

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 50th 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.

Be sure to follow Kenwood Symphony Orchestra on Facebook and check www.kenwoodsymphonyorchestra.org to sign up for our mailing list, donate, stay up to date on concerts, and contact us about opportunities to join the orchestra. You can also sign up for our email list at this QR code.



Next Performances

Pyotr Ilyich Tchaikovsky: *The Nutcracker*

with the Metropolitan Ballet

December 16 and 17, 2023 at Hopkins High School – ticketed
Visit metroballet.org for more information.

Sergei Prokofiev: *Peter and the Wolf* | Mozart: *Sinfonia Concertante*

with Helen Chang Haertzen, violin, and Anna Ainomae, viola

January 27 & 28, 2024 at Mahtomedi High School and Lutheran Church of the Redeemer, St. Paul – FREE

Adolphe Adam: *Giselle*

with the Metropolitan Ballet

March 23 & 24, 2024 at Northrop Auditorium, Minneapolis – ticketed

Samuel Barber: Concerto for Piano | Manuel de Falla: *Three-Cornered Hat Suites 1 & 2* | TBD Mozart piano concerto

with piano soloists Miroslava Kisilevitch and the Minneapolis Music Teachers' Forum 2024 Mozart contest winner

May 17, 2024 at Sundin Hall, Hamline University – FREE



PLAYING. SHARING. INSPIRING.

Fall 2023 Concert

Yuri Ivan, KSO Artistic Director & Conductor

A Roman Carnival Overture, Op. 9 – Hector Berlioz

"Grand Adagio" from *Raymonda*, Op. 57 – Alexander Glazunov
Adam Han-Gorski, violin

Concerto for Two Violins in D Minor ("Double Concerto") – Johann Sebastian Bach
Adam Han-Gorski & Ian Snyder, violins

Symphony No. 7 in D Minor, Op. 70 – Antonin Dvorak

Saturday, October 28, 2023 - 7:30 p.m.

Our Lady of Peace Catholic Church, Minneapolis, MN

Program

Yuri Ivan, Conductor

A Roman Carnival Overture, Op. 9 Hector Berlioz
(1803-1869)

“Grand Adagio” from *Raymonda, Op. 57* Alexander Glazunov
(1865-1936)

Adam Han-Gorski, violin

Concerto for Two Violins in D Minor, BWV 1043 (“Double Concerto”) Johann Sebastian Bach
(1685-1750)

Adam Han-Gorski and Ian Snyder, violins

- I. Vivace
- II. Largo ma non tanto
- III. Allegro

Intermission – 15 minutes

Symphony No. 7 in D Minor, Op. 70 Antonin Dvorak
(1841-1904)

- I. Allegro maestoso
- II. Poco adagio
- III. Vivace – Poco meno mosso – Vivace
- IV. Allegro

Biographies

Adam Han-Gorski was born in Lviv in 1940 after his parents moved east from Krakow, Poland to escape the German invasion. After surviving the war, he was reunited with his parents, and they were repatriated to Poland. There he started his violin lessons at five, gave his first solo performance with the Silesian Philharmonic at seven, and at 14 became the youngest participant and a prize winner at the International Music Competition in Warsaw.

Following high school graduation in Poland, he received his Diploma from the Israeli Academy of Music in Tel Aviv. Immediately following, the legendary Jascha Heifetz, having heard Han-Gorski in Paris, invited him to take part in his Master Class at USC, where he also participated in Master Classes and performances with William Primrose and Gregor Piatigorsky. After 4.5 years of study, Heifetz presented him with an eighteenth-century Italian violin!

Thanks to all his exquisite teachers - Partos, Végh, Heifetz, Gingold, and Primrose (alumni of Hubay, Auer, and Ysaye respectively) - he was directly exposed to the carriers of the greatest violin schools. Incredibly, there are but two teacher generations linking Han-Gorski to the 19th century giants: Wieniawski, Vieuxtemps, and Joachim - a time span of over 150 years! The great George Szell personally invited Han-Gorski to join the first violin section with the Cleveland Orchestra. Subsequently he held Concertmaster posts with the Metropolitan Opera National Company, the Syracuse Symphony Orchestra, and the Minnesota Orchestra. In 1976 he was appointed Concertmaster of the Vienna Radio Symphony Orchestra, a position he held for 25 years. Over the

