

Upcoming Performances

Summer Pops!

August 14, 2022 – Lake Harriet Bandshell

August 15, 2022 – Como Park Pavilion

Fall Concert

October 22, 2022 – Location TBD

Includes Stravinsky's *The Firebird Suite*, Gao Hong's *Flying Dragon Concerto*, Samuel Coleridge Taylor's *Bamboula*

Tchaikovsky's *The Nutcracker* with the Metropolitan Ballet

December 17 and 18, 2022 – Hopkins High School

Winter Concert

March 25, 2023 – Location TBD

Includes Florence Price's Symphony No. 1 in E Minor, Brahms's Piano Concerto No. 2 with piano soloist Andrew Staupe

Spring Concert

May 20, 2023 – Location TBD

Includes Saint-Saens's Symphony No. 3 ("Organ Symphony") with Franco Holder

KSO is seeking talented musicians!

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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

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PLAYING. SHARING. INSPIRING.

YURI IVAN, ARTISTIC DIRECTOR & CONDUCTOR

Spring 2022

W.A. Mozart Piano Concerto No. 24 in C minor

Gaia Daniel, piano soloist

Camille Saint-Saens *Carnival of the Animals*

Miroslava Kisilevitch and Herbert Johnson, pianists

Béla Bartók *Concerto for Orchestra*

William Grant Still *Festive Overture*

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

Sundin Music Hall at Hamline University
Saint Paul, MN

Program

Yuri Ivan, Conductor

Piano Concerto No. 24 in C Minor, K. 491..... Wolfgang Amadeus Mozart
(1756-1792)

I. Allegro

Gaia Daniel, piano soloist – winner of 2022 Minneapolis Music Teachers' Forum Mozart competition

Carnival of the Animals Camille Saint-Saens
(1835-1921)

- I. Introduction and Royal March of the Lion
- II. Hens and Roosters
- III. Wild Donkeys (Swift Animals)
- IV. Tortoises
- V. The Elephant
- VI. Kangaroos
- VII. Aquarium
- VIII. Characters with Long Ears
- IX. The Cuckoo in the Depths of the Woods
- X. Aviary
- XI. Pianists
- XII. Fossils
- XIII. The Swan
- XIV. Finale

Miroslava Kisilevitch and Herbert Johnson, pianists; Conrad Hultquist, bass; Catherine Ramirez, flute; Rosie Attiyeh, xylophone; Brita Moore-Kutz, cello; Anne Cheney, narrator

Intermission – 15 minutes

Concerto for Orchestra Béla Bartók
(1881-1945)

- I. Introduzione: Andante non troppo – Allegro vivace
- II. Giuoco delle Coppie: Allegretto scherzando
- III. Elegia: Andante non troppo
- IV. Intermezzo Interroto: Allegretto
- V. Finale: Pesante - Presto

Festive Overture..... William Grant Still
(1895-1978)

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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 46th 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, Metro Regional Arts Council grants, and collaborations with the Metropolitan Ballet.

Violin I

◇ Youngmin Cha, Concertmaster
❖ Ana Hall
❖ Darrel Chew
Gail Nelson
Melissa Hernes Pickerign
❖ Andrea Brazelton
Barbara Lamb
❖ David Otero
● Ian Snyder
● Julie Pronovici

Violin II

◇ Clair Tyra
Megan Peterson
Linda Xayamongkhon
Jeannine Cavender-Bares
Patrick Plonski

Viola

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

Cello

◇ Brita Moore-Kutz
◇ Laurie Maiser
❖ Daniel Keeler
❖ Kristen Moon
Todd Grill
Cindy Heilman
● John Renwick

Bass

◇ Conrad Hultquist
Neill Merck
● Al Albers

Flute/Piccolo

◇ Anne Cheney
◇ Catherine Ramirez
Leslie Pietila
❖ Nancy Wucherpfennig

Oboe

◇ Kaia Sand
❖ Alexis Varghese

English Horn

Tammy Wahlin

Clarinet

◇ Christopher Raddatz
Ken Gellerman

Bass Clarinet

Peregrine Hartmark

Bassoon

◇ Ellen Maas Pratt
Martina Rodgers
❖ Nancy Jacobson

Horn

◇ Sam Crocker
❖ Emily Borra
Bob Meier
❖ Ethan Nueva
● Angela House Gritton
● Nicole Metier

