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Kyunghun Kim, Artistic Director and Conductor

Kyunghun Kim is the Music Director of The Doctors Orchestral Society of New York, the Principal Associate Conductor of Ensemble 212 (New York based orchestra) and the Music Director of Ensemble Con Cuore, a chamber orchestra based in South Korea. He also holds a position as the Orchestra Director and String Faculty at Lehman College in New York and as the Orchestra Director and Conductor of Music and Medicine Orchestra at the Weill Cornell Medical Center. Mr. Kim frequently appears as a guest conductor with major South Korean orchestras such as the Bucheon Philharmonic Orchestra, the SungNam Philharmonic Orchestra and the Korean Chamber Orchestra. Mr. Kim made his debut with WE Philharmonic Orchestra this summer at renowned Lotte Concert Hall in Korea conducting two sold out concerts. Mr. Kim has held positions as Resident Conductor for The Chelsea Symphony Orchestra, and Assistant Conductor for both The Greenwich Village Orchestra and The New York Symphonic Arts Ensemble. Additionally, he has conducted The Vidin Philharmonic Orchestra, Seoul Philharmonic Orchestra, and Queens Symphony Orchestra.



Before graduating from The Julliard School in 2011 with a Masters in Orchestral Conducting with James DePriest, Mr. Kim was an assistant conductor of AXIOM, a contemporary music ensemble at the Julliard School and was a conductor of the same school's Music Advancement Program (MAP) orchestra during 2009-2011. Prior to this, he earned an Artist Diploma in Conducting in 2007 from the Curtis Institute of Music, under the auspices of Otto-Werner Mueller where he was an assistant conductor for a variety of opera projects.

Born in Seoul, South Korea, Mr. Kim began studying piano, violin, and composition at the age of five with his mother and later attended and graduated from Sunhwa Arts High School in 1995. While continuing his study in the U.S., his diverse musical interests and skills led him to different positions: pianist for the musical theater at The Boston Conservatory, where he holds a B.M. in viola performance; and principal violist of The Boston Conservatory's Orchestra. He has attended numerous festivals, including the Wiener Meisterkurse (with Salvador mas Conde), The Cabrillo Festival of Contemporary Music (with Marin Alsop), and The Pierre Monteux School (with Michael Jinbo). In February 2012, Mr. Kim was chosen as a participant in a Beethoven masterclass with Kurt Masur at the Manhattan School of Music. In addition to this, Mr. Kim has participated in master classes with Michael Tilson Thomas, Alan Gilbert, John Keenan, and Harold Farberman and he also was chosen as a semi-finalist and participated in the Chicago Symphony Orchestra's the Sir George Solti international Conducting Competition & Apprenticeship in June 2013. Mr. Kim currently lives in New Jersey with his wife and two-year-old son.

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Kyunghun Kim, Artistic Director and Conductor

Edmund A. Moderacki, Artistic Advisor and Assistant Conductor

May 6, 2022

MAHLER'S 4TH SYMPHONY

Ukrainian National Anthem

Alexei Kuznietsov, tenor

Concerto for Viola and Orchestra "The Voyager"

Richard Danielpour

Soloist: Brett Deubner, viola

- I. The Departure
- II. In the Valley of Shadows
- III. Soliloquy
- IV. Elegy
- V. The Return

INTERMISSION

Symphony No.4 in G major

Gustav Mahler

Soloist: Kristen Plumley, soprano

- I. Bedächtig, nicht eilen (Deliberately, not rushed)
- II. In gemächlicher Bewegung, ohne Hast (In leisurely motion, without haste)
- III. Ruhevoll, poco adagio (Peaceful, a little slowly)
- IV. Sehr behaglich (Very comfortably)

Text available on page 15

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Guest Artists

BRETT DEUBNER

American violist Brett Deubner has established himself as one of the foremost violists of his generation. As a sought-after soloist who has performed with orchestras on five continents, Deubner has redefined the role of “solo artist” and given the viola a new standing in the world of classical music through his virtuosity, commitment to championing new music and dedication to fostering the next generation’s young artists.



