

Kenwood Symphony Orchestra

The KSO mission is to play, share, and inspire great music by:

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

We hope to see you at our upcoming concerts!

Summer POPS!

3:00 PM Sunday, August 12 – Brit's Pub

7:30 PM Monday, August 13 – Lake Harriet Bandshell

7:30 PM Tuesday, August 14 – Como Park Pavillion

KSO is seeking talented musicians!

Visit www.kenwoodsymphonyorchestra.org
click "Join the KSO" to learn more

Like us on Facebook!

Visit www.kenwoodsymphonyorchestra.org to join our mailing list, sponsor a concert, view our calendar, and learn more about KSO.

MAGIC IN MINOR KEY

BRAHMS
SYMPHONY NO. 1
IN C MINOR

VAUGHAN WILLIAMS
TUBA CONCERTO IN F MINOR
WITH STEVEN CAMPBELL

MOZART
PIANO CONCERTO NO. 20
IN D MINOR, MVT. 1
WITH ORION KIM

YURI IVAN
ARTISTIC DIRECTOR



SAT. MAY 19, 2018 – 7:30PM
ANNUNCIATION CHURCH,
MINNEAPOLIS

SUN. MAY 20, 2018 – 3:00PM
IVES AUDITORIUM
MASONIC HERITAGE CENTER

Program

Piano Concerto No. 20 in D minor, K. 464 Wolfgang Amadeus Mozart
with Orion Kim (1756 – 1791)

1. Allegro

Tuba Concerto in F minor Ralph Vaughan Williams
with Steven Campbell (1872 – 1958)

1. *Prelude* – Allegro moderato
2. *Romanza* – Andante sostenuto
3. *Finale* – Rondo alla tedesca: Allegro

10 Minute Intermission

Symphony No. 1 in C minor, Op. 68 Johannes Brahms
(1833 – 1897)

1. Un poco sostenuto – Allegro
2. Andante sostenuto
3. Un poco allegretto e grazioso
4. Adagio – Più andante – Allegro non troppo,
ma con brio – Più allegro

The Kenwood Symphony Orchestra

Founded as the Kenwood Chamber Orchestra in 1972 as an arts education class at the Kenwood Community Center, KSO is currently in its 46th 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. For the past nine seasons, the orchestra has been under the direction of Yuri Ivan. KSO is comprised of over 50 highly accomplished musicians passionate about playing and sharing great music. KSO is a nonprofit organization financed primarily by members' dues, financial gifts from supporters, our annual MCAC Winners' Showcase event, and collaborations with the Metropolitan Ballet.

Violin I

- ◆ Ian Snyder, Concertmaster
Leonard & Ellen Pratt Endowed Chair
- ◆ Andrea Brazelton ✧
- ◆ Marisa Eastman ✧
- ◆ Brenda Haines
- ◆ Gail Nelson
- ◆ Steven Rollin
- ◆ Hunter Huff Towle ✧
- ◆ David Wiebelhaus ✧

Violin II

- ◆ Erin Gorud
- ◆ Stan Adams
- ◆ Kassandra DiPietro
- ◆ Patrick Plonski
- ◆ Haley Rheinhardt
- ◆ Clair Tyra
- ◆ Bradley Urberg-Carlson ✧
- ◆ Linda Xayamongkhon

Viola

- ◆ Ann Bur
- ◆ Sarah Kirby
- ◆ Patrick McCarthy
- ◆ Erika Neely
- ◆ Sandy Sample ✧
- ◆ Jillienne Touchette

Cello

- ★ Laurie Maiser ✧
- ◆ Andrew Block ✧
- ◆ Todd Grill
- ◆ Sarah Hernandez
- ◆ Katherine Nyseth
- ◆ John Renwick

Bass

- ◆ Stacy Aldrich
- ◆ Al Albers

Flute

- ◆ Anne Cheney
- ★ Leslie Pietila

Oboe

- ★ Lorelei Giddings ✧
- ◆ Tammy Wahlin

Clarinet

- ◆ Christopher Raddatz
- ◆ Ken Gellerman ✧

Bassoon

- ◆ Ellen Maas Pratt
- ◆ Emily Plehal ✧
- ◆ Ye Yu ✧

Horn

- ◆ Angela Gritton
- ◆ Cristina Werling
- ◆ Bob Meier
- ◆ Nicole Danielson

Trumpet

- ◆ Howard Brahmstedt
- ◆ James Olcott

Trombone

- ★ Timothy Jung ✧
- ◆ Timm Aune ✧
- ◆ Chris Allen ✧

Percussion

- ★ Kelly Grill ✧
- ◆ Mitchell Carlstrom ✧

- ◆ = Principal
- ★ = Acting Principal
- ✧ = Guest Musician

Thanks to our Supporters

KSO is a nonprofit organization that relies in great part on patrons' gifts to sustain our music. Join our list of supporters by donating to continue our mission to **play, share, and inspire great music!** Donations are tax-deductible and greatly appreciated!