Toni A. Beitz
Dr. Ed Block (in honor of
Mary Helen Block)
Melissa & Barry Bridges
Marcia Cheney
Carl Erickson

Jack & Sandy Hosch
Ronald & Charlotte House
Janet Leach
Bor-Jiin Mao
Pat McCarthy
Anne McKinsey

John & Rebecca Shockley
Paulette Stall
Raija Wietzke
Marlene Wolinski
Kathryn Woodford

Section Leader (up to \$49)

Kenneth Clausen
Mary Clausen
Jonathan Crowl
Shirley Dahl
Felicia DeSantos

Brianna Harrington
Fang Huang
Conrad Hultquist
Tim Reppe
Marilyn Rochat

Katherine Weier
Bridget Wellhoefer
Gigi Yau

Fall 2023 KSO Musicians

Violin I

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

Violin II

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

Viola

◆ Ann Bur
Phillip Brauer
Erika Neely
Jenny Bengtson
Patrick McCarthy

Cello

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

Bass

◆ Conrad Hultquist
Neill Merck
❖ Rahn Yanes

Flute/Piccolo

◇ Leslie Pietila
❖ Susan Stevenson
● Anne Cheney

Oboe/English Horn

◇ Julie Brusen
Alexis Varghese
● Kaia Sand
● Tammy Wahlin

Clarinet

◆ Christopher Raddatz
Peregrine Hartmark

Bassoon

◆ Ellen Maas Pratt
❖ Gene Scholtens
● Martina Rodgers

Horn

◆ Sam Crocker
Josephine Bierbaum
❖ Delaney Breen
❖ Anthony Stanley
Bob Meier

Trumpet

◆ David Kaiser
James Olcott
❖ Steven Garcia
❖ Chris Houser

Trombone

◇ Peter Enblom
❖ Justin Schoenherr

Bass Trombone

Jeffrey Macomber

Tuba

◆ Charles Wazanowski

Percussion

◆ Kelly Grill
Steve Boniface
❖ Mary Ann Boniface

◆ = Principal
◇ = Acting/Guest
Principal
❖ = Guest Musician
● = Member on leave

Bob & Peg Betzold
Phillip Brauer

Conductor (\$250 to \$749)

Judy Hawkinson
Jeffrey Hernes

Jeff and Kathy Macomber
Pat McCarthy

3M Foundation (for Geno & Melissa Pickerign)
Amazon Smile
Toni A. Beitz
Dr. Ed Block (in honor of Mary Helen Block)
Melissa & Barry Bridges
Yuri Bruslatsev
Gerald and Karen Bren
David Brink*
Tom and Joyce Carlson*
Marcia Cheney
Christopher Christenson*
Shirley Dahl
Gail Diez*
Carl Erickson
Karla and Bill Forsyth

Concertmaster (\$50 to \$249)

General Mills Foundation (for Erika Neely, Felicia DeSantos, and Mariana Pavan)
Google Matching Gifts Program (for Jim Renwick)
Marylee Hardenbergh
John and Brenda Hoffman*
Jack & Sandy Hosch
Ronald & Charlotte House
Echo Huang
Rebecca Jones*
Rita Juhl
(in honor of Alex Legeros)
Karen Kesl*
Janet Leach
Bor-Jiin Mao

Anne McKinsey
Sarah Meek and Eric Swanson*
Adam Milz and Martina Rodgers
Myrna Orensten
Tim and Jodi Peschman*
Geno & Melissa Pickerign
Marilyn Pronovici
Jim Renwick
John & Elaine Renwick
John & Mary Shearen*
John & Rebecca Shockley
Paulette Stall
Raija Wietzke
Marlene Wolinski
(in honor of Ken Gellerman)
Kathryn Woodford

Section Leader (up to \$49)

Barb B
Margaret Bishop*
Karen Buggs*
Kenneth Clausen
Mary Clausen
Jonathan Crowl
Felicia DeSantos
Charles and Debra Drange*
Teri Dupre*

Dan and Annette Fritz*
Brianna Harrington
Joseph Hoffman
Fang Huang
Conrad Hultquist
Christina Jermihov
Nick Legeros
Mary Mahoney
Hoang Uyen Nguyen*

Lisa Ostlund
Mariana Pavan
Tim Reppe
Marilyn Rochat
Katherine Weier
Bridget Wellhoefer
Gigi Yau