As a concerto soloist, Deubner’s debut with the Grammy award-winning New Jersey Symphony Orchestra premiering Lalo Schiffrin’s Triple Concerto resulted in numerous subsequent engagements throughout the U.S. and abroad. Deubner went on to perform worldwide as one of this century’s most important viola soloists appearing with more than 80 orchestras in 11 countries to unanimous approval for “the warmth and sparkling” quality of his playing. (Doblinger Press, Vienna) To date Deubner has received more than 50 viola concertos composed and dedicated to him and he has made 20 CDs on various labels such as Naxos, Centaur, Innova and Albany to critical acclaim and glowing reviews.

In 2017 Deubner received the United States Congressional Certificate of Recognition for his commitment to music and education. In 2019 Deubner received a Latin Grammy nomination for “Best Classical CD Recording” for his recording of Houston Dunleavy’s Concerto “A Kiss Before the World’s End,” with the Orquesta de Heredia of Costa Rica. He is a recipient of the 2022 Global Music Awards Silver Medal for his recording “Transfiguration,” an album of works by Stanley Grill for two, three and four violas, of which he recorded all the parts.

In 2022-2023 Brett Deubner will perform 10 viola concertos with orchestras in North and South America as well as Europe. In addition to recording with Deubner’s piano partner Allison Brewster Franzetti

Guest Artists

in a highly acclaimed debut album “Mother Earth,” this season he will release his debut “Solo” album featuring works composed for him. In the fall of 2022, he will make concerto recordings in Prague with the Czech Chamber Philharmonic and in Estonia with the Laanesaarte Kammerorkester.

A devoted and passionate chamber music collaborator, Deubner has performed with Pinchas Zukerman, Joseph Kalichstein, Andre Michel-Schub, the Tokyo Quartet, Vermeer Quartet, Colorado Quartet clarinetists Guy Deplus and Alexander Fiterstein, as well as flutists Ransom Wilson and Carol Wincenc. Brett Deubner makes his home in the New York Metropolitan area where he is currently on the string faculty of the Aaron Copland School of Music at Queens College in New York. He is on the faculty of the Round Top Festival in Texas. He plays on a viola made for him by Alejandro Bacelar and is officially endorsed by D’Addario, the world’s largest strings manufacturer, as a solo artist who uses the Kaplan Amo strings exclusively.

KRISTEN PLUMLEY



Described as possessing a “shimmering soprano” (The New York Times) with “sparkle and precision” (The Washington Post), Connecticut native Kristen Plumley enjoys singing everything from opera’s light lyric roles to oratorio to pops classics. She has portrayed Adina (L’Elisir d’Amore) and Gilda (Rigoletto) with Greensboro Opera Company, Musetta (La bohème) with

Amarillo Opera, Norina (Don Pasquale) and Zerlina (Don Giovanni) with Virginia Opera, Barbarina (Le Nozze di Figaro) with New York City Opera, Nannetta (Falstaff) and Amor (Orfeo ed Euridice) with Opera Festival of New Jersey, Sophie (Werther) with Chautauqua Opera, Adele (Die Fledermaus) with Opera Theatre of Connecticut, Despina (Così fan Tutte) with Lyric Opera of Cleveland, the Sultan

Guest Artists

of Egypt (Glück's *Les Pelerins de la Mecque*) with L'Opéra Français de New York, Yum-Yum (*The Mikado*) with Opera Memphis and Josephine (H.M.S. Pinafore) with Nevada Opera.

Other roles to her credit include Juliette (*Roméo et Juliette*), Laretta (Gianni Schicchi), and Kathy (*Student Prince*), and musical theater favorites Sarah Brown (*Guys and Dolls*), Maria (*West Side Story*), Carrie (*Carousel*), Fiona (*Brigadoon*) and Laurey (*Oklahoma!*).

