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**BLOOMINGTON
SYMPHONY
ORCHESTRA**

2023-24

**Sixty-first
concert season**

photo by Leslie Plesser

Out of This World!

**Sunday, April 21, 2024
3:00 pm**

Gideon Ives Auditorium
Minnesota Masonic Heritage Center
11411 Masonic Home Drive
Bloomington

Manny Laureano
Music Director & Conductor

Celine Bares
Viola

Treble Voices from
Angelica Encore Choral Ensemble
Nancy Grundahl, Conductor
Normandale Concert Choir
Marc Jaros, Conductor

sponsored by
Dr. Leonard & Karen Nordstrom
Allan and Deborah Schneider

The Program

Leonard Bernstein
arr. Maurice Peress

Overture to *West Side Story*

Paul Hindemith

Der Schwanendreher

I. Zwischen Berg und tiefem Tal

Celine Bares, Viola

Winner of the MNSOTA Mary West Solo Competition

— *INTERMISSION* —

Gustav Holst

The Planets, Op. 32

I. Mars, the Bringer of War

II. Venus, the Bringer of Peace

III. Mercury, the Winged Messenger

IV. Jupiter, the Bringer of Jollity

V. Saturn, the Bringer of Old Age

VI. Uranus, the Magician

VII. Neptune, the Mystic

*Treble Voices from Angelica Encore Choral Ensemble and
Normandale Concert Choir*

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.

Program Notes

by Manny Laureano

Overture to *West Side Story*

Leonard Bernstein, arr. Maurice Peress

If you were to muse over the musical career of American composer **Leonard Bernstein** (1918-1990) and commit to arguing about what exactly was his greatest legacy, it would truly depend upon who you asked. For aficionados of his performances, they might argue it was his **Young Persons Concerts**, of which there were over 50 of them, spanning two decades. Some might say it was the Harvard Lectures of the early 1970s. Devotees of film noir could point to *On the Waterfront*. The more cynical theater critic could make a grand case for Lenny's version of *Candide*. The more optimistic theatergoer would defend *On the Town*. Lovers of the ironic might opt for his *Mass*, and pianists for the curiously wonderful *Age of Anxiety*.

Whereas an argument like this one could go on for an entire evening (much to Bernstein's liking), it is hard to argue when someone walks by singing "Maria" or "Somewhere," or if you hear a lone trumpeter practicing a hot lick from the "Mambo" born of the magnificent retelling of *Romeo and Juliet* we all know as *West Side Story*, written in 1957.

As Bernstein was looking to find himself in his art, the 1950s revealed to him that he was many things. He was a pianist, composer, conductor, and speaker to the curious about pretty much anything, which he owed to his classical education background. Being an American, the pull to writing music for the theater proved irresistible. His start was not a strong one with *Trouble in Tahiti*. Nevertheless, he realized his weaknesses and strove to improve them working on *Candide* and another literary nod, *West Side Story*, which, with the help of his librettist, Steven Sondheim, combined an old tragedy with a new situation that needed the sort of theatrical reconciliation good art can provide. That is, Puerto Ricans were traveling to the mainland to stay, have families, and live the American experience while holding fast to their own music and culture. They were greeted with a mix of warmth, curiosity, and a bit of ignorance thrown in that could become irrational hatred.

The idea was originally for a Catholic boy and a Jewish girl to fall in love, but it somehow seemed all too classical for Bernstein. Being attuned to current events and acutely aware of the influx of new Spanish speakers that were traveling to New York, the idea for a boy of Polish background and a sweetly naive girl named for the mother of Christ was compelling and rich with possibilities.

The Overture rarely makes it to the concert stage, with orchestras opting instead to play the Symphonic Suite Bernstein created. Included in the thematic material, you will recognize "Tonight," "Somewhere," and the ever-popular "Mambo," as you imagine the curtain being raised on New York City streets of the 1950s.

Der Schwanendreher

Paul Hindemith

For non-German speakers, *Der Schwanendreher* (The Swan Turner) may prove to be a bit of a tongue-twisting effort when they refer to this descriptive work by Paul Hindemith (1895-1963). Nonetheless, the title is an attempt to use metaphor to combine a dark picture with a bit of whimsy. While the title literally describes the device and act of slowly turning a swan on a spit cooking over a fire, it also describes the actions of the then hurdy-gurdy players who slowly turned a handle to get their devices to play music. Here's what Hindemith says about the work on the title page in the score:

A minstrel, joining a merry company, displays what he has brought back from foreign lands: songs serious and gay, including a dance piece. Being a true musician, he embellishes the melodies, preluding and improvising, according to his fancy and ability. This medieval scene was the inspiration for the composition.

