



PLAYING. SHARING. INSPIRING.

Yuri Ivan, Music Director
Helen Chang Haertzen, Violin

Brahms Violin Concerto

Saturday, October 26, 2013
7:30 PM

Calvary Lutheran Church
Minneapolis, MN

~ Program ~

Barber of Seville Overture Gioachino Rossini
(1791 – 1868)

Violin Concerto in D Major, Op. 77 Johannes Brahms
(1833 – 1897)
Helen Chang Haertzen, Violin

- I. Allegro non troppo
- II. Adagio
- III. Allegro giocoso, ma non troppo vivace – Poco più presto

~ 10 Minute Intermission ~

Pavane Gabriel Fauré
(1845 - 1924)

Boléro Maurice Ravel
(1875 - 1937)

~ The Nutcracker ~

Saturday, December 22, 2013 at 1 PM and 7:30 PM
Tedd Mann Concert Hall
Visit metroballet.org for information and tickets



This activity is made possible by the voters of Minnesota through grants from the Metropolitan Regional Arts Council, thanks to a legislative appropriation from the arts and cultural heritage fund..



Music rental made possible, in part, by a grant from the
Cy and Paula DeCosse Fund of The Minneapolis Foundation.

~ Biographies ~

Helen Chang Haertzen's mother asked Helen when she was 5 years old if she wanted to take ballet or violin lessons and she chose the latter. She grew up in the greater Boston area and studied with Roman Totenberg. He was still a wonderful mentor and teacher when he died at age 101 in May 2012. After competing and winning a prize in Poland at age 14, Helen knew that playing the violin would be a great part of what she was to do with her life. She furthered her studies at the Curtis Institute in Philadelphia and the Mozarteum Hochschule in Salzburg, Austria.

After five years in Europe as a recitalist and member of the Bamberg Symphony in Germany, she decided it was time to go back to the States. "Playing the violin as a soloist, chamber musician, and orchestral player with the Minnesota Orchestra is most rewarding. And in my free time I am able to enjoy ballet classes!"

In addition to loving her profession, she also loves being a new mom to baby Grace-Margaret who was born last July. Helen says Grace is always in a good mood when listening to Vivaldi's Four Seasons and Van Morrison's Tupelo Honey album. "I am constantly trying to find a balance with family, performing, and practicing. It is extremely helpful and inspiring when I receive advice from others in the orchestra who are amazing mothers as well as first class musicians!"

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*, *Don 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. Mr. Ivan holds a Doctorate Degree in conducting from the University of Minnesota where he studied with Akira Mori and Craig Kirchhoff. Currently, Mr. Ivan is the Music Director at St. Constantine Ukrainian Catholic Church and is active in the artistic life of the Twin Cities metro area, collaborating with a range of artistic and educational organizations. Mr. Ivan has served since 2006 as the Music Director of the Linden 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 September, 2007, the orchestra has been under the direction of Yuri Ivan. Based at Washburn High School, KSO is comprised of over 50 highly accomplished musicians passionate about playing and sharing great music. KSO is a nonprofit organization financed primarily by members' dues, financial gifts from supporters, our annual Masters Concerto and Aria event, performance collaborations with the Metropolitan Ballet, and a Metropolitan Regional Arts Council grant.

~ Program Notes ~

Barber of Seville Overture by Rossini

From the moment of its première in Rome on February 20, 1816, Rossini's *The Barber of Seville* has been an audience favorite. The opera is one of the finest examples of opera buffa, full of witty music and comic intrigue in the battle of the sexes, and one of the most popular parts of *The Barber of Seville* has always been its overture, which sets exactly the right mood for all the fun to follow.

In modified sonata-form, the overture is scored for Mozart's orchestra (pairs of winds, plus timpani and strings) with the addition of one very non-classical instrument, a bass drum. The overture begins with a slow introduction marked *Andante maestoso*, which features crashing chords, gathering energy, and a beautifully-poised melody for violins. The music rushes ahead at the *Allegro con brio*, with its famous "laughing" main theme, full of point and expectancy. Solo oboe introduces the second theme-group, marked *dolce*, and this alternates with the main violin theme. Along the way are several of the lengthy crescendos that were a virtual Rossini trademark (his nickname was "Monsieur Crescendo"), and one of these drives this sparkling music home in a great blast of energy.

Violin Concerto in D Major, Op. 77 by Brahms

Brahms began to write his sole violin concerto for his friend, Joseph Joachim – a virtuostic violinist who was also highly regarded as a composer - during a summer holiday at Pörschach in 1878, just across the lake from the country house where Alban Berg would write *his* violin concerto nearly sixty years later. Brahms picked the key of D major (the tonality of the Second Symphony he had recently finished) and planned the concerto in four movements, an unprecedented scheme. While composing, Brahms often turned to Joachim for technical advice about the solo part. It was Brahms's own decision to abandon the four-movement design and to replace the two inner movements with a single adagio.

Brahms honors the classical model; in the first movement, he writes a double exposition—one for the orchestra alone, the second led by the violin. This would be unremarkable, except that most concertos written in the seventy-odd years since Beethoven's well-known violin concerto had struggled to find novel ways to proceed. Brahms has new things to say, but he says them in a form that Beethoven would have recognized immediately. The first

movement is on a grand scale, with a wealth of melodic material. Brahms presents a full

harmonic itinerary that allows a side trip to the distant reaches of C major at the beginning of the development section and includes, in the recapitulation, further adventures in F-sharp and B-flat, each a major third in either direction from D. As a final bow to tradition, Brahms reins in the orchestra near the end of the movement and gives the soloist the opportunity to improvise a cadenza. This is the last major concerto to include an improved cadenza (even Beethoven had started writing his cadenzas down). Joachim eventually committed his cadenza to paper and it is often performed today.

Brahms opens the slow movement with one of his finest melodies, given to the oboe against a woodwind accompaniment. The Spanish virtuoso Pablo de Sarasate allegedly refused to play this concerto because he didn't care "to stand on the platform, violin in hand, to listen to the oboe playing the only real tune in the whole work." Sarasate would more easily earn our sympathy if Brahms didn't quickly turn from the oboe to the violin, having saved for it an unbroken outpouring of song that carries us through to the end of the movement.

We don't immediately associate Brahms with merriment, but the finale of the concerto is unmistakably jolly, filled with good-natured themes and flashes of outright wit. The spirit is that of the gypsy violinist, an intentional allusion to Joachim's Hungarian heritage. The final march, with trumpets and drums, rises to a climax and then abruptly unwinds like a mechanical toy before it ends with a bang.

Pavane by Fauré

The music of Gabriel Fauré (1845-1924) serves as the bridge between the French romanticism of his teacher Saint-Saëns and the impressionist innovations of his students, Debussy and Ravel. Throughout his career, he was simultaneously reverent for France's musical traditions and sympathetic to the latest ideas of the avant-garde.

For his 1877 *Pavane*, Fauré borrowed both the title and the moderately slow duple rhythm from a processional dance form popular in the 16th century. After he dedicated the music to his patron, Elisabeth, comtesse Greffulhe, Fauré decided to add a choral part, setting a romantic text by the Countess' cousin, Robert de Montesquiou-Fezensac. Both versions, with and without chorus, were premiered within a few days of each other in November 1878.

Bolero by Ravel

In 1928, dancer Ida Rubinstein commissioned a new ballet score from Ravel. He used the opportunity to conduct an experiment. As he put it, the score would be "uniform throughout in its melody, harmony and rhythm, the latter being tapped out continuously on the drum. The only element of variety is supplied by the orchestral crescendo." Instrumental coloring plays a major role, as well, an area in which Ravel had attained supreme mastery. After its premiere as a ballet, *Boléro* quickly won even greater success in the concert hall. Ravel found its overwhelming popularity somewhat embarrassing. Composer Arthur Honegger recalled that "Ravel said to me, 'I've written only one masterpiece, *Boléro*. Unfortunately, there's no music in it.'" Audiences beg to differ. It may not be wise to hear it too often, but when everything falls into place, it has the power to mesmerize the senses and quicken the pulse more effectively than any other piece of music.

~ KSO Members ~

Violin I

Erin Clark
Dih-Dih Huang
Nathan Krueger
* Te- Chiang Liu
Leonard Pratt Chair
Julie Pronovici
Steve Rollin
David Wiebelhaus

Violin II

* Emily Anderson
Clair Ganzel
David Otero
Derick Rehurek
Laura Simonson

Viola

* Ann Bur
Patrick McCarthy
Kay Miller
Erika Neely

Cello

Todd Grill
♦ Hayley Nelson
Katherine Nyseth
* Lindsay Schlemmer
Anne Swarts

Bass

* Stacy Aldrich
Neill Merck

Flute

Mark Brudevold
* Anne Cheney
Leslie Pietila

Oboe

* Julie Brusen
Tammy Riste Wahlin

English Horn

Tammy Riste Wahlin

Clarinet

Shelagh MacLeod
* Brian Zumwalde

Bass Clarinet

Shelagh MacLeod

Bassoon

Brian Hadley
* Ellen Maas Pratt

French Horn

* Angela House Gritton
Robert Meier
Alanna Trost

Trumpet

Open position

Trombone

Open position

Tuba

* William Mayson
Sam Sharp

Percussion

Seth Harris
* John Litch
Corey Sevet

* = Section Leader

♦ = Acting Section Leader

KSO Guest Musicians

Galina Adzhuntseva – Acting Principal Vln II	Mary Josefson - Percussion
Tim Aune – Trombone 2	Becky Jyrkas – French Horn 1
Kierra Blackstad – Oboe 2	Mike Manthei – Trumpet 3
Mark Billingsly – French Horn 2	David Mantini – Trumpet 2
Howard Brahmstedt – Trumpet 1	Adam Rappel - Percussion
Jim Buxton - Harp	Diana Ringuette – Cello
Robert Cline – Clarinet 2	Brandon Steinmetz - Percussion
Leon Dill – Trombone 3	Paul Strapp – Oboe 1
Kevin Duggins – Trombone 1	Ross Wolf – Alto Saxophone
Kurt Hattenberger – Tenor Saxophone	Scotty Wright – Baritone Saxophone

The KSO mission is to play, share, and inspire great music by:

- Offering performance opportunities
- Programming appealing repertoire
- Performing free concerts
- Including under-served communities
- Bringing learning to life through music