book. This part is called “come to find out:” When I was old enough to understand, my parents let me in on a few things about this incredible visit. The University invited Kabalevsky to be their guest as they put on a festival honoring him and his music. He asked to stay in a home rather than a hotel, and we got the nod. This meant a few things were put in place behind the scenes:

That old rotary phone I was told not to use had been tapped by the CIA. I hadn’t even noticed the unmarked van parked next to our house. We were followed everywhere. That’s what happens when a high-ranking KGB agent stays at your house during the Cold War. “Tatiana” as she called herself, was there to make sure Kabalevsky didn’t defect. Our government was making sure she wasn’t here to steal secrets from Minnesota companies who worked with the Department of Defense.

Hearing this for the first time was chilling. But after the initial shock, my memories warmed me back up: I was so grateful I saw the whole event through the innocent lens of a nine-year-old. None of the politics I was oblivious to would ever take away the unspoken emotional bond I shared with my new gentle friend Dmitri.

# Featured Performers



photo by Dawn Anderson

Manny Laureano  
Music Director & Conductor

The Bloomington Symphony appointed **Manny Laureano** the Artistic Director and Conductor in April 2013. Laureano has worked with a variety of ensembles, ranging in roles from the Music Director of the Calhoun-Isles Community Band in Minneapolis, and 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 youth orchestras and bands throughout the state of Minnesota.

In 2002, Manny 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.

Laureano served as Assistant Conductor of the Minnesota Orchestra during the 2005-06 season and served as conductor of the 2008-09 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. Manny was the conductor for concerts given by Musicians of the Minnesota Orchestra at Lake Harriet and various Twin Cities high schools, as well as for a Young Person’s Concert for inner city youth in North Minneapolis under the auspices of the ACME/El Sistema program. He is also in demand as a guest conductor of community orchestras and clinician for school ensembles all over the Twin Cities metropolitan area.

Manny and his wife Claudette Laureano, live in Plymouth, Minnesota with their son and daughter, Max and Kiko.

**Michael Sutton** was appointed Concertmaster of the Bloomington Symphony Orchestra in May 2014. Sutton has been a proud member of the Minnesota Orchestra since 1997. Sutton grew up in Minneapolis, studying at MacPhail Center for Music. He left for Manhattan School of Music where he earned two degrees.

Next, Michael went to Miami Beach to join the New World Symphony. After living abroad for two summers each in Japan and Europe playing in music festivals—and getting New York and paradise out of his system, it was great to come full circle...back to the Twin Cities.

Sutton is a regular coach for the Greater Twin Cities Youth Symphonies, and teaches part-time at MacPhail Center for Music. Michael is married to the ever-vivacious Beatrice Blanc, a Suzuki teacher, also at MacPhail.



Michael Sutton  
Violin

# Personnel

## Violin I

Michael Sutton  
oncertmaster  
*James & Mary Jo Chlebecek Chair*

Jennifer Volby  
associate concertmaster

Clair Bernard  
assistant principal

Deonne Gray

John Holm

Jenna Kaczke

Erik Lange

Lori Pommer

Renee Rasmussen

Jon West

Theresa Wise

## Violin II

Anna Andrews  
principal  
*George Chlebecek Memorial Chair*

Lauren Matheson  
assistant principal  
*Stephanie Coltvét Erdmann Memorial Chair*

