

Kenwood Symphony Orchestra

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

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

Visit us on Facebook and like our page! Check out kenwoodsymphonyorchestra.org to join our mailing list, sponsor a concert, or learn more about KSO!

Join Us for Upcoming Events

3:00pm Sunday, May 21 – Ives Auditorium: Dvořák and Respighi

3:00pm Sunday, August 13 – Brit's Pub: Summer POPS!

7:30pm Monday, August 14 – Lake Harriet Bandshell: Summer POPS!

7:00pm Saturday, August 19 – The O'Shaugnessy:
Swan Lake with Metropolitan Ballet

3:00pm Sunday, August 20 – The O'Shaugnessy:
Swan Lake with Metropolitan Ballet

Visit kenwoodsymphonyorchestra.org/event for our calendar and more information!



PLAYING. SHARING. INSPIRING.

Yuri Ivan, Artistic Director

Dvořák Cello Concerto in B minor
with Anthony Ross

Respighi *Pines of Rome*
with the Twin Cities Trumpet Ensemble

Sunday, May 14, 2017
3:00 PM

Our Lady of Peace Catholic Church
Minneapolis, MN

Program

Cello Concerto in B minor *with Anthony Ross*

1. Allegro
2. Adagio, ma non troppo
3. Finale: Allegro moderato – Andante – Allegro vivo

10 Minute Intermission

Pines of Rome *with the Twin Cities Trumpet Ensemble*

1. The Pines of the Villa Borghese
2. Pines Near a Catacomb
3. The Pines of the Janiculum
4. The Pines of the Appian Way

Antonín Dvořák
1891 – 1953

Ottorino Respighi
1879 – 1936



*This activity is funded, in part, by an appropriation
from the Minnesota State Legislature with
money from the State's general fund.*

KSO Members

Violin I

- ◆ Ian Snyder
- Stan Adams
- Brenda Haines
- Julie Pronovici
- Steven Rollin
- David Wiebelhaus
- Sarah Wright ❖

Violin II

- ◆ Erin Gorud
- Kassandra DiPietro
- Mary Alice Hutton ❖
- Betsy Lofgren ❖
- Patrick Plonski
- Laura Simonson
- Clair Tyra
- Linda Xayamongkhon

Viola

- ★ Svetlana Davis ❖
- Patrick McCarthy
- Erika Neely
- Sarah Oxendale ❖
- Sandy Sample ❖
- Jill Touchette

Cello

- ★ Anne Swarts
- Lisa Bierwagen ❖
- Todd Grill
- Sarah Hernandez
- Liesl Koehnen
- Katherine Nyseth
- John Renwick

Bass

- Stacy Aldrich
- Al Albers

Flute

- ◆ Anne Cheney
- Beth Blackledge ❖
- ★ Leslie Pietila

Piccolo

- Beth Blackledge ❖
- Leslie Pietila

Oboe

- ★ Bryanne Presley ❖
- Donna Votino ❖
- Tammy Wahlin

English Horn

- Tammy Wahlin

Clarinet

- ◆ Christopher Raddatz
- David Clark ❖

Bass Clarinet

- Mary Albachten ❖

Bassoon

- ◆ Ellen Maas Pratt
- Kevin Root ❖

Contrabassoon

- Jackson Bryce

Trumpet

- ◆ Howard Brahmstedt
- Loren Endorf ❖
- James Olcott
- Bob Zobal

Trumpet, off-stage

- Neil Baumgartner ❖
- Shannon Curtis ❖
- David Foley ❖
- Paul Grustans ❖
- Daniel Julson ❖
- Alexander Kahler ❖
- Betty Mackay ❖
- Brooke Palmer ❖

Horn

- ◆ Angela House Gritton
- Nicole Danielson
- Bob Meier
- Becky Monson
- Alanna Trost ❖

Trombone

- ★ Timothy Jung ❖
- Joel Bryan ❖
- Carson King-Fournier ❖

Trombone, off-stage

- Dominic Gaietto ❖
- Ben Gualtieri ❖
- Zach Gingerich ❖
- Lauren Husting ❖

Tuba

- Isaac Heath ❖

Harp

- Jim Buxton ❖

Keyboard

- Patricia Brahmstedt ❖

Percussion

- ★ Martin Kline ❖
- Matt Clark ❖
- Jeremy Johnston ❖
- Greg Wood ❖
- Craig Zweber ❖

- ◆ = Principal
- ★ = Acting Principal
- ❖ = Guest Musician

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Sharon Radman
William Wangenstein

Section Leader (up to \$49)

Toni Beitz
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Susan and Thomas Reddin
Elaine Robashkin
Michael Stanfield
Jacki Weibye

Biographies

Anthony Ross, Principal Cello, John and Elizabeth Bates Cowles Chair joined the Minnesota Orchestra in 1988 and assumed the principal cello post in 1991. He has been a soloist many times with the Orchestra, performing concertos by Schumann, Victor Herbert, James MacMillan, Beethoven, Saint-Saëns, Elgar, and Shostakovich, as well as many chamber works. He will be featured as soloist in June 2017 performing Bloch's *Schelomo*.

