

## Upcoming Performances

### The Music of Gao Hong: A Celebration of 50 Years of Making Music with Friends

*Performing Hong's pieces "Celebration" and "Reminiscences of My Hometown"*

Sunday, April 3, 2022, 3 p.m., ticketed

Ordway Concert Hall – St. Paul

Visit [ordway.org/events](http://ordway.org/events) to purchase tickets

### Spring Showcase

Featuring the Minneapolis Music Teachers' Forum 2022 winner performing a Mozart piano concerto, William Grant Still's *Festive Overture*, Camille Saint-Saens's *Carnival of the Animals*, and Bela Bartok's *Concerto for Orchestra*

Saturday, May 21, 2022, 7:30 p.m., FREE

Sundin Hall, Hamline University

### Summer Pops!

Music and performance locations to be announced

August 2022

### KSO is seeking talented musicians!

Visit [www.kenwoodsymphonyorchestra.org](http://www.kenwoodsymphonyorchestra.org) - Click "Join the KSO" to learn more

#### 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

Visit [www.kenwoodsymphonyorchestra.org](http://www.kenwoodsymphonyorchestra.org) and "like" Kenwood Symphony Orchestra on Facebook to join our mailing list, sponsor a concert, view our performance calendar, and learn more about KSO.



PLAYING. SHARING. INSPIRING.

YURI IVAN, ARTISTIC DIRECTOR & CONDUCTOR

### Wagner Prelude to *Die Meistersinger von Nürnberg*

### Kabalevsky Violin Concerto, Op. 48

*with* Minnesota Orchestra's Michael Sutton

### Price Symphony No. 3 in C minor

Saturday, March 12, 2022 - 7:30 p.m.

Buetow Auditorium at Concordia University  
Saint Paul, MN

# Program

## Yuri Ivan, Conductor

**Prelude to *Die Meistersinger von Nürnberg*** ..... Richard Wagner  
(1833-1897)

**Violin Concerto, Op. 48** ..... Dmitry Kabalevsky  
(1904-1987)

- I. Allegro molto e con brio
- II. Andantino cantabile
- III. Vivace giocoso

~ 15 Minute Intermission ~

**Symphony No. 3 in C minor** ..... Florence Price  
(1887-1953)

- I. Andante – Allegro – Moderato assai – Allegro
- II. Andante ma non troppo
- III. Juba
- IV. Finale: Scherzo

**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. The orchestra has been under the direction of Dr. Yuri Ivan since 2007. 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, the Master's Concerto and Aria Competition Winners' Showcase event, and collaborations with the Metropolitan Ballet.

### Violin I

◆ Ian Snyder, Concertmaster  
*Ellen & Leonard Pratt Endowed Chair*

Julie Pronovici  
❖ Darrel Chew  
Megan Hanrahan Peterson  
Melissa Hernes Pickerign  
Gail Nelson  
Barb Lamb

### Violin II

◆ Clair Tyra  
Linda Xayamongkhon  
Jeannine Cavender-Bares  
Patrick Plonski

### Viola

◆ Ann Bur  
Jenny Bengtson  
Erika Neely  
Patrick McCarthy  
Ariel Buehler  
Phillip Brauer