On the concert stage, Kristen Plumley has performed a broad spectrum of works, including Mozart's *Coronation Mass* and *Requiem*, Haydn's *Mass in Time of War* with the New England Symphonic Ensemble at Carnegie Hall. Additionally, she has sung Elgar's *For the Fallen*, Bach's *Coffee Cantata*, Respighi's *Laud to the Nativity* and Faure's *Requiem*.

A lover of symphonic pops programs, Plumley enjoys singing under the baton of Jack Everly in concerts such as *Sci-Fi Spectacular* (music from science fiction movies and television shows) with the Cleveland, Indianapolis, Baltimore, Seattle, Edmonton and Toronto Symphonies, among others. She has also sung classic Broadway favorites with Maestro Everly in *Broadway Divas*, and has appeared in *An Evening of Gilbert and Sullivan* with the symphony orchestras of St. Louis, Richmond, Memphis and Minnesota.

Enthusiastic about contemporary works, Plumley has been active in many new operas at the prestigious Banff Centre for the Arts (Alberta, Canada). In 2015 she created the role of Ruth Draper in *Icarus Rising*, a new dance opera about the life of Lauro DeBosis, a real-life Italian freedom fighter during World War II, with Verlezza Dance.

LAURA HAMILTON

Laura Hamilton was Principal Associate Concertmaster for the Metropolitan Opera Orchestra, where she led hundreds of performances over 33 years. She was concertmaster for many of the MET's popular "Live in HD" videocasts, including *Carmen*, *Parsifal*, *Turandot*, *Faust*, *Salome*, and *Madama Butterfly*. Previously a member of the Chicago Symphony, she appeared with that orchestra as concerto soloist with Maestro Georg Solti. Before Chicago, her

Guest Artists

first orchestral position was with the New Jersey Symphony, where she was Principal Second Violinist for two years. In 2020 Laura was appointed Interim Artistic Director for the summer festival Classical Tahoe in Incline Village, Nevada, where she is also Concertmaster. She has performed in the Marlboro, Manchester and Bard Music



Festivals, in summer festivals in Norway and Greece, and on the Met Chamber Ensemble series at Carnegie Hall. She appeared as guest concertmaster for the Seattle Symphony, the American Symphony Orchestra, the Welsh National Opera, and the Adelaide Symphony in Australia. In 2014, while on leave from the MET, Laura served for one season as concertmaster at the Sydney Opera House. A highlight of her Sydney experience was a gala concert with famed tenor Jonas Kaufmann; her rendition of Massenet's Meditation from Thais garnered rave reviews praising her "radiant," "serenely beautiful interpretation." Born and raised in the San Francisco Bay Area, Laura is a graduate of Manhattan School of Music, where she was the Nathan Milstein Scholarship recipient. She teaches studio violin, orchestral repertoire for violin and chamber music at New York University. She has been visiting faculty at New World Symphony, Manhattan School of Music (Orchestral Performance), and Bel Canto Institute in Florence, Italy. In 2021, she was a juror for the 14th International Henryk Wieniawski Violin Making Competition in Poznan, Poland.

As Interim Artistic Director of Classical Tahoe, Laura Hamilton has been solely responsible for curating the musical content of PBSReno's 6-part series "Classical Tahoe." Season One featured performances and musician interviews from the pandemic-pivoted 2020 chamber music series, while recently released Season Two showcased Classical Tahoe's 2021 10th-anniversary festival. Classical Tahoe Season One was recently picked up for national distribution by American Public Television.

Guest Artists

ALEXEI KUZNIETSOV

Alexei Kuznietsov (Ukrainian: Oleksii Kuznietsov) is a professional international opera singer, tenor. He is a winner of the X-Factor Ukraine. After that he had commercial success with sold-out performances in his native Ukraine, as well as Russia and across Europe.

