

## ~ KSO Members ~

### **Violin I**

Erin Clark  
Anja Jokela  
\* Shane Kim  
*Leonard Pratt Chair*  
David Otero  
Julie Pronovici  
Steve Rollin

### **Violin II**

\* Rachel Broten  
Cindy Larson  
Lita Noreen  
Larissa Reid  
Laura Simonson  
Sam Zhou

### **Viola**

\* Ann Marie Bur  
Alyse Carpenter  
Patrick McCarthy  
Kay Miller  
Sandy Sample

### **Cello**

Todd Grill  
\* Eric Jorve  
Katherine Nyseth  
Charlotte Rogers  
Anne Swarts

### **Bass**

\* Stacy Aldrich  
Josh King  
Neill Merck

### **Flute**

Mark Brudevold  
\* Anne Cheney  
Leslie Carlson Pietila

### **Oboe**

Tammy Riste Wahlin

### **English Horn**

Tammy Riste Wahlin

### **Clarinet**

Dave Clark  
\* Shelagh MacLeod  
Brian Zumwalde

### **Bassoon**

\* Ellen Maas Pratt  
Brian Hadley

### **French Horn**

\* Angela House Gritton  
Christine Knutson  
Robert Meier

### **Trumpet**

### **Trombone**

Stephen W. Hartley  
\* Dennis Tischhauser  
Christina VanGuilder

### **Tuba**

\* William Mason  
Sam Sharp

### **Percussion/Tympani**

Sally Harris  
\* John Litch  
Corey Sevett

\* Principal

### **KSO Guest Musicians:**

Janet Balej – Oboe I	Stephanie Jensen – French Horn
Jenny Berg – Violin I	John Knutson - Trumpet
Jim Buxton - Harp	Heather LeVessuer – Contrbassoon
LaTannia Ellerbe – Violin I	Amy Mann - Trumpet
Patrick Gonsalves - Trumpet	David Mills-Rittman – French Horn
Seth Harris – Percussion	Gregory Nelson – Cello (acting *)

*Thank you for sharing your talents with us!*



PLAYING. SHARING. INSPIRING.

Yuri Ivan, Music Director

## Don Juan

Saturday, March 26, 2011  
7:30 PM

Calvary Lutheran Church  
Minneapolis, Minnesota

## ~ Program ~

Piano Concerto in A Major No. 23, K. 488  
Mozart  
(1756 – 1791)  
III. Allegro assai  
Derek Hartmann, Piano

Don Juan, Tone poem after Lenau, Op. 20  
Strauss  
(1864 – 1949)

## ~ Intermission ~

Violin Concerto in A minor, Op. 53  
Dvorak  
(1841 – 1904)  
I. Allegro ma non troppo  
2. Adagio ma non troppo  
3. Finale: Allegro giocoso ma non troppo  
Jonathan Magness, Violin

## ~ Biographies ~

**Derek Hartman**, age 13, is an 8th grader at Westwood Middle School in Blaine. He started taking piano lessons at age 5. By age 7, Derek was experimenting with composition, which led him to begin studying both piano and composition with Dr. Sarah Miller. He has since achieved first place in his division in the MMTA Composition Competition for the past three consecutive years. At age 8, Derek participated in his first major piano competition; the PMTA Contest in Cedar Rapids, Iowa, where he earned first place in the Outstanding Division. During the summer of 2005, Derek competed in the Minnesota State Fair Amateur Talent Contest and was selected for the semi-finals. He continued to participate in the competition until 2008, when he won the Preteen Division with an original piano composition. In 2007, Derek opened for the speaker Garrison Keillor at the National Convention for Gifted Children at the Minneapolis Convention Center, presenting a solo concert for over 2000 teachers. Twin Cities Live featured Derek's classical improvisational skills on their show in 2008. In 2009, Derek was selected to be in the cast of a promotional video for the television show "America's Got Talent." Last summer, he attended the Young Artist Piano Festival and subsequently began studying with Dr. Paul Wirth. Derek enjoys sharing his talent performing at various churches and nursing homes around the Twin Cities. When he is not playing piano, Derek can be found spending time with his family, hanging out with friends, or playing baseball. Derek is honored to have been selected for this opportunity; performing with an orchestra has been a lifelong dream.

Alabama native **Jonathan Magness** was appointed the Minnesota Orchestra's associate principal second violin in September 2008, after performing as a regular substitute with the Orchestra's first violin section for one full season. He will take center stage as soloist with the Minnesota Orchestra this spring, performing Dvorák's Violin Concerto under the baton of Marin Alsop. Magness has performed chamber works at several Orchestra concerts, including Mozart's Clarinet Quintet at the 2010 Sommerfest. He was featured as soloist at Inside the Classics and Young People's Concerts in 2010, performing music by Vivaldi and Piazzolla. Magness has been acquainted with the Twin Cities since his teenage years, when he studied at the University of Minnesota, working with Sally O'Reilly. He has also earned a bachelor's degree from the Juilliard School and a master's, with high distinction, from the University of Graz in Austria. Magness has won prizes in numerous competitions. In 2004 he received the grand prize in the International Sparkasse

Musikstipendium competition in Austria. In 2005, in the Luis Sigall Violin Competition in Chile, he was awarded the audience prize, prize for best interpretation of a commissioned work and second prize overall; that same year he was a prizewinner in the Manchester International Competition in the United Kingdom, which brought him the opportunity to appear as soloist with the BBC Symphony under Vassily Sinaisky. He has also been soloist with the Israel Chamber Orchestra, Klagenfurt Musikverein, Regional Orchestra of Chile and additional orchestras in the U.S. and Austria, and has performed chamber music and solo recitals across the U.S., South America and Europe. He teaches violin at the University of Minnesota's Bravo Institute.

