

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

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

Founded as the Kenwood Chamber Orchestra in 1972 as an arts education class at the Kenwood Community Center, KSO is currently in its 50th 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 and is comprised of over 50 accomplished musicians passionate about playing and sharing great music. KSO is a nonprofit organization financed primarily by member dues, financial gifts from supporters, and collaborations with the Metropolitan Ballet.

Be sure to follow Kenwood Symphony Orchestra on Facebook and check www.kenwoodsymphonymusic.org to sign up for our mailing list, donate, stay up to date on concerts, and contact us about opportunities to join the orchestra. You can also sign up for our email list at this QR code.



Next Performances

**Camille Saint-Saëns' Symphony No. 3 ("Organ Symphony"),
Wolfgang Amadè Mozart's Overture to *The Magic Flute*,
Johann Nepomuk Hummel's *Fantasia for Viola and Orchestra***

with Kenneth Freed, viola, and Franco Holder, organ
May 13, 2023 – Church of the Annunciation, Minneapolis

Summer Pops! 2023 performances

August 9 – Maple Grove
August 13 – Lake Harriet Bandshell, Minneapolis
August 14 – Como Lake Pavilion, St. Paul



PLAYING. SHARING. INSPIRING.

Winter 2023 Concert

Yuri Ivan, KSO Artistic Director and Conductor

"Hungarian March" from *Faust* – Hector Berlioz

Piano Concerto No. 2 in B-flat Major – Johannes Brahms
Andrew Staupe, piano soloist

Piano Concerto No. 21 in C Major – Wolfgang Amadè Mozart
André Peck, piano soloist

Les Préludes – Franz Liszt

Saturday, March 18, 2023 - 7:30 p.m.
St. Albert the Great Catholic Church, Minneapolis, MN

Program

Yuri Ivan, Conductor

“Hungarian March” from *La Damnation de Faust* Hector Berlioz
(1803-1869)

Piano Concerto No. 2 in B-flat Major.....Johannes Brahms
(1833-1897)

Andrew Staupe, piano soloist

- I. Allegro non troppo
- II. Allegro appassionato
- III. Andante; Più adagio – *Veronica Staupe Hudacek, cello soloist*
- IV. Allegretto grazioso; Un poco più presto

Intermission – 15 minutes

Piano Concerto No. 21 in C Major.....Wolfgang Amadè Mozart
(1756-1791)

*André Peck, piano soloist – Winner of the 2023 Minneapolis Music Teachers Forum Mozart Piano
Concerto Competition*

- II. Andante
- III. Rondo: Allegro vivace assai

Les Préludes.....Franz Liszt
(1811-1886)

Biographies

Pianist **Andrew Staupe** is emerging as one of the distinctive voices in a new generation of pianists. With a concerto repertoire spanning over 70 works, Andrew has appeared as soloist with many of the top orchestras in North America and Europe, including the Baltimore Symphony, San Diego Symphony, Houston Symphony, Minnesota Orchestra, Fort Worth Symphony, Colorado Symphony, Maryland Symphony, Indianapolis Symphony, the George Enescu Philharmonic in Romania, and the Orquestra Filarmónica de Bogotá in Colombia. He has collaborated with distinguished conductors such as Osmo Vänskä, Cristian Macelaru, Jahja Ling, Gerard Schwarz, Andrew Litton, Lucas Richman, Rossen Milanov, Josep-Caballé Domenech, and Philip Mann. Andrew has performed recitals across the United States and extensively in Europe, appearing at Carnegie Hall, the Amsterdam Concertgebouw, Rachmaninov Hall in Moscow, the Schumann Haus in Leipzig, the Salle Cortot in Paris, Steinway Hall in New York, the Kennedy Center, and the Library of Congress. The New York Concert Review raved that in his 2012 Carnegie Hall debut, “Mr. Staupe gave a brilliant performance, handling the virtuosic demands with apparent ease...I was stunned- this was one of the most incredible performances of this masterpiece I have ever heard, live or recorded. I wanted to shout out to the audience, ‘Wake up! Don’t you realize you have had the privilege of hearing a once-in-a-lifetime performance!’”

