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Yuri Ivan, Music Director

Ravel and Prokofiev

Saturday, October 29, 2011
7:30 PM

St. Albert the Great Catholic Church
Minneapolis, Minnesota

~ Program ~

Piano Concerto for the Left Hand

Corey Hamm, Piano

Maurice Ravel
(1875 - 1937)

~ Intermission ~

Symphony No. 5, Opus 100

- I. Andante
- II. Allegro marcato
- III. Adagio
- IV. Allegro giocoso

Sergei Prokofiev
(1891 - 1953)

~ Upcoming Events ~

The Nutcracker
with the Metropolitan Ballet

Saturday, December 10, 1:00 PM and 7:30 PM
Sunday, December 11, 3:00 PM

Hopkins High School

Visit metroballer.org for more information and tickets

~ Biographies ~

Dr. Corey Hamm is Assistant Professor of Piano and Chamber Music at the University of British Columbia where he is also Director of The UBC Contemporary Players. He was winner of the 2009 Killam Award for Teaching Excellence. Since 2008 he has given 27 performances of Frederic Rzewski's solo piano epic *The People United Will Never Be Defeated!* in such cities as Hong Kong, Singapore, Taipei, London, Toronto, Seattle, with more coming. Other recent performances have seen Hamm in works by Sierra, Kurtag, Ligeti, Bermeo, Sculthorpe, Desenne, Feldman, Cherney, Harman, Bashaw, Harley, Ryan, Ter Veldhuis, Jodlowski, Gonneville, Godin, Chin, Kapustin, Medtner, Rachmaninoff, Chang, Mellits, among many others. Hamm has commissioned, premiered and recorded over 100 solo, chamber and concerto works. He had the opportunity to play the complete solo piano and chamber works of Henri Dutilleux for the composer himself. Future plans include a recording of Rzewski's *The People United...!*, and another with The Nu:BC Collective, as well as performances of Ravel's *Piano Concerto for the Left Hand*, Ligeti's *Piano Concerto*, Kurtag's *quasi una fantasia* and the World Premiere of Jordan Nobles' *Piano Concerto* with the Vancouver Symphony Orchestra. Hamm is Co-Director of The Young Artist Experience (YAE), and is also in demand for master classes and juries in North America, Asia, and Europe. Dr. Hamm's beloved teachers include Lydia Artymiw, Marek Jablonski, Stephane Lemelin, Ernesto Lejano, and Thelma Johannes O'Neill. *(For a complete biography please visit kenwoodsymphonyorchestra.org and click on Dr. Hamm's name in the concert listing.)*

Yuri Ivan became the Music Director of the Kenwood Symphony Orchestra in 2007. He completed his formal music training in Ukraine where his main teachers were Jarema Skybinky and Mykola Kolessa. Mr. Ivan also studied with Yuri Simonov, Adalberto Tonnini, Vjacheslav Blinov and Yuri Lutsiv. After graduating from The State Conservatory of Music in Lviv, he was engaged 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 Gardée*, *Giselle*, *Don Quixote*, *Swan Lake* and *Sleeping Beauty*. In 2001, Mr. 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. Recently, Mr. 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. He is active in the artistic life of the Twin Cities metro area, collaborating with a range of artistic and educational organizations. Since 2006, Yuri Ivan has served as the Music Director of the Lynden Hills Chamber Orchestra.

The **Kenwood Symphony Orchestra** was founded as the Kenwood Chamber Orchestra in 1972 as an adult education class at the Kenwood Community Center. From those humble beginnings, the orchestra quickly grew in membership, ability, and reputation. Over the years, several gifted conductors have graced the podium, including Uri Barnea, Lee Humphries, Jim Riccardo, Jeannine Wager, William Intriligator, Myles Hernandez, Kenneth Freed, and Jeffrey Stirling. Since 2007, the orchestra has been under the direction of Yuri Ivan. Based at Washburn High School, the KSO represents over 50 highly accomplished volunteer musicians of all ages and occupations including students, working professionals, and retirees, all passionate about playing and sharing great music. Since 2003, the KSO has partnered with the New England Conservatory to integrate music into the mainstream curriculum at Ramsey IFAC. The KSO is a nonprofit organization financed primarily by members' dues, financial gifts from friends and supporters, and our annual Masters Concerto and Aria event. Learn more at kenwoodsymphonyorchestra.org.

~ Program Notes ~

Ravel *Piano Concerto for the Left Hand*

The unusual concept of a one-handed piano concerto came about from the personal misfortune (turned into an asset) of the man who commissioned it, Paul Wittgenstein (brother of the famous philosopher, Ludwig). Wittgenstein lost his right arm while fighting in the First World War but decided to resume his career as a concert pianist by commissioning works scored for the left hand alone.

Ravel (1875-1937) himself had enlisted in the First World War (on the opposite side, of course), in which he ended up serving as a truck driver. *Le Tombeau de Couperin* served as his memorial to a number of friends he had lost in the war. The darker aspects of the Concerto for the Left Hand may similarly channel something of Ravel's reaction to the war's indiscriminate destruction. Yet his score is hardly unequivocal in its emotions. This is a work capable of absorbing a healthy variety of interpretations - whether they emphasize its more disturbing qualities or its playful examination of virtuosity and jazz elements.