In recent seasons, Mr. Ross has performed Prokofiev's Sinfonia concertante for Cello and Orchestra, the Walton Cello Concerto, and the Brahms Double Concerto, the latter alongside former First Associate Concertmaster Sarah Kwak. At Sommerfest 2014, he performed Prokofiev's Sonata for Cello and Piano with Sommerfest Artistic Director Andrew Litton.

Away from Orchestra Hall, he is active as a collaborator, festival performer, and educator. He is a member of Accordo, a chamber group made up of principal string players from the Minnesota Orchestra and Saint Paul Chamber Orchestra, and he also performs with the Chamber Music Society of Minnesota. Mr. Ross has performed with KSO before, and we are delighted to embark on this musical journey again with him.

Mr. Ross' recordings include Bernstein's Three Meditations with the Minnesota Orchestra under Eiji Oue, the George Lloyd Cello Concerto with the Albany Symphony under David Alan Miller, and works of Rachmaninoff and Elliott Carter for Boston Records.

A graduate of Indiana University, Mr. Ross earned a master's degree at the State University of New York, Stony Brook. In 1982, he was awarded the bronze medal at the prestigious Tchaikovsky Competition, and he received McKnight Fellowships in 2001 and 2005. Together with his wife and assistant principal cellist of the Minnesota Orchestra, Beth Rapier, and other Minnesota Orchestra musicians, Mr. Ross produces the annual mid-winter "Harmony for Habitats" benefit concert at St. John's Episcopal Church in south Minneapolis.

The **Twin Cities Trumpet Ensemble** (TCTE) was founded in 2014 by a trio of trumpeters who decided to invite others to join them for trumpet playing and camaraderie. It took only a few months for the group to grow to include many of the best trumpet players in the area. Now, the Twin Cities is home to the one and only 24-trumpet musical ensemble in the United States!

Under the direction of KSO's own James Olcott, and boasting a vast repertoire stretching from the Renaissance to the present, the TCTE has given numerous successful performances and is in demand for appearances around the region. For variety, the ensemble also boasts two trumpet quintets, a jazz group of six trumpets, timpani, a jazz rhythm section, and occasional low brass.

Fans of the TCTE have come to expect the obligatory opening fanfare at concerts, but then are astonished at the range and virtuosity of both the musical selections and the players. A Twin Cities Trumpet Ensemble concert is a musical feast not to be missed!

Yuri Ivan, D.M.A., has served as the Artistic Director of the Kenwood Symphony Orchestra since 2007. He completed his formal music training in Ukraine. 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, where he conducted *The Marriage of Figaro*, *Rigoletto*, *La Traviata*, *Carmen*, *Pagliacci*, *Eugene Oneguine*, *Die Fledermaus*, *Don Quixote*, and many others.

In 2001, Mr. Ivan became the Artistic Director of the Trans-Carpathian Philharmonic. He co-founded the Uzhgorod Youth Orchestra and the Young Virtuosi music festival. At this time, he also appeared with LVMI Opera, the National Symphony-Pops Orchestra, the National Broadcasting Company Orchestra of Ukraine, and the Northern Hungarian Symphony.

Dr. Ivan received his doctoral degree in conducting from the University of Minnesota where he studied with Akira Mori and Craig Kirchhoff. Active in the artistic life of the Twin Cities metro area and beyond, Dr. Ivan continually collaborates with a wide range of artistic and educational organizations. In 2010, Dr. Ivan founded the Minnesota Byzantine Choral Festival. He has served as Music Director of the Linden Hills Chamber Orchestra since 2006 and as conductor for the Metropolitan Ballet since 2007. Currently he is also Music Director at St. Constantine Ukrainian Catholic Church in Minneapolis.

The **Kenwood Symphony Orchestra (KSO)** 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, many gifted and inspired conductors have graced the podium. Since September, 2007 KSO has been under the direction of Dr. Ivan. Based at Washburn High School in Minneapolis, 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 2016-2017 Metropolitan Regional Arts Council grant.