Also, he is a professional athlete, he has been boxing professionally for 8 years and was awarded the title of Master of Sport of Ukraine. He acquired certain skills that he also applies to singing. Mr. Kuznietsov graduated from Donetsk



Musical College, Department of Academic Vocal. During his studies, he was successfully doing practical training in Donetsk State Academic Opera and Ballet Theater. He worked with Opersänger Studio Wien on his vocal technique for a few years. After Alexei received an invitation to participate in IVAI in NYC, CVAI in Montreal, Canada, CLA France Opera Programs where he's been honored to work with Joan Dornemann, Mignon Dunn, Paul Nadler, Hemdi Kfir, Liora Maurer, Sherrill Milnes, Rainer Armbrust, Lucy Arner, Neil Shicoff, Laura Brooks Rice, David Rosenmayer, Jane Steele, Francis Perron, Olga Makarina, Joshua Major, Rosemarie Landry, Judith Forst, Peiwen Chen, Omer Ben Seadia, Teresa Rodriguez, Dietlinda Maazel, Glenn Morton, Gaspard Brécourt, Hélène Blancic, Mireille Delunsch, Donata D'Annunzio Lombardi, Susan Caldwell, Nils Neubert, Cristina Stanescu, Ted Taylor, Arthur Levy. Mr. Kuznietsov graduated from Mannes School of Music / The New School in New York City. For many years his main voice teacher was Ruth Falcon and his last year at Mannes he worked with William Burden as well.

Alexei sings in 9 languages besides his native Russian and Ukrainian and performed all over the world, including Ukraine, China, Kazakhstan, Russia, France, Italy, Romania, Moldova, Austria, Switzerland, Cyprus, USA, and Canada.

Alexei Kuznietsov continued on page 25

Program Notes

By Edmund A. Moderacki

Friday, May 6 2022

Concerto for Viola, “The Voyager”

Richard Danielpour
(1956 -)

Ask any orchestral musician if they know a joke about violas or a viola player and they will answer yes. The viola, slightly larger in size than the violin, while important to the string section of the orchestra, does not enjoy the status of the violin or cello. This situation extended to solo music for the viola. From the 1700s through most of the 1900s, few orchestral works featured the viola.

Our soloist Brett Deubner has worked to create a body of solo music for the viola. He has commissioned or has had commissioned for him more than 80 compositions for the instrument. One of the more recent compositions created for him is by the composer Richard Danielpour.

The composer was born in New York City and studied at Oberlin, The New England Conservatory of Music and The Julliard School, where his composition teachers were Vincent Persichetti and Peter Mennin. A prolific composer in many genres, Danielpour has received numerous awards and fellowships including Grammy nominations and a 2021 Grammy Award. Currently he is on the composition faculty of both UCLA and The Curtis Institute.

The concerto for Viola was commissioned by Musique Sur La Mer. The premier took place on March 7, 2017, at the Long Beach Aquarium in Los Angeles with our soloist. Brett Deubner has since performed the Viola Concerto with several orchestras throughout America.

Danielpour’s concerto is not in the traditional three-movement concerto form. Instead, it has five movements. Many of Danielpour’s recent compositions have been given descriptive titles. This concerto is titled “The Voyager.” Each movement is titled:

- I. The Departure
- II. In the Valley of Shadows
- III. Soliloquy
- IV. Elegy
- V. The Return

Symphony No. 4

Gustav Mahler

(1860 – 1911)

Three of Mahler's first four symphonies draw material from a song cycle that he composed during the final decade of the 19th century. The cycle was titled "Das knaben Wunderhorn" (The Boy's Magic Horn) and was the setting of German folk poems gathered by Achim von Arnim and Clements Bretano in the early 19th century. Mahler's Fourth Symphony contains the most famous symphonic use of one of the Wunderhorn songs.

Mahler had the habit, like many composers of that time, of composing during the summer months when, in pre-air conditioning days, indoor venues were closed. At the time, Mahler was director of the Vienna Court Opera. The month of July 1899 was spent at the resort area of Aussee, where Mahler filled his notebook with numerous ideas. The following summer, he was at the resort of Maiernuigg on the shore of Worthersee in the Austrian district of Carinthia. After agonizing over an inability to commence composing, Mahler, in a burst of activity, completed most of the symphony using the material from his 1899 notebook in three weeks. Most of the symphony was done by Aug. 6th. Orchestration was completed by Jan. 5, 1901.

