

# Kenwood Symphony Orchestra

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

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

## KSO is seeking talented musicians!

Visit [www.kenwoodsymphonyorchestra.org](http://www.kenwoodsymphonyorchestra.org)

Click "Join the KSO" to learn more

## Upcoming Concerts:

### 21<sup>st</sup> Annual Masters Concerto and Aria Competition Winners' Showcase

Saturday, March 23, 2019 – 7:30pm

Our Lady of Peace Church, Minneapolis, MN

Tickets available at the door: \$12 Adults, \$5 Children 12 and under

### American Masterpieces

Sunday, May 12, 2019 – 3:00PM, FREE

Our Lady of Peace Church, Minneapolis, MN

Featuring Korngold's Violin Concerto in D major

& Copland's *Appalachian Spring*

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*This activity is made possible by the voters of Minnesota through a grant from the Metropolitan Regional Arts Council, thanks to a legislative appropriation from the arts and cultural heritage fund.*



PLAYING. SHARING. INSPIRING.  
YURI IVAN, ARTISTIC DIRECTOR

## Mozart Piano Concerto No. 22, Mvmt 1 *with* Mae Monette

## Prokofiev Piano Concerto No. 3 *with* Corey Hamm

## Dvořák Symphony No. 8

Saturday, February 16, 2019

7:30 PM

Church of St. Albert the Great  
Minneapolis, MN

# Program

**Piano Concerto No. 22 in E flat major, K. 482** ..... Wolfgang Mozart  
*with Mae Monette* (1756 – 1791)

1. Allegro

**Piano Concerto No. 3 in C major, Op. 26**..... Sergei Prokofiev  
*with Corey Hamm* (1872 – 1958)

1. Andante - Allegro
2. Tema con variazioni
3. Allegra, ma non troppo

## ***10 Minute Intermission***

**Symphony No. 8 in G major, Op. 88** ..... Antonín Dvořák  
(1841 – 1904)

1. Allegro con brio
2. Adagio
3. Allegretto grazioso – Molto vivace
4. Allegro ma non troppo

# 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 46<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. 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*
- Jenna Kaczke
- Gail Nelson
- Brenda Haines
- Julie Pronovici
- Steven Rollin
- Stan Adams
- Bronwen Chan ❖

## **Violin II**

- ◆ Erin Gorrud
- David Otero ❖
- Linda Xayamongkhon
- Bradley Urberg-Carlson
- Angie Kezar
- Patrick Plonski
- Kassandra DiPietro
- Jeannine Cavender-Bares
- Joseph Mitchell ❖

## **Viola**

- ◆ Ann Bur
- Katy Schalla Lesiak
- Erika Neely
- Phillip Brauer ❖
- Jillienne Touchette
- Sarah Kirby

## **Cello**

- ★ Sarah Hernandez
- Brita Moore ❖
- Katherine Nyseth
- Liesl Koehnen
- Todd Grill

## **Bass**

- ◆ Stacy Aldrich
- Conrad Hultquist ❖

## **Flute**

- ◆ Anne Cheney
- Leslie Pietila

## **Piccolo**

- Leslie Pietila

## **Oboe**

- ★ Madeline Davidson ❖
- Tammy Wahlin

## **English Horn**

- Tammy Wahlin

## **Clarinet**

- ◆ Christopher Raddatz
- Ken Gellerman

## **Bassoon**

- ★ Jackson Bryce ❖
- Joseph Shafer ❖

## **Horn**

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

## **Trumpet**

- ◆ Howard Brahmstedt
- Bob Zobal

## **Trombone**

- ★ Joshua Becker ❖
- Colin Hough ❖
- Jeff Macomber ❖

## **Tuba**

- ◆ Isaac Heath

## **Percussion**

- Kelly Grill
- Randy Martens ❖
- Will Kemperman ❖

- ◆ = 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!

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### Conductor (\$250 to \$749)

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William Swarts

United Health Group Foundation  
(on behalf of Kassandra DiPietro  
& Sarah Hernandez)

### Concertmaster (\$50 to \$249)

John H. Boesen  
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House of Note  
Nick & Chris Jermihov  
Helen Kahl  
Robert Kennedy  
Mrs. Kenneth Maas

Jeanne & John LeFevre  
Vernon Maetzold  
Bor-Jiin Mao  
Anne McKinsey  
Kay Miller  
Jean L. Mitchell  
Joan & Bill Murphy

Janice Nelson  
Marilyn Nelson (in honor of Sarah  
Hernandez & Katherine Nyseth)  
Robin Partch  
Marilyn Pronovici  
Thomas Reddin  
John Renwick  
Jeff & Annette Wilson