Program Notes

The Concerto for Cello and Orchestra in B minor, Op. 104 was the last composed of Antonín Dvořák's concerti. He wrote it in 1894–1895 for his friend, the cellist Hanuš Wihan. Although Wihan and others begged him, Dvořák refused to compose a cello concerto, stating that the cello was a fine orchestral instrument, but completely insufficient for a solo concerto. At last, Dvořák composed the concerto in New York while serving as the Director of the National Conservatory. It happened that, in 1894, Victor Herbert, who was also teaching at the Conservatory, had written a cello concerto and presented it in a series of concerts. Dvořák attended at least two performances of Victor Herbert's cello concerto and was inspired to compose his own work.

The first movement, *Allegro*, starts softly. The first theme is played throughout the movement and during the last part of the third movement, giving the concerto a cyclic structure. The solo cello begins with a quasi improvisando section stating the theme in B major. This concerto requires a lot of technical ability, especially in the coda, where the cello plays octaves and many double stops. The movement ends with the grand restatement of the first theme.

Following this opening essay is the lengthy *Adagio*, a lyrical movement which features a cadenza-like section which is accompanied mainly by flutes. The cello plays double stops accompanied by left-hand pizzicato on open strings. The movement ends with the cello playing harmonics very quietly.

The final movement is formally a rondo. It opens with the horn playing the main theme quietly. A gradual crescendo leads into a dramatic woodwinds and strings section. The solo cello enters by playing the modified main theme loudly which is marked *risoluto*. The orchestra plays the new modified theme again. This fast section leads into a section marked *poco meno mosso*, *dolce*, and *piano*. A crescendo and *accelerando* leads into a *arpeggio* in speedy triplets.

A fast scale leads into a loud *tutti* section presenting new material. The cello enters and a gradual decrescendo to another restatement of the theme, marked *piano*. This is followed by a contrasting, loud restatement of the theme played by woodwinds accompanied by strings and brass. After a *moderato* section comes another quiet and slow section using material from the first and second movements. The concerto ends *allegro vivo*, presented by full orchestra.

Dvořák's concerto received its premiere in London on 16 March 1896 to great enthusiasm. Brahms said of the work: "Had I known that one could write a cello concerto like this, I would have written one long ago!" Cellist and author Robert Battey wrote, "I believe it to be the greatest of all cello concertos...an opinion shared by most cellists." A compiler of discographies of Dvořák's music wrote that his is the "king" of cello concertos.

Pines of Rome (Italian: *Pini di Roma*) is a symphonic poem written by the Italian composer Ottorino Respighi in 1924. It is the second orchestral work in his "Roman trilogy," preceded by *Fountains of Rome* (1917) and followed by *Roman Festivals* (1928). Each of the four movements depicts pine trees in different locations in Rome at different times of the day.

The first movement, *The Pines of the Villa Borghese* (*I pini di Villa Borghese: Allegretto vivace*), portrays children playing by the pine trees in the gardens. The great Villa Borghese is a monument to the patronage of the Borghese family, who dominated the city in the early seventeenth century. It is a sunny morning. The children sing nursery rhymes and play soldiers.

The second movement, *Pines Near a Catacomb* (*Pini presso una catacomba: Lento*), is a majestic dirge, conjuring up the picture of a solitary chapel in the deserted Campagna: open land, with a few pine trees silhouetted against the sky. A hymn is heard, the sound rising and sinking again into some sort of catacomb, the subterranean cavern in which the dead are interred. Listen for an offstage trumpet. Lower orchestral instruments suggest the subterranean nature of the catacombs, while the trombones and horns represent priests chanting.

The third movement, *The Pines of the Janiculum* (*I pini del Gianicolo: Lento*), is a nocturne set on the Janiculum hill. The full moon shines on the pines that grow on the hill of the temple of Janus, the double-faced god of doors and gates, and of the new year. Respighi recorded the sound of a nightingale onto a phonograph and played at the movement's ending. This was something that had never been done before, and created a sensation. KSO's rendition, perhaps to similar effect, will incorporate youtube.

The final movement, *The Pines of the Appian Way* (*I pini della Via Appia: Tempo di marcia*), portrays pine trees along the Appian Way in the misty dawn as a triumphant military legion advances along the Via Appia in the brilliance of the newly-rising sun. Respighi wanted the ground to tremble under the footsteps of his army. The score calls for six buccine – ancient circular trumpets that are usually represented by modern flugelhorn, which are sometimes partially played offstage. Listen for KSO's brilliant interpretation. Trumpets peal and the consular army rises in triumph to the Capitoline Hill.