The premier occurred in Munich with the Kaim Orchestra on Nov. 25, 1901. Mahler conducted. The audience and press response were lukewarm. Additional concerts had responses that were similar, with audiences expecting a repetition of his popular Symphony No. 2. The Fourth Symphony continued to be performed during Mahler's lifetime with revisions in 1905, 1910 and 1911.

Mahler's Fourth Symphony is in the traditional four movements. The first movement is in the sonata form. The second movement is a scherzo with two trio sections. A double theme and variations comprise the third movement. The most unique movement is the fourth movement, also comprised of variations. Musical material from the final movement appears in each of the preceding movements.

The fourth movement uses Mahler's song setting of "Das himmlische Leben" (The Heavenly Life). It has been described as a child's view of heaven and is sung by a soprano. The poem is in five strophes, but Mahler combined the third and fourth strophes to make four episodes sung by the soprano. Each episode is sung to a variation of the same melody.

Text for Mahler No. 4, Movement IV. Sehr behaglich

Das himmlische Leben (Anon)

Wir genießen die himmlischen Freuden,
Drum tun wir das Irdische meiden,
Kein weltlich Getümmel
Hört man nicht im Himmel,
Lebt alles in sanftester Ruh;
Wir führen ein englisches Leben,
Sind dennoch ganz lustig daneben,
Wir tanzen und springen,
Wir hüpfen und singen,
Sankt Peter im Himmel sieht zu.
Johannes das Lämmlein auslasset,
Der Metzger Herodes drauf passet,
Wir führen ein geduldigs,
Unschuldigs, geduldigs,
Ein liebliches Lämmlein zu Tod.
Sankt Lukas den Ochsen tät schlachten
Ohn einigs Bedenken und Achten,
Der Wein kost't kein Heller
Im himmlischen Keller,
Die Englein, die backen das Brot.
Gut Kräuter von allerhand Arten,
Die wachsen im himmlischen Garten,
Gut Spargel, Fisoln,
Und was wir nur wollen,
Ganze Schüsseln voll sind uns bereit.
Gut Äpfel, gut Birn und gut Trauben,
Die Gärtner, die alles erlauben!
Willst Rehbock, willst Hasen?
Auf offener Straßen,
Sie laufen herbei.
Sollt' ein Festtag etwa kommen,
Alle Fische gleich mit Freuden angeschwommen!
Dort läuft schon Sankt Peter
Mit Netz und mit Köder,
Zum himmlischen Weiher hinein.
Sankt Martha die Köchin muß sein.
Kein' Musik ist ja nicht auf Erden,
Die unsrer verglichen kann werden.
Elftausend Jungfrauen
Zu tanzen sich trauen,
Sankt Ursula selbst dazu lacht,
Cäcilie mit ihren Verwandten
Sind treffliche Hofmusikanten,
Die englischen Stimmen
Ermuntern die Sinnen,
Daß Alles für Freuden erwacht!

Translation © Richard Stokes, author of *The Book of Lieder* (Faber, 2005)

Heavenly life

We revel in heavenly pleasures,
So we shun all that is earthly,
No worldly turmoil
Is heard in Heaven,
Everyone lives in sweetest peace;
We lead an angelic existence,
And yet we are perfectly happy,
We dance and leap,
We skip and sing,
Saint Peter in Heaven looks on.
Saint John has lost his little lamb,
And Herod the butcher is lurking,
We lead a patient,
Innocent, patient,
Darling little lamb to death.
Saint Luke would slay the oxen
Without the slightest hesitation,
The wine doesn't cost a penny
In the cellars of Heaven,
The angels, they bake the bread.
Fine herbs of every description
Are growing in heaven's garden,
Fine asparagus, green beans
And everything we desire,
Platefuls of food all ready for us,
Fine apples, fine pears and fine grapes,
The gardeners let us pick everything.
If you want venison and hare –
In the open streets
They come running up.
And when there's a holiday,
All the fish swim gleefully up,
And off runs Saint Peter
With net and with bait,
Into the pond of Heaven;
Saint Martha will have to be cook.
No music on earth
Can ever compare with ours,
Eleven thousand virgins
Venture to dance,
Saint Ursula herself laughs to see it,
Saint Cecilia with her companions
Are splendid court musicians.
The angelic voices
So delight the senses,
That all creatures awake with joy!



