



PLAYING. SHARING. INSPIRING.

Yuri Ivan, Music Director
Ivan Konev, Piano
Catherine Schaefer Schubilske, Violin
Tanya Remenikova, Cello
Marisa Lin, Piano

Prokofiev and Beethoven

Saturday, March 23, 2013
7:30 PM

Calvary Lutheran Church
Minneapolis, Minnesota

~ Program ~

Piano Concerto No. 20 in D Minor, K. 266

Mozart
(1756 – 1791)

Marisa Lin, Piano

I. Allegro

Concerