



PLAYING. SHARING. INSPIRING.

Yuri Ivan, Music Director
Gabriel Quenneville-Bélair, piano

Tchaikovsky!

Saturday, May 16, 2015
7:30 PM

Our Lady of Peace Catholic Church
Minneapolis, Minnesota

~ Program ~

Ancient Grove (WORLD PREMIERE)

Matthew Osowski
(b. 1991)

Symphony No. 2

Charles Ives
(1874-1954)

- I. Andante moderato
- II. Allegro molto (con spirito)
- III. Adagio cantabile
- IV. Lento maestoso
- V. Allegro molto vivace

~ 10 Minute Intermission ~

Piano Concerto No. 1 in B-flat Minor, Op. 23

Pyotr Illyich Tchaikovsky
(1840-1893)

- I. Andante non troppo e molto maestoso—Allegro con spirito
- II. Andantino semplice—Allegro vivace assai
- III. Allegro con fuoco

Gabriel Quenneville-Bélair, piano

~ Program Notes ~

Ives Symphony No. 2 – Charles Ives took up intensive work on his Symphony No. 2 in New York in 1907, at the time of his courtship and engagement to Harmony Twichell. It was Ives' first major orchestral work after his Symphony No. 1, written ten years before at Yale College under the watchful eye of Horatio Parker. Symphony No. 1 was fully based on European models, owing much to Dvorák and Tchaikovsky. Ives later faulted Parker as being "governed too much by the German rule," and clearly there had been disagreements between teacher and student over Ives' first symphony. Parker discouraged Ives' kaleidoscopic key changes in the exposition of Symphony No. 1's opening movement—"hogging all the keys at one meal" was his expression. More telling, Parker rejected Ives' proposed slow movement for the symphony, probably because it introduced gospel (or "camp meeting") tunes. From those very sketches come the most haunting passages in the middle movement of Symphony No. 2, neatly encapsulating the way in which Ives' second symphony both departs from and draws from his first. It is also an early illustration of how Ives asserted his independence and forged his own style by drawing on the vernacular music of his childhood. As J. Peter Burkholder puts it, Ives' ambition in Symphony No. 2 was "to create a symphony in the European Romantic tradition that is suffused with the character of American melody, wedding the two traditions in a single work."

In Symphony No. 2 Ives borrows not only from tunes popular in his youth, but also from some of his own earlier compositions, including several overtures, some early organ music, and a "Revival Service" for string quartet, now all lost. In his introduction to the 1951 publication, Ives wrote that the second theme of the last movement was "partly from an early short piece called *The American Woods*," and goes on to say that "the part suggesting a Steve Foster tune, while over it the old farmers fiddled a barn dance with all its jigs, gallops and reels, was played in Danbury on the Old Wooster House Bandstand in 1889." In 1932, Ives had been more specific, that the symphony was the result of the overture habit, common about two generations ago. The [Adagio cantabile] was a part from a Revival Service for string quartet, and played in Center Church, [New Haven]—but this was revised (à la Brahms at Parker's suggestion), and scored in 1909 or 1910, when the symphony was copied out in ink by Mr. Price.... Some of the themes in this symphony suggest Gospel Hymns and Stephen Foster. (The last movement was a kind of overture—played partly as a shorter piece by father's orchestra [in] 1889, [and by] the Danbury Band—[with the tune] *The Red White and Blue* and old barn-dance fiddles on top.)

The Red White and Blue is another name for the patriotic song *Columbia, the Gem of the Ocean*, which, with accompanying fiddle tunes, is the principal unifying feature of Symphony No. 2.

Ives' characteristically offhand remarks about his earlier works and the "overture habit" provide a key to the unusual formal structure of this five-movement symphony. Although Ives does not refer specifically to the common form of overture—a slow introduction leading through a concluding half cadence to a "sonata allegro" movement—he was entirely familiar with the structure not only as organist and concertgoer but through the repertoire staples of his father's band and orchestra. The symphony's five movements are best seen as a symmetrical structure in which the

third (middle) movement functions as a meditative interlude between two introduction-and-allegro "overtures" that are thematically related—principally to each other, but also to the middle movement. Ives provides further unity in this symphony through his reliance on its principal key of F in movements two, three, and five in its pastoral, meditative, and triumphal guises respectively, and by his extensive use of harmonic relationships a minor third apart. – *Peer Music Classical*

Tchaikovsky Piano Concerto No. 1 – Peter Ilyich Tchaikovsky was neither the greatest nor the most innovative musician of his time, yet his contributions to music are still felt today, for it was his gift to write beautiful, evocative melodies that are not easily forgotten. From the love theme of the Romeo and Juliet Overture (1870), to the music of Swan Lake (1877), his Sixth Symphony (Pathétique, 1893), and the well-known opening of the Piano Concerto No. 1, his music has become an almost inescapable part of the collective conscious.

