



PLAYING. SHARING. INSPIRING.

Yuri Ivan, Music Director
Katherine Mihyun Kim, Piano

Scheherazade and Shostakovich

Saturday, May 22, 2010
7:30 PM

St. Albert the Great Catholic Church
Minneapolis, Minnesota

~ Program ~

Piano Concerto No. 2, Op. 102

Dmitri Shostakovich
(1906 – 1975)

Katherine Mihyun Kim, Piano

- I. Allegro
- II. Andante
- III. Allegro

~ Intermission ~

Scheherazade, Op. 35

Nikolai Rimsky-Korsakov
(1844 - 1908)

- I. Largo e maestoso
- II. Lento; Andantino
- III. Andantino quasi Allegretto
- IV. Allegro molto

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

~ Biographies ~

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.

Katherine Mihyun Kim, D.M.A. candidate in Piano Performance, and Ude Fellow at the University of Minnesota, studies with Prof. Alexander Braginsky. Born in Seoul, Korea, Katherine immigrated to Calgary, Canada to continue her studies with Prof. Marilyn Engle at the University of Calgary, where she received her B.M. Then she went on to earn her M.M. at the New England Conservatory in Boston, studying under Prof. Gabriel Chodos. Katherine has performed in a number of music festivals, such as the International Keyboard Institute and Festival in New York, the Aspen Music Festival in Colorado, the Music Studies Abroad in France, and Casalmaggiore International Festival in Italy. In addition, she has played at several piano master classes with Anton Kuerti, Andre Laplant at the Esther Honens International Piano Competition, and with Victor Rosenbaum at the International Keyboard Institute and Festival. Most recently in 2009, she won the 12th Masters Concerto and Aria Competition in Minneapolis.

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 Ramsey International Fine Arts Center, 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. In 2003, the KSO launched an exciting venture joining Ramsey IFAC and the New England Conservatory to integrate music into the mainstream curriculum. 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 www.kenwoodsymphonyorchestra.org.

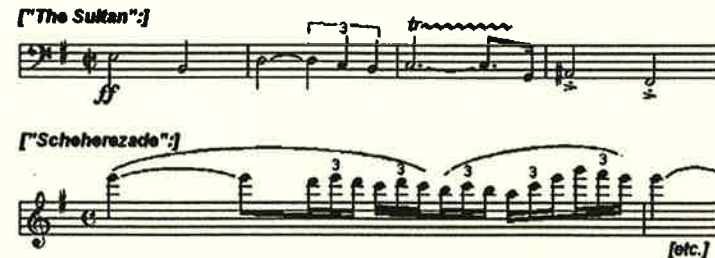
~ Notes on Scheherazade ~

by Nikolai Rimsky-Korsakov (edited by Anne Swarts)

Rimsky-Korsakov wrote a brief introduction that he intended for use with the score, as well as the program for the premier:

The Sultan Schariar, convinced that all women are false and faithless, vowed to put to death each of wives after the first nuptial night. But the Sultana Scheherazade saved her life by entertaining her lord with fascinating tales, told *seriatim* (in series), for a thousand and one nights. The Sultan, consumed with curiosity, postponed from day to day her execution, and finally repudiated his bloody vow entirely.

The grim bass motif that opens the first movement represents the domineering Sultan (see theme illustrated below). This theme emphasizes four notes of a descending whole tone scale: E-D-C-A#. But soon, after a few chords in the woodwinds reminiscent of the opening of Mendelssohn's *Midsummer Night's Dream*, we hear the leitmotif that represents the character of Scheherazade, his wife, who eventually succeeds at appeasing him with her stories. This theme is a tender, sensuously winding melody for violin solo, accompanied by harp. Both of these two themes are shown below.



According to Rimsky-Korsakov, the unifying thread consisted of the brief introductions to the first, second and fourth movements and the intermezzo in movement three, written for violin solo and delineating Scheherazade herself as telling her wondrous tales to the stern Sultan. The final conclusion of movement four serves the same artistic purpose. Rimsky-Korsakov stated, "The unison phrase, as though depicting Scheherazade's stern spouse, at the beginning of the suite appears as a datum, in the Kalendar's Narrative, where there cannot, however, be any mention of Sultan Shakhriar. In this manner, developing quite freely the musical data taken as a basis of composition, I had to view the creation of an orchestral suite in four movements, closely knit by the community of its themes and motives, yet presenting, as it were, a kaleidoscope of fairy-tale images and designs of Oriental character ...". Rimsky-Korsakov had a tendency to juxtapose keys a major third apart, which can even be seen in the strong relationship between E and C major in first movement. This, along with his signature orchestration style of simplistic melodies, assembled rhythms, and talent for soloistic writing allowed for such a piece as Scheherazade to be written.