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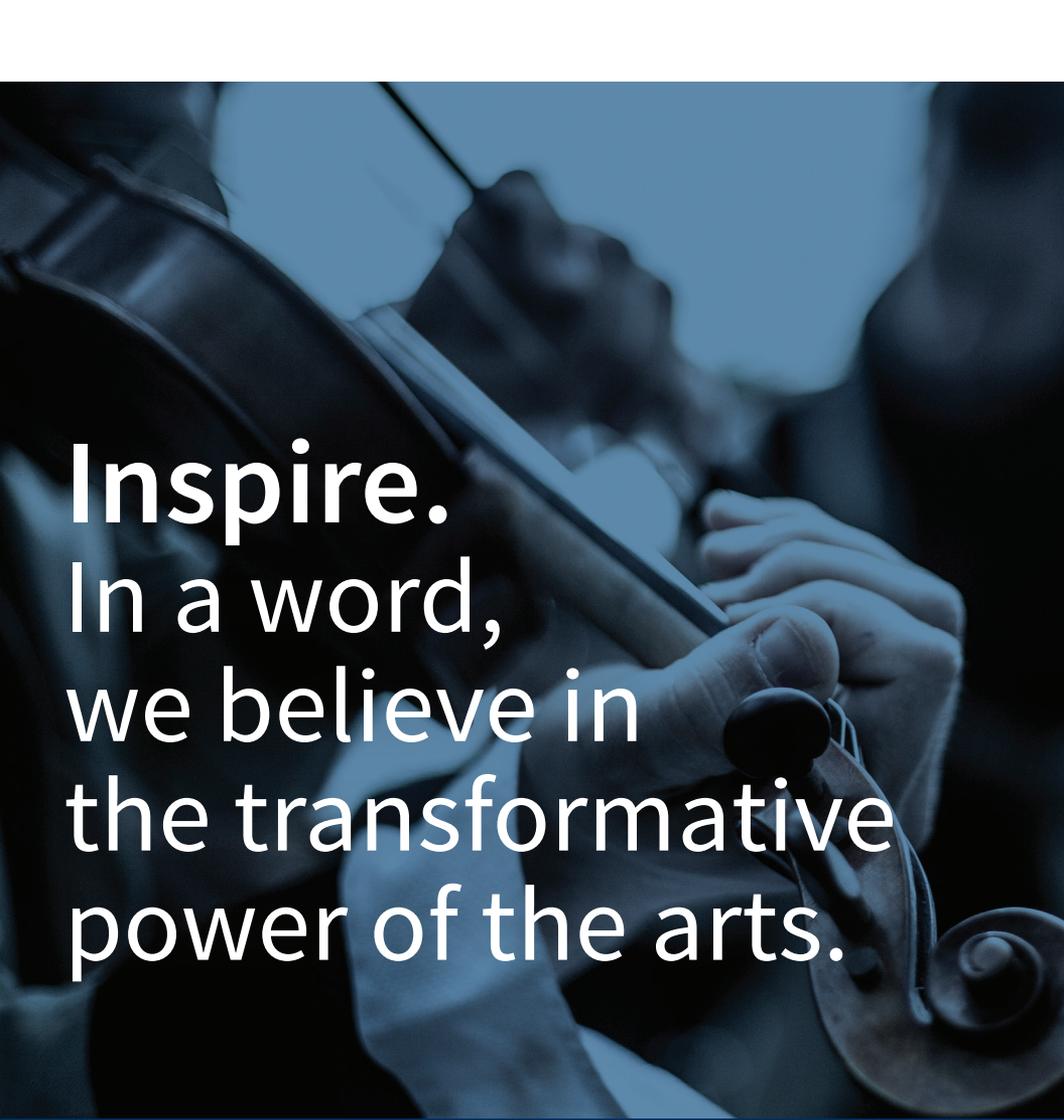
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Charles & Rosemary	Dr. Richard Lynch &	Herbert & Ellen Steiner
Brennan	Lynn Groel-Lynch	Joan Taylor
Sue Brody	Jennifer Manzo-Miller	Alsa Tirgrath
Chantal Cannon	Drs. Knarig	Thomas Van Akeny
Mary Lou Ciavarra	Khatchadurian Meyer	Georgina Wandelmaier
Kaitlin Dillon	& Ralph C. Meyer	Fawn Wiener
Chuck & Lyda Dye	Thérèse Mierswa	Nina Yagupsky
Fred & Jeannine	Edmund & Brenda	
Feinstein	Moderacki	
Frances Freudenrich	Harry (Bud) Munson	

