

# KSO's mission is to play, share, & inspire great music by:

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

Founded as the Kenwood Chamber Orchestra in 1972 as an arts education class at the Kenwood Community Center, KSO is currently in its 50<sup>th</sup> season. From those humble beginnings, the orchestra has grown in membership, ability, and reputation. Many gifted conductors have graced the podium, including Uri Barnea, Lee Humphries, Jim Riccardo, Jeannine Wager, William Intrilligator, Myles Hernandez, Kenneth Freed, and Jeffrey Sterling. The orchestra has been under the direction of Dr. Yuri Ivan since 2007 and is comprised of over 50 accomplished musicians passionate about playing and sharing great music. KSO is a nonprofit organization financed primarily by member dues, financial gifts from supporters, and collaborations with the Metropolitan Ballet.

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## Next Performances

### **Adolphe Adam: *Giselle***

*with the Metropolitan Ballet*

March 23 & 24, 2024 at Northrop Auditorium, Minneapolis – ticketed  
Visit [metroballet.org](http://metroballet.org) for more information.

### **George Gershwin: Rhapsody No. 2 | Manuel de Falla: *Three-Cornered Hat Suites 1 & 2* | TBD Mozart piano concerto**

*with piano soloists Timothy Lovelace and the Minneapolis Music Teachers' Forum 2024 Mozart piano concerto contest winner*

May 17, 2024 at Sundin Hall, Hamline University, St. Paul – FREE



**PLAYING. SHARING. INSPIRING.**

## Winter 2024 Concert

### **Yuri Ivan, KSO Artistic Director & Conductor**

*Sinfonia Concertante in E-flat Major, K. 364 – Wolfgang Amadè Mozart*

*Helen Chang Haertzen, violin*

*Anne Ainomäe, viola*

*Peter and the Wolf, Op. 67 – Sergei Prokofiev*

*Julie Conzemius, narrator*

Sunday, January 28, 2024 – 3 p.m.  
Lutheran Church of the Redeemer  
St. Paul, Minnesota

# Program

## Yuri Ivan, Conductor

**Sinfonia Concertante in E-flat Major, K. 364** ..... Wolfgang Amadè Mozart  
(1756-1792)

*Helen Chang Haertzen, violin*  
*Anne Ainomäe, viola*

- I. Allegro maestoso
- II. Andante
- III. Presto

- Intermission -

**Peter and the Wolf, Op. 67** ..... Sergei Prokofiev  
(1891-1953)

Julie Conzemius, narrator

## Artist Biographies

**Julie Conzemius** is a music and theatre educator at Mahtomedi Middle School, where she has taught sixth, seventh, and eighth graders for the past 24 years. As a performer, Julie has appeared with the Minnesota Opera and Ashland Productions and is currently a soloist and choir member at St. Andrew's Lutheran Church in Mahtomedi. Julie has a B.A. in Music from Gustavus Adolphus College and a Master of Music in Music Education from Boston University.

**Helen Chang Haertzen** is celebrating her 20th season playing in the first violin section of the Minnesota Orchestra. She has appeared as soloist with the Boston Symphony Orchestra, Boston Pops Esplanade Orchestra, Staatsorchester Braunschweig, and the Minnesota Orchestra. She was fortunate to spend former years in Germany as associate and principal second with the Bamberg Symphony, touring throughout Europe. Helen's recording of the Bach Partitas for solo violin with Cavalli Records drew critical acclaim from the American Record Guide. She has also produced and played on *American Avenues*, a medley of American classics for Centaur Records. A Massachusetts native, Helen studied with Roman Totenberg and furthered her studies at the Curtis Institute of Music and Salzburg Mozarteum. She is a recipient of the 2018 Minnesota Artist Initiative Grant.