**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. 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. Mr. Ivan 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 Ramsey International Fine Arts Center, 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. In 2003, the KSO launched an exciting venture joining Ramsey IFAC and the New England Conservatory to integrate music into the mainstream curriculum. 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 [www.kenwoodsymphonyorchestra.org](http://www.kenwoodsymphonyorchestra.org).

## ~ Program Notes ~

The third movement of **Mozart's Piano Concerto No. 23** is a vigorous and cheerful rondo, shaded by moves into other keys (to C major from E minor and back during the secondary theme in this case, for instance) and with a central section whose opening in F sharp minor is interrupted by a clarinet tune in D major, an intrusion that reminds us that instrumental music at the time was informed by opera buffa (comic opera) and its sudden changes of point of view as well as of scene.

As a fiery youth barely into his twenties, **Strauss** composed *Macbeth*, *Don Juan* and *Death and Transfiguration*, tone poems that at once repudiated his previous, more traditional, music and pointed the way for modern romanticism. *Don Juan* was almost the perfect metaphor for Strauss' newly radicalized sensibilities. Unlike the 16<sup>th</sup> century legend that portrayed Don Juan as a cad and a bounder – and the hedonist of Mozart's Don Giovanni – Strauss' Don Juan was different. His model came from Nicolaus Lenau's romantic updating of the story, *Don Juan: A Dramatic Poem* of 1844. Lenau's character is less of an aristocratic knave and more of a seeker. Don Juan's irresistibility to women is more than an excuse to satiate himself: it is what drives him to seek the *ideal* woman. Since no real woman can survive the test, each is rejected in turn. To Strauss, there is a noble aspect to this Don Juan. How else to explain the title character's magnificent portrayal by the big tune in the horns? What's more, this Don Juan is not dragged down to Hell (and his just punishment) by the Stone Guest. Lenau's hero is despondent in his failure, and sinks into an intense self-loathing. In the end, he commits suicide by deliberately letting his guard down in a duel. One can hear all this and more in Strauss' brilliant tone poem. There is Don Juan's rakish opening theme, the serial love scenes that inevitably fall short of the ideal, the hero's compulsion,

exultation and, finally, failure. The moment of his death is unmistakable in the music: after a huge climax, the music suddenly stops, and a piercing trumpet becomes the rapier thrust that kills the hero. Strauss' ending echoes Lenau's words: As the hero lies with the life flowing out of him, "only silence remains".

**Dvorak's Violin Concerto** was written during the summer of 1879 as his reputation was fast acquiring its international dimension. Along with a large admiring public, Dvorak now found himself in the company of such luminaries as Brahms and his violinist friend, Joseph Joachim. An inscription on a sketch for the Violin Concerto indicates that Dvorak intended it for Joachim. At the end of the same month, Dvorak visited him in Berlin and presumably discussed his new concerto. A version of the concerto was completed later that summer, but this was far from being the end of the story. Joachim recommended numerous revisions which Dvorak, an almost compulsive reviser of his own works, undertook meticulously. While it is not possible to assess the full extent of these revisions since Dvorak destroyed the original, it is clear from a letter that the changes were very far reaching touching every aspect of the concerto's musical fabric and organization. Even these alterations were not enough for Robert Keller, a valued adviser of Dvorak's publisher Simrock, who wanted the composer to write a new ending for the first movement rather than letting it lead straight into the slow movement. For Dvorak, who was usually receptive to Keller's suggestions, the time for revision was past and he refused to make this change, not least, perhaps, because the passage linking first and second movements is one of the loveliest in the concerto. Simrock accepted his judgement and in 1883, four years after its completion, the Concerto was published. It is possible that Joachim may have been in agreement with Keller since he never performed the work at a public concert, though he had run through it in a fairly full orchestral rehearsal in Berlin. The premiere was given in 1883 by Dvorak's friend the violinist František Ondříček. Even by Dvorak's standards, the concerto is a richly lyrical work. The first movement begins boldly with a forceful unison statement from the orchestra answered by a bitter-sweet melody from the solo violin. Another exchange between solo and orchestra, and a cadential flourish lead into the main part of the movement in which the violin is rarely silent. A miniature cadenza initiates the exquisitely crafted link into the slow movement whose rapt melodic lines are interrupted by a stormy minor-key central episode. The finale is close to the world of the "Slavonic Dances" and the "Czech Suite". The main theme is imbued with the cross-rhythms of the Czech Furiant and provides the frame for a number of memorable episodes before the exhilarating end.

## ~ Upcoming Events ~

### **Mahler**

Saturday, May 21, 7:30 PM

St. Albert the Great Catholic Church in Minneapolis

### **Summer POPS!**

Sunday, August 14 – Lake Harriet

Sunday, August 21 – Como Lakeside Pavilion

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

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