



PLAYING. SHARING. INSPIRING.

Yuri Ivan, Music Director
Serena Lu, Piano

Symphonie Fantastique

Saturday, March 27, 2010
7:30 PM

St. Albert the Great Catholic Church
Minneapolis, Minnesota

~ Program ~

Prelude to "La Forza del Destino"

Giuseppe Verdi
(1813 - 1901)

Piano Concerto No. 9, K. 271

Wolfgang Amadeus Mozart
(1756 - 1791)

Serena Lu, Piano

III. Rondo; Menuetto

~ Intermission ~

Symphonie Fantastique, Opus 14

Hector Berlioz
(1803 - 1869)

- I. Rêveries-Passions (Daydreams - Passions)
- II. Un Bal (A Ball)
- III. Scene aux champs (Scene in the Fields)
- IV. Marche au Supplice (March to the Scaffold)
- V. Songe d'une nuit du Sabbat (Dream of a Witch's Sabbath)

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

~ Biographies ~

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.

Pianist **Serena Lu** is 11 years old and a seventh grader at the Central Middle School in Columbia Heights. Serena began studying piano at the age of five. She has won first and received honors in many piano competitions, including the St. Paul Piano Teachers Association Concerto Competition and the Minnesota Music Teachers Forum Mozart Piano Concerto Competition. She was 8 years old when she was chosen to perform with the St. Paul Chamber Orchestra, making her the youngest musician ever to solo with the SPCO. Since then, she has soloed with six different orchestras: the Minnesota Orchestra, the Southeast Iowa Symphony Orchestra, the Mount Olivet Festival Orchestra, the Lake Superior Symphony Orchestra and Kenwood Symphony Orchestra. She was invited to perform for Desmond Tutu at the "National Youth Conference of Leadership" in 2007. As a rhythmic gymnast, she has won numerous titles in state, regional, national and international competitions. She is the Rhythmic Gymnastic Junior Olympic champion of her age level in the past four years. Serena's interests also include acting and dancing. She appeared on NBC's "America's Most Talented Kids" and acted as "Sorrow" in the Minnesota Opera's production "Madame Butterfly". As a ballet dancer, she has performed "The Russian Dance" in Loyce Houlton's "Nutcracker Fantasy" since 2007. "The Russian Dance" was included in the Minnesota Orchestra's holiday program in 2007 & 2008.

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.

~ Notes on Symphonie Fantastique ~

by Hector Berlioz (edited by Anne Swarts)

Berlioz' intention was to develop various episodes in the life of an artist by way of musical treatment. As the work cannot rely on the assistance of speech, the plan of the instrumental drama needs to be set out in advance. The following notes should be considered as the spoken text of an opera, which serves to introduce musical movements and to motivate their character and expression.

First movement: "Rêveries – Passions" (Daydreams – Passions)

Berlioz imagines that a young vibrant musician, afflicted by "the wave of passions", sees for the first time a woman who unites all the charms he was dreaming of and falls desperately in love with her. By a strange anomaly, the beloved image never presents itself to the artist's mind without being associated with a musical idea, in which he recognizes a certain quality of passion, but endowed with the nobility and shyness which he credits to the object of his love. This melodic image and its model haunt him ceaselessly. This explains the constant recurrence of the melody which launches the first allegro. The transitions from this state of dreamy melancholy, interrupted by occasional upsurges of aimless joy, to delirious passion, with its outbursts of fury and jealousy, its returns of tenderness, its tears, its religious consolations – all this forms the subject of the first movement.

Second movement: "Un Bal" (A Ball)

The artist finds himself in the most diverse situations in life, in the tumult of a festive party, in the peaceful contemplation of the beautiful sights of nature, yet everywhere, whether in town or in the countryside, the beloved image keeps haunting him and throws his spirit into confusion.

Third movement: "Scene aux champs" (Scene in the Fields)

One evening in the countryside he hears two shepherds in the distance dialoguing with the 'ranz des vaches' (call to the cows); this pastoral duet, the setting, the gentle rustling of the trees in the wind, and some causes for hope that he has recently conceived all conspire to restore to his heart an unaccustomed feeling of calm and to give to his thoughts a happier coloring. He broods on his loneliness, and hopes that soon he will no longer be on his own...but what if she betrayed him! This mingled hope and fear, these ideas of happiness, disturbed by dark premonitions, form the subject of the adagio. At the end one of the shepherds resumes his 'ranz des vaches'; the other one no longer answer. Distance sound of thunder....solitude....silence...

