

## 2019 – 2020 Season

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

Saturday, December 14, 2019, 2 p.m., Ticketed  
Sunday, December 15, 2019, 7 p.m., Ticketed  
Hopkins High School Auditorium, Minnetonka  
Visit [metroballet.org](http://metroballet.org) for ticketing information!



PLAYING. SHARING. INSPIRING.  
YURI IVAN, ARTISTIC DIRECTOR

### **Faure's *Requiem* & Mendelssohn's Violin Concerto with the Bethlehem Lutheran Church Senior Choir**

Also featuring Mendelssohn's Violin Concerto in E minor,  
with KSO's Ian Snyder, violin  
Saturday, February 8, 2020, 3 p.m., FREE  
Buetow Auditorium, Concordia University – St. Paul

### **22<sup>nd</sup> Annual Masters' Concerto and Aria Competition Winners' Showcase**

Saturday, March 28, 2020, 7.30 p.m., Ticketed  
St. Albert the Great Catholic Church, Minneapolis

### **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, 3 p.m., FREE  
Sundin Hall, Hamline University

### **Brahms Double Concerto for Violin, Cello and Orchestra in A minor, Op. 102**

*with* Minnesota Orchestra's Susie Park and Silver Ainomäe

### **Tchaikovsky Symphony No. 6 in B minor, Op. 74 (*Pathétique*)**

Sunday, November 3, 2019  
3 p.m.  
Our Lady of Peace Catholic Church  
Minneapolis, MN

# Program

## Double Concerto for Violin, Cello and Orchestra in A Minor, Op. 102 .....Johannes Brahms (1833-1897)

- I. Allegro
- II. Andante
- III. Vivace non troppo

### 10 Minute Intermission

## Symphony No. 6 in B minor, Op. 74 (Pathétique) ..... Peter Ilyich Tchaikovsky (1840 – 1893)

- I. Adagio – Allegro non troppo – Andante – Moderato mosso – Andante – Moderato assai – Allegro vivo – Andante come prima – Andante mosso
- II. Allegro con grazia
- III. Allegro molto vivace
- IV. Finale. Adagio lamentoso – Andante

metro regional arts council

*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 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*
- Erin Grouud
- Gail Nelson
- Julie Pronovici
- Brenda Haines
- Steven Rollin
- Leah Meyer
- Stan Adams
- Andrea Brazelton ❖

### Violin II

- ◆ Melissa Pickerign
- Clair Tyra
- Angie Kezar
- Linda Xayamongkhon
- Patrick Plonski
- Bradley Urberg-Carlson
- Jeannine Cavender-Bares

### Viola

- ◆ Ann Bur
- Phillip Brauer
- Ariel Buehler
- Sarah Kirby
- Erika Neely
- Patrick McCarthy

### Cello

- ★ Laurie Maiser ❖
- Brita Moore
- Joe Finstrom
- Katherine Nyseth
- Todd Grill
- John Renwick

### Bass

- ◆ Conrad Hultquist
- Neill Merck
- Stacy Aldrich
- John Perkins
- Al Albers

### Flute & Piccolo

- ◆ Anne Cheney
- Leslie Pietila
- Judith Herring ❖

### Oboe

- ◆ Alyssa Jermiason
- Sarah Short
- Tammy Wahlin

### Clarinet

- ◆ Christopher Raddatz
- Ken Gellerman

### Bassoon

- ◆ Ellen Maas Pratt
- Martina Rodgers

### Horn

- ◆ Angela Gritton
- Sarah Meyerpeter ❖
- Bob Meier
- Nicole Metier

### Trumpet

- ◆ Howard Brahmstedt
- James Olcott
- Neil Baumgartner

### Trombone

- ◆ Samuel Charlton
- Josh Huot-Gallus ❖
- Jeff Macomber

### Tuba

- Isaac Heath

### Percussion

- ◆ Kelly Grill
- Kevin McBeth ❖

◆ = Principal  
❖ = Guest Musician

★ = Acting Principal

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## Guest Artist (\$750 and above)

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

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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  
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Robin Partch  
Marilyn Pronovici  
Thomas Reddin  
John Renwick  
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## Section Leader (up to \$49)

Dean & Janet Anderson  
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Lela Clark  
Shirley Dahl  
Bonnie & Stephen Decker  
Noel White & Ruth Ericson  
Charles & Sue Esch  
Rita Franchett  
Catherine Gadbois  
Elaine Heisterkamp

