

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 Stirling. 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 play with the orchestra. You can also sign up for our email list at this QR code.



Next Performances

Summer Pops!

Celebrate the 2024 Paris Summer Olympics with festive music

Sunday, August 11, 5:30 p.m., Lake Harriet Bandshell, Minneapolis

Monday, August 12, 7:30 p.m., Como Lake Pavilion, St. Paul

More details to come soon!



PLAYING. SHARING. INSPIRING.

May 2024 Concert

Yuri Ivan, KSO Artistic Director & Conductor

Slavonic Dance No. 8 in G minor, Op. 46 – Antonin Dvořák

The Three-Cornered Hat Suite No. 2 – Manuel de Falla

Piano Concerto No. 15 in B-flat Major, K. 450: Allegro – Wolfgang Amadè Mozart
William Feng, piano – winner of the 2024 Minneapolis Music Teachers' Federation Mozart Piano Concerto Contest

Rhapsody No. 2 for Piano and Orchestra – George Gershwin
Timothy Lovelace, piano

Friday, May 17, 2024 – 7:30 p.m.
Sundin Music Hall at Hamline University
St. Paul, Minnesota

Program

Yuri Ivan, Conductor

Slavonic Dance No. 8 in G Minor, Op. 46 Antonin Dvořák
(1847-1904)

The Three-Cornered Hat Suite No. 2 Manuel de Falla
(1867-1946)

Dance of the Neighbors
Dance of the Millers
Finale

~ Intermission – 15 minutes ~

Piano Concerto No. 15 in B-flat Major, K. 450 Wolfgang Amadè Mozart
(1756-1792)

I. Allegro

William Feng, piano

Rhapsody No. 2 for Piano and Orchestra George Gershwin
(1898-1937)

Timothy Lovelace, piano

Artist Biographies

William Feng is a 14-year-old ninth grader at Wayzata High School, living in Plymouth. William has studied piano at MacPhail Center for Music for the past nine years and currently studies with Richard Tostenon. He has also studied composition for six years with Sarah Miller. Making his concerto debut in 2022 and solo recital debut in 2023, William has won prizes in many competitions, including the Margaret Ankeny Award at the Minnesota Orchestra's Young People's Concerto Competition and Third Place at the La Crosse Rising Stars Concerto Competition. He has attended masterclasses with Reiko Imrie, Susan Billmeyer, Evren Ozel, and Inna Faliks. William is also an avid composer and has written pieces for some of the nation's top ensembles, like the Minnesota Sinfonia and Julliard's Ivalas Quartet. Aside from music, William loves math, competing in DECA, cooking, baking, and long bike rides.

Pianist and conductor **Dr. Timothy Lovelace** has performed on four continents and has been featured at Carnegie's Weill Recital Hall, New York's Merkin Concert Hall, Philadelphia's Trinity Center, Columbia University's Miller Theatre, Chicago's Dame Myra Hess Memorial Concerts and on chamber music series sponsored by the symphony orchestras of Chicago, Cincinnati, Detroit, Minnesota, and the Saint Paul Chamber Orchestra. The roster of internationally-known artists with whom Lovelace has appeared includes Miriam Fried, Alban Gerhardt, Nobuko Imai, Robert Mann, Charles Neidich,

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Guest Artist (\$750 and above)

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Anne Cheney &
Stuart Mitchell
Cy & Paula DeCosse Fund of
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Dr. Robert & Dawn Kennedy
Medtronic Foundation (for Kate
Anderson, Bob Betzold, Bor-Jiin
Mao, Julie Pronovici, Marilyn
Rochat, & Brad Woodford)

Greg McNeely
Northern Oil & Gas
(for Phillip Brauer)
Louis & Patty Newell
Leonard & Ellen Pratt

Conductor (\$250 to \$749)

Bob & Peg Betzold
Phil Brauer
Ken & Laura Gellerman

Jeffrey Hernes
Duane Jacobson
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Jim Renwick
Raija Wietzke

Concertmaster (\$50 to \$249)

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Marilyn Rochat
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Paulette Stall
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(in honor of Ken Gellerman)
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Anonymous
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& Kim Tann
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Mietek Konczyk
Nick Legeros
Mary Mahoney
Mikhail Mikhailash
Catherine Menick
Michael Miller

Hoang Uyen Nguyen*
Lisa Ostlund
Mariana Pavan
Ryan Picone
Daniel Revsbeck
James & June Stuhr
Katherine Weier
Bridget Wellhoefer

**In memory of Ellen "Jibby" Maas*

especially the first movement, to be one of the most difficult of Mozart's piano concertos. The pianist is required to master fast ascending-descending arpeggios, hand-crossing and voice highlighting in runs, wide jumps, and a double-handed tremolo where the soloist "battles against" against the orchestra. The first movement also showcases a brilliant three-way dialogue with piano, strings, and winds. Be prepared to be dazzled with the skill and talent of this year's Minneapolis Music Teachers' Federation Mozart Piano Concerto Contest winner, William Feng.

Born in New York City to Jewish immigrants from Ukraine and Russia, **George Gershwin** made a name for himself as an early jazz musician and film composer. He and older brother Ira wrote songs and musicals that have become standards for modern jazz musicians, such as *Girl Crazy*, *Porgy and Bess*, and *An American In Paris*. French contemporary Maurice Ravel was a fan. The lesser-known Second Rhapsody (*Rhapsody in Blue* being the first) evolved out of a movie score project in 1930. Despite working on the score for seven weeks, only four songs, a five-minute "Dream Sequence," and one minute from a six-minute orchestral movement were used. Not one to let a good theme go to waste, Gershwin sketched this six-minute part into a concert piece by May 1931, back in New York. He went back and forth between calling it "Rhapsody in Rivets," "New York Rhapsody," and "Manhattan Rhapsody." Perhaps simply titling it "Second Rhapsody" allows the performers to imagine the piece as each of these. The piece moves between a fast syncopated theme and a slower romantic one.

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P.O. Box 19591
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Paul Neubauer, Ayano Ninomiya, Paquito D'Rivera, and Dawn Upshaw. He has also concertized with the Bergen Woodwind Quintet and the Pacifica String Quartet. As a soloist, he performed Messiaen's *Oiseaux exotiques* on subscription series concerts of the Minnesota Orchestra conducted by Osmo Vänskä. For 13 years, Lovelace was a staff pianist at the Ravinia Festival's Steans Institute, where he played in the classes of Barbara Bonney, Christoph Eschenbach, Thomas Hampson, Christa Ludwig, and Yo-Yo Ma, among others. Other professional staff pianist engagements include two International Double Reed Society conferences, two International Viola Congresses, the ClarinetFest of The International Clarinet Association, and The Wideman International Piano Competition. A proponent of new music, Lovelace has performed under the supervision of composers Elliott Carter, John Corigliano, Steve Heitzeg, Andrew Imbrie, Leon Kirchner, Libby Larsen, Lowell Liebermann, Thea Musgrave, Gunther Schuller, Stanislaw Skrowaczewski, David Evan Thomas, Dan Welcher, and Judith Zaimont, and he presented the world premiere of Osvaldo Golijov's *Third World*. As a conductor, Lovelace has led numerous operatic and symphonic ensembles. At the University of Minnesota, he has conducted productions of *The Seven Deadly Sins*, *Suor Angelica*, and *La Voix humaine*. Lovelace holds the Ethel Alice Hitchcock Chair in Collaborative Piano and Coaching at the University of Minnesota. He previously taught at The University of Texas at Austin, the University of Wisconsin Oshkosh, the University of Wisconsin-Platteville, the Green Lake Chamber Music Camp, and The Madeline Island Music Camp. His principal teachers were Pat Curtis, Harold Evans, Clifford Herzer, Gilbert Kalish, Donna Loewy, and Frank Weinstock. He studied at the University of Cincinnati College-Conservatory of Music, Stony Brook University, and the Aspen and Eastern Music Festivals.

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, Health Science Orchestra, Bloomington Symphony Orchestra, Ballet Co. Laboratory, 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

Antonin Dvořák published his *Slavonic Dances* in the waning days of the Austro-Hungarian Empire, as the Slavic peoples of the empire worked to reclaim their own cultural identities apart from the Habsburgs. A contemporary of Johannes Brahms, Dvořák took inspiration from the former's *Hungarian Dances* when he wrote the *Slavonic Dances*, Op. 46, for piano four hands. Dvořák's publisher asked him to orchestrate them soon after. The success of the eight Op. 46 dances in 1878 led to another set, Op. 72, in 1886. Unlike what Brahms did in the *Hungarian Dances*, Dvořák did not use specific folk tunes, but the characteristic rhythms of Czech folk music. The *Slavonic Dances* helped him garner international recognition, which led to his later breakthrough in the United States. Op. 46, No. 8 in G minor is a furiant, a fast dance with frequently-changing accent patterns characteristic to central European composers. Both the first dance and this eighth and final one of the opus are furiant.