Support KSO

Donations are tax-deductible and greatly appreciated. To donate, go to kenwoodsymphonyorchestra.org/donate or scan the QR code. Credit card, Venmo, and PayPal are all accepted. We also accept matching gifts from employers who provide them and qualified charitable distributions from Individual Retirement Accounts (IRAs). Or send a check made payable to Kenwood Symphony Orchestra to the following address:

Kenwood Symphony Orchestra
P.O. Box 19591
Minneapolis, MN 55419



Thank you to our patrons!

Guest Artist (\$750 and above)

Anne Cheney
Cy & Paula DeCosse Fund of
the Minneapolis Foundation
Laura Gellerman

Greg McNeely
Medtronic Foundation (for Kate
Anderson, Bor-Jiin Mao, Julie
Pronovici, and Marilyn Rochat)

Northern Oil & Gas
(For Phillip Brauer)
Louis and Patty Newell
Leonard & Ellen Pratt

Conductor (\$250 to \$749)

Kate Anderson
Bob and Peg Betzold

Phillip Brauer

Dr. Robert and Dawn
Kennedy

Concertmaster (\$50 to \$249)

3M Foundation (for Geno
& Melissa Pickerign)
Amazon Smile
Toni A. Beitz
Dr. Ed Block (in honor of
Mary Helen Block)
Melissa and Barry Bridges
Marcia Cheney
Carl Erickson

General Mills Foundation (for
Erika Neely & Felicia
DeSantos)
Marylee Hardenbergh
Judy Hawkinson
Jack & Sandy Hosch
Ronald and Charlotte House
Janet Leach

Bor-Jiin Mao
Pat McCarthy
Anne McKinsey
Geno & Melissa Pickerign
Marilyn Pronovici
John & Elaine Renwick
Raija Wietzke
Marlene Wolinski

Section Leader (up to \$49)

Kenneth Clausen
Jonathan Crowl
Shirley Dahl
Felicia DeSantos

Brianna Harrington
Fang Huang
Conrad Hultquist
Tim Reppe

Marilyn Rochat
Katherine Weier
Bridget Wellhoefer
Gigi Yau

Winter 2023 KSO Musicians

Violin I

◆ Ian Snyder, Concertmaster
*Ellen and Leonard Pratt
Endowed Chair*
❖ Andrea Brazelton
Melissa Hernes Pickerign
Julie Pronovici
Barbara Lamb
Dawn Kuzma
Steven Rollin
● Gail Nelson

Violin II

◆ Megan Peterson
Brad Woodford
Anna Souders
Patrick Plonski
Linda Xayamongkhon

Viola

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

Cello

◆ Brita Moore-Kutz
◇ Veronica Hudacek
Todd Grill
John Renwick

Bass

◇ Rahn Yanes
Neill Merck
● Conrad Hultquist

Flute/Piccolo

◆ Anne Cheney
Leslie Pietila

Oboe

◆ Kaia Sand
Alexis Varghese

Clarinet

◆ Christopher Raddatz
Ken Gellerman

Bassoon

◆ Ellen Maas Pratt
Martina Rodgers

Horn

◆ Angela House Gritton
❖ Emily Borra
Bob Meier
Elizabeth Hainlen
● Nicole Metier

Cornet

❖ Tim Martin
❖ David Kaiser

Trumpet

◇ Steven Garcia
James Olcott
● Howard Brahmstedt

Trombone

◇ Peter Enblom
Collin Hough

Bass Trombone

Jeffrey Macomber

Tuba

◆ Charles Wazanowski

Percussion

◆ Kelly Grill
❖ Christian Anderson
Steve Boniface

Harp

❖ James Buxton
◆ = Principal/co-principal
◇ = Guest Principal/co-principal
❖ = Guest Musician
● = On leave winter 2023

An avid chamber musician, Andrew has collaborated with legendary vocalist Bobby McFerrin; played Tangos with the Assad brothers, and performed with legendary violinists Cho-Liang Lin, Chee-Yun, and Martin Chalifour; cellists Sharon Robinson and Desmond Hoebig; soprano Jessica Rivera Schafer; and many other musicians throughout his career. His debut recording of the complete works for piano and violin of Carl Nielsen, with Danish violinist Hasse Borup, was released and critically acclaimed in October 2020 on the Naxos label. Andrew has a keen interest in performing new music and has collaborated with composers such as Oscar-winning Howard Shore (*Lord of the Rings* series), Lowell Liebermann, Augusta Read Thomas, Yehudi Wyner, Sarah Kirkland Snider, Libby Larsen, Pierre Jalbert, Richard Lavenda, Rob Smith, Anthony Brandt, Christopher Goddard, Karl Blench, and Christopher Walczak. He has been a featured guest on American Public Media's "Performance Today" and "A Prairie Home Companion." Andrew is an Assistant Professor of Piano at the University of Houston and previously taught at the University of Utah. He is Artistic Director of the Young Artist World Piano Festival in Minnesota and gives frequent master classes and lectures around the United States. A native of Saint Paul, he earned his Doctorate at Rice University with Jon Kimura Parker and studied at the University of Minnesota with Lydia Artymiw.

André Previn Peck is a 13-year-old pianist from La Crosse, Wis. Studying piano since age 4, he is currently a student of the internationally recognized Dr. Joseph Zins of Crocus Hill Studios, St. Paul. In December 2020, Andre received Second Place in the St. Paul Piano Teachers Association (SPPTA) Concerto Competition. In June 2021, as a winner of the Concerto Competition of the Piano Texas International Festival & Academy, André made his orchestral debut at age 11 with the Fort Worth Symphony, conducted by Miguel Harth-Bedoya. He was one of just 24 selected from all over the world to attend the academy in the Junior Category (ages 17 and under). In June 2022, André was selected for the festival and won the Concerto Competition for the second time in a row. He performed with the Las Colinas Symphony Orchestra conducted by Geoffrey Simon at Texas Christian University. André has performed in master classes and taken lessons with Tamás Ungár, Asaf Zohar, Pascal Nemirovsky, Andrey Ponochevny, Igor Resnianski, and John Owings. In November 2021, André was named Alternate in the State Division of the Music Teachers National Association (MTNA) National Young Artist Competition – Junior Level (age 11-14). Most recently, André won the Minneapolis Music Teachers Forum Mozart Concerto Competition, resulting in tonight's performance with KSO.

André's passions in addition to piano include sports, mathematics, cubing, chess, and friends. His interest in giving back to his community through his musical gifts includes Kids-Helping-Kids concerts for the La Crosse Children's Museum and the Memorial Pool. The spirit of philanthropy was instilled by his parents, Chris Peck and Chau Nguyen. His younger brother Stephen is a cellist and the two perform together occasionally. He is currently an eighth grader and has completed high school mathematics courses. André's joie de vivre is exceptional and reflects enormous talent in a relationship-based life.

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 Onegin, Die Fledermaus, La Fille Mal Gardée, Giselle, Don Quixote, Swan Lake, and Sleeping Beauty.

In 2001, Dr. Ivan was named Artistic Director of the Trans-Carpathian Philharmonic and co-founded the Uzhhorod 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. 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, the conductor for the Metropolitan Ballet. Dr. Ivan founded the Minnesota Byzantine Choral Festival in 2010.

Program Notes

French Romantic composer **Hector Berlioz** began his work *La Damnation de Faust* after falling in love with the play *Faust* by Goethe, based on legend. Initially, he made it an opera, but on its premiere in 1846 in Paris, critics balked at it. So, he reclassified it as a "Dramatic Legend in Four Parts." The text and story in Berlioz's version don't match Goethe's play, in part because, according to Lori Newman: "For the famous 'Hungarian March,' Berlioz states in his memoirs that in 1846 while preparing to tour to [Budapest], he was contacted by an amateur musician who counseled him the following: 'If you want the Hungarians to like you, write a piece on one of their national tunes.' Berlioz did want the Hungarians to like him, so he chose a song composed in 1809 by János Bihari, written in honor of Ferenc Rákóczi, a Hungarian military leader and politician who was at the heart of Hungary's quest for independence from Austria." He incorporated the song into *Faust*, switching the setting of the story from Germany to Austria, and adding a scene where the title character watches an army pass by "on a plain in Hungary" while the "March" you hear today is played. The Hungarians liked it very much.

The two piano concertos of **Johannes Brahms** are often deemed the Mt. Everest and K2 of piano concerto literature, with the **Second Concerto** labeled as Everest. Considering that KSO is the first orchestra I ever performed with, on April 1, 2000, it's only fitting that 23 years later, I return to climb the proverbial Everest with the same orchestra. The Second Concerto is a monumental Symphony-Concerto, where the orchestral part is just as important as the piano solo, and a key feature is how piano and orchestra are one and the same throughout, engaging in complementary dialogue and finishing each other's musical sentences. With many concertos, the two parts are combined, but in this piece, there is a clear balance between the orchestra and piano, and that makes the overall musical experience much more enjoyable. One of the hallmarks of this piece is the cello solo in the third movement, one of Brahms's greatest and most heartbreakingly beautiful melodies ever. My sister, Veronica Staupe Hudacek, will be the cello soloist for this wonderful moment. Perhaps it is the first brother-sister duo for this piece in music history, 142 years after it premiered in Budapest!

