

2019 – 2020 Season Preview

Tchaikovsky Symphony No. 6 and Brahms Double Concerto

*with Minnesota Orchestra's Susie Park, violin,
and Silver Ainomäe, cello*

Sunday, November 3, 2019, FREE

The Nutcracker

with the Metropolitan Ballet

Saturday, December 14, 2019, Ticketed

Sunday, December 15, 2019, Ticketed

Hopkins High School Auditorium

Visit metroballer.org for ticketing information!

Faure's Requiem

with the Bethlehem Lutheran Church Senior Choir

Also featuring Mendelssohn's Violin Concerto in E minor,
with KSO's Ian Synder, violin

Saturday, February 8, 2020, FREE

22nd Annual Masters' Concerto and Aria Competition

Winners' Showcase

Saturday, March 28, 2020, Ticketed

Concert for All Ages

Featuring the Minneapolis Music Teachers' Forum winner performing Mozart,
The Twin Cities Trumpet Ensemble, and family-friendly favorites including

Saint-Saen's *Carnival of the Animals*, Haydn's *Toy Symphony*,
Williams' *Star Wars Overture*, and more!

Saturday, May 16, 2020, FREE



PLAYING. SHARING. INSPIRING.
YURI IVAN, ARTISTIC DIRECTOR

Korngold Violin Concerto in D major

with Helen Chang Haertzen

Copland *Appalachian Spring*

Sunday, May 12, 2019

3:00 PM

Our Lady of Peace Catholic Church
Minneapolis, MN

Program

Violin Concerto in D major, Op. 35 Erich Wolfgang Korngold
with Helen Chang Haertzen (1897 – 1957)

1. Moderato nobile
2. Romanze
3. Allegro assai vivace

10 Minute Intermission

Appalachian Spring Aaron Copland
(1900 – 1990)

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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.



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
- Julie Pronovici
- Gail Nelson
- Steven Rollin
- Brenda Haines
- Stan Adams
- Andrea Brazelton ❖

Violin II

- ◆ Erin Gorud
- Clair Tyra
- Linda Xayamongkhon
- Kassandra DiPietro
- Patrick Plonski
- Angie Kezar
- Jeannine Cavender-Bares
- Bradley Urberg-Carlson

Viola

- ◆ Ann Bur
- Sarah Kirby
- Erika Neely
- Patrick McCarthy
- Derick Rehurek ❖
- Jillienne Touchette

Cello

- ★ Teddy Schumacher ❖
- Sarah Hernandez
- Brita Moore ❖
- Katherine Nyseth
- Todd Grill
- John Renwick

Bass

- ◆ Stacy Aldrich
- Al Albers
- Conrad Hultquist ❖

Flute & Piccolo

- ◆ Anne Cheney
- Leslie Pietila

Oboe

- ◆ Alyssa Jermiason
- Tammy Wahlin

English Horn

- Tammy Wahlin

Clarinet

- ◆ Christopher Raddatz
- Ken Gellerman

- ◆ = Principal
- = Co-Principal

Bassoon

- ◆ Ellen Maas Pratt
- Fabio Benites ❖

Horn

- ◆ Angela Gritton
- Nicole Danielson
- Bob Meier
- Alanna Trost ❖

Trumpet

- ◆ Howard Brahmstedt
- James Olcott

Trombone

- ★ Christopher Caine ❖
- ★ Collin Hough ❖

Harp

- Jim Buxton ❖

Keyboard

- Franco Holder ❖

Percussion

- Kelly Grill
- Martin Kline ❖

- ★ = Acting Principal
- ❖ = Guest Musician

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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)

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Florence Buggert
Lela Clark
Shirley Dahl
Bonnie & Stephen Decker
Noel White & Ruth Ericson
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Biographies

Helen Chang Haertzen joined the Minnesota Orchestra's first violin section in 2003. In 2006, she appeared as soloist in Beethoven's Triple Concerto with the Orchestra under Andrew Litton's direction. Haertzen, who formerly was associate and principal second violin of the Bamberg Symphony in Germany, has toured with the Orpheus Chamber Orchestra and played with the Orchestra of St. Luke's. She also served on the faculty of Jeunesses Musicales World Orchestra, teaching orchestral training and chamber music to international students. As soloist, Haertzen has performed with the Boston Symphony Orchestra, Boston Pops Esplanade and Junge Philharmonie Erlangen, and with the Staatsorchester Braunschweig. Growing up in the Boston area, Haertzen studied under Bo Youp Hwang and Roman Totenberg. She attended Philadelphia's Curtis Institute, the Salzburg Mozarteum and the San Francisco Conservatory. Her principal teachers also included Szymon Goldberg, Felix Galimir, Ruggiero Ricci and Camilla Wicks. Haertzen was a prizewinner of the Karol Lipinski-Wieniawski Competition in Poland. In 2017, the Minnesota State Arts Board awarded her the Artist Initiative Grant.

Haertzen is a member of the Isles Ensemble and has performed as a guest artist with the Walden Chamber Players and the Bamberg String Quartet. She has collaborated with dancer and choreographer Bill T. Jones at the Walker Art Center in Minneapolis and with the Boston Ballet in a performance of Vaughan Williams' *The Lark Ascending*. In Boston, she has appeared at the Isabella Stewart Gardner Museum and the Goethe Institute. She played the Jascha Heifetz 1742 Guarneri del Gesu violin in recital at San Francisco's Legion of Honor and has appeared as a recitalist throughout Europe. In 2005 Cavalli Records released Haertzen's recording of the Bach Partitas for Solo Violin, which drew critical acclaim from the *American Record Guide*. In addition to performing, she enjoys teaching. Her students have gone on to study at top conservatories and music festivals, and to win orchestra positions.

