

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:

***The Nutcracker* with The Minneapolis Metropolitan Ballet**

1:00 PM & 7:00 PM Saturday, December 16 – Hopkins High School

3:00 PM Sunday, December 17 – Hopkins High School

Viva Verdi! Opera Choruses with Two Rivers Chorale

4:00 PM Saturday, February 10 – Ives Auditorium

4:00 PM Sunday, February 11 – St. Andrews Lutheran Church

20th Annual Masters Concerto and Aria Competition Showcase

7:30 PM Saturday, March 24 – Ives Auditorium

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



PLAYING. SHARING. INSPIRING.

Yuri Ivan, Artistic Director

Rachmaninov Piano Concerto No. 2 *with Paul Shaw*

Berlioz excerpts from *Symphonie Fantastique*

Dukas *The Sorcerer's Apprentice*

Saturday, October 28, 2017

7:30 PM

Church of St. Albert the Great
Minneapolis, MN

Program

Piano Concerto No. 2 *with Paul Shaw*

1. Moderato
2. Adagio sostenuto - Più animato
3. Allegro scherzando

10 Minute Intermission

Symphonie Fantastique

4. "Marche au supplice" (March to the Scaffold)
5. "Songe d'une nuit du sabbat" (Dream of the Night of the Sabbath)

The Sorcerer's Apprentice

Sergei Rachmaninov 1873 – 1943

Hector Berlioz 1803 – 1869

Paul Dukas 1865 – 1935

KSO Members

Violin I

- ◆ Ian Snyder, Concertmaster
Ellen & Leonard Pratt Endowed Chair
Stan Adams
Sara Jeddelloh
Barbara Lamb
Julie Pronovici
Steven Rollin
David Wiebelhaus

Violin II

- ◆ Erin Gorud
Kassandra DiPietro
Haley Rheinhart
Laura Simonson
Clair Tyra
Linda Xayamongkhon

Viola

- ◆ Ann Bur
Patrick McCarthy
Erika Neely
Katy Schalla Lesiak
Jillienne Touchette

Cello

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

Bass

- ◆ Stacy Aldrich
Al Albers
Neill Merck

Flute

- ◆ Anne Cheney
Leslie Pietila
Rachel Wixson ❖

Piccolo

- Leslie Pietila

Oboe

- ◆ Julie Brusen
Tammy Wahlin

English Horn

- Tammy Wahlin

Clarinet

- ◆ Christopher Raddatz
Ken Gellerman ❖

Bass Clarinet

- Mary Albachten ❖

Bassoon

- ◆ Ellen Maas Pratt
Ford Campbell ❖
Nancy Jacobson ❖
Kevin Root ❖

Horn

- ◆ Angela Gritton
Nicole Danielson
Bob Meier
Becky Monson

Trumpet

- ◆ Howard Brahmstedt
James Olcott
Bob Zobal
Neil Baumgartner ❖

Trombone

- ★ Ben Gaultieri ❖
Tim Aune ❖
Justin Bain ❖

Tuba

- ★ Isaac Heath ❖
Jake Pavia ❖

Harp

- Jim Buxton ❖

Percussion

- ★ Kelly Grill ❖
Mitchell Carlstrom ❖
Erin Isomura ❖
Lee Sackett ❖
Yvonne Thomas ❖

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

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Elaine Robashkin
Michael Stanfield
Jacki Weibye

Concertmaster, continued

Vern Maetzold
Bor-Jiin Mao
Anne McKinsey
Kay Miller
Jean L. Mitchell
Marilyn Nelson
Marilyn Pronovici
Sharon Radman
Stephanie & Scott Sample
William Wangenstein

Biographies

Paul Shaw, D.M.A., Piano; Hailed by The New York Times as "both a virtuoso with Herculean technical command and a sensitive introspective artist," Jamaican-born pianist Paul Shaw, a top prize-winner in the William Kapell International Piano Competition and the Young Concert Artists International Auditions, has performed to high critical acclaim at prestigious venues including Carnegie Hall and Lincoln Center in New York; the Kennedy Center and the Hall of the Americas in Washington, D.C.; Beethovenhalle in Bonn; the Manoel Theatre in Valletta, Malta; Teatro Nacional de Costa Rica in San José; and the National Centre for the Performing Arts in Beijing.

Dr. Shaw has appeared as soloist with the Brooklyn Philharmonic, Rochester Philharmonic, Dayton Philharmonic, Richmond Symphony, Shreveport Symphony, Cape Cod Symphony, Kenwood Symphony and Minnesota orchestras and collaborated with conductors Stanislaw Skrowaczewski, William Eddins, George Manahan, Jorge Mester, Lukas Foss, Mark Russell Smith, Pamela Mayorga, Yuri Ivan and others. As a chamber musician, he has appeared at the Marlboro Music Festival and performed with members of the Minnesota and Saint Paul Chamber orchestras.

Since 2010, Shaw and musician friends from Japan, China, South Korea, France, Great Britain, Russia, and the United States of America have been engaged in a series of collaborative concerts to promote world peace and discourage the proliferation of nuclear weapons – in New York (2010), Hiroshima (2013), Paris (2014), Tokyo (2015), and again in Hiroshima (2016).

Paul Shaw was educated at The Juilliard School on full scholarship, where he earned the Bachelor's, Master's and Doctor of Musical Arts degrees in piano performance under the tutelage of William Masselos. He is Associate Professor of Piano at the University of Minnesota School of Music.

