



PLAYING. SHARING. INSPIRING.

Yuri Ivan, Music Director  
Alexandra Mueller, Guest Composer  
William Yang, Piano

## Mozart and Bartok

Saturday, March 24, 2012  
7:30 PM

Calvary Lutheran Church  
Minneapolis, Minnesota

### ~ Program ~

*Odyssey*

Alexandria Mueller  
(b. 1991)

*This piece won the 2011 University of Wisconsin -  
Stevens Point Composition Competition*

*Piano Concerto No. 9  
in E flat Major, K 271*

Wolfgang Amadeus Mozart  
(1756 – 1791)

William Yang, Piano

I. Allegro

### ~ Intermission ~

*Concerto for Orchestra BB123, Sz. 116*

Béla Bartók  
(1881 – 1945)

- I. Introduction
- II. Games (Presentation) of the Couples
- III. Elegy
- IV. Intermezzo
- V. Finale

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### **Please join us at our next concert:**

Saturday, May 19, 2012 - 7:30 PM  
St. Albert the Great Catholic Church

- Rachmaninov *Rhapsody on a Theme by Paganini* -  
with pianist Andrew Staube

- Tchaikovsky *Symphony No. 2* -

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## ~ Biographies ~

**Alexandria Mueller** (b. 1991) is an emerging composer of large ensemble music. She began studying composition with Dr. Charles Rochester Young at the University of Wisconsin - Stevens Point in 2007. Mueller has composed extensively for string orchestra, wind band and choir. Her works have been performed by ensembles of all ages and abilities. Mueller received first place in the University of Wisconsin – Stevens Point composition contest. She was co-winner in University of Wisconsin - Stevens Point Music Department's Wind Ensemble Composition Contest, and an additional submission received third place. For the past two years, Mueller has served a Teaching Artist in the Very Young Composers' Project, a project that invites fourth and fifth grade students to create their own music. As a Teaching Artist, Mueller has had the opportunity to collaborate with the creator of the Very Young Composers' Project, Jon Deak, from the New York Philharmonic.

Ten year old **William Yang** is from Eden Prairie, Minnesota. With a rapidly growing repertoire, he has been performing publicly and winning piano competition since the age of seven. William was the featured soloist in NPR's "From the Top" show in July 2010, a nationally syndicated program featuring the finest precollege aged musicians in the country. He played Saint-Saëns "The Carnival of The Animals" with the Minnesota Orchestra in 2010. He Performed Chopin Variations "La ci derem la mano" with the Wayzata Symphony Orchestra in 2012. William has received awards through many competitions, including: top prize at the the 2012 MMTF Mozart Piano Concerto Competition in 2012, second prize at the Saint Paul Piano Teacher's Association Concerto Competition in November, 2011 (where he was also a finalist in 2009 and 2010), alternate winner in Minneapolis Piano Teacher's Forum, Mozart Concerto Competition in 2010, and finalist of the Young Artist World Piano Festival Concerto Competition Junior Division in 2009, 2010, and 2011. William has been studying piano with Dr. Paul Wirth since the age of five. He has participated in various master classes by Professor Andre Watts, Dr. Ksenia Nosikova, and Professor Pavlina Dokovska. William is now a home-schooled fifth-grade student. He loves classical music, math, swimming and his iPad.

**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 Oneguine*, *Die Fledermaus*, *La Fille Mal Gardée*, *Giselle*, *Dor 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. Recently, Mr. Ivan completed his doctoral studies in conducting at the University of Minnesota where he studied with Akira Mori and Craig Kirchhoff. Currently, he is the Music Director at St. Constantine Ukrainian Catholic Church. He is active in the artistic life of the Twin Cities metro area, collaborating with a range of artistic and educational organizations. Since 2006, Yuri Ivan has served as the Music Director of the Lynden Hills Chamber Orchestra.

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 2007, the orchestra has been under the direction of Yuri Ivan. Based at Washburn High School, the KSO represents over 50 highly accomplished volunteer musicians of all ages and occupations including students, working professionals, and retirees, all passionate about playing and sharing great music. Since 2003, the KSO has partnered with the New England Conservatory to integrate music into the mainstream curriculum at Ramsey IFAC. The KSO is a nonprofit organization financed primarily by members' dues, financial gifts from friends and supporters, and our annual Masters Concerto and Aria event. Learn more at [kenwoodsymphonyorchestra.org](http://kenwoodsymphonyorchestra.org).

## ~ Program Notes ~

Bartok's **Concerto for Orchestra**, the last work Bartók completed in his own hand and lived to hear performed, quickly established itself as his greatest popular success. A "concerto for orchestra" is by definition a kind of display piece, specifically one in which every section of the orchestra gets its chance to shine, and this one is by all odds the grandest specimen of that genre; at the same time, it is an intensely personal work, and as such its creation proved to be a significant act of regeneration on the composer's part. The

second movement, the first of the two scherzos, is labeled *Giuocco delle coppie* ("Game of Pairs") in the printed score, but Bartók's original title for it was *Presentando le coppie* ("Presenting the Couples"), which reflects the folk tradition known in parts of Hungary as the "Sunday order of dances."