*In memory of Ellen "Jibby" Maas

Guest Artist (\$750 and above)

Anne Cheney
Cy & Paula DeCosse Fund of the Minneapolis Foundation
Laura Gellerman

Greg McNeely
Medtronic Foundation (for Kate Anderson, Bor-Jiin Mao, Julie Pronovici, and Marilyn Rochat)

Northern Oil & Gas
(for Phillip Brauer)
Louis & Patty Newell
Leonard & Ellen Pratt

Conductor (\$250 to \$749)

Kate Anderson
Bob & Peg Betzold

Phillip Brauer
Judy Hawkinson

Dr. Robert & Dawn Kennedy

Concertmaster (\$50 to \$249)

3M Foundation (for Geno & Melissa Pickerign)
Amazon Smile

General Mills Foundation (for Erika Neely & Felicia DeSantos)
Marylee Hardenbergh

Geno & Melissa Pickerign
Marilyn Pronovici
John & Elaine Renwick

years he has been guest Concertmaster of various orchestras in Germany, Italy, and Mexico City; presented Master Classes on three continents; toured internationally as conductor/soloist with his ensemble *Virtuosi di Vienna*; soloed in major cities in the USA, Canada, Mexico, El Salvador, South Korea, Japan, South Africa, Israel, and Europe, and received great acclaim for his virtuosity and musicianship. In appreciation of his cultural contributions, the President of the Republic of Austria awarded him the title of "Professor h.c." He has many recordings. Also an accomplished linguist, Han-Gorski is fluent in seven languages. After retiring in Vienna in 2004, Han-Gorski moved back to Minneapolis, remarried, and continues to perform and teach.

Minneapolis native and current KSO Concertmaster **Ian Snyder** has a Master's degree in violin performance at the Academy of Performing Arts in Prague and pursued undergraduate studies, summa cum laude, at the University of Minnesota and the Salzburg Mozarteum. He has performed with the Minnesota Orchestra, the Minnesota Opera, the Lakes Area Music Festival, the Minneapolis Pops Orchestra, and the Academy Chamber Soloists in Prague. He has been engaged for solo recitals across the U.S., Canada and Europe, as well as chamber music performances on PBS, the cultural TV series *Metropol* in Prague, and with principal members of the Minnesota Orchestra and SPCO. He has also served on the faculty at the University of Minnesota at the Bravo Institute for Piano and Strings. This is his second solo performance with KSO, the first being the Mendelssohn Violin Concerto in E Minor in 2020.

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 Bliinov. 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 Kirchoff. 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

Hector Berlioz was a gifted and impassioned French composer, whose early training entailed countless hours studying harmony books. His skills on his chosen instruments, the flute and guitar, were described by others as "passable". Many believe that it was Berlioz's deep love of literature that shaped his intellect and inspired much of his work. Several of Berlioz's major works can be traced to Shakespeare. In fact, Berlioz married the most important Shakespearian actress of his time and composed his *Symphonie Fantastique* as a response to his hopeless infatuation with her. (The marriage failed, in the end.)

Berlioz spent nearly 20 years composing his opera *Benvenuto Cellini*, based on a romanticized version of the life of the great Renaissance artist. The opera premiered at the Paris Opera in 1838 and was withdrawn after only three performances. Except for the original overture to the opera, everything else, Berlioz reported, “was hissed with admirable energy and unanimity”. Five years later, Berlioz revisited his shunned opera, extracted themes and melodies from Act I, and created *A Roman Carnival Overture*, Op. 9, which he conducted at its warmly received premiere in Paris on Feb. 3, 1844. *Roman Carnival* borrows two melodies from *Cellini*. The slow theme, presented first by solo English horn, is based on the love duet between Cellini and Teresa. The other theme is a bubbling *saltarello*, an Italian folk dance with a lively hop step beginning in each measure, often seen in street carnivals. The overture opens with an introductory flourish, based on the *saltarello* melody, that gives way to the slow sonorous love song. As the slow theme is repeated, percussion adds to the texture. Then the strains of the *saltarello* launch the overture into a rousing carnival dance. As the tempo and layers increase, the trombones and bassoons briefly take up the love song from the first section in the *saltarello* meter. This is short lived, as the rollicking energy of the *saltarello* soon resumes and the dance becomes wilder and wilder, closing out the musical carnival with some dazzling rhythmic and harmonic surprises.