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

Dean & Janet Anderson  
Martha Benson  
Ed & Mary Helen Block  
Florence Buggert  
Lela Clark  
Shirley Dahl  
Bonnie & Stephen Decker  
Noel White & Ruth Ericson  
Charles & Sue Esch  
Rita Franchett  
Catherine Gadbois

Elaine Heisterkamp  
Ronald & Char House  
Kathryn L. Johnson  
Lowell Johnson  
Barbara & Gary E. Krejcarek  
Bernadette McGuire  
James Miller  
Gaylen Kay Mills  
Joan & Bill Murphy  
Carolyn Oliver  
Barb & Keith Olson  
Brian L. & Lisa J. Peterson

Paul & Ardys Randall  
John S. Setterlund  
Sam Sharp  
Jan Smith  
Shirley Townley  
Paul & Alma Warner  
Avis & Nathaniel Watkins  
Douglas & Carol Watnemo  
Ann E. Wolf & Mary E. Furman  
Mary Wolter  
Walter Wdowychun & Julie Pawluk

## Biographies

**Mae Monette** has been taking piano lessons at MacPhail Center of Music with her current teacher, Reiko Imrie, for 9 years. Her sister also took piano lessons from Reiko and won opportunities to play a concerto with an orchestra. Watching her sister perform made Ms. Monette want to play the piano herself. With her teacher's encouragement, Ms. Monette decided to play a Mozart concerto and enter KSO's MCAC competition.

Outside of piano, Ms. Monette is a 10th grader at Providence Academy. She is the captain of her school's golf team, participates in theater productions, and is a member of multiple choirs and bands at school.

**Corey Hamm**, pianist, has premiered over 300 solo, chamber, and concerto works by composers from all over the world. His CD of Frederic Rzewski's hour-long solo piano epic *The People United Will Never Be Defeated!* won Spotify's Best Classical Recording in 2014, and Best Classical Recording at the 2014 Western Canadian Music Awards. Frederic Rzewski received Mr. Hamm's interpretation as one of the finest to date: "Excellent! Bravo! This may be the best recording." He has performed the work over 70 times. Corey Hamm's extensive work in the 1990s with the great French composer Henri Dutilleux will come to fruition in his upcoming plan to record Dutilleux's complete works for piano. Other upcoming recordings include those by PEP (Piano and Erhu Project), The Nu:BC Collective, and one of solo piano works written for Corey by Chang, Morlock, Nobles, Hamel, Yedidia, and Maunders.

Mr. Hamm's most extensive collection of commissioned works includes over 70 pieces for PEP (Piano and Erhu Project) with erhu virtuoso Nicole Ge Li. Among the many composers who have written for PEP are Michael Finnissy, Gao Ping, Keith Hamel, Dorothy Chang, Stephen Chatman, Brian Cherney. The result is a new and flourishing multicultural catalogue of works for piano and erhu composed in the musical languages of the 21st century. PEP has released some of these works on two CD volumes (so far) with Vol. 2 nominated for Best Classical Recording at the 2015 WCMA.

Recent and upcoming concerto performances include the world premiere of Dorothy Chang's Gateways (for erhu and piano soloists) with PEP and the VSO, Bartok Piano Concerto 2, Fauré Fantasie, and Lutoslawski Piano Concerto. He has given many masterclasses and judged competitions nationally and internationally for such organizations as The American Piano Association Competition, Hong Kong Schools Music Competition, and the Canadian Music Competition Finals.

Dr. Hamm is Professor of Piano at the University of British Columbia in Vancouver, where he was awarded the Killam Teaching Award. He is on the Piano Faculty of both the Summer Institute for Contemporary Performance Practice (SICPP) at NEC in Boston, and MusicFest Perugia, in Italy. His beloved teachers include Lydia Artymiw, Marek Jablonski, Stéphane Lemelin, Ernesto Lejano, and Thelma Johannes O'Neill.

**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 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. 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. 22 in E flat major, K. 482** WOLFGANG AMADEUS MOZART (1756-91) was born in Salzburg, Austria, in 1756. As children, Mozart and his siblings made several European journeys with their parents, performing on the pianoforte as child prodigies. Eventually settled in Vienna, Mozart wrote his Piano Concerto #22 in C major, K. 482, in 1785, when he was 29 years old, and first performed it on December 23rd of that year during an intermission; the main piece on that concert was a long forgotten oratorio by Carl Ditters von Dittersdorf.

