

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

Summer Pops!

August 9 – Maple Grove, 7 p.m.

August 13 – Lake Harriet Bandshell, Minneapolis, 2 p.m.

August 14 – Como Lake Pavilion, St. Paul, 7 p.m.



PLAYING. SHARING. INSPIRING.
YURI IVAN, ARTISTIC DIRECTOR

Spring 2023 Concert

Overture to *The Magic Flute*, K. 620 – Wolfgang Amadè Mozart
Kenneth Freed, conductor

Potpourri mit Fantasie for Viola and Orchestra, Op. 94 – Johann Nepomuk Hummel
Kenneth Freed, viola
Yuri Ivan, conductor

Symphony No. 3 in C Minor, Op. 78 (“Organ Symphony”) – Camille Saint-Saëns
Franco Holder, organ
Yuri Ivan, conductor

Saturday, May 13, 2023 - 7:30 p.m.
Church of the Annunciation, Minneapolis, MN

Program

Overture to The Magic Flute, K. 620 Wolfgang Amadè Mozart
(1756-1791)

Kenneth Freed, conductor

Potpourri mit Fantasie for Viola & Orchestra, Op. 94 Johann Nepomuk Hummel
(1778-1837)

*Kenneth Freed, viola
Yuri Ivan, conductor*

Intermission – 15 minutes

Symphony No. 3 in C minor, Op. 78 (“Organ Symphony”) Camille Saint-Saëns
(1835-1921)

- I. Adagio – Allegro moderato – Poco adagio
- II. Allegro moderato – Presto – Allegro moderato – Maestoso – Piu allegro – Molto allegro –
Maestoso – Allegro

*Franco Holder, organ
Yuri Ivan, conductor*

Biographies

Violist and conductor Kenneth Freed is a past Music Director of KSO. He has also served as Music Director of the Mankato Symphony Orchestra and Assistant Conductor of The Minnesota Orchestra, where he led performances on its Family and Young People’s concert series. He has conducted the Duluth Superior, Fargo-Moorhead, and San Juan symphony orchestras, the Mankato Ballet Company, and for more than a decade has been a conductor at Greenwood Music Camp in Cummington, Massachusetts. Ken is well regarded as an orchestra builder, skilled in external relations and artistic collaboration. While leading KSO, Ken grew the ensemble from a chamber orchestra to a full symphony orchestra and developed our education program, including school partnerships that continue to this day.

After attending The Juilliard School’s Pre-College Division, Ken received a Bachelor of Arts in English Literature from Yale College and a Master of Music Performance from the Yale School of Music. He began conducting while at Yale and attended the National Symphony Orchestra’s Conductor’s Institute, headed by Leonard Slatkin, at the John F. Kennedy Center for the Performing Arts in Washington, D.C. Ken also took conducting courses with renowned Finnish maestro Jorma Panula. While at Yale, he was awarded the William Waithe Concerto Competition Prize, the Broadus Earle Memorial Prize for Violin, and the Tokyo String Quartet Prize for Chamber Music. He then studied in London with Helen Dowling, a student and assistant to Romanian composer Georges Enescu. Ken has been a violist with The Minnesota Orchestra since 1998. He founded and served for ten years as President of the Learning Through Music Consulting Group to improve educational results. Before coming to Minnesota, he was a regular substitute violist for the New York Philharmonic and a five-year member of the Manhattan String Quartet,

Support KSO

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



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Conrad Hultquist
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Marilyn Rochat

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Bridget Wellhoefer
Gigi Yau

Spring 2023 KSO Musicians

Violin I

◆ Ian Snyder, Concertmaster
Ellen & Leonard Pratt Endowed Chair

Julie Pronovici
❖ Andrea Brazelton
Steven Rollin
Barbara Lamb
Dawn Kuzma
Melissa Hernes Pickerign
● Gail Nelson

Violin II

◆ Megan Peterson
Clair Tyra
Linda Xayamongkhon
Patrick Plonski
❖ Stan Adams

Viola

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

Cello

◆ Brita Moore-Kutz
Todd Grill
John Renwick
Cindy Heilman

Bass

◆ Conrad Hultquist
Neill Merck

Flute/Piccolo

◆ Anne Cheney
Leslie Pietila
❖ Laurie Patton

Oboe

◆ Kaia Sand
Alexis Varghese

English Horn

Tammy Wahlin

Clarinet

◆ Christopher Raddatz
Ken Gellerman

Bass Clarinet

Peregrine Hartmark

Bassoon

◆ Ellen Maas Pratt
Martina Rodgers

Contrabassoon

❖ Alex Legeros

Horn

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

Trumpet

◆ James Olcott
David Kaiser
Trevor Crawford
● Howard Brahmstedt

Trombone

◆ Christopher Caine
Collin Hough

Bass Trombone

Jeffrey Macomber

Tuba

◆ Charles Wazanowski

Percussion

◆ Kelly Grill
❖ Christian Anderson
Steve Boniface

Organ

Franco Holder

Piano

❖ Ines Guanchez

◆ = Principal
◇ = Guest Principal
❖ = Guest Musician
● = On leave

with whom he recorded and toured internationally. He also played second violin with the Rosalyra String Quartet, and has recorded and toured with that ensemble, winning a prestigious McKnight Artist Fellowship.

Ken won a 2011-12 Yale School of Music alumni Ventures award for assisting English Language Learners in Mankato through music, a collaboration between the Mankato Symphony Orchestra and the Mankato School District using music to close the achievement gap between native English speakers and English Language Learners at the elementary school level. He and his wife Gwendolyn have three children.

Franco Holder hails from Indiana and has worked for many years as a freelance musician in the Twin Cities. Franco has performed with KSO (most often at the keyboard in our annual *Nutcracker* performances) and at such venues as the Schubert Club, Baroque Room, and Nimbus Theater. He holds a B.M. degree in Piano Performance from Indiana University, as well as a degree in Religious Studies from Iowa State University. Franco is a music teacher at Hopewell Music Cooperative North, an organization committed to empowering community and enriching lives through accessible, high-quality music education. He also teaches musical theatre at the St. Paul Conservatory for Performing Artists. Franco loves helping students reach their potential through music and has taught piano for more than 20 years. He is an active member of the Minnesota Music Teachers Association.

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 Gardee*, *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 Kirchhoff. 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 consulting group, 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

Wolfgang Amadè Mozart composed his two-act comic opera *Die Zauberflöte* (*The Magic Flute*) in 1791, in collaboration with his friend Emanuel Schikaneder, who wrote the German libretto. The timing of Mozart's collaboration with Schikaneder was most fortuitous because Mozart's finances were on the brink. His primary link to the Viennese court opera had been with librettist Lorenzo da Ponte, who was

dismissed from his post in 1791 after a series of scandals. Mozart's wife was not in good health and required expensive spa treatments. He had started to borrow substantial sums of money and was giving music lessons, playing piano recitals, and writing instrumental music to make ends meet.

Fortunately, Schikaneder managed the thousand-seat Freihaustheater auf der Wieden when he and Mozart set about to compose and produce *The Magic Flute*. This opera was the first stage work that Mozart had written for the commercial theater, rather than on commission from an aristocratic court. The work is in the form of a Singspiel, including both singing and spoken dialogue. The plot was influenced by Schikaneder and Mozart's interest in Freemasonry and follows the adventures of Prince Tamino and Papageno in their search for the Queen of the Night's daughter, Pamina, to rescue her from the high priest Sarastro. To assist in their mission, the pair receive a magic flute and bells. In the end, Tamino comes to admire Sarastro. Both Tamino and Pamina join Sarastro's community, while the Queen and her allies are defeated. Further evidence of Masonic values and symbolism can be found throughout the Overture, which opens with three fanfare chords, dominated by three trombones in the key of E-flat Major (three flats), thought to represent the three opening knocks of a Masonic rite. The strings, followed by the winds, take off in a vivacious fugato, trading a sparkling tune, with myriad entrances featuring all instruments.

The Magic Flute premiered on September 30, 1791, a few months before Mozart's death, at Schikaneder's theatre. Mozart conducted the orchestra, Schikaneder sang the role of Papageno, and the role of the Queen of the Night was sung by Mozart's sister-in-law. The premiere was a huge success and had already been performed 100 times by November 1792. *The Magic Flute* remains a repertoire favorite around the world.