**Anne Ainomäe** was born and raised in Estonia. Before moving to the U.S., Anne was a member of the Tallinn Chamber Orchestra and founding member of Prezioso String Quartet, which has won numerous prizes in Europe, and recorded works of Schulhoff, Vasks, Webern, and Rääts. Anne has worked with Estonian National Symphony, Nordic Symphony Orchestra, Colorado Symphony, and is a regular performer with the St. Paul Chamber Orchestra,

Yuri Bruslatsev  
Gerald & Karen Bren  
David Brink\*  
Tom & Joyce Carlson\*  
Mary Clausen  
Christopher Christenson\*  
Felicia DeSantos  
Gail Diez\*  
Karla & Bill Forsyth  
Richard Galena\*

Anonymous  
Barb B  
Margaret Bishop\*  
Karen Buggs\*  
Shirley Dahl  
Charles & Debra Drange\*  
Teri Dupre\*  
Janet Fleming

John & Brenda Hoffman\*  
Echo Huang  
Christina Jermihov  
Rebecca Jones\*  
Rita Juhl  
(in honor of Alex Legeros)  
Phillip Katzung  
Karen Kesl\*  
Barb Lamb  
Bor-Jiin Mao  
Pat McCarthy  
Anne McKinsey

### Section Leader (up to \$49)

Dan & Annette Fritz\*  
Joseph Hoffman  
Mietek Konczyk  
Nick Legeros  
Mary Mahoney  
Mikhail Mikhalash  
Catherine Menick  
Michael Miller

\*In memory of Ellen "Jibby" Maas

Helen Raleigh  
John Renwick & Elaine  
Heisterkamp  
John & Mary Shearen\*  
John & Rebecca Shockley  
Paulette Stall  
Raija Wietzke  
Marlene Wolinski  
(in honor of Ken Gellerman)  
Kathryn Woodford  
Gigi Yau

Hoang Uyen Nguyen\*  
Lisa Ostlund  
Mariana Pavan  
Ryan Picone  
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Minnesota Orchestra, Minnesota Opera Orchestra, Englewood Arts Chamber music series in Colorado, and Cabrillo New Music Festival in Santa Cruz, Calif. Since 2019, Anne has been a viola and chamber music professor at Augsburg University. She has studied at Sibelius Academy, Tallinn Academy of Music and Theatre, and University of Denver-Lamont School of Music.

**Yuri Ivan, D.M.A.**, has served as the Artistic Director and Conductor of KSO since 2007. Dr. Ivan completed his formal music training in Ukraine under Jeremy Skybinky and Mykola Kolessa. He also studied with Yuri Simonov, Adalberto Tonnini, and Vjacheslav Blinov. After graduating from The State Conservatory of Music in Lviv, he served 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 Onegin*, *Die Fledermaus*, *La Fille Mal Gardee*, *Giselle*, *Don Quixote*, *Swan Lake*, and *Sleeping Beauty*. In 2001, Dr. Ivan was named Artistic Director of the Trans-Carpathian Philharmonic and co-founded the Uzhhorod 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. Dr. 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 in Minneapolis. He is active in the artistic life of the Twin Cities metro area and beyond, collaborating with artistic and educational organizations as the Learning Through Music, Health Science Orchestra, Bloomington Symphony, MacPhail Center for the Arts' Sonomento Choir, Minnesota Chorale's Voices of Experience, Twin Cities Fringe Opera, Minnesota Concert Opera, MNKINO Film Score Fest, University of Wisconsin - Stevens Point School of Music Composition Contest, and Eau Claire Chamber Orchestra. Since 2006, he has served as Music Director of the Linden Hills Chamber Orchestra and since 2007, the conductor for the Metropolitan Ballet. Dr. Ivan founded the Minnesota Byzantine Choral Festival in 2010.

## Program Notes

Russian-born **Sergei Prokofiev** wrote his first opera, *The Giant*, when he was nine years old. In 1936, when he was grown up and with children of his own, the memory of that early opera and his first experience hearing an orchestra helped inspire ***Peter and the Wolf, Op. 67***.

*Peter and the Wolf* isn't an opera (there's no singing), and it isn't a ballet (although it can be performed that way), nor is it a play (there are no actors). Instead, it's a musical tale in which the orchestra tells the story, helped along by a narrator. Prokofiev wrote *Peter and the Wolf* at the invitation of Natalia Satz, the director of the Moscow Children's Theatre, who gave him the idea of composing music that would entertain, but which would also help children get to know the instruments of the orchestra. So, this fantastic tale with its charming music has an ulterior motive. Each character in Prokofiev's musical fairytale is represented by a different instrument

of the orchestra: the bird by a twittering flute, the duck by a plangent oboe, the cat by a mellifluous clarinet, Peter's grumpy grandfather by a bassoon, the dreaded wolf by three French horns, and Peter by all the strings of the orchestra playing a jaunty march tune. The timpani (or "kettledrums") have their part to play when the hunters turn up, shooting their rifles.