Alexander Konstantinovich Glazunov was born in St. Petersburg, Russia, and studied composition with Nikolai Rimsky-Korsakov beginning at age 15. He earned praise as a child for his exceptional musical ear and memory. Within a year, Glazunov had produced his first symphony. A wealthy timber merchant and arts patron was among the young Glazunov’s fans and sponsored concerts to bring the composer’s works to the public. Stylistically, Glazunov is classified among Russian nationalist composers of the late Romantic era, a group which also includes Rimsky-Korsakov.

Glazunov’s ballet *Raymonda* dates from 1898, when it was first staged in St. Petersburg. The story of the ballet centers around a young countess, Raymonda, engaged to be married to the love of her life, but threatened by a Saracen who tries to abduct her. She follows the warnings of a vision of the legendary White Lady, who protects the castle from danger. The Grand Adagio movement you hear today comes from Act I, while Raymonda is dreaming of the White Lady. The violin solo reflects the misty garden scene on stage, with rubato scales and trills undergirded by soft string pedal notes and woodwind interludes.

If you or your immediate family members have studied violin, you likely know **Johann Sebastian Bach’s** “Double” Violin Concerto. Composed in 1731, it is one of the composer’s most well-known and successful works. This was during his time as the Director of the Collegium Musicum in Leipzig, Germany. All three movements feature expressive communication between the two soloists through fugues and counterpoint. Occasionally, the violin sections join in on the solo parts. According to Bach biographer Philipp Spitta, the violinists are not playing against each other, per se, but “together against the whole band.” The orchestra chimes in with its own melodies in the first and third movements, while on the second, they serve as accompaniment for the beautiful largo solo melodies.

Antonin Dvorak, whose lineage can be traced to a modest line of butchers and shopkeepers, was very proud of his Czech heritage. Alongside his older contemporary and friend, Bedrich Smetana, he set out to create a Czech style of classical music. Navigating that course, while the Czech people were mostly still under the rule of the Habsburgs, was not easy. Dvorak owes much of his initial recognition and success to Johannes Brahms, who became aware of the emerging composer while serving on the Austrian State Stipendium, which awarded money from the Austro-Hungarian government to poor but talented Czech composers. Brahms was so taken with Dvorak that he became his mentor and friend and enabled Dvorak to study in Vienna and have some of his works (*Moravian Duets* and his first set of *Slavonic Dances*) published by Brahms’s publisher. Many of

Europe’s greatest composers were mentored on their way to international acclaim. Haydn mentored Beethoven; Tchaikovsky mentored Rachmaninoff; and Schumann mentored Brahms.

1883 -1884 was a seminal period for Dvorak. In 1883, Brahms premiered his Third Symphony, which Dvorak considered to be the finest symphony ever written. This fed Dvorak’s desire to write a symphony in the tradition of Mozart and Beethoven. During that same time, Dvorak lost his mother and his compatriot, Smetana, suffered a complete mental breakdown that led to his commitment and death in 1884. Later that year, based on the success of his works performed in London, the London Philharmonic Society commissioned a symphony from Dvorak. Dvorak started working on his Symphony No. 7 in D minor, Op. 70, B. 141, in December 1884 and finished in March 1885. While working on his Seventh Symphony, Dvorak wrote, “I am now busy with the new Symphony (for London) and wherever I go I have no thought for anything but my work, which must be such as to move the world—well, God grant that it may be so!” Dvorak’s prayer was granted. The London premiere, in April 1885, was one of the greatest triumphs in Dvorak’s career and many critics have come to regard his Seventh Symphony as his greatest symphony.

This symphony, a departure from Dvorak’s earlier works known for their brightness and folk melody themes, is darker, heavier, and includes minimal folk material. Some have called this work Dvorak’s “tragic” symphony for its serious and somber tone, minor key, and composed during an emotionally challenging time in Dvorak’s life. Dvorak noted in his manuscript: “from the sad years.” The first movement is written in a sonata-allegro form, with a dark and foreboding first theme, followed by a lyrical and pastoral second theme. The second movement is considered one of Dvorak’s finest, and the heart of the symphony, with its tragic theme. The third movement is a spirited scherzo, inspired by the *furiant*, a Bohemian dance known for its shifting of accents and cross-rhythms. The finale opens with a tormented and dark tone, like the first movement. In the end, Dvorak pivots to the bright side of life, and ends on a D major chord.

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