Alexei Kuznietsov continued from page 12

Mr. Kuznietsov made his debut in 2018 as Lensky in P.I.Tchaikovsky's opera "Eugene Onegin" with Mannes Opera in NYC. In 2019 he made his debut in La Boheme with CVAI in Montreal, Canada. Mr.Kuznietsov continues to perform around the world.

Alexei is based in New York City. For more information and updates on upcoming engagements please visit the official website www.alexeikuznietsov.com and follow Alexei on social media at @alexeikuznietsov. Alexei is represented by Premiere Artists Management for classical music and opera.

As a courtesy to the audience and the performers, please turn off all cell phones, beepers, pagers, and alarm watches. Flash photography, sound recording or videotaping this performance, without written permission, is prohibited by law. We appreciate your help in eliminating extraneous noises.

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Edmund A. Moderacki, Artistic Advisor and Assistant Conductor

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Concertmaster

(Dr. Paul Cannon Chair)

Michael Drob

(Tyler Clementi Chair)

Heather Kaplin

Vicky Sharpe

Dr. James Charles, MD

Herb Steiner

Noriko Kubo

Liz Smith

Hannah Finkelberg

Ray Lin

Yoonhee Roberts

Rob Rubin

Sylvia Rubin

VIOLIN 2

Michelle Park (SL)

Emily Reinhard

Elise Schmidt

Craig Morris

Jessica Van Aken

David Martin

Manny Sosinsky

Jim Jordan

Svetlana Bridgewater

Sheila Lu

Sarah Cantos

Knarig Khatchadurian-
Meyer

Da Ae Lee

VIOLA

Philip Chuang (SL)

Alison Muldoon

Ellen Hill

Eleanor Walsh

Shanna Lin

Erin Hahn

Ashley Toner

CELLO

Fawn Wiener (SL)

Max Zandstein

Judy Lin

Laura Bird

Susan Seiden

Paul Yang

BASS

Gary Hersh (SL)

Adam Ludwig

Bob Whiteley

Arthur Kramer

OBOE

Molly Raum (SL)

John Cannizzaro

ENGLISH HORN

John Cannizzaro

FLUTE

Miriam Lachenauer (SL)

Nancy Horowitz

Carol Hohausner

Luis Diaz

PICCOLO

Nancy Horowitz

Carol Hohausner

CLARINET

Donna Dixon (SL)

Theresa Hartmann

BASS CLARINET

Sherry Polevoy

BASSOON

Donald Rolle (SL)

Abby Bennett

CONTRABASSOON

Jeff LaMarca

TRUMPET

Ivan Miller (SL)

John Zdanewicz

Marylou Perhacs

TROMBONE

Thomas Abbate (SL)

Erick Ruddick Ferrat

BASS TROMBONE

Peter Bannon

FRENCH HORN

Jane Rondin (SL)

Dana Bassett

David Nussenbaum

Elaine Rintel Friedlander

Wayne Plumer

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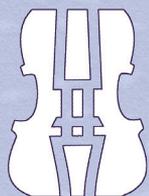
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