Mozart's orchestra for this concerto consists of solo flute, pairs of clarinets, bassoons, horns, and trumpets, plus timpani and strings. There are some curious things about the work: the main theme of the first movement, which appears at the very beginning, is never actually played by the pianist. There are some passages not fully written out, which have had to be completed by editors and/or performers; this is true also of the cadenza. The reason for this is that Mozart wrote this and two other piano concertos for his own use during a busy time in his life, when he was hard at work on his opera *The Marriage of Figaro*. His father Leopold visited him in Vienna in early 1785, and witnessed the craziness of his son's life. Leopold wrote to Wolfgang's sister, "Since my arrival, your brother's fortepiano has been taken at least a dozen times from the house to a theater or to some other house." It is interesting to note that this, and the other two concertos of the winter of 1785-6, are the first to use clarinets, an instrument that became a particular favorite of Mozart. In general, you will hear that the winds are quite prominent. Although the principal material may seem to be little more than standard ceremonial stuff, with trumpet and kettledrum fanfares, the material is developed with a lively and exquisite personality.

**Piano Concerto No. 3 in C major, Op. 26** SERGEI SERGEYEVICH PROKOFIEV (1891-1953), composer, pianist, and conductor, was born in the Ukraine in 1891 and died at the age of 61 in Moscow on March 5th, 1953, the same day as the death of Joseph Stalin. In 1918, the régime had allowed him to go abroad, but the Great Depression of the 1930's made it very difficult for him to earn a living on music, and so he returned to Russia with his wife and two sons in 1936. One of the most important and frequently played 20th century composers, he wrote operas, symphonies, ballets, concertos for piano, violin, and cello, and piano sonatas. His best known works include the opera *Love for Three Oranges*, the film score *Lieutenant Kije*, the ballet *Romeo and Juliet*, and *Peter and the Wolf* for narrator and orchestra. He finished his Piano Concerto #3 in C major, op. 26, in Paris in 1921; it was completed from sketches dating from 1911 to 1918, when he was still in Russia, before emigrating to the U.S. It immediately follows his *Classical Symphony*, op. 25, of 1917, well received in Russia and the U.S.; but the concerto, though successfully premiered in Chicago along with his opera *The Love for Three Oranges* in 1921, bombed in New York shortly afterwards.

Unlike his other piano concertos, this one has the traditional three-movement form: the first is marked Andante—Allegro; the second, Andantino, features a theme with five variations; and the third is Allegro ma non troppo. Throughout, we hear highly sophisticated chromaticism, sudden shifts of key, humor, and sarcasm; the writing for solo piano is virtuosic and at times remarkably percussive.

**Symphony No. 8 in G major, Op. 88** ANTONÍN LEOPOLD DVOŘÁK was born in Nelahozeves, near Prague, in 1841. At 6 years old, he was taught the violin, began organ studies in Prague at 16, and by 1862 was playing the viola at the main theater there. In 1863, he played in a concert conducted by Wagner, for whose music he had "unbounded admiration." During these early years, Dvorak developed his skills as a composer, but was making only \$7.50 per month, so he began to give piano lessons. He composed symphonies, operas, a cantata, and chamber music, yet remained unknown outside of Prague. He won the Austrian State Prize for composition in 1875 and 1877; the jury included the critic Eduard Hanslick, who enjoyed his music and encouraged him to send some scores to Johannes Brahms. Brahms recommended Dvořák to his own publisher, who published two collections of Dvořák's pieces and contracted with him for new works. Without this critical support, it is possible that Dvořák may have given up composing. His *Slovonic Dances* and last four symphonies were little played outside of his native country until the mid-twentieth century. In the Czech lands, however, Dvořák finally enjoyed much respect as a composer by the time he wrote his eighth symphony.

Symphony #8, first published as Symphony #4, was written in 1889 to celebrate Dvořák's admission to the Prague Academy. He conducted the first performance in Prague on February 2nd, 1890. Compared to other symphonies of the time, it is remarkably warm and optimistic, its cheer and lyricism inspired by Bohemian folk music, which inspired many of the themes. The first movement opens in G minor with a tune for cellos, horns, clarinets, and bassoons; then the solo flute states the principal theme. A boisterous development section leads to the recapitulation, where the main theme is played by the English horn; a jolly coda follows. The second movement, beginning with a lovely clarinet duet, seems inspired by a lovely summer's day interrupted by a thunderstorm. The third movement is not a typical symphonic minuet or scherzo, but instead features a dreamy waltz in minor mode. Somewhat surprisingly, it ends with a very lively two-step. The final movement begins with a heroic fanfare leading to a complex theme and variations structure. A lovely slow melody starts this off, and returns near the end, with many varied and fascinating tunes in between, in a variety of moods and tempi. The symphony concludes in a manner highly chromatic and exciting.