*Peter and the Wolf* was an immediate success with the toughest critics of all: children. Prokofiev wrote the story himself and, since he had two sons of his own, he knew how to capture the childish imagination by making Peter a bold but rebellious hero: "Peter paid no attention to his grandfather. Boys like him are not afraid of wolves."

**Wolfgang Amadè Mozart** completed his **Sinfonia Concertante in E-Flat Major for Violin, Viola, and Orchestra, K. 364**, in 1779. Although much has been written about the majesty and beauty of this work, the record regarding its origin and premiere is thin. At the time of its composition, Mozart was on tour in Mannheim and Paris, where he encountered the *sinfonia concertante* genre, a hybrid of the symphony and concerto. During this time, Mozart explored concerto possibilities with more than one instrument, but for reasons out of his control, concerts were cancelled, and he abandoned those scores. Fortunately, K. 364 managed to stand on its own and has been described as one of Mozart's "most seductively rich works" and among his "finest string concertos." Not long after returning from touring and having focused more of his time experimenting with new instrumental and sound combinations, than on his position as court organist, he was summarily discharged by his employer, the archbishop, with a "kick on my arse" as described in Mozart's correspondence. Mozart left Salzburg and moved to Vienna, where he flourished. Mozart, whose primary instrument was piano, was also an accomplished violinist and loved to play the viola in chamber groups, which undoubtedly contributed to the success of this work.

*Sinfonia Concertante*, K. 364 is scored in three movements for solo violin, solo viola, two oboes, two horns, and strings, with the viola section divided into two sections to create a richer string harmony. In the original score, the solo viola part is written in D major, rather than Eb, requiring the instrument to be tuned a half-step higher (*scordatura* technique), resulting in a more brilliant tone. This technique is less common when performed on the modern viola and used primarily in performances on period instruments. The first movement, *Allegro maestoso*, is grand and lush, with myriad themes and sonorities on display, with a more symphonic aspect. The second movement, *Andante*, a lengthy and sensitive lament, is one of Mozart's relatively rare minor-mode slow movements. The violin and viola complement each other seamlessly with the violin's aria of grief, and the viola's sudden and "believable consolation." Musicologists have suggested that Mozart was expressing his grief for the recent death of his mother through the duality of the violin-violata sound in this movement. The *Presto finale* brings this work to a joyful and uplifting conclusion, with an amazing display of virtuoso brilliance.

## Winter 2024 KSO Musicians

### Violin I

◆ Ian Snyder, Concertmaster  
*Ellen & Leonard Pratt Endowed Chair*  
Melissa Hernes Pickerign  
Julie Pronovici  
Steven Rollin  
Barbara Lamb  
David Otero  
● Dawn Kuzma

### Violin II

◆ Megan Peterson  
Clair Tyra  
Duane Jacobson  
Linda Xayamongkhon  
Anna Souders  
● Patrick Plonski  
● Bradley Urberg-Carlson  
● Stan Adams  
● Brad Woodford

### Viola

◆ Ann Bur  
Jenny Bengtson  
Phillip Brauer  
Erika Neely  
Patrick McCarthy

### Cello

◆ Brita Moore-Kutz  
Madison Wieczorek  
Todd Grill  
Brian Hernes  
John Renwick

### Bass

Conrad Hultquist  
● Neill Merck

### Flute

Leslie Pietila

### Oboe

◆ Kaia Sand  
Alexis Varghese

### Clarinet

Christopher Raddatz

### Bassoon

Ellen Maas Pratt

### Horn

◆ Sam Crocker  
Josephine Bierbaum  
Bob Meier

### Trumpet

David Kaiser

### Trombone

Jeffrey Macomber

### Percussion

◆ Kelly Grill  
Paul Mackensie

◆ = Principal

● = Member on leave