Feelings of nostalgia and loss define the central *Elegia*, which is dominated, according to István Csicsery-Rónay (a writer and publisher, whose Occidental Press published the Juhász book quoted above), by a Székely threnody which may have been connected in Bartók's mind with the loss of Transylvania, a region he especially loved and in which, as a collector of Hungarian folk songs, he found his oldest specimens. The Székelys were the oldest Hungarian tribe in Transylvania, and there are thousands of such laments in their music. Material from the first movement, as the composer noted, also appears here in slightly altered form.

The fourth movement, *Intermezzo interrotto*, returns us to a lighter form of homesickness, its playfulness on a more robust level than in the *Giuocco delle coppie*. The second theme is Bartók's somewhat idealized quotation of an operetta song by Zsigmond Vincze that was popular in the 1930s: its text includes the line, "You are lovely, you are beautiful, my Hungary." The burlesque section of this movement struck some listeners as a parody of Danilo's song about the girls at Maxim's in the Hungarian-born Franz Lehár's famous operetta *The Merry Widow*, but Bartók advised that it was actually a reaction to an insistently repeated motif in the first movement of Shostakovich's Seventh Symphony, which he had heard on the radio in his hospital room.

Apart from the matter of parody, listeners familiar with Bartók's *Contrasts* for violin, clarinet and piano (composed in 1938 for Joseph Szigeti and Benny Goodman, and performed and recorded by them with Bartók at the piano) may notice here a recollection of a fleeting gesture in that work's final movement. György Kroó quotes the pianist György Sándor as having had Bartók spell out his source of inspiration and the descriptive of this "only programmatic portion" of the Concerto: "The artist declares his love for his native land in a serenade which is suddenly interrupted in a crude and violent manner; he is seized by rough, booted men who even break his instrument."

The Concerto's final movement is based largely on bagpipe tunes Bartók collected on his field trips in Transylvania about a hundred years ago. Early in the movement is a brisk, unrepeated phrase that seems to echo the first of Grieg's four Norwegian Dances (originally for piano duet, better known in Hans Sitt's orchestration)—possibly an unconscious reminiscence of the time Bartók spent immersed in Grieg's works in an attempt at tracing his inspiration in Norwegian folk music. It fits in seamlessly amid the rumbustious and exuberant proceedings. The entire movement is dancelike, open-hearted and close to the earth in feeling, and is said to represent, in Bartók's words, "the brotherhood of all nations, in spite of wars and conflicts... a whirling paroxysm of dance in which all the peoples of the world join hands." The coda, one of the happiest of musical afterthoughts, brings the work to a brilliant and resoundingly affirmative conclusion.

to treat the single instruments or instrument groups in a *concertant* or soloistic manner. The 'virtuoso' treatment appears, for instance, in the fugato sections of the development of the first movement (brass instruments) or in the *perpetuum-mobile*-like passages of the principal theme in the last movement (strings), and, especially, in the second movement.

"As for the structure of the work, the first and fifth movements are written in a more or less regular sonata form. The development of the first movement contains fugato sections for the brass; the exposition in the finale is somewhat extended, and its development consists of a fugue built on the last theme of the exposition.

"Less traditional forms are found in the second and third movements. The main part of the second movement consists of a chain of independent short sections, played by wind instruments consecutively introduced in pairs (bassoons, oboes, clarinets, flutes, and muted trumpets). Thematically, the five sections have nothing in common and could be symbolized by the letters A, B, C, D, E. A kind of 'trio'—a short chorale for brass instruments and side drum—follows, after which the five sections are recapitulated in a more elaborate instrumentation.

"The structure of the third movement is chain-like: three themes appear successively. These constitute the core of the movement, which is enframed by a misty texture of rudimentary motives. Most of the thematic material of this movement derives from the introduction to the first movement. The form of the fourth movement—*Intermezzo interrotto*—could be rendered by the letter symbols A, B, A—interruption—B, A.

"The general mood of the work represents—apart from the jesting second movement—a gradual transition of the first movement and the lugubrious death song of the third, to the life-assertion of the last one."

What Bartók did not state in his program notes, but did confide to various Hungarian associates, is that the Concerto for Orchestra was conceived and created as a personal expression "of homesickness and hope for his country and of peace and brotherhood for the world." Vilmos Juhász, in his study *Bartók's Years in America*, remarked that the Concerto for Orchestra "is the portrayal of Hungary's tragic fate, as Bartók himself has said. In this work the nation finally rises above the chaos of destruction. Bartók always believed that even a people's outward fate can change for the better only through inner purification."

What the composer described as "sternness" in the first movement, with its prominent passages for brass, is modified by lyric episodes. The conspicuously Hungarian style of the first two movements has been cited by various commentators as an expression of homesickness on Bartók's part, and this feeling is reinforced and expanded upon in subsequent sections. Another compatriot, the musicologist György Kroó, wrote that the "atmosphere of the opening movement ... is evoked by a fanfare-like theme resembling a call for battle, a broader Hungarian-style continuation of the same, and a contrasting infinitely sensitive, shy, quiet *dolce* melody lyrically orchestrated."

When Bartók came to America in October 1940 he was in poor health and financially insecure. The solo recitals he gave as pianist met with little success and he came to feel his compositions were being shunned by the big orchestras. He accepted low-level academic work procured for him by friends, and he attempted no creative effort until May 1943. By then he had been confined to a New York hospital for some three months, and it was there that Serge Koussevitzky, the legendary conductor of the Boston Symphony Orchestra visited him to offer him a commission (in the name of the newly formed Koussevitzky Music Foundation) for a major symphonic work. That gesture provided effective therapy. Bartók was well enough to leave the hospital a short time later; he began work on his new score at Saranac Lake in upstate New York in late August, and completed it in less than two months. When Koussevitzky conducted the premiere, in December 1, 1944, he pronounced the Concerto for Orchestra "the best orchestral piece of the last 25 years." Two months later, at Koussevitzky's suggestion, Bartók added a 22-bar coda to the original finale, and by the end of the decade the Concerto was a prominent part of the international repertory.

By the time the Concerto for Orchestra was introduced, Bartók had completed his Sonata for unaccompanied violin, commissioned by Yehudi Menuhin; he had undertaken the last of his three concertos for piano and accepted a commission for a concerto from the violist William Primrose. He lived long enough to complete the Third Piano Concerto, except for the last 17 bars of orchestration, which were eventually filled in by his associate Tibor Serly. Serly also managed, in a heroic four-year undertaking, to sort out the wildly unorganized sketches for the Viola Concerto so that it could be performed and published. The remarkable success of the Concerto for Orchestra created a receptive audience for those works, and its sustained popularity made it possible for Bartók's earlier works in various forms to make their way into the mainstream at last.

The period in which the Concerto for Orchestra was composed—the mid-1940s, the final years of World War II—gave rise to a number of orchestral works by various composers which were conceived in a spirit of optimism and undisguised warmth of heart, and were similarly well received. Among these we may count Prokofiev's Fifth Symphony, Paul Hindemith's *Symphonic Metamorphosis of Themes by Carl Maria von Weber*, and, from our own Aaron Copland, the music for the ballet *Appalachian Spring* and the broad-scaled Third Symphony. Just as the Prokofiev is unmistakably Russian, and the Copland unmistakably American, the Concerto for Orchestra could only have been written by the Hungarian musician and patriot Béla Bartók. The work's five movements are organized symmetrically around a central slow movement which is separated from the two outer ones by a pair of scherzos—the same layout Bartók used for his Fourth String Quartet in 1928. For the Boston premiere, he provided a program note of his own (in English), which he headed "Explanation to Concerto for Orchestra": "The title of this symphony-like orchestral work is explained by its tendency

## ~ Kenwood Symphony Orchestra Members ~

### **Violin I**

Erin Clark  
Lauren Hayden  
Dih-Dih Huang  
Anja Jokela  
Matthew Larson  
\* Te-Chiang Liu  
*Leonard Pratt Chair*  
Julie Pronovici  
Steven Rollin

### **Violin II**

Emily Anderson  
Clair Ganzel  
Lita Noreen  
David Otero  
^ Derek Rehurek

### **Viola**

\* Ann Marie Bur  
Alyse Carpenter  
Patrick McCarthy  
Kay Miller  
Erika Neely  
Emily Pflaum

### **Cello**

Todd Grill  
\* Greg Nelson  
Katherine Nyseth  
^ Lindsay Perala-Dewey  
Charlotte Rogers  
Anne Swarts

### **Bass**

\* Stacy Aldrich  
Neill Merck

### **Flute**

Mark Brudevold  
\* Anne Cheney  
Leslie Carlson Pietila

### **Oboe**

\* Meghan Dvorak  
Tammy Riste Wahlin

### **English Horn**

Tammy Riste Wahlin

### **Clarinet**

Dave Clark  
Shelagh MacLeod  
\* Brian Zumwalde

### **Bass Clarinet**

Shelagh MacLeod

### **Bassoon**

Brian Hadley  
\* Ellen Maas Pratt

### **French Horn**

\* Angela House Gritton  
Steph Jensen  
^ Robert Meier

### **Trumpet**

^ Amy Mann  
Jaclyn Melander

### **Trombone**

Leon Dill  
Stephen W. Hartley  
\* Dennis Tischhauser

### **Tuba**

William Mayson  
Sam Sharp

### **Percussion/Typani**

Sally Harris  
Seth Harris  
\* John Litch  
Corey Sevett

\* = Principal

^ = Acting Principal

+ = Co-Principal

### **KSO Guest Musicians:**

Stan Adams – Vln II	Judith Herring - Flute
Jackson Bryce – Contra/Bassoon	Sarah Jeddeloh – Vln II
James Buxton – Harp	Josh King - Bass
Dana Donnay - Oboe	Lydia Liu – Vln II
Chris Finlayson - Trumpet	Eric Neseth – Percussion
Rhonda Grobe - Harp	Alanna Trost – French Horn
	Ye Yu - Bassoon

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