### Cello

◆ Brita Moore-Kutz  
❖ Kristen Moon  
Todd Grill  
John Renwick

### Bass

◆ Conrad Hultquist  
Neill Merck

### Flute

◆ Anne Cheney  
Leslie Pietila  
❖ Rachel Wilson  
❖ Diane Larson

### Oboe

◆ Kaia Sand  
❖ Alexis Varghese

### English Horn

Alexis Varghese

### Clarinet

◆ Christopher Raddatz  
Ken Gellerman

### Bass Clarinet

Peregrine Hartmark

### Bassoon

◆ Ellen Maas Pratt  
Martina Rodgers

### Horn

◆ Angela Gritton  
❖ Emily Borra  
Bob Meier  
Nicole Metier

### Trumpet

◆ Howard Brahmstedt  
Neil Baumgartner III  
Leighton Tuenge

### Trombone

◆ Christopher Caine  
Collin Hough

### Bass Trombone

Jeff Macomber

### Tuba

❖ Charles Wazanowski

### Percussion

◆ Kelly Grill  
Rosie Attiyeh  
❖ Remy Eichten  
❖ John Litch

◆ = Principal

❖ = Guest Musician

# Support KSO

The Kenwood Symphony Orchestra 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 [kenwoodsymphonyorchestra.org/contact-us](https://kenwoodsymphonyorchestra.org/contact-us) or use this QR code.

## Donate to KSO with AmazonSmile!

Visit [smile.amazon.com/ch/51-0168817](https://smile.amazon.com/ch/51-0168817), make a purchase, and Amazon will automatically donate to the Kenwood Symphony Orchestra.

# Thank you to all our patrons!

## Guest Artist (\$750 and above)

Medtronic Foundation (on behalf of Kate Anderson, Bob and Peg Betzold, Bor-Jiin Mao, Julie Pronovici, Marilyn Rochat, Narendra Simha, and Sonja Somdahl)

Kate Anderson  
Anne Cheney  
Cy and Paula DeCosse Fund of the Minneapolis Foundation

Bob and Peg Betzold  
Greg McNeely  
Leonard & Ellen Pratt

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

Phillip Brauer  
St. Paul Garden Club

James Olcott

Lucy Lu (matched by Ameriprise)

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

Lori Baron  
Deborah Brauer  
Marcia Cheney  
Al Hester  
Christina Jermihov  
Janet Leach  
Pat McCarthy  
Erika Neely (matched by General Mills)  
Lawrence and Lovice Weller

Toni A. Beitz  
Jeannine & Kent Cavender-Bares  
Judy Hawkinson  
Jack & Sandy Hosch  
Dr. Robert and Dawn Kennedy  
Ellen J. Maas  
Anne McKinsey  
Marilyn Pronovici  
Marilyn Rochat  
Bridget Wellhoefer

Dr. Ed Block (in honor of Mary Helen Block)  
Jeffrey Hernes  
Ronald and Charlotte House  
Barb Lamb  
Bor-Jiin Mao  
Kay Miller  
John & Elaine Renwick  
Sonja Somdahl  
Marlene Wolinski

## Section Leader (up to \$49)

Amy Albus  
Rhonda Anderson-Sand  
William Haugen  
Marcia Miller  
Milinda Nitti  
Margaret Trust

David Amdur  
Shirley Dahl  
Tish Kutz  
Michael Miller  
Melissa Pickerign  
Gigi Yau

Dean & Janet Anderson  
Paul and Yanna Grinberg  
Meghan Longtin  
Sara Nelsen  
Narendra Simha  
Anonymous

# Biographies

A native of Minneapolis, **Michael Sutton** joined the Minnesota Orchestra in 1997. He performed Martinů's Three Madrigals with violist Kenneth Freed at a 2007 chamber music concert, and he has appeared on Sommerfest programs playing chamber music with pianist William Wolfram and violinist Pekka Kuusisto. In addition to performing in Minnesota Orchestra programs, he is concertmaster of the Bloomington Symphony Orchestra, a post he accepted in fall 2014. He also is a faculty member at the MacPhail Center for Music and a violin coach for the Greater Twin Cities Youth Symphonies. Sutton earned bachelor's and master's degrees at the Manhattan School of Music, where he studied with Raphael Bronstein and Ariana Bronne. There he received the Kortschak Award for Chamber Music and the Bauer Award for Outstanding Accomplishment. For four years Sutton was a concertmaster of the New World Symphony in Miami Beach; he was also a leader at the Schleswig-Holstein Music Festival and the Pacific Music Festival in Japan.