Ross Jackson  
Kathryn L. Johnson  
Lowell Johnson  
Barbara & Gary E. Krejcarek  
Bernadette McGuire  
James Miller  
Gaylen Kay Mills  
Joan & Bill Murphy  
Carolyn Oliver  
Barb & Keith Olson  
Kathleen O'Sullivan  
Margaret Perrier  
Brian L. & Lisa J. Peterson

Paul & Ardys Randall  
John S. Setterlund  
Sam Sharp  
Jan Smith  
Shirley Townley  
Lynn Walsh  
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# Biographies

Australian-born **Susie Park**, the Minnesota Orchestra's first associate concertmaster, picked up her violin at the age of three, made her solo debut at five, and completed preparatory studies at the Sydney Conservatorium of Music. Park has concertized around the world, performing solos with numerous orchestras of international renown and collaborated with conductors including Simon Rattle, Hans Vonk, Alan Gilbert, Fabio Luisi and Yehudi Menuhin, performing in venues ranging from New York's Carnegie Hall to Vienna Musikverein Cologne Philharmonie. Park won top honors at the International Violin Competition of Indianapolis, the Wieniawski Competition in Poland and the Yehudi Menuhin International Competition in France, which led to many performances and reengagements throughout the U.S. and Europe. She also won the Richard Goldner Concerto Competition, Ernest Llewellyn String Award and various additional awards. Park is passionate about chamber music and is a founding member of ECCO, the East Coast Chamber Orchestra, a conductorless ensemble comprised of a diverse selection of chamber musicians, soloists and principal string players from American orchestras. In addition, Park was the violinist of the Eroica Trio from 2006 to 2012, with which she recorded the ensemble's eighth CD, an all-American disc nominated for a Grammy. Park was in residence at the Marlboro Music Festival for three consecutive summers, and toured extensively with Musicians from Marlboro. Her festival engagements have included performances at Music from Angel Fire, the Caramoor, Skaneateles, Aspen, Ravinia and Bowdoin festivals in the U.S.; Open Chamber Music at Prussia Cove in England; Bermuda Festival; the Mozarteum Sommerakademie in Austria; and Keshet Eilon in Israel. Park's interest in music of all genres has also led to collaborations with artists such as jazz trumpeter Chris Botti, with whom she performed 41 consecutive shows at the Blue Note Jazz Club in New York. In her spare time, Park enjoys a variety of creative arts, including knitting and clothing design.

**Silver Ainomäe** was born in Tallinn, Estonia. At the age of six he began to play the cello and piano. In 1990 Ainomäe's family migrated from Estonia to Finland. At age 12, he was accepted to the Sibelius Academy in Helsinki, where his teachers were Hannu Kiiski and Arto Noras. After receiving a master's degree at the Sibelius Academy, he attended London's Guildhall School of Music and Drama and Razumovsky Academy under the guidance of Oleg Kogan. He participated in his first international competition when he was eight years old. Ainomäe has performed in more than 30 countries as a soloist, chamber and orchestral musician. His solo debut was with the Estonian National Symphony Orchestra in 2000. He has since performed concertos with Finnish Radio Orchestra, Zürich Chamber Orchestra, Tallinn Chamber Orchestra, Polish Radio Orchestra, Tapiola Sinfonietta and Colorado Symphony under conductors such as Paavo Järvi, Andrew Litton, Marin Alsop and Claus-Peter Flor. Principal cellist of the Colorado Symphony since 2009, Ainomäe has also appeared as guest principal with the Royal Concertgebouw Orchestra, Baltimore Symphony, Philharmonia Orchestra, Helsinki Philharmonic Orchestra and the Saint Paul Chamber Orchestra. He has performed and taught at festivals in Finland, Estonia, Switzerland, Greece, Germany and the United Kingdom.