In today's concert, the first movement will be performed. It is based on a melody known as "Between Mountain and Deep Valley," which you will hear played somewhat solemnly in the darker brasses after a poignant solo in the beginning from the solo viola. Perhaps it was Hindemith's sympathetic nature to the mezzo-soprano range of the viola or the fact that this was the instrument he played which led him to a rather unusual logistical set-up for the orchestra: no violins! Should you think this was an original idea, consider that the 6th Brandenburg Concerto by Johann Sebastian Bach for solo viola and string orchestra uses the same set-up.

As you enjoy this work by a man who played the instrument for which he wrote *Der Schwanendreher*, know that Hindemith, in order to make himself a better composer, or so he believed, took to the task of learning every instrument in the orchestra! Thus, he wrote sonatas for each one he learned. Now, that's dedication!

Program Notes

(continued)

The Planets, Op. 32

Gustav Holst

If there were ever an unlikely pairing of personality with vocation, one could certainly include Gustav Holst (1874-1934) in that group. He was a pianist who suffered from a neuro-muscular condition, an asthmatic who chose to play trombone, and a composer who is truthfully known only for a handful of pieces. However, the good news is that one of the pieces has been a cornerstone of orchestral repertoire for well over 100 years, at this point. That piece is his monumental work, *The Planets*.

It is a massive work comprised of seven movements, each representing not only planets of our solar system but the characteristics of the Roman Gods for whom they are named. Certainly, writing about his home planet Earth would have been out of the question, as that, by itself would be an immense project worthy of its own multi-movement piece of music. Pluto had not yet been discovered by the young astronomer Clyde Tombaugh, so seven subjects it would be.

Originally, Holst had intended to write about them in order, beginning with Mercury. He was convinced later to start with the powerful "Mars, Bringer of War" as a stronger start to be contrasted by the mellifluous "Venus, Bringer of Peace." The work was finished in 1916 during the first of our planet's two world wars but Holst had to contend with it not being performed in its entirety. For the first few years, it was performed in excerpts. While this was disappointing, Holst didn't exactly push for performances either. It may have been his disdain for seeking the limelight, that this music teacher for the St. Paul's School for Girls didn't advocate more for his two-year labor. It is a credit to the young ladies who were his students that the piece was finally copied according to his wishes and performed in small settings as he worked out the kinks and bugs.

In fact, it would not be until 1919 that *The Planets* would finally get the premiere it deserved under the baton of Adrian Boult with the Queen's Hall Orchestra. Holst, sadly, was called away to Salonika to entertain British troops and was unable to attend the birth of the giant bouncing baby until February of 1920. Some liked it and some were put off by the undisciplined, brutish tyke Holst had produced. Some conductors even turned the work into what could only be described as a four-movement symphony using the first four movements in their current order. Eventually, Holst was able to convince the majority of conductors to do the work and even bring in the wordless female chorus to dispatch the final movement into an oblivion only you will hear as the voices fade into your personal universe.

Featured Performers

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.

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 Claudette live in Plymouth, Minnesota.

Celine Bares is a high school senior in Saint Paul, Minnesota and studies viola with Aaron Janse (Minnesota Orchestra). She is the 2023 Grand Prize Winner of the Mary West Solo Competition and principal violist for the Greater Twin Cities Youth Symphony (GTCYS). She was also a finalist in the GTYCS's 2023 Concerto Competition. She started Suzuki violin at age four with Beatrice Blanc at MacPhail Center for Music. She has also worked with Michael Sutton (Minnesota Orchestra; Concertmaster Bloomington Symphony Orchestra) and Sayaka Takeuchi (Zurich, Switzerland) on violin and studies piano with Jeremy Hanson at MacPhail. In summer 2023, she worked with violist Sheila Browne at Green Mountain Chamber Music Festival and attended the Northern Lights Chamber Music Institute.