Fourth movement: "Marche au supplice" (March to the Scaffold)

Convinced that his love is spurned, the artist poisons himself with opium. The dose of narcotic, while too weak to cause his death, plunges him into a heavy sleep accompanied by the strangest of visions. He dreams that he has killed his beloved, that he is condemned, led to the scaffold and is witnessing his own execution. The procession advances to the sound of a march that is sometimes somber and wild, and sometimes brilliant and solemn, in which a dull sound of heavy footsteps follows without transition the loudest outbursts. At the end of the march, the first four bars of the *idée fixe* reappear like a final thought of love interrupted by the fatal blow.

Fifth movement: "Songe d'une nuit de sabbat" (Dreams of a Witch's Sabbath)

He sees himself at a witches' sabbath, in the midst of a hideous gathering of shades, sorcerers and monsters of every kind who have come together for his funeral. Strange sounds, groans, outbursts of laughter; distant shouts which seem to be answered by more shouts. The beloved melody appears once more, but has now lost its noble and shy character; it is now no more than a vulgar dance tune trivial and grotesque: it is she who is coming to the sabbath... Roar of delight at her arrival. She joins the diabolical orgy... The funeral knell tolls, burlesque parody of the *Dies irae*, the dance of the witches. The dance of the witches combined with the *Dies irae*.

~ Upcoming Events ~

Scheherazade

Saturday, May 22, 7:30 PM

Please check our website for location updates

Shakopee High School Choral Festival

KSO and the Shakopee High School Choir present selections from:

- *The Tender Land* by Copland -
- *Porgy and Bess* by Gershwin -
- *West Side Story* by Bernstein -

Monday, May 24, 7:00 PM

Shakopee High School
100 17th Avenue West in Shakopee, MN
Tickets \$6 and available at the door

Summer POPS!

Sunday, August 15, 2:00 PM
Lake Harriet Band Shell

Sunday, August 22, 7:00 PM
Como Lakeside Pavilion

~ Visit our website ~

There you will find helpful information about the concert schedule, contact information, photo galleries and our "Videos and Fun" page which features KSO related videos, PDFs of past programs, interesting classical music videos, music trivia and more.

kenwoodsymphonyorchestra.org

~ Kenwood Symphony Orchestra Members ~

Violin I

- ◆ Blayne Barnes
Leonard Pratt Chair
- Joelle Felix
- Sarah Jeddeloh
- Nathan Krueger
- Julie Pronovici
- Steven Rollin
- Kathleen Wells

Violin II

- ◆ Rachel Broten
- Cindy Larson
- Di Li
- Lita Noreen
- Larissa Reid
- Laura Simonson
- Sam Zhou

Viola

- ◆ Ann Bur
- Marvin Goldberg
- Patrick McCarthy
- Kay Miller
- Tom Rognsvoog
- Sandy Sample

Cello

- ◆ Edward Cadman
- Erin Dajka
- Todd Grill
- Jennette C. Jones
- Katherine Nyseth
- Karen Rognsvoog
- Anne Swarts

Bass

- ◆ Stacy Aldrich
- Josh King
- Neill Merck

Flute

- ◆ Anne Cheney
- Mark Brudevold

Oboe

- ◆ Emily Olson
- Tammy Riste Wahlin

English Horn

- Tammy Riste Wahlin

Clarinet

- Shelagh MacLeod
- ◆ Brian Zumwalde

- ◆ Section Principal

Bass Clarinet

- Shelagh Macleod

Bassoon

- ◆ Ellen Maas Pratt
- Kate Roarty

French Horn

- Mick Bauer
- Christine Knutson
- ◆ Angela House Gritton
- Robert Meier

Trumpet

- ◆ Luke Olson

Trombone

- Stephen W. Hartley
- ◆ Dennis Tischhauser
- Christina VanGuilder

Tuba

- ◆ Sam Sharp

Percussion/Tympani

- Sally Harris
- Corey Sevet

- Welcome KSO Guest Musicians -

- Tracy Bergemann – Bassoon
- Jim Buxton - Harp
- Ian Crawford – Trumpet
- Patrick Gonsalves – Trumpet
- Rhonda Grobe - Harp
- Cindy Howard – Viola
- Shelley Johnson – Percussion
- John Litch - Tympani
- Lydia Liu – Violin I
- Hannah MacLeod – Cello
- William Mayson - Tuba
- Nicole Parks – Violin I
- Ann Pasavento – Bassoon
- Yvonne Thomas - Percussion
- Ye Yu - Bassoon
- Robert Zobal - Trumpet