Johann Nepomuk Hummel was an Austrian composer and pianist, bridging the transition from the Classical to Romantic era of music. At the age of eight, Hummel caught the attention of Mozart, who was so taken with Hummel's talent, he invited Hummel to move in with his family in Vienna to study piano and composition under Mozart's direction. Hummel performed his first concert at age nine in one of Mozart's concerts. After that concert, Mozart encouraged Hummel's father, who was director of the Imperial School of Military Music, to tour with his son throughout Europe. In 1791, while on tour in London, Hummel caught the attention of Franz Joseph Haydn, who composed a sonata for him. After Hummel's performance, Haydn thanked the young Hummel and gave him a guinea. That early connection, no doubt, assisted Hummel in being selected as Haydn's successor as Kapellmeister to Prince Nikolai Esterhazy II, following Haydn's retirement in 1804. Hummel often remarked that he tried to keep in mind both the musical connoisseur and non-connoisseur in his compositions. As Grand Ducal Kapellmeister at Weimar, Hummel attended to established "serious" genres such as sonatas, piano trios, solo concertos, masses, and cantatas. He also composed several works in popular forms that included dances, bagatelles, serenades, fantasies, and potpourris, a genre comprised of any collection of melodies from one or more preexisting sources, often from operas.

Potpourri mit Fantasie for Viola Op. 94, which premiered in 1820, contains approximately 60% borrowed music and features melodies from operas *Don Giovanni*, *Marriage of Figaro*, and *The Abduction from the Seraglio*, all by Mozart, and *Tancredi* by Gioacchino Rossini. Hummel connected these sections by adding his own transitions and an introduction that includes sections for both orchestra and soloist. *Potpourri Op. 94* stands out because Hummel went one step further and included a very serious contrapuntal fugue in the middle of the work; perhaps a nod to the connoisseur and to the solo violist, offering a prominent section to showcase the soloist's virtuosity and technique. We invite you to sit back and enjoy

Ken Freed's interpretation and musical journey through these popular opera excerpts. Pay close attention to the fugue section, which puts the orchestra and soloists through their musical paces.

French romantic composer **Camille Saint-Saëns** had a strong collaborative relationship with Franz Liszt, whose masterwork *Les Préludes* was performed by KSO in March 2023. It's highly possible that Saint-Saëns conducted that same piece at one point. The Third Symphony premiered in 1886 just two months prior to Liszt's death, after which Saint-Saëns dedicated the piece to Liszt's memory. Unlike *Carnival of the Animals*, performed by KSO a year ago, Symphony No. 3 requires a large orchestra, including piano and organ.

Saint-Saëns started piano lessons at age two-and-a-half and developed prodigious musical talents quickly. He earned lifelong respect across the musical community of the time. The London Philharmonic commissioned Symphony No. 3 and found it quite difficult – which was the composer's intent. Its rhythmic intricacies within 6/8 time signatures have challenged musicians ever since, but provide great satisfaction when mastered. Saint-Saëns wrote of the symphony's structure:

"This symphony is divided into two parts. Nevertheless, it embraces in principle the four traditional movements, but the first is altered in its development to serve as the introduction to the Adagio, and the scherzo is connected by the same process to the finale. The composer has sought to avoid to some extent the interminable reprises and repetitions which more and more are tending to disappear from instrumental music under the influence of increasingly developed musical culture." James Keller suggests this may be a sign of Liszt's influence on Saint-Saëns.

This symphony isn't the only one called "organ symphony" from its time. Traditionally, organ symphonies were for solo organ. The organ enters in the second half of each of the two movements. In the Poco adagio, it murmurs softly against the orchestral background in D-flat major, after a tense first half. Each movement opens in C minor and the 6/8 time signature. The first part of the second movement ends on an unsure cadence of G major, followed by another organ entrance – this time a triumphant C major. The form is reminiscent of that used by Beethoven in his Fifth Symphony, with the entire final section in C major. The listener is left feeling as if the heavens have just opened before them in one of Saint-Saëns's finest conclusions.