Manuel de Falla was one of Spain's most celebrated composers of the 20th century. Falla started his musical career, taking piano lessons from his mother. Falla went on to study composition with Felipe Pedrell, a renowned Spanish composer and musical scholar, whose ability to combine church music, folk music, and native opera greatly influenced Falla. Later, Falla moved to Paris, where he spent time with Debussy, Dukas, and Ravel. In 1916, after returning to Madrid, Falla composed the incidental music for the pantomime, *El Corregidor y la Molinera (The Magistrate and the Miller's Wife)*. While in Madrid, Igor Stravinsky and Sergei Diaghilev of the Ballet Russes attended a performance. Diaghilev was so impressed, he convinced Falla to expand the music into a complete two-act ballet, choreographed by Diaghilev and his protégé Leonid Massine, with sets designed by Pablo Picasso. The rescored ballet, *El Sombrero de Tres Picos (The Three-Cornered Hat)*, based on Pedro Antonio de Alarcon's comic novella, premiered in London on July 22, 1919. The story involves a corrupt magistrate, whose uniform includes a three-cornered hat; the simple and honest miller; and the miller's beautiful young wife, whom the magistrate tries to seduce. In the end, the persistent and lecherous magistrate is outsmarted by the miller and his wife, mistakenly arrested by his own constables, and humiliated and ridiculed by a mocking crowd. Tonight's concert will feature three dances from the Second Act: 1) The Neighbors' Dance - the miller's neighbors have come to celebrate and make merry with a *seguidilla*, a quick dance in triple meter; 2) The Miller's Dance - the miller performs his own dance for his neighbors, an intense *farruca*, a form of the Andalusian flamenco; and 3) The Final Dance - a wild *jota* (folk dance), mixed with frantic chases involving the miller and the magistrate, ending with raucous celebration, complete with percussion mimicking the sounds of the villagers bouncing the magistrate up and down in a blanket, also known as "peasant justice".

Wolfgang Amadè Mozart completed his Piano Concerto No. 15 in B-flat major, K. 450, in 1784. Mozart composed this concerto as a part of a subscription concert series in the Vienna venues of the Trattnerhof and the Burgtheater. According to handwritten notes in his catalogue of works, Mozart gave his first performance of K. 450 on March 15, 1784, noting the following instrumentation: "2 violins, 2 violas, 1 flute, 2 oboes, 2 bassoons, 2 horns, and bass." The spring of 1784 was an exceptionally busy time for Mozart, who performed K. 449, 450, and 451, on March 17, 24, and 31,

1784. In one of his many letters to his father, Mozart apologized for his lack of correspondence, explaining that he had 22 engagements or performances between the end of February and early March, where he received "extraordinary applause" in halls that were "crammed full" of patrons from the highest levels of Viennese society. In another letter to his father, Mozart offered this comparison of K. 450 to Piano Concerto No. 16 in D major, K. 451: "I consider them both to be concertos which make one sweat; but the B-flat one beats the one in D for difficulty." Many pianists consider K. 450,

May 2024 KSO Musicians

Violin I

◆ Ian Snyder, Concertmaster
Ellen & Leonard Pratt Endowed Chair

Julie Pronovici
David Otero
Melissa Hernes Pickerign
Stan Adams
Steven Rollin
❖ Andrea Brazelton
● Barbara Lamb
● Dawn Kuzma

Violin II

◆ Megan Peterson
Clair Tyra
Duane Jacobson
❖ Jennifer Inoue Francis
Patrick Plonski
Bradley Urberg-Carlson
Linda Xayamongkhon
Anna Souders

Viola

◆ Ann Bur
Jacob Gesell
Erika Neely
Jenny Bengtson
Patrick McCarthy
Phillip Brauer

Cello

◆ Brita Moore-Kutz
Anna Koenning
Madison Wieczorek
Todd Grill
Brian Hernes
● John Renwick

Bass

◆ Conrad Hultquist
❖ Michael Steiner
● Neill Merck

Flute/Piccolo

◆ Anne Cheney
❖ Paula Pettis
Leslie Pietila

Oboe

◆ Kaia Sand
Alexis Varghese

English Horn

Tammy Wahlin

Clarinet

◆ Christopher Raddatz
Peregrine Hartmark

Bass Clarinet

❖ Mary Albachten

Bassoon

◆ Ellen Maas Pratt
Martina Rodgers

Horn

◆ Sam Crocker
❖ Josephine Bierbaum
❖ Gwendolyn Griffiths
Bob Meier

Trumpet

◆ David Kaiser
❖ Trevor Crawford
James Olcott

Trombone

◇ Peter Enblom
❖ Carl McGary
Jeffrey Macomber

Tuba

Charles Wazanowski

Harp

❖ James Buxton

Percussion

◆ Kelly Grill
Steve Boniface
❖ Christian Anderson
❖ Robert Skoglund

◆ = Principal
◇ = Guest Principal
❖ = Guest Musician
● = Member on leave