**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 Kirchoff. 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

To appreciate **Johannes Brahms' Double Concerto**, one must first understand Brahms' relationship with Joseph Joachim, the preeminent violinist of the time. Brahms first met Joachim in 1853 and they quickly became close friends and musical confidantes. Brahms benefited from Joachim's careful advice on matters of string technique and, in 1878, composed and dedicated his only Violin Concerto to Joachim. Joachim was a faithful champion of Brahms' music and helped to establish the young composer's reputation throughout Europe. In 1880, however, their bond was abruptly severed when Brahms meddled in Joachim's divorce by submitting a letter defending Joachim's wife against allegations that she had been having an affair with Brahms' publisher. Joachim, enraged and feeling betrayed, broke off his personal relationship with Brahms, though he continued to play his music. The two did not speak for years. In July of 1887, Brahms wrote to Joachim about his desire to compose a concerto for violin and cello. He invited Joachim's input and inquired whether he would be willing to premier the piece with the cellist in Joachim's quartet, accompanied by Brahms on piano. Joachim agreed. Later that month, Brahms sent Joachim the violin part and invited his input as he had for the Violin Concerto. Brahms did accept a few of Joachim's suggestions. In September of 1887, the three rehearsed together in Clara Schuman's home before the formal premiere with the Gurzenich Orchestra in Cologne. The work, Brahms' last for orchestra, was given a cool reception. Those close to Brahms, however, noted that the real success of the piece was the reconciliation between Brahms and Joachim, after years of estrangement.

The opening movement largely follows Classical concerto-sonata form, though Brahms prefaced it with a bold paragraph introducing the soloists. The main theme, given by the entire orchestra is a somber but majestic strain that mixes duple and triple rhythms. The second theme is a tender, sighing phrase introduced by the woodwind choir. The soloists then join the orchestra for their elaborated re-presentation of the themes. A development section (begun by the soloists in unison) and full recapitulation and coda round out the movement. The quiet summons from the horns and woodwinds mark the beginning of the second movement. The principal theme of the movement's three-part form is a warmly lyrical melody for violin and cello in unison; parallel harmonies in the woodwinds usher in the central section. The finale is a playful rondo heavily influenced by the melodic leadings and vibrant rhythms of Gypsy music.

Peter Ilyich Tchaikovsky wrote his **Symphony No. 6 in B minor, Op. 74, also known as the Pathetique Symphony**, in 1893. Tchaikovsky led the first performance in Saint Petersburg on October 28, 1893, just nine days before his death. The first performance was not considered a success and received only a tepid response from musicians and the public. The second performance, 12 days later, at a memorial for Tchaikovsky, was

considered a resounding success. Conspiratorial theories shroud the circumstances leading to the creation of his final symphony and untimely death. Some speculate that Tchaikovsky took his own life by deliberately drinking unboiled water during a cholera epidemic, after years of depression about his compositional powers and personal life. Others have dubbed his Symphony No. 6 a musical suicide note. But Tchaikovsky regarded the symphony with great affection. Shortly after completing the symphony, Tchaikovsky told his publisher, "I give you my word of honor that never in my life have I been so contented, so proud, so happy, in the knowledge that I have written a good piece." In his August 1893 letter to his nephew Vladimir Davydov, to whom Tchaikovsky dedicated his symphony, he wrote: "...But I absolutely consider it to be the best, and in particular, the most sincere of all my creations. I love it as I have never loved any of my other musical offspring."

The first movement opens with a dark and haunting bassoon solo, the primary theme of the first movement. After the slow Adagio, the strings burst in with an agitated restatement of the bassoon solo, followed by a contrasting theme full of melancholy nostalgia. The movement descends into chaos as the themes are developed, ripped apart, and tossed about in a tempest of sound. A solemn brass chorale with pizzicato string accompaniment draws the movement to a close. The second movement features a 5/4 meter dance, often described as a limping waltz, which sweeps through the strings like a gentle wind. Although the overall mood of this movement is lighter than the first, Tchaikovsky infuses the music with a strong sense of sadness and hints of romantic despair. The vigorous march of the third movement offsets the melancholy of the first two movements. This boisterous music boldly proclaims itself with seething motion that, in the end, goes nowhere. Audiences are left thinking that they have arrived at the end of their symphonic journey, often prompting a premature round of applause. The fourth movement begins with an anguished cry in the strings. The strings are interrupted by a blast from the brass, after which the strings continue on their mournful way to a subdued conclusion, in which there is no hint of a happy ending, only the low, tolling heartbeats in the basses that expire into silence.

The real tragedy is that this was Tchaikovsky's final symphony and not the beginning of what could have been his most exciting, fulfilling, and creative period as a composer.

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- Offering performance opportunities
- Programming appealing repertoire
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