Yet the oft-told tale of the Piano Concerto's conception reminds us that even Tchaikovsky's melodies could fail to charm. He completed the work in December of 1874, and dedicated it to his teacher and friend, the great Russian pianist Nikolai Rubinstein. Rubinstein's brother Anton had brought Tchaikovsky to Moscow in 1866 as a music theory teacher for the new Moscow Conservatory. Tchaikovsky roomed with Nikolai, and the brothers promoted the young composer's works in Moscow and St. Petersburg. Tchaikovsky was not a pianist and wanted Nikolai's opinion about the suitability of his first piano concerto. So on Christmas Eve, Tchaikovsky played it for his mentor.

He described the scene in a letter to a friend: "I played the first movement. Not a word, not a remark. If you only knew how disappointing, how unbearable it is when a man offers his friend a dish of his work, and the other eats and remains silent!" Tchaikovsky played the entire piece and then, he wrote, Rubinstein told him it was "worthless, impossible to play, the themes have been used before ... there are only two or three pages that can be salvaged and the rest must be thrown away!"

Rubinstein offered to play the piece if Tchaikovsky rewrote it, but the composer replied, "I won't change a single note," and instead gave it to the pianist and conductor Hans von Bülow. Von Bülow did not share Rubinstein's distaste, and premiered the work in Boston on October 25, 1875. Though a critic there called it an "extremely difficult, strange, wild, ultra-modern Russian Concerto," the audience was enthusiastic, as was a second audience in New York a week later, demanding an encore of the final movement. Rubinstein later recanted and performed the piece as well, while fifteen years later Tchaikovsky made some of the changes Rubinstein had requested. Rubinstein's criticisms still have merit, for the piece is in some places nearly unplayable, while other passages for the soloist are barely audible. And the famous opening theme, for all its grandeur, is just as remarkable in its disappearance—for after storming in with blaring horns calls, sweeping strings, and maestoso ascending chords from the piano, the theme continues for only 110 measures and simply drops out of the piece, never to be heard again.

Yet it is at that point that the first movement, Allegro, may be said to truly begin. Two themes

are introduced in double exposition, with the athletic first theme reappearing to interrupt the more restrained second at dramatic moments, and the piano "indulging in cadenza-like flights of startling execution," as the Boston reviewer wrote in 1875. The movement ends in a burst of pyrotechnics from both orchestra and soloist. The gentle *Andantino semplice* offers a respite from the bold gyrations of its predecessor, with the flute, oboe, and viola taking turns with the solo piano to develop the gentle, lilting first theme. The second theme is a rapid scherzo, based on a French song, "Il faut s'amuser, danser et rire" (One must amuse one's self by dancing and laughing), a song favored by the opera singer Désirée Artôt, with whom Tchaikovsky had once been infatuated. The first theme for the final *Allegro* is based on a Ukrainian folk song, "Viydi, viydi Ivanku," (Come, come Ivanku), and it dances up and down in brilliant syncopations. A second, more lyrical theme sweeps in above the virtuosic piano line, and the piano answers in kind. The two themes build to a *maestoso tutti* followed by bravura fireworks all around. – *Barbara Heninger, Redwood Symphony, February, 2002*

~ Biographies ~

Gabriel Quenneville-Bélaïr – Born in Montreal, Gabriel Quenneville-Bélaïr is a Canadian pianist currently completing his Doctor of Musical Arts in Piano Performance at the University of Minnesota with Lydia Artymiw. Gabriel has had the opportunity to work with several other distinguished pianists such as Richard Raymond, Raoul Sosa, André Laplante, Benedetto Lupo, Robert Silverman, Jean Saulnier, Esther Gonthier and Olivier Godin. He holds a Master's Degree from the Conservatoire de Musique de Montréal and has won prizes in both Canada and the U.S.

Gabriel won First and Second Prizes in numerous competitions, such as the Festival de musique du Royaume, the APMQ Festival, the Festival de Musique Classique du Bas-Richelieu, the Concours Vallée-des-Champs and, more recently, Thursday Musical and The Schubert Club. He has also performed at the Prix d'Europe and at the Lewisville Lake Symphony International Competition.

Gabriel has received the Centennial Fellowship at the University of Minnesota, the Gilles-Gauthier Scholarship for the best academic profile of the Conservatoire de Musique de Montréal, several different scholarships from Orford Art Center, and six different scholarships from the Fondation de soutien aux arts de Laval. He has performed Tchaikovsky's Concerto No. 1 in B-flat minor with OSI and OPMEM and has been broadcast on Radio Ville-Marie.