This 45-minute piece is split into two parts, each with two movements. The first movement is the longest (approx. 20 minutes or so), and is majestic, broad, and a titanic musical statement in every sense of the word. The second movement is a brisk, ferocious Scherzo, with a waltz-like (more like Mephisto Waltz)

rhythmic backdrop. While this piece was written late in Brahms' life (when his music got more somber, lyrical, melancholic), this movement harkens back to his fiery musical youth. The third movement begins part II of the piece, with the gorgeous cello solos ushering in the slow movement, which feels improvisational throughout. Finally, perhaps to combat the structural imbalance of two massive and passionate movements, the last movement is a light and light-hearted Allegretto, and rather unexpectedly so. Brahms was a master of structural form, both within a single movement and regarding an entire piece, so this playful finale was likely intended to counter-balance the dense movements.

I've worked with Maestro Yuri Ivan and KSO each several times. It always feels wonderful to return to Minnesota and my starting point as a soloist, the Kenwood Symphony Orchestra! – *From Andrew Staupe*

Wolfgang Amadè Mozart moved to Vienna after his discharge from the service of the Prince-Archbishop of Salzburg. It did not take long for Mozart to immerse himself in the thriving musical metropolis, spending most of his time composing, performing, and teaching. From 1784-1786, a time that many consider the apex of his career, Mozart composed 12 piano concertos and his opera *The Marriage of Figaro*. He premiered his **Piano Concerto No. 21 in C Major** in March 1785, at one of his subscription concerts. It received great accolades, including high praise from Mozart's ever-critical father, Leopold, who described the work as "astonishingly difficult." The second movement opens in a dreamlike and elegant mood, with the first violins playing the melody over an accompaniment of repeated triplets and pizzicato arpeggios. The solo piano emerges in a new section that ventures into six different keys, before returning to the opening key with a short coda that concludes the movement. The peaceful melodies of this movement served as the backdrop for 1967 Swedish romance film *Elvira Madigan*, leading many to call this work the *Elvira Madigan* Concerto. The third movement concludes with a fast-paced, merry rondo. After a short cadenza, the piano and orchestra exchange themes, tossing scales and arpeggios back and forth, leading to an upward rush of scales that ends on a triumphant note.

Franz Liszt was a Hungarian pianist, composer, and teacher of the Romantic period. He toured Europe during the 1830's and 1840's and developed a reputation for his powerful performances. In middle age, his mistress, the Polish-born Princess Carolyne Sayn-Wittgenstein, persuaded Liszt to give up his performance career and focus his attention on composition. After his appointment as director of music in Weimar, Liszt conducted the court orchestra and composed orchestral music, including his 13 symphonic poems. ***Les Préludes***, published in 1856 and dedicated to Princess Carolyne, is the most well-known of them. Liszt invented the term "symphonic poem" and the form itself: an orchestral piece in a single movement that is loosely programmatic and allows the composer a great deal of freedom of form. Rather than adhering to formal and structural musical protocol, the symphonic poem relies on non-musical sources to provide the narrative foundations. *Les Préludes* started as a choral piece called *The Four Elements*. Almost a decade later, Liszt revised the work and presented it as a symphonic poem with the new title *Les Preludes*. During revisions, Liszt found a poem by French writer and poet Alphonse de Lamartine that described the life of a man from youthful love through the harsh realities of work and war and the process of self-acceptance. Liszt explains the title by quoting a single sentence from the poem: "What else is our life than a series of preludes to an unknown song whose first and solemn notes are intoned by death?" *Les Préludes* unfolds in five sections: Question, Love, Storm, Bucolic calm, Battle, and Victory. Emerging from silence, the introduction is "hazy and dreamlike." The first three pitches (C-B-E) of the initial wandering line form the "motivic kernel." This motif returns and develops throughout the work, from "enchanted dawn" through turbulent conflict and ending in the triumphant march.