

## Next Performances

### **Tchaikovsky's *The Nutcracker* with the Metropolitan Ballet**

December 17, 2022, 2 p.m.

December 18, 2022, 2 p.m.

At Hopkins High School Auditorium

Tickets: [metroballet.org](http://metroballet.org)

### **Florence Price's *Symphony No. 1*, Johannes Brahms' Piano Concerto No. 2, Mozart Piano Concerto movement**

with piano soloists Andrew Staupe

and the Minneapolis Music Teachers Forum 2022 Mozart Piano Concerto Competition winner

March 18, 2023 – FREE

### **Camille Saint-Saëns' *Symphony No. 3* ("Organ Symphony"), Samuel Coleridge-Taylor's *Overture to Hiawatha's Wedding*, Johann Nepomuk Hummel's *Fantasie for Viola and Orchestra***

with Kenneth Freed, viola, and Franco Holder, organ

May 13, 2023 – FREE

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**PLAYING. SHARING. INSPIRING.**

## Fall 2022 Concert

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

*The Bamboula* – Samuel Coleridge-Taylor

*Flying Dragon Concerto* – Gao Hong, composer and pipa soloist

*Scythian Suite*, Op. 20 "Ala and Lolly" – Sergei Prokofiev

Saturday, October 22, 2022 - 7:30 p.m.

Our Lady of Peace Catholic Church, Minneapolis, MN

# Program

## Yuri Ivan, Conductor

***The Bamboula*** ..... Samuel Coleridge-Taylor  
(1875-1912)

***Flying Dragon Concerto*** ..... Gao Hong  
(b. 1964)

*Gao Hong, pipa soloist*

*Intermission – 15 minutes*

***Scythian Suite, Op. 20 “Ala and Lolly”*** ..... Sergei Prokofiev  
(1891-1953)

- I. The Adoration of Veles and Ala
- II. The Evil God and the Dance of the Pagan Monsters
- III. Night
- IV. The Glorious Departure of Lolly and the Sun’s Procession

# Biographies

**Gao Hong**, a master of the Chinese lute, the pipa, began her career as a professional musician at age 12. She graduated with honors from China's premier music school, the Central Conservatory, where she studied with Lin Shicheng. In both China and the U.S., Gao has received numerous top awards, including first prize in the Hebei Professional Young Music Performers Competition and an International Art Cup (Beijing). In 2005, Gao became the first traditional musician to be awarded a Bush Artist Fellowship. Other awards include fellowships from the McKnight Foundation and grants from the Minnesota State Arts Board, Sorel Organization (NYC), Mid Atlantic Arts (Baltimore) and others. In 2018 she received a Sally Award from the Ordway for her commitment to the arts.

Gao has performed throughout Europe, Australia, Argentina, Asia, and the U.S. in solo concerts and with symphony orchestras, jazz musicians, and traditional musicians from a variety of cultures. She has performed at Lincoln Center Festival, Carnegie Hall, San Francisco Jazz Festival, Smithsonian Institution, the Next Wave Festival, Festival d'Automne à Paris in Paris and Caen, the International Festival of Perth, and the Festival del Teatro d'Europa in Milan. Her performances of pipa concerti include world, U.S., and regional premieres and performances with the St. Paul Chamber Orchestra, Buenos Aires Philharmonic, China National Traditional Orchestra, Louisville Orchestra, Pasadena Symphony, and Heidelberg Philharmonic. As a composer, she has received commissions from the Minnesota Orchestra, Minnesota Sinfonia, Central Conservatory, American Composers Forum, Walker Art Center, Jerome Foundation, Zeitgeist, Ragamala, Theater Mu, Minneapolis Guitar Quartet, TPT-PBS and others. Gao teaches Chinese musical instruments and directs the Chinese and Global Music Ensembles at Carleton College. She is Guest Professor at the Central China and Tianjin Conservatories of Music and a Recording Academy Voting Member for the Grammys.

**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.

# Fall 2022 KSO Musicians

## Violin I

◆ Ian Snyder, Concertmaster  
*Ellen and Leonard Pratt  
Endowed Chair*  
Julie Pronovici  
Jedd Bluhm  
❖ Andrea Brazelton  
Barbara Lamb  
Dawn Kuzma  
Melissa Hernes Pickerign  
Steven Rollin  
● Gail Nelson

## Violin II

◆ Clair Tyra  
Anna Souders  
Patrick Plonski  
Linda Xayamongkhon

## Viola

◆ Ann Bur  
Phillip Brauer  
Erika Neely  
Jenny Bengtson  
Patrick McCarthy  
● Ariel Buehler