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. 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, Dr. 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. 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, as the conductor for the Metropolitan Ballet. Yuri Ivan founded the Minnesota Byzantine Choral Festival in 2010.

Program Notes

Violin Concerto in D major, Op. 35 ERICH WOLFGANG KORNGOLD (1897-1957) was born in Brünn, Austria-Hungary (now Brno, Czech Republic), and was hailed as the greatest musical prodigy since Mozart and Mendelssohn. A noted pianist, he grew to be a successful composer of ballet (*Der Schneeman*, 1910), opera (*Die tote Stadt*, 1920), operettas, piano, and other classical works. As a Viennese Jew, he immigrated to America after the Nazi occupation of Austria in 1938, where he had established ties with Hollywood. Korngold emerged as a leading film composer, and wrote scores for 16 Hollywood films. The stigma of successful film composers having sold their integrity to Hollywood bothered Korngold, as did the assumption that his works were performed only because he was the son of the famed music critic Julius Korngold. After his father's death, he returned to a project started years earlier but never completed: a concerto for violin and orchestra. The great violinist Bronislaw Huberman had long been asking Korngold for a violin concerto. Unfortunately, when the work was finally completed, Huberman was in poor health and unable to carry out the performance. With Huberman's blessing, Jascha Heifetz learned the concerto within a few weeks and performed its World Premiere with the St. Louis Symphony on February 15, 1947.

The concerto borrows heavily from Korngold's work in the film industry. Many of the major themes were taken from film scores, and the instrumentation and thematic development are reminiscent of Hollywood. In the first movement, *Moderato nobile*, the opening theme played by the solo violin comes from a score written for a forgettable film (*Another Dawn*, 1937), running over two octaves in five notes. The second theme comes from the historical movie *Juarez* (1939), more expansive and reliant on the orchestra. The principal theme of the beautiful second movement, *Romanze*, is introduced by solo clarinet, quoted from *Anthony Adverse* (1936), and is revisited after a contrasting middle section that seems to have been written specifically for this concerto. This movement exhibits a Romantic lushness rarely heard in music from the 1940s. The final movement, *Allegro assai vivace*, is the most demanding movement for the soloist. It begins with a Staccato jig, which leads to a second folk dance-like theme that originates from the film adaptation of Mark Twain's *The Prince and the Pauper* (1937). This becomes the starting point for a set of brilliant variations, which build to a virtuoso climax.

Appalachian Spring AARON COPLAND (1900-1990) was one of the earliest composers to define the distinctive American sound, particularly with his first two popular ballets, *Billy the Kid* and *Rodeo*. *Appalachian Spring* was composed in 1943-44 as a ballet for Miss Martha Graham on a commission from the Elizabeth Sprague Coolidge Foundation. It was first performed by Miss Graham and her company in the Library of Congress, Washington, D.C., on October 30, 1944. Copland was awarded the 1945 Pulitzer Prize in Music for the outstanding theatrical work of the season of 1944-45. The action of the ballet was summarized in Copland's own words as "a pioneer celebration in spring around a newly built farmhouse in the Pennsylvania hills in the early last [19th] century. The bride-to-be and the young farmer-husband enact the emotions, joyful and apprehensive, their new domestic partnership invites. An older neighbor suggests now and then the rocky confidence of experience. A revivalist and his followers remind the new householders of the strange and terrible aspects of human fate. At the end, the couple is left quiet and strong in their new house."

Appalachian Spring has taken on iconic status, depicting the quintessential American sound: the vast open spaces, furrowed fields, radiant skies, homespun plainness, and pioneer spirit of rural America. Rich in wide-open, disjunct intervals, it's a sound that was imitated by American composers in the ensuing years, including by Copland himself. The original scoring called for a chamber ensemble of thirteen

instruments. The present arrangement for symphony orchestra was made by the composer in the spring of 1945. It is a condensed version of the ballet, retaining all essential features but omitting those sections in which the interest is primarily choreographic.

At the start, ascending clarinet notes conjure a dreamy awakening in a pastoral scene, which expands on a simple three-note idea. The slow music signals the beginning of a new day and life on the frontier. Through the simplicity, Copland unfurls a striking range of emotions. The music layers into bright, warm chords, like a dawn mist that slowly evaporates. Suddenly, a charge of energy brings a different mood. Mood changes throughout the piece depict the various happenings in the newlyweds' life: revivalists celebrating with a square dance, and the bride expressing joy and apprehension at her approaching shift to motherhood. A brief transition recalling the opening music offers a sense of reassurance, and leads to a set of five variations on a mid-nineteenth century Shaker folk melody called "Simple Gifts." The melody, first heard on solo clarinet with decorative comments from the woodwinds, grows with its variations, expressing joy and humble gratitude. Interestingly, this tune is the only real folk melody used in the score, although other sections of the music sound folk-like, demonstrating Copland's skill in fashioning spontaneity through his music. At the end, a moving coda signifies that the couple is left quiet and strong in their new home. Muted strings play a hushed hymn-like passage reminiscent of the opening theme, and ends with the opening phrase from the clarinet.

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