The movements were unified by the short introductions in the first, second and fourth movements, and an intermezzo in movement three. The last was a violin solo representing Scheherazade, and a similar artistic theme is represented in the conclusion of movement four. Writers have suggested that Rimsky-Korsakov's earlier career as a naval officer may have been responsible for beginning and ending the suite with themes of the sea. The peaceful coda at the end of the final movement is representative of Scheherazade finally winning over the heart of the Sultan, allowing her to at last gain a peaceful night's sleep.

The reasons for its popularity are clear enough; it is a score replete with beguiling orchestral colors, fresh and piquant melodies, with a mild oriental flavor, a rhythmic vitality largely absent from many major orchestral works of the later 19th century, and a directness of expression unhampered by quasi-symphonic complexities of texture and structure.

The music premiered in Saint Petersburg on October 28, 1888 conducted by Rimsky-Korsakov.

~ Upcoming Events ~

Shakopee High School Choral Festival

KSO and the Shakopee High School Choir present selections from:

- *The Tender Land* by Copland -
- *Porgy and Bess* by Gershwin -
- *West Side Story* by Bernstein -

Monday, May 24, 7:00 PM

Shakopee High School
100 17th Avenue West in Shakopee, MN

Tickets \$6 for adults and \$4 for students and available at the door

Summer POPS!

Sunday, August 15, 2:00 PM
Lake Harriet Band Shell

Sunday, August 22, 7:00 PM
Como Lakeside Pavilion

Wednesday, August 25, 7:00 PM
Arbor Lake Band Shell in Maple Grove

Become a member!

KSO has open positions for 2nd Trumpet, 2nd Bassoon, Violin, Viola and Percussion. To set up an audition please contact us through the website.

~ Visit our website ~

There you will find helpful information about the concert schedule, contact information, photo galleries and our "Videos and Fun" page which features KSO related videos, PDFs of past programs, interesting classical music videos, music trivia and more.

kenwoodsymphonyorchestra.org

~ Kenwood Symphony Orchestra Members ~

Violin I

- ◆ Blayne Barnes
Leonard Pratt Chair
- Joelle Felix
- Sarah Jeddelloh
- Nathan Krueger
- Julie Pronovici
- Steven Rollin
- Kathleen Wells
- David Weibelhaus

Violin II

- ◆ Rachel Broten
- Cindy Larson
- Lita Noreen
- Larissa Reid
- Laura Simonson
- Sam Zhou

Viola

- ◆ Ann Bur
- Marvin Goldberg
- Patrick McCarthy
- Kay Miller
- Tom Rognsvoog
- Sandy Sample

Cello

- Ula Al-Kaisse
- ◆ Edward Cadman
- Erin Dajka
- Todd Grill
- Sarah Hernandez
- Jennette C. Jones
- Katherine Nyseth
- Karen Rognsvoog
- Anne Swarts

Bass

- ◆ Stacy Aldrich
- Josh King
- Neill Merck

Flute

- ◆ Anne Cheney
- Mark Brudevold

Oboe

- ◆ Emily Olson
- Tammy Riste Wahlin

English Horn

- Tammy Riste Wahlin

Clarinet

- Shelagh MacLeod
- ◆ Brian Zumwalde

◆ Section Principal

Bass Clarinet

- Shelagh Macleod

Bassoon

- ◆ Ellen Maas Pratt

French Horn

- Mick Bauer
- Christine Knutson
- ◆ Angela House Gritton
- Robert Meier

Trumpet

- ◆ Luke Olson

Trombone

- Stephen W. Hartley
- ◆ Dennis Tischhauser
- Christina VanGuilder

Tuba

- ◆ Sam Sharp

Percussion/Tympani

- Sally Harris
- Corey Sevett

- Welcome KSO Guest Musicians -

- Amy Atzel – Violin I
- Lisa Bierwagen – Cello
- Jim Buxton – Harp
- Melanie Ditter – French Horn
- Jennifer Duncan – Flute
- Matt Ferry – Percussion
- Patrick Gonsalves – Trumpet
- Brian Hadley – Bassoon
- John Litch – Percussion
- Joe Millea - Percussion
- Nick Miller – Bass
- Stuart Mitchell – Oboe
- Nicole Parks – Violin I
- Zachary Scanlan – Violin II
- Susan Tanabe – Percussion
- Katie Wojcik – Percussion