## Cello

◆ Brita Moore-Kutz  
❖ Kristen Moon  
Todd Grill  
Oliver Chiu  
● John Renwick

## Bass

◆ Conrad Hultquist  
Neill Merck

## Flute/Piccolo

◆ Anne Cheney  
Leslie Pietila  
❖ Jennifer Ware  
❖ Kristin Larson

## Oboe

◆ Kaia Sand  
Alexis Varghese  
Tammy Wahlin

## English Horn

Alexis Varghese

## Clarinet

◆ Christopher Raddatz  
Ken Gellerman  
❖ Eddie DiBlasi

## Bass Clarinet

Peregrine Hartmark

## Bassoon

◆ Ellen Maas Pratt  
❖ Ye Yu  
● Martina Rodgers

## Contrabassoon

❖ Alex Legeros

## Horn

◇ Sam Crocker  
Elizabeth Hainlen  
Bob Meier  
Nicole Metier  
❖ Mick Bauer  
❖ Emily Borra  
● Angela House Gritton

## Trumpet

◇ David Wall  
James Olcott  
❖ Steven Garcia  
❖ Scott Swanson  
❖ Christopher Tank  
● Howard Brahmstedt

## Trombone

◇ Alex Karye  
❖ Peter Enblom  
❖ Michael Scott

## Bass Trombone

Jeffrey Macomber

## Tuba

◆ Charles Wazanowski

## Percussion

◆ Kelly Grill  
❖ Christian Anderson  
❖ Steve Boniface  
❖ Remi Eichten

## Harp

James Buxton

## Piano

Franco Holder

◆ = Principal  
◇ = Guest Principal  
❖ = Guest Musician  
● = On leave fall 2022

# Program Notes

**Samuel Coleridge-Taylor**, not to be confused with the British poet Samuel Taylor Coleridge, was born to an English mother and Sierra Leonean father in 1875 in Holborn, United Kingdom. Despite living just 37 years, Coleridge-Taylor was known as a genius and earned international renown for his works. The aforementioned Taylor Coleridge turned out to be a strong influence on Coleridge-Taylor's artistry in addition to being the source of his name—Coleridge-Taylor often turned to poetry for inspiration. Being of Anglo-African descent, Coleridge-Taylor also incorporated elements of African traditional styles. Against the backdrop of racism and British imperialism in the African continent, this made him one of the most progressive composers of his time. He is best known for his cantata trilogy, *The Song of Hiawatha*. *The Bamboula* is a rhapsodic dance of Caribbean descent, characterized by a quick, light dance beat. The main theme is played twice, with a slower section in the middle featuring woodwind soloists.

*Flying Dragon Concerto* is based on **Gao Hong's** solo composition *Flying Dragon*. The concerto version was commissioned by the American Composers Forum's Jerome Composers Commissioning Program.

Gao Hong was born in the Year of the Dragon. When she was little, her mom took her to a fortune teller who told them that because of the time and date she was born, Gao Hong was a "flying dragon." Her life has paralleled several of the characteristics associated with a flying dragon—constantly being on the move, never being settled, never being certain of where your home is, never knowing what your future will bring. Gao left her family at age 12 to become a professional musician and avoid the severe consequences of the Cultural Revolution. She has since moved further and further from her hometown—first to a neighboring province, then to Beijing, Japan, and finally the United States. In this concerto she explores the mixed emotions and confusion brought on by her nomadic lifestyle that continues to leave her uncertain of what her future will bring. She reflects upon the constant struggles and challenges in a life filled with both hardship and happiness as well as a constant need for inner strength.

Russian **Sergei Prokofiev** initially composed his *Scythian Suite* for a ballet, *Ala i Lolli*, but the director of the Ballets Russes rejected the score before it was even finished. Prokofiev reworked it into the orchestral suite you hear today. It premiered in January 1916 in St. Petersburg with Prokofiev conducting. The plan had been to premiere in December 1915, but as so many Russians had been mobilized for World War I, Prokofiev couldn't find enough players for the big orchestra the piece calls for. Moscow critic Leonid Sabaneyev gave the piece a scathing review even though the scheduled performance never took place and he hadn't seen a copy of the score.

The four movements tell the story of Ala, the daughter of the sun god Veles, a battle between forces of light and darkness, and the Scythian people. The historical Scythians were a nomadic group who migrated from central Asia to southern Russia and Ukraine in the 8<sup>th</sup> and 7<sup>th</sup> centuries BCE and built an empire on what is now Crimea. The first movement sets the scene, introducing Veles and Ala and an ominous sound, followed by foreboding, ghostly melodies in the flutes and unsettling effects in the strings. The second movement is loud and aggressive, as it would have accompanied this scene in the ballet: "As the Scythians make a sacrifice to Ala, daughter of Veles, the Evil God performs a violent dance surrounded by seven monsters." Then the moon maidens descend in the third movement, Night, to comfort Ala after the Evil God has hurt her. Strings, harp, celesta, and flute evoke twinkling stars and peace. The suite ends with our hero, Lolly, and Veles coming to rescue Ala and defeating the Evil God.

# 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, Metro Regional Arts Council grants, and collaborations with the Metropolitan Ballet.

## Support KSO

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William Haugen  
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Tish Kutz  
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