The Concerto unfolds as a single continuous movement in two parts. The first is a lengthy slow introduction, which opens with an arresting dramatization of process: Ravel traces a musical idea solemnly emerging into existence from the lower depths of the orchestra (a sly metaphor for the left—i.e., bass—side of the keyboard?). Ravel builds a slow, steady crescendo, filled with tremendous suspense, for the full orchestra. When this finally peaks, the soloist makes a monumental, keyboard-spanning first appearance. The sonic illusion of two-handed virtuosity that Ravel conjures irobelies the piece's title. Of particular brilliance is the variety of ways in which Ravel has the soloist match the lyrical wanderings of the "right hand" rich, full-bodied accompaniment. The music peaks once again and then subsides in a saucy, crisp, march-like theme for the

second part, a scherzo section. Here the soloist suddenly strikes a mechanistic pose. Ravel employs the full resources of his orchestral wizardry for this episode-rich music, with hints of Parisian jazz joining the mix. The Concerto's opening theme returns, and then the keyboard again takes the spotlight for an extended cadenza; enhancing its dazzling beauty is our awareness of Ravel's technical sleight of hand (so to speak). The orchestra subtly reenters the frame to participate in the piano's reveries. Echoing the vast crescendo from the piece's opening, soloist and ensemble build an overwhelming pressure. It bursts into the spasmodic final measures, where the scherzo music briefly flashes for what the composer called "a brutal conclusion."

Prokofiev *Symphony No. 5*

Here is music "glorifying the human spirit," Prokofiev said of *Symphony No. 5*, which he considered to be one of his best compositions. The symphony was composed at the height of World War II, in the House of Creative Work, a government-sponsored refuge for composers. Prokofiev shared this refuge with such composers as Shostakovitch, Glazunov, Khachaturian, and Kabelevsky. The symphony, completed in a single month in 1944, incorporated material sketched out over the past seven years. It had been 14 years since his last symphony, and the Fifth, unlike its two predecessors, was not an amalgam of extant theatrical music. While Prokofiev conducted its January 13, 1945 premiere with the Moscow State Philharmonic Orchestra, gunfire was heard, marking the Soviet army's final push to victory. As a measure of the symphony's success, Prokofiev was pictured on the cover of TIME magazine the week after the symphony's American premiere.

The four movements are arranged in a slow—fast—slow—fast scheme. Filled with an abundance of melody, the symphony's development is driven theatrically: a plastic shifting of moods and scenes seems to take the place of standard symphonic form. The opening *Andante* contrasts two themes, the first in triple meter, the other in duple meter. At the end of the exposition, Prokofiev pretends to repeat the exposition, but as in Beethoven's *Razumovsky Quartet #1*, he has actually begun the development. The coda is a reflection on the first theme. The *scherzo*, marked *Allegro marcato*, contains material originally sketched for the *Romeo and Juliet* ballet (1936). The *Adagio* is a weighty slow movement. The theme comes from an abandoned film score on Pushkin's *The Queen of Spades*. The opening features an arpeggiated triplet accompaniment *a la* "moonlight" sonata, Lenin's favorite piece. This oblique tribute may have paid off; the Symphony was awarded a Stalin Prize, first class. *Allegro giocoso* means literally, "happily humorous." The last movement begins quietly, recalling the opening of the first movement. The music that follows is, save for a solemn interlude, joyous and athletic. Energy builds, and the symphony ends with a bang.

~ Kenwood Symphony Orchestra Members ~

Violin I

Erin Clark
Lauren Hayden
Dih-Dih Huang
Matthew Larson
* Te-Chiang Liu
Leonard Pratt Chair
Julie Pronovici

Violin II

Clair Ganzel
Lita Noreen
David Otero
^ Derek Rehurek
Laura Simonson

Viola

* Ann Marie Bur
Patrick McCarthy
Emily Pflaum

Cello

Todd Grill
Eric Jorve
* Greg Nelson
Katherine Nyseth
Lindsay Perala-Dewey
Charlotte Rogers
Anne Swarts

Bass

* Stacy Aldrich
Neill Merck

Flute

Mark Brudevold
* Anne Cheney
Leslie Carlson Pietila

Oboe

* Meghan Dvorak
Tammy Riste Wahlin

English Horn

Tammy Riste Wahlin

Clarinet

Shelagh MacLeod
* Brian Zumwalde

Bass Clarinet

Shelagh MacLeod

Bassoon

Brian Hadley
* Ellen Maas Pratt

French Horn

Logan Arndt
Angela House Gritton
Steph Jensen
^ Robert Meier

Trumpet

+ Patrick Gonsalves
+ Amy Mann
Jaclyn Melander

Trombone

Leon Dill
Stephen W. Hartley
* Dennis Tischhauser

Tuba

William Mayson
Sam Sharp

Percussion/Tympani

Sally Harris
Seth Harris
* John Litch
Corey Sevett

* = Principal
^ = Acting Principal
+ = Co-Principal

KSO Guest Musicians:

Andy Barnett - Percussion
Jackson Bryce - Contrabassoon
Bob Cline - Clarinet
Kari Douglas-Rundlett - Harp
Ashley Enke - Oboe
Daniel Friberg - Clarinet
Lydia Liu - Violin I

The KSO mission is to play, share, and inspire great music by:

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

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