Manny Laureano
Music Director & Conductor



Celine Bares
Viola

Featured Performers

(continued)



Nancy Grundahl
Conductor
Angelica Encore Choral
Ensemble

Nancy Grundahl has been the artistic director of the Angelica Encore Choral Ensemble since the group was founded in 2011. She is a conductor, composer, and soloist and holds vocal performance degrees from St. Olaf College and the University of Minnesota. Nancy recently retired as the conductor of the Riverside Singers TREBLE Choir at Augsburg University. She is the current Director of Music at Mayflower Church in Minneapolis where her new social justice cantata *Bending the Arc* was premiered last spring. Nancy's arrangements and compositions for solo voice and choirs have been published and are sung across the country. She has been an adjudicator, clinician, soloist, and guest conductor. In 2019, Nancy became the recipient of the prestigious F. Melius Christiansen Lifetime Achievement Award from the American Choral Directors Association of MN, which recognizes individuals for their outstanding contributions, noteworthy servant leadership, and promotion of choral music within their communities and throughout the state of Minnesota.



Marc Jaros
Conductor
Normandale Concert Choir

Marc Jaros holds a BA degree from St. John's University, a MM in Musicology from the University of Wisconsin-Madison, and a PhD from the University of MN. He is the Music Director of the Twin Cities Catholic Chorale, a 50-voice chorus that performs concerted orchestral Masses from the eighteenth and nineteenth centuries at the Church of St. Agnes in St. Paul. Dr. Jaros is a member of the American Choral Director's Association. He has been a member of the music faculty at Normandale since 1996 and currently serves as department chair.

Angelica Encore Chorale Ensemble

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Contact our office with any corrections.

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We gratefully acknowledge our concert sponsors, Dr. Leonard and Karen Nordstrom, and Allan and Deborah Schneider. These donors have been supporting the Bloomington Symphony Orchestra and the arts in Bloomington for decades. We are grateful for their impact and encouragement.

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.

BSO Member Anniversaries

Our member musicians are the heartbeat of the Bloomington Symphony Orchestra. Beyond financial dues, musicians contribute hours of rehearsal and performance time, in addition to their personal practice time. Join us in celebrating the tenure of the following BSO musicians.

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Brad Shermock, trumpet
Julia Wells, viola

20 years

Karen Thomas, violin

40 years

Lori Pommer, violin

10 years

Matt Cummins, cello
Daniel Ericksen, cello

35 years

Brenda Ruberto, violin
Ing-Mari Gahr Ryan, violin

A Postlude for Paul

After 21 years with the Bloomington Symphony Orchestra, including the last nine as Principal Percussionist, Paul Madore is retiring after today's concert. Paul was introduced to the BSO in May 2003, performing on Mahler 2 as a sub and covering the tam-tam and triangle parts.

Since Paul transitioned into the principal role, the BSO has garnered a reputation for being a great place for percussionists to play. Between the BSO's repertoire and events in the personal lives of our member percussionists, we've had to call in just about every percussionist in the Twin Cities! Paul has done so much for the BSO, from making sure rehearsals and concerts are staffed to scanning and distributing parts; from assigning musicians to cover the music, to arriving an hour early and staying late to move equipment up and down the elevators at our rehearsal venue; from working with the Production Coordinator to make sure equipment is transferred to concert venues to inventorying and maintaining the BSO's percussion equipment. The list goes on and on!

Not only has Paul been doing this quietly behind the scenes, but he has done it well and with a smile and good cheer. We send Paul off with our deepest gratitude, sincere fondness, and a request—nay, a demand—to come around and see us often!

Upcoming Events

Summer Fete

Wednesday, July 3, 2024 — 8:30 pm

Normandale Lake Bandshell
5901 West 84th Street, Bloomington

Arts in the Park

Tuesday, July 23, 2024 — 7 pm

Normandale Lake Bandshell
5901 West 84th Street, Bloomington



BLOOMINGTON SYMPHONY ORCHESTRA

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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.

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The Bloomington Symphony Orchestra will continue to be a vibrant, creative, and ever-evolving ensemble that is recognized as a leader in the Twin Cities for its accomplished volunteer musicians, capacity audiences, and an engaged community

Values

Since 1963, the Bloomington Symphony Orchestra has been rooted in community, with the conviction that music is vital and enriches lives.

We are guided by these values:

- Excellence
- Collaboration
- Dedication

Bloomington Symphony

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Inclusion Statement

The Bloomington Symphony Orchestra believes that music is something that all people—regardless of race, ethnicity, religion, gender, age, mental or physical abilities, or economic status—can and should be able to enjoy. As an equal-opportunity organization, we welcome the unique contributions and perspectives brought by our musicians, staff, board members, audience members, community leaders, and the general public. We strive to treat all people with the respect we know they deserve.