Paul Shaw can be heard on compact disc in solo recitals of classical music: *Live from New York, It's Paul Shaw*, Caribbean Art Music: *Le Grand Tour*, featured on a WQXR worldwide web-cast; and in a release on the Clarion label playing James P. Johnson's *Yamekraw: A Negro Rhapsody* for piano solo and orchestra.

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, becoming a full symphony in 2003. Over the years, many gifted and inspired conductors have graced the podium. Since September 2007, KSO has been under the artistic direction of Dr. Yuri Ivan. Recently based at Southwest High School in Minneapolis, KSO is comprised of over 50 highly accomplished volunteer musicians of diverse ages and occupations, all 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, and performance collaborations with The Minneapolis Metropolitan Ballet.

Program Notes

Piano Concerto No. 2 in C minor Op. 18 is a concerto for piano and orchestra composed by Sergei Rachmaninov during 1900 - 1901. The piece is one of Rachmaninov's most popular pieces, and established his fame as a concerto composer. Rachmaninov's first symphony, now considered a significant achievement, was derided by critics at its 1897 Moscow premier. The event took a toll on Rachmaninov's confidence, and he wrote no music for the next three years. He turned to hypnotherapy, and thereafter began to compose his second piano concerto. Rachmaninov dedicated the piece to the physician who had done much to restore his self confidence.

The first movement, "Moderato," begins with a series of bell-like tolls from the piano that build tension, eventually climaxing in the introduction of the main theme, introduced by the strings and clarinet. The work unfolds in a gratifying way, full of wonderful dialog between piano and orchestra, soaring melodies, and refined turns of harmonies. The captivating melody is marked by an unmistakably Russian soulfulness that is both contrasted and complemented by the romantic tenderness of the second theme, presented by the soloist.

The second movement, "Adagio sostenuto - Più animato," opens on a note of almost religious tranquility, after which the piano provides a delicate accompaniment to the dream-like melody of the flute and clarinet. Toward the end of the movement there is a flurry of keyboard activity, culminating in a brief cadenza, a rhapsodic solo, for the piano. The adagio sostenuto theme appeared in Eric Carmen's 1975 ballad "All by Myself."

In the third movement, "Allegro scherzando," a march-like introduction in the orchestra and glistening figuration in the piano precede the statement of the energetic first theme of the finale. Rachmaninov has saved his best hand, a sensuous melody stated by the orchestra. This theme became familiar in the 1940s as the hit song "Full Moon and Empty Arms." The final statement of this theme brings the work to its triumphant close.

Symphonie Fantastique: Épisode de la vie d'un artiste, en cinq parties Op. 14 (Fantastical Symphony: An Episode in the Life of an Artist, in Five Parts) was written by the French composer Hector Berlioz in 1830. It is an important piece of the early Romantic period that featured a rare leap forward in music: linking instrumental music to a narrative story. To support this programmatic format, Berlioz stretched the symphony to new extremes of structure (using five movements), thematic unity (with one *idée fixe* appearing throughout), and instrumentation.

The symphony tells the dramatic tale of a failed romance. Berlioz introduces a young musician of morbid disposition and powerful imagination who observes and falls desperately in love with a woman who possesses all the charms of the ideal being he has imagined. In his dreams, his beloved appears to him as a melody which he hears everywhere he goes: in town, in the meadows, and begins to bring trouble to his soul. He hopes to be alone no longer, but fear that she may deceive him brings thoughts of happiness disturbed by dark forebodings.

In the fourth movement, "March to the Scaffold," the artist is convinced that his love is not returned and plunges into a vivid dream accompanied by the most horrible visions. He dreams that he has killed his beloved, that he is condemned, led to the scaffold and is witnessing his own funeral. Loud crashes are followed abruptly by the dull thud of heavy footfalls. The procession moves forward to the sound of a march that is somber and fierce, brilliant and solemn. At the end of the march, four bars signal his last thought of love interrupted by the fatal stroke.

In the final movement, "Dream of the Night of the Sabbath," the artist visions a gathering of ghosts, sorcerers, and monsters that have come together for his funeral. There are strange noises, groans, and outbursts of laughter with haunting orchestral effects. The melody of his beloved appears, but it has become nothing but a common dance tune, mean, trivial, and grotesque as she comes to take part in the macabre ceremony.

The Sorcerer's Apprentice (French: L'apprenti sorcier) is a symphonic poem in the key of F minor by the French composer Paul Dukas, written in 1897. The piece was inspired by a 1797 poem by the great German author and poet Johann Wolfgang von Goethe. By far the most performed and recorded of Dukas's works, its notable appearance in the Walt Disney 1940 animated film *Fantasia* has led to the piece becoming widely known to audiences outside the classical concert hall.

The composition's musical storytelling is remarkably graphic, and the picture comes into focus right from the start. Mysterious strings transport the audience to the sorcerer's workshop. The apprentice, alone, has discovered enough of his master's magic (trumpets) to bring a broom to life (bassoon). The animated broom performs the apprentice's chore - fetching water from the river. The broomstick complies, much too enthusiastically, and the water soon becomes too much (orchestral agitation) as the magician's house is overflowing with water. In desperation, the apprentice chops the broom in two, but now the work is done at twice the speed by the broom halves (bassoon and bass clarinet). Chaos ensues. Flood disaster is imminent. Finally, the sorcerer returns, speaks the magic words (trumpets again), the brooms are stilled, and calm is restored. Four quick chords at the end suggest the sorcerer has delivered that number of disciplinary strokes to the mischievous apprentice.