**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 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

Those familiar with **Richard Wagner's** *Die Meistersinger von Nürnberg* know that this opera distinguishes itself from his other operas on many levels. First, this is the only mature Wagner opera based on an entirely original story, written by Wagner himself. Second, there are no mythical monsters, magic, or love potions. Third, the opera's hero is based on an actual historical figure, Hans Sachs (1494-1576), in a historically well-defined time and place. Finally, this is Wagner's longest opera, taking nearly four and a half hours, exclusive of breaks. This story of artisans formed into a guild of Meistersingers

dedicated to art, poetry, and music in the medieval German city of Nuremberg, is also a love story. Sachs assists the man in love, Walther, in winning a songwriting contest, the prize of which is, by happenstance, Walther's beloved, Eva. After completing the scenario, Wagner began writing the libretto in Paris in 1862 and conducted the first public performance of the Overture in Leipzig on November 2, 1863, but he did not complete the opera in its entirety until 1867. The premiere followed in 1868 in Munich. There is no doubt that Wagner had the entire story in mind when he completed the Prelude. He uses two very recognizable, fanfare-like leitmotifs, one to symbolize the Meistersingers, and another to represent Walther; a more melodious, flowing melody to represent love; and, towards the end of the Prelude, a stacking of these three leitmotifs simultaneously represents Walther's winning his love and joining the Meistersingers at the same time.

**Dmitry Kabalevsky**, the son of a mathematician, was born in St. Petersburg in 1904 and died in 1987, at the age of 84, before the final collapse of the Soviet Union, whose ideals he had served so faithfully. While a full professor of composition at the Moscow Conservatory, Kabalevsky also was an official spokesperson for Soviet musical policy and addressed local and international audiences through television, news media, and delegations to other countries, including the U.S. in 1959. In addition to composing music in all forms, including concertos, symphonies, choral works, incidental music for radio and films, patriotic songs, and piano works for children, Kabalevsky created a program for music education for children in the Soviet Union. Kabalevsky believed the aesthetic theory that art works should reflect the political and social ideology of the State. Kabalevsky's Violin Concerto, composed in 1948, was the first of three instrumental concertos dedicated to Soviet youth and is heavily infused with the spirit and characteristics of Russian music, as required at the time. Often described as cheery and energetic, this work is filled with snappy rhythms and features a popular Ukrainian folk tune and requires technical brilliance by the soloist. Michael Sutton, performing the concerto today, had Kabalevsky stay at his family's home when Sutton was a child, when Kabalevsky was speaking at the University of Minnesota. The composer later sent Sutton a signed copy of his Violin Concerto score with notes of encouragement.

Twentieth-century composer **Florence Price** has seen a flurry of interest in her work in recent years, in conjunction with calls for greater diversity, equity, and inclusion in all fields. Price was the first Black woman composer to have a piece performed by a major orchestra, in this case the Chicago Symphony Orchestra, thanks to a local female arts advocate underwriting it. Yet she was little-discussed until many of her manuscripts were discovered in her abandoned summer home in 2009. Her Third Symphony, composed over 1938-1940, is one of the 300+ works known to be composed by Price. American musicologist Kyle McGann calls the Third Symphony "the most original, personal, and uninhibited" of Price's symphonic works. It begins with a somber adagio theme, into a motif-driven allegro in the first movement. The second is a slow 3/4 time led by the woodwinds on the theme that reminds the listener of a slow-jazz ballad with its chord structures. The Juba comes next, a name that refers to a dance performed by enslaved Black people prior to the American Civil War, likely derived from an African dance. Price uses the Juba as the third movement in each of her four symphonies. Here, she plays with blues melodies and interlocking syncopations, even incorporating tango and ragtime sensations. The Scherzo Finale is a quick 6/8 with a final statement of the opening dirge theme to conclude the piece, perhaps referencing the persistent anger Price felt as a Black woman in the United States in the time of Jim Crow laws and lynchings.