To donate, visit www.kenwoodsymphonyorchestra.org

Guest Artist (\$750 and above)

Anne Cheney
Cy and Paula Decosse Fund of
the Minneapolis Foundation
The Greg McNeely Fund

Medtronic Foundation
(on behalf of Bob & Peg Betzold,
Bor-Jiin Mao, & Julie Pronovici)

Leonard & Ellen Pratt
William Swarts

Conductor (\$250 to \$749)

Bob & Peg Betzold

United Health Group Foundation
(on behalf of Kassandra DiPietro)

Tom & Sandi Waldron

Concertmaster (\$50 to \$249)

Otto & Tinka Bloedow
John H. Boesen
Tom & Joyce Carlson
Ronald Char House
General Mills Foundation
(on behalf of Erika Neely)
Kenneth & Lynn Gilmore
House of Note

Christina Jermihov
Helen Kahl
Mrs. Kenneth Maas
Vernon Maetzold
Bor-Jiin Mao
Anne McKinsey
Kay Miller
Jean L. Mitchell

Marilyn Nelson (in honor of
Sarah Hernandez &
Katherine Nyseth)
Robin Partch
Marilyn Pronovici
Sharon Radman
Stephanie & Scott Sample
Jeff & Annette Wilson
William Wangenstein

Section Leader (up to \$49)

Toni Beitz
Martha Benson
Florence Buggart
Lela Clark
Shirley Dahl
Bonnie & Stephanie Decker
Hans Deruiter
Noel White & Ruth Ericson
Charles & Sue Esch
Rita Franchett
Ann E. Wolf & Mary E. Furman
Catherine Gadbois
Elaine Heisterkamp
Ronald & Charlotte House

Kathryn L. Johnson
Lowell Johnson
Barbara & Gary E. Krejcarek
Jeanne & John LeFevre
Suzanne L'Herault
Bernadette McGuire
James Miller
Gaylen Kay Mills
Joan & Bill Murphy
Janice Nelson
Carolyn Oliver
Barb & Keith Olson
David R. Ott
Walter Wdowychyn & Julie Pawluk

Brian L. & Lisa J. Peterson
Paul & Ardys Randall
Susan & Thomas Reddin
John S. Setterlund
Sam Sharp
Jan Smith
Michael Stanfield
Shirley Townley
Paul & Alma Warner
Avis & Nathaniel Watkins
Douglas & Carol Watnemo
Mary Wolter

Biographies

Orion Kim is a twelve-year old pianist from Saint Paul, MN. He studies with nationally distinguished artist and teacher Dr. Joseph Zins of Crocus Hills Studios. He is a member of the Premier Class in the Studio's high intensity Performance Studies for the Gifted and Talented Pre-College Student. Mr. Kim comes from a very musical family; both of his parents are professional performing musicians, and his younger sister is also a member of the Premier Class as a student of Dr. JoAnne Link. Prior to winning first place in the 2018 Minneapolis Music Teachers Forum Mozart Concerto Competition and earning the opportunity to perform solo with the Kenwood Symphony Orchestra, Orion was the youngest finalist in the Saint Paul Piano Teachers Concerto Competition, and received Honorable Mention in last year's MMTF Competition. Orion's other great passion besides the piano is soccer, and he plays competitively for the Saint Paul Blackhawks Club.

Steven Campbell, a native of Texas, has served as Principal Tuba for The Minnesota Orchestra since 2005. He performed two solos with the Orchestra during the 2010-11 season: Torbjörn Lundquist's *Landscape* for Tuba and String Orchestra and George Kleinsinger's *Tubby the Tuba*. Earlier, in summer 2006, he performed Victor Ewald's Brass Quintet No. 3 in a Sommerfest chamber concert. Inspired by his parents, who are both musicians, Campbell became interested in music at an early age; his first teacher was his father, also a tuba player. Campbell studied at the University of Houston with David Kirk of the Houston Symphony, then completed a bachelor of music degree at the New England Conservatory in Boston, studying with former Boston Symphony musician Chester Schmitz. While in Boston, Campbell performed regularly with the Boston Symphony and Boston Pops Orchestras and was a member of the Rhode Island Philharmonic and the Vermont Symphony. In 1997, Campbell joined the Orquesta Sinfónica de Galicia in La Coruña, Spain, where he played for two years. Upon his return to the USA, Campbell was a fellow with the New World Symphony before joining the New Mexico Symphony, where he served as Principal Tuba for four years. In 2004-05, Campbell was principal tuba of the Milwaukee Symphony. He has performed with the Philadelphia Orchestra, New York Philharmonic, Chicago Symphony, Cleveland Orchestra, Houston Symphony, Colorado Symphony and Seattle Symphony and Opera. Campbell is also an educator. He is on the faculty of the University of Minnesota and has given master classes and lectures in the U.S. and abroad. He lives in Minneapolis with his wife, Michelle, and their sons, Rowen and Leo.