Matthew Osowski is a pianist, bassist, and composer from central Wisconsin. He studied Jazz Composition at the University of Wisconsin Stevens point under Mathew Buchman and Classical Composition under Charles Rochester Young and will be graduating with a degree in Jazz Composition and Arranging this May. He has written in a variety of styles from Jazz and Classical,

to Folk, Pop, Rock and Electronic Music. During his time at the University of Wisconsin, Stevens Point, Matt won the 2011 and 2012 composition competitions with his pieces Pillars of Creation for Symphony Orchestra (which was played by the Kenwood Symphony in 2013) and Oasis for Jazz Orchestra. He is also the recipient of the Helen Godfrey Scholarship, A Gilroy Schierl Music Award, The Music Department Scholarship, and the John Radd Scholarship. He has also written and recored full orchestral pieces for Narrator Tracks, an Oshkosh, Wisc. based company that creates online libraries of music for clients. After graduating this May, Matt plans to get a masters degree in film composition and pursue a career as a professional composer.

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 Onegin, 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. Mr. Ivan holds a Doctorate Degree in conducting from the University of Minnesota where he studied with Akira Mori and Craig Kirchhoff. Mr. Ivan is the Music Director at St. Constantine Ukrainian Catholic Church and is active in the artistic life of the Twin Cities metro area, collaborating with a range of artistic and educational organizations. He has served since 2006 as the Music Director of the Linden Hills Chamber Orchestra. In 2010, Mr. Ivan founded the Byzantine Choral Festival where he serves as Artistic Director.

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 September, 2007, the orchestra has been under the direction of Yuri Ivan. Based at Washburn High School, 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, our annual Masters Concerto and Aria event, performance collaborations with the Metropolitan Ballet, and a 2014/2015 Metropolitan Regional Arts Council grant.

Would you like to become more involved with the Kenwood Symphony? Here are some opportunities:

- This summer Kenwood is partnering with The Metropolitan Ballet to present excerpts from Tchaikovsky's *Sleeping Beauty*. (Watch our website for details.) The cost of the music will exceed \$2,000. Join a consortium of donors underwriting this purchase for the music library by sending your earmarked contribution to KSO, PO Box 19591, Minneapolis 55419.
- Our concerts are still a well-kept secret. Join a team of volunteers who spread the word through social media—Facebook and Twitter—by contacting Marketing Coordinator Anne Swarts by email at kenwoodsymphonyorchestra@yahoo.com/
- Many audience members play, and know others who play, musical instruments. We continually welcome new players. If you are interested in making music with us, look at the "Join the Orchestra" tab on our website (www.kenwoodsymphonyorchestra.org) or talk to Maestro Yuri Ivan following the concert.

~ KSO Members ~

Violin I

Brenda Haines
 Aja Majkrzak *
 Leonard Pratt Chair
 Teresa Mcdevitt
 Joanna Phillips ❖
 Julie Pronovici
 Steve Rollin
 David Wiebelhaus

Violin II

Elizabeth Fairfield
 Madeline Krych
 JoAnn Norheim ❖
 David Otero *
 Megan Peterson
 Derick Rehurek
 Laura Simonson
 Clair Tyra

Viola

Ann Bur ♦
 Patrick McCarthy
 Erika Neely
 Sandy Sample
 Katy Schalla Lesiak

Cello

Katherine Canon
 Todd Grill
 Sarah Hernandez
 Liesl Koehnen
 Katherine Nyseth
 John Renwick
 Diana Ringuette
 Anne Swarts *

♦ - Section Leader

Bass

Stacy Aldrich ♦
 Blake Bonde ❖
 Al Hermanson-Albers ❖
 Neill Merck
 Tyler Ryan

Flute

Charlotte Bartholomew ❖
 Anne Cheney ♦
 Leslie Pietila

Piccolo

Milinda Nitto ❖
 Leslie Pietila

Oboe

Julie Brusen ♦

English Horn

Tammy Riste Wahlin

Clarinet

David Clark ❖
 Brian Zumwalde ♦

Bass Clarinet

Shelagh MacLeod

Bassoon

Alex Legeros ❖
 Ellen Maas Pratt ♦

* - Acting Principal

Horn

Nicole Danielson
 Angela House Gritton ♦
 Robert Meier
 Becky Monson
 Nathan Sielbeck **

Trumpet

Howard Brahmstedt ♦
 Nathan Hasterlik ❖
 Jim Olcott
 Bob Zobal

Trombone

John Baumgartner ❖
 Nate Engh **
 Dallas Peterson ❖

Tuba

Rob Margolis ❖
 Sam Sharp

Percussion

Shelley Johnson ❖
 John Reinke ❖
 Corey Sevett ♦

Timpani

John Litch ♦

Harp

Jim Buxton ❖

Librarians

Anne Cheney
 David Clark

❖ - Guest Musician

The Kenwood Symphony Orchestra's mission is to play, share, and inspire great music by:

- Offering performance opportunities
- Programming appealing repertoire
- Performing free concerts
- Including under-served communities

KSO is currently seeking to fill positions in our first violin, second violin, viola, trombone and horn sections.

In addition, auditions will be held on May 18 for principal clarinet, and on July 22 for concertmaster.

Visit www.kenwoodsymphonyorchestra.org and click on "Join the KSO" to learn more.