Emily Anderson

Brianna Butler

Akiko Durbin

Brenda Ruberto

Annie Schoessler+

Lori Sweazy

Emily Vigne+

Barbara Whiteman-Brown

## Viola

Chris Chelgren  
principal  
*Kierstin Fure Chair*

Jon Poupore  
assistant principal  
*William Bartruff & Co. Chair*

Will Bartruff

Chuck Clay

Daniel Gilbert

Teresa Mager+

Julia Wells

## Cello

Laurie Maiser  
principal  
*Dorothy & Don Hodapp Chair*

Daniel Ericksen  
associate principal  
*Sylvia Pickett Memorial Chair*

Jane Amundson

Paul Benson

Matt Cummins

Joseph Dillon+

Douglas Starkebaum

Samantha Westrick

Scott Zeltinger

## Bass

Charles Kreitzer  
principal

John Bulger  
associate principal

Gary Hede

Conrad Hultquist

Miranda Morgan Lilla

Kari Slominski

Jeremy Smith+

## Harp

Brayana Jeannet+

## Flute

Charlotte Bartholomew  
acting principal

Judith Herring

Anne Cheney

## Piccolo

Judith Herring

## Oboe

Megan Dvorak  
principal  
*Anthony Spagnolo Memorial Chair*

Caroline Schmitter

Arielle Wolf+

## Clarinet

Karen Hansen Gurstelle  
principal

Laila Stainbrook

Samantha Rabang+

## Bassoon

Ford Campbell  
principal

Nancy Jacobson

## Contrabassoon

Ariel Detwiler+

## Horn

Rebecca Jyrkas  
principal  
*Diane and Tim Bates Chair*

Melanie Ditter

James Kodner

Annie Ausen

Sandor Miko+

## Trumpet

Brad Shermock+  
acting principal  
*Allan & Debby Schneider Chair*

David Wall+

Chris Houser

## Trombone

John Metcalfe  
principal

Don Weiblen

## Bass Trombone

John Froelich+

## Tuba

Michael Werner  
principal

## Timpani

Trevor Haining

## Percussion

Paul Madore  
principal  
*Arthur Granum Chair*

Nate Haar

Seth Harris+

Julie Henry+

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Greg Wood+

+ substitute player

## Music Director

Manny Laureano  
*Dr. Leonard & Karen Nordstrom Chair*

## General Manager

Sara Kleinsasser Tan

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*String section players are listed in alphabetical order. String section personnel, with the exception of titled players, rotate on a per-concert basis.*



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This listing is believed to correctly reflect donors between January 1, 2019 and February 1, 2020.

# Acknowledgements

We gratefully acknowledge our concert sponsors, **Allan and Debby Schneider**, for their generous gift to the Bloomington Symphony. The Schneiders have been longtime supporters of the BSO and other Bloomington arts organizations. We thank them for their continued enthusiasm for the arts in our community.

The Bloomington Symphony would like to recognize the late **Mr. & Mrs. Bernard M. Granum** for the donation of the Adams timpani set, given in 2003. Their gift is an enduring legacy to the BSO.

Thank you to **Jane Bishop, Jane VeVea, Dan Lenort, Bjorn Gustafson, and the staff at Christ the King Lutheran Church** for hosting our weekly rehearsals.

# *Remembering Kristin Brinkmann*

by Sara Kleinsasser Tan



Kristin Brinkmann

My first encounter with Kristin was in late August 2014, via a message from the BSO's website contact form. Her message simply read: "Being on permanent disability from MN Orch and suddenly being relegated to the audience is seriously not agreeing with me. Would you have a spare chair for me here? I miss it too much."

A short time later, Kristin joined the BSO as a first violinist, where she served as assistant concertmaster, filled in as concertmaster from time to time, led sectionals for the second violin section, and served on the Board of Directors.

If you attended a concert between October 2014 and November 2017, you likely saw a very tall (over six feet!) first violinist who would sit on an unusually tall chair on the outside of the section. She didn't always stand when the rest of the orchestra rose, and she'd often stay in her chair during the intermission.

In addition to the aforementioned disability, Kristin lived with Parkinsons disease. She was forced to step away from her professional playing with the Minnesota Orchestra, but with the right combination and timing of pain medication, Kristin was able to prepare for and participate in the BSO's weekly rehearsal. She would embark on the long drive from her home in White Bear Lake, to rehearsals in Bloomington, often arriving early to give her time to move in her heavy chair, and warm up her muscles enough to be able to play.

During her time on the board, Kristin provided me with so much insight that could only come with her extensive musical experience. One example that stands out is the unique perspective she offered on repertoire. One year, Manny had his eye on a certain piece for an upcoming season concert. Kristin knew the piece from her days at the Minnesota Orchestra, and warned against programming it, noting its difficulty for the professional musicians of the MN Orchestra. She was able to suggest alternate ideas that would lead the ensemble to musical success and musicians' personal satisfaction.

I leaned heavily on Kristin's editing skills for program notes and grant applications. She vigorously used the Microsoft Word editing feature, enthusiastically placing every comma, correcting many a grammatical error, strictly adhering to her inner style guide, always making sure the BSO was representing itself to the highest standard.

Over the years, Kristin started experiencing more and more pain. Following the November 2017 concert, she stepped away from playing and unfortunately never returned. We have missed Kristin's playing and presence, but have always been planning on her return to playing and board service. We were heartbroken when we received the news that Kristin died of pneumonia on January 24, 2020, at the too young age of 52.

We humbly offer this tribute, along with the rose on the empty chair, as a memorial to a musician who has left her indelible mark on our organization. We are grateful for her time and service to our musicians and board.

We encourage you to read Kristin's "Musicians Musings" posted on our website where you can read more of her story in her own words:

<http://bloomingtonsymphony.org/musicians-musing-december-2016/>



# Upcoming Events

## *Music in 3D #7: The BSO Plays Mahler's 5<sup>th</sup>*

**Sunday, April 5, 2020—3pm**

Gideon S. Ives Auditorium at the Masonic Heritage Center  
11411 Masonic Home Drive, Bloomington

## *Summer Fete*

**Friday, July 3, 2020—8:30pm**

Normandale Lake Bandshell  
5901 West 84<sup>th</sup> Street, Bloomington

## *Arts in the Park*

**August 2020—7pm**

Normandale Lake Bandshell  
5901 West 84<sup>th</sup> Street, Bloomington



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