Trumpet

◇ Ryan Stransky
Neil Baumgartner III
Leighton Tuenge
● Howard Brahmstedt

Trombone

◇ Christopher Caine
Collin Hough

Bass Trombone

Jeff Macomber

Tuba

❖ Charles Wazanowski

Percussion

◇ Kelly Grill
Rosie Attiyeh
❖ Remy Eichten
❖ Katie Fischer

Harp

◇ Jim Buxton
❖ Stephanie Claussen

◇ = Principal/Co-principal
◇ = Guest Principal/Co-principal
❖ = Guest Musician
● = On leave spring 2022

Support KSO

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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

Judy Hawkinson
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
Marylee Hardenbergh
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

Gaia Daniel is an eleven-year-old pianist from Minneapolis, studying with nationally distinguished artist/teacher Dr. Joseph Zins of Crocus Hill Studios. Gaia is the third generation of a family of musicians whose origins are from Florence, Italy. She started playing piano at age seven, as well as playing violin and cello since the age of five. Prior to winning the first prize in the 2022 MMTF Mozart Concerto Competition, Gaia was a prize winner and a finalist in several international competitions. She won the second prize in the Canada International Piano Competition, the second prize in the Paderewsky International Piano Competition, and the first prize and exceptional young talent special prize of the 2021 Golden Classical Music Awards International Competition and was invited to perform in the Competition Gala in Carnegie Hall, NYC, in fall 2022. In addition to her love of the piano, Gaia is a passionate ballet dancer, an avid reader, and a writer of short stories and poems.

Herbert Johnson is Professor of Piano and Director of Keyboard Activities at Bethel University since September 2008. Prior to this position, he taught at King's College in Briarcliff Manor, New York, Evangel University in Springfield, Missouri, and North Central University in Minneapolis. He received his doctorate in piano performance from the Manhattan School of Music in New York City. Dr. Johnson participates in numerous musical activities in the metropolitan area including chamber music recitals, worship services, and sacred concerts. Recent performances include the Thursday Musical Morning Artists Series at the MacPhail School of Music in Minneapolis, and the Minnesota Music Teachers Association State Convention in Plymouth. Herb has also traveled to Ukraine with the Kairos Chamber Ensemble and Evangelion Chorale, performing in churches, schools, and conservatories. Herb is a member of the Minnesota Music Teachers Association and Music Teachers National Association. He is in demand as an adjudicator for state competitions, a clinician for piano teachers' workshops, and masterclass teacher for various local and regional piano teachers' associations.

Pianist **Miroslava Kisilevitch** was born in Ukraine into a family of professional musicians. After completing her Master of Music in Piano Performance degree, and Doctor of Musical Arts degree with a Summa Cum Laude from Lviv Higher State Music Academy, Ukraine, she came to the US to study with Lydia Artymiw at the University of Minnesota, where she completed her Master of Music in Piano Performance degree and Doctor of Musical Arts degree with a secondary area in Pedagogy and Education. Her extensive performance experience includes solo and chamber performances and as soloist with many orchestras throughout Ukraine, Czechia, Slovakia, Poland, Hungary, and the United States. She received critical acclaim for her large and varied repertoire (which includes many works of prominent Ukrainian composers), was invited to perform chamber recitals as part of the Smithsonian Institution Recital Series by the Embassy of Ukraine in Washington, DC, and in Chicago in a concert sponsored by the Ukrainian Museum of Chicago. She has also appeared as a soloist with the Linden Hills Chamber Orchestra and the Kenwood Symphony Orchestra.

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 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, 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

Mozart completed his **Piano Concerto No. 24 in C Minor** on March 24, 1786, during a time that many have described as the summit of his genius. During the years 1784-1786, Mozart composed twelve piano concertos and his opera *The Marriage of Figaro*. There are many features of the C minor Piano Concerto that make this work stand out in Mozart's extensive catalogue. First, Mozart only wrote one other piano concerto in a minor key, making the sense of "brooding darkness" and despair in this work unique. Second, the first movement is longer and more complex than any of Mozart's previous concertos. Third, Mozart opens the first movement in $\frac{3}{4}$ meter, which was uncommon. Fourth, Mozart was so taken with the wind players in Vienna that he decided to expand the size of the orchestra to include both clarinets and oboes. The original manuscript suggests that he wanted this piece to be "big" from the start with paper pre-ruled to sixteen staves rather than twelve. The winds were no longer just doubling the strings and were featured as both soloists and choir. The jagged principal theme in the opening of the Allegro, played by the strings and bassoon, includes all twelve notes of the chromatic scale in the first few seconds of the piece. Early admirers included Ludwig van Beethoven and Johannes Brahms. In fact, Beethoven is on record saying after hearing this concerto for the first time: "Ah, we shall never be able to do anything like that!"