Yuri Ivan, D.M.A., has been serving as the Artistic Director and Conductor of the Kenwood Symphony since 2007. Yuri completed his formal music training in Ukraine where his primary teachers were Jeremy Skybinky and Mykola Kolessa. Mr. Ivan 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 Oneguine*, *Die*

Fledermaus, La Fille Mal Gardee, 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. 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, MN. Dr. Ivan is active in the artistic life of the Twin Cities metro area and beyond, collaborating with a range of 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, as the conductor for the Metropolitan Ballet. Yuri Ivan founded the Minnesota Byzantine Choral Festival in 2010.

Program Notes

Piano Concerto No. 20 in D minor K. 464 was written by Wolfgang Amadeus Mozart in 1785, and was completed only one day before its premiere in Vienna. It is only one of two piano concertos written by Mozart in a minor key, and is the most dark, dramatic, and impassioned. Mozart used the key of D minor infrequently, almost always with associations of foreboding, of threatening fate, and to express oppression, struggle, conflict, or danger. The most obvious examples are in *Don Giovanni* and *Requiem*.

The opening movement begins with syncopated, throbbing D minor chords. Like other truly dramatic music (think Beethoven, Chopin, or Liszt), it is ominously quiet. The piano surprisingly doesn't repeat this music when it enters, but begins with its own entirely new individual phrases. The soloist traverses the entire movement without once playing these signature chords. In the same way, the piano's opening lines - pure and unadorned - are not imitated by the orchestra. The relationship between soloist and orchestra had never before been so tense or complex. Their uneasy interplay - sometimes accommodating, occasionally unyielding - is what carries this music into high drama. The timpani further heighten the tension in the coda before the cadenza, and the movement ends on a quiet note.

Tuba Concerto in F minor was written by English composer Ralph Vaughan Williams in 1954. The idea to write a concerto for bass tuba came as a request from Philip Catelinet, the principal tuba of the London Symphony Orchestra. At the time, no major composer had ever put the tuba on center stage in a concerto-like setting. Written in the three-movement tradition, the

score is a pioneering work, demanding unprecedented virtuosity and expression from the unlikely solo instrument.

The first movement, *Prelude*, is a brisk march that shows off the tuba's agility with groups of fast notes and scales. The grotesque middle section eventually recapitulates back to the opening march. The movement ends with a cadenza that exploits the highest and lowest registers of the tuba concluding with a series of wide leaps and a slow recall of the main theme.

The second movement, *Romanza*, showcases the vocal quality of the tuba in its high register. The opening sounds like a melancholy folk melody. The middle section is more agitated, where the main theme is ornamented before a climax that leads to a reprise of the opening mood.

The *Finale* is a rondo, where an energetic main melody (consisting of rocket-like arpeggios and nimble trills) alternates with contrasting episodes. The tuba romps amid dancing strings. The movement ends with a virtuosic cadenza rounded off with a wild cascade of sound from the orchestra.

Symphony No. 1 in C minor Op. 68 was written over 20 years by Johannes Brahms. Initially a pianist, Brahms had composed several chamber pieces and works for piano, but nothing for the symphony orchestra. When he finished the work in 1876, Brahms had been living in Vienna, where Beethoven produced many of his greatest works. Brahms was self-critical and felt haunted by expectations to live up to Beethoven's monumental reputation. This symphony is carefully crafted; and one can hear several overt references to Beethoven, including the 4-note rhythm of the "fate" theme from Beethoven's Fifth.

The first movement begins with an outburst of dissonance by the orchestra over pounding timpani. A melody is introduced by the oboe that leads to the main *Allegro* theme, with ominous and violent drama. A gentler second theme adds contrast that provides the musical light and shadow of this movement.

The tender second movement reveals Brahms' gift for lyrical melody and rich harmonizations. The movement weaves a series of dialogues among different sections of the orchestra, and proceeds through a restless middle section before reprising the sumptuous melody for oboe, horn, and solo violin.

In the brief third movement, Brahms replaces the expected scherzo movement with a more abstract intermezzo. The pace is relaxed and easy, featuring lilting themes for strings and woodwinds.

The final movement begins with a slow introduction that reintroduces the timpani and sinuous chromaticism. This theme soon clears away the lingering melancholy, turning towards a triumphant C major. The strings then present a stately hymn, where Brahms pays homage to Beethoven with a majestic theme resembling the "Ode to Joy" melody from Beethoven's 9th Symphony.