Great Music!

Sunday, October 9, 2022, 3pm

Gideon S. Ives Auditorium
11411 Masonic Home Drive
Bloomington

Manny Laureano
Music Director & Conductor

Brad Shermock
Trumpet

Steven Garcia
Trumpet

sponsored by
Dr. Leonard & Karen Nordstrom
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 cell phone and refrain from using flash photography.
The Program

Bedřich Smetana  
Overture to *The Bartered Bride*

Stephen Paulus  
Concerto for Two Trumpets and Orchestra

  I. Fantasy
  II. Elegy
  III. Dance

  *Brad Shermock, Trumpet*
  *Steven Garcia, Trumpet*

— INTERMISSION —

Franz Schubert  
Symphony No. 9, *"The Great C Major"*

  I. Andante - Allegro ma non troppo - Più moto
  II. Andante con moto
  III. Scherzo. Allegro vivace; Trio
  IV. Finale. Allegro vivace
Program Notes
by Manny Laureano

Overture to *The Bartered Bride*
Bedřich Smetana

Bedřich Smetana (1824-1884) lived during a time of musical opulence. He was born at what could be considered the end of the Classical period and enjoyed the swift unrolling of the Romantic period, complete with new uses of orchestral size, new harmonies, and the variations that came with it. His music spoke a language that even after spending some time in Sweden, would become distinctly Czech, both harmonically and rhythmically. He was a generation older than Antonín Dvořák and thus, his creation of a nationalistic style would be a model for Dvořák and others to develop into a recognizable greatness, in his wake. Sadly, like Ludwig van Beethoven, he would succumb to deafness later in life, and like Robert Schumann, would be overtaken by a delirium and senility that led to his relatively early death.

*The Bartered Bride* is a long-lasting example of his work and style of composition, almost as much as his epic *Má Vlast*. The plot of the opera is not terribly unique, as an old-fashioned comedy with a girl betrothed to a boy who doesn’t really strike her fancy, especially given that there is another boy to whom she is much more attracted. Throw in a bit of mistaken identity and you have the trappings of a farce with a happy ending for the couple in love.

The overture is a whirlwind of extended and competitive fugue subjects that sound like the orchestral version of a rumor, with each section fighting for the right to be heard right up until its thrilling conclusion.
Concerto for Two Trumpets and Orchestra
Stephen Paulus

These notes about Stephen Paulus (1949-2014) will be some of the most personal I have written because I knew Steve almost from Day One of becoming a member of the Minnesota Orchestra. Steve was born in New Jersey and his family moved to Minnesota when he was very young, making his heart that of a Midwesterner. Growing up here and studying with Paul Fetler at the University of Minnesota, his musical style bucked the trend of being experimental. Rather, Paulus, like Fetler, wrote in a lyrical manner, wishing to communicate with his audience melodically. Steve enjoyed punctuating his flowing statements with an array of percussion instruments like so many periods, commas, and exclamation points.

In 2002, I was asked whether I would be interested in performing a new concerto to be written by Steve and serving as second trumpet to America's Trumpeter, Doc Severinsen, who was known primarily for his work as Johnny Carson's musical director on The Tonight Show. Severinsen was also responsible for many commissioned works for the trumpet. At the time, Doc was the "Pops" director for the Minnesota Orchestra and was aware of Steve Paulus' work. It was Doc's idea to have a double concerto written for the two of us. Naturally, I agreed to the chance to play such a piece with a man who had been my musical hero for several decades.

The work is in three movements, the first of which presents the dual trumpets weaving in and out of one another's tones in the middle register. Initial cooperation gives way to soaring competition as the movement comes to a dramatic close. The second movement is an elegy that was written after the sudden loss of Steve's brother, David. It is melancholic but those notes of sadness give way to what seem like reminiscences of two boys at play before it closes quietly. The finale is a joyous celebration of both trumpets constantly imitating and outdoing the other and leading to three successive improvised cadenzas accompanied by building percussion instruments.
Symphony No. 9, "The Great C Major"
Franz Schubert

When it comes to discussing The Great C Major Symphony of Franz Schubert (1797-1828), one has to understand that there's a bit of confusion. Since Schubert's life was relatively brief—he died at 31 years of age—many decisions about which symphonies should be published and in what order, were made after his death. Much of the confusion surrounding what has been known as the Ninth is due to Schubert's scrawling "1828" on his manuscript. Since it was the same year as his death, it was assumed that it must have been his final, mammoth effort at writing a symphony. In fact, his "Great C Major" Symphony went unheard by him, save one rehearsal and only gained popularity postmortem through the efforts of fellow composers Robert Schumann and Felix Mendelssohn Bartholdy. Since this season for the BSO is dedicated to several "Ninth" symphonies, we'll just go with the number long associated with this 55-minute long monumental work.

The confusions don't end, however. Conductors have to contend with traditions, the printed material, and original manuscripts when fashioning an interpretation. The opening is often conducted at a moderate pace with four beats per measure. Schubert's manuscript indicates he actually wanted two swifter beats to the measure. Then, there's the matter of his accented notes. The final note of the finale has an indication to make a gradual quieting (diminuendo) of the same note. The mark for a diminuendo and a strong accent look similar and Schubert's habit of making larger-than-necessary accent marks led some conductors to ask the orchestra to gradually but quickly get softer.

For a master's view of this symphony, let's sum it all up with the words of one of the symphony's co-founder's:
"It is still evidence of an extraordinary talent that he who heard so little of his own instrumental work during his lifetime could achieve such an idiomatic treatment both of individual instruments and of the whole orchestra, securing an effect as of human voices and chorus in discourse... The brilliance and novelty of the instrumentation, the breadth and expanse of the form, the striking changes of mood, the whole new world into which we are transported—all this may be confusing to the listener, like any initial view of the unfamiliar. But there remains a lovely aftertaste, like that which we experience at the conclusion of a play about fairies or magic. There is always the feeling that the composer knew exactly what he wanted to say and how to say it, and the assurance that the gist will become clearer with time."

- Robert Schumann (1840)

**Acknowledgements**

We gratefully acknowledge our concert sponsors, Dr. Leonard and Karen Nordstrom for their generous gift to the Bloomington Symphony. The Nordstroms have served the BSO in a variety of ways, both as former board members, and Karen as cellist. We thank them for their continued enthusiasm and advocacy 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.

We send our condolences to our friends at Christ the King on the passing of their former cantor, John Salveson, in September. John advocated for the BSO to rehearse at Christ the King and we are grateful for his willingness to connect us all those years ago.
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 served as Co-Artistic Director of the Minnesota Youth Symphonies (MYS) from 1988-2020. 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.
Playing trumpet since the age of 10, Brad Shermock has toured with Doc Severinsen as his lead trumpet player, performs as an extra/substitute for the Minnesota Orchestra, plays principal trumpet for the Bloomington Symphony, and freelances in the Minneapolis/ St. Paul area. He has a diverse background in music, performing with Prince, Franki Valli, Jimmy Dorsey, Glenn Miller, Woody Hermann, Jack Jones, Donny Osmond, Trisha Yearwood, Lynyrd Skynyrd, and many others.

Brad has appeared on many recording projects, most notably Minnesota Orchestra’s recordings of Gustav Mahler’s Symphony No. 2 and Symphony No. 8, Prince’s *New Power Soul*, Chaka Kahn’s *Come To My House*, Mint Condition’s *Music @ The Speed Of Life*, and Ricky Peterson’s *Souvenir*.

Brad has maintained an active private teaching studio since 1988. His students are frequently in local youth symphonies, jazz band programs, and All-State groups. Some of his best students have pursued careers in music, playing in Minneapolis, Denver, New York, Los Angeles, and Washington, D.C. Brad received his Bachelor’s degree from the University of North Texas, and his Master’s from DePaul University.

Steven Garcia - Originally from Houston, TX, Steven Garcia graduated from St. Olaf College with a BM in Trumpet Performance and is 2nd Trumpet with the Bloomington Symphony and performs as a freelancer around the Twin Cities. He has been involved with various types of ensembles ranging from Orchestral, Jazz, Wind Ensemble, chamber music, and New Music ensembles, among others.

He was previously Principal Trumpet of the St. Olaf Orchestra, Lead Trumpet of the St. Olaf Jazz 2 Band, and Lead Trumpet of the Cavolo Brass Quintet, and was also a Member of the St. Olaf Band. With St. Olaf ensembles, he toured around the U.S., Norway, Australia, and New Zealand. He has performed in spaces such as Carnegie Hall, Orchestra Hall (Minneapolis), Jones Hall (Houston), the Oslo Opera House, Grieghallen (Bergen), the Stavanger Konserthus, and the Nidarosdomen in Trondheim. Steven has also performed with the La Crosse Symphony and the Rochester Symphony.
Personnel

**Violin I**
- Michael Sutton  
  concertmaster
- William White Chair
- Jenni Volby  
  associate principal
- Will Samorey  
  assistant principal
- Kelly Carter
- Deonne Gray
- Jenna Kaczke
- Erik Lange
- Lori Pommer
- Karen Thomas
- Jon West
- Theresa Wise
- Heidi Wojahn

**Violin II**
- Adrienne Dangerfield  
  principal
- Amy Oriani  
  associate principal
- John Holm  
  assistant principal
- Emily Anderson
- Karen Bottge+
- Akiko Durbin
- Brenda Ruberto
- Ing-Marie Gahr Ryan
- Barbara Whiteman-Brown

**Viola**
- Chris Chelgren  
  principal
- Violin Guild Chair
- Sarah Oxendale  
  associate principal
- Jon Poupore  
  assistant principal
- Will Bartruff
- Chuck Clay
- Rolf Krogstad
- Thomas Plante
- Will Schatz
- Julia Wells

**Cello**
- Laurie Maiser  
  principal
- Dorothy & Don Hodapp Chair
- Jane Amundson
- Matt Cummins
- Matthew Maxam
- Alex Steil
- Ingrid Tverberg
- Scott Zeltinger

**Bass**
- Charles Kreitzer  
  principal
- John Bulger  
  associate principal
- Gary Hede
- Conrad Hultquist
- Miranda Morgan Lilla
- Audrey Morschen+

**Flute**
- Charlotte Bartholomew  
  acting principal
- Ruth Giles Chair
- Beth Blackledge+
- Sarah Curtiss+

**Piccolo**
- Sarah Curtiss+

**Oboe**
- Megan Dvorak  
  principal
- Mariah Johnston
- Lori Bovitz+

String section players are listed in alphabetical order. String section personnel, with the exception of titled players, rotate on a per-concert basis.
Clarinet
Karen Hansen Gurstelle principal
  Marjorie Hansen Chair
Laila Stainbrook
Ben Shermock*

Bassoon
Briana O'Connell principal
Nancy Jacobson

Horn
Rebecca Jyrkas principal
  Roger and Doreen Klages Chair
Annie Ausen
Aisling O’Sullivan Goel
Katya Jarmulowicz+

Trumpet
Joe Hazlett+ guest principal
  Allan & Debby Schneider Chair
Chris Houser
Ryan Garmoe+
Hollyn Fellows+

Trombone
John Metcalfe principal
Bob Jacob+

Bass Trombone
Gary Zielinski

Tuba
Michael Werner principal

Timpani
Trevor Haining

Percussion
Emily Tiritilli acting principal
  Arthur Granum Chair
Nate Haar
Julie Henry+

Piano
Darin Tysdal+
  + substitute player

Music Director
Manny Laureano
  Dr. Leonard & Karen Nordstrom Chair

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Karen Hansen Gurstelle
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Charles Kreitzer
Rolf Krogstad
Erik Lange
Elaine & Norman Larson
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Wayne Markel
Matthew Maxam
Ronald & Adele McKeever
Eric Meester
Janet & John Metcalfe
Gemma Miller
in memory of Greg Granum
Amy Oriani
Barbara Osadcky
Sarah Oxendale
Patrice Pakiz
John Petroff
Thomas Plante
Lori Pommer
Gloria Pope
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If you have a memory to share with the BSO, please complete the enclosed survey or email info@bloomingtonsymphony.org to receive a link to an online form you can complete.
Upcoming Events

Soul and Irony
Sunday, November 20, 2022—3pm
Schneider Theater at the Bloomington Center for the Arts

From the New World
Sunday, February 26, 2023—3pm
Gideon S. Ives Auditorium at the Masonic Heritage Center

Music in 3D #9: Beethoven's 9th
Sunday, April 16, 2023—3pm
Orchestra Hall

Benefit Recital & Silent Auction
Sunday, April 30, 2023—3 pm
Black Box Theater at the Bloomington Center for the Arts

The mission of the Bloomington Symphony Orchestra is to bring music lovers and accomplished musicians together to experience inspirational performances of orchestral music, with community as our cornerstone.

To purchase tickets in advance, or for more information, contact BSO at:

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