The beloved ***Carnival of the Animals*** suite by French composer **Camille Saint-Saëns** serves as an introduction to the orchestra, in the form of instruments demonstrating – or even imitating – animals. It is often featured in family-oriented concerts today. It's unclear how the notoriously serious Saint-Saëns would feel about this if he knew. He actually banned the humorous 14-movement piece from public performance until his death in 1922. He wrote it in 1886 as a sort of relief from a rough concert tour. The first movement introduces the two pianists and small orchestra with the Royal March of the Lion, followed by Hens and Roosters, Wild Donkeys, Tortoises, the Elephant, Kangaroos, Aquarium, Characters with Long Ears (also sounding like donkeys, perhaps meant as a jab at music critics), The Cuckoo in the Depth of the Woods, Aviary (birds), Pianists (another tongue-in-cheek joke, as the composer was a pianist himself), Fossils, The Swan (perhaps the most famous movement), and Finale that ties in many of the previous motifs. Listen for other familiar tunes sprinkled in throughout – Leonard Bernstein called those tunes the "fossils" of Saint-Saëns's time. While lighthearted, *Carnival of the Animals* is as deserving of recognition as any of Saint-Saëns's symphonies, concertos, romances, and other "serious" works. The

narration you will hear between each movement was conceived in the late 1940s by Goddard Lieberman of Columbia Records and conductor Andre Kostelanetz, who selected poet Ogden Nash to create the text.

Béla Bartók, born in 1881 in Hungary, received his initial instruction in piano and was on the path to becoming a piano prodigy, with his first public performance at eleven. Over time, Bartók became more interested in composition and produced nearly 50 works before he was accepted at the Royal Academy in Budapest, where he studied theory and composition. After graduating in 1903, Bartók followed his desire to learn more about Hungarian folk music and spent several years collecting and cataloging Hungarian folk tunes. Bartók discovered music rich with the inflections of the Hungarian language, ancient church modes, and irregular rhythms, all of which influenced his work.

In 1940, Bartók fled war-torn Hungary with his family and moved to New York, where he struggled to make ends meet and suffered the ravaging effects of undiagnosed leukemia. In 1943, Bartók's friends Joseph Szigeti and Fritz Reiner persuaded Serge Koussevitzky, Music Director of the Boston Symphony Orchestra, to commission Bartók to compose an orchestral work to showcase the BSO. Koussevitzky visited Bartók in the hospital, presented him a \$500 down payment, and coaxed the ailing composer to get back to work. Two months later, Bartók completed his ***Concerto for Orchestra***, while convalescing at Saranac Lake in upstate New York. It was premiered on Dec. 1, 1944 by the BSO, conducted by Koussevitzky. Bartók was well enough to attend the premiere, which was enthusiastically received and has become one of his best-known works. After the performance, Bartók said: "We went there for the rehearsals and performances – after having obtained the grudgingly granted permission of my doctor for the trip... The performance was excellent."

Bartók said in the original program notes: "The general mood of the work represents, apart from the jesting second movement, a gradual transition from the sternness of the first movement and the lugubrious death – song of the third, to the life-assertion of the last one... The title of this symphony-like orchestral work is explained by its tendency to treat the single orchestral instruments in a *concertante* or soloistic manner."

William Grant Still, born in Woodville, Mississippi, in May 1895, was often referred to as "the Dean" of Black American composers. His catalogue includes eight operas, five symphonies, ballets, concert suites, incidental music for plays and Broadway shows, choral music, and songs. Still also received two Guggenheim Fellowships. Still began his musical career by conducting and arranging for band and string quartet at Wilberforce College in Ohio, playing and writing arrangements for jazz bands, studying at Oberlin College, moving to New York in 1919 at the invitation of band leader W. C. Handy, working as an arranger for Broadway shows, playing oboe in theater pit bands, and studying with several renowned composers. In December 1944, Still won the Cincinnati Symphony Orchestra's (CSO) Jubilee Prize and a \$1,000 War Bond for "Best Overture" in a nationwide competition in celebration of the CSO's 50th anniversary. Still wrote and scored his contest entry, ***Festive Overture***, in the space of a few weeks. 39 American composers submitted works, but the judges unanimously voted for Still. The CSO performed the world premiere of *Festive Overture*, one month after naming Still the winner. CSO Music Director Eugene Goossens, who also was one of the competition judges, wrote the following in the program notes for that premiere performance: "It bespeaks the pride of the composer in his native land, the warmth of the American people, and the grandeur of Scenic America." Still's effective use of brass and percussion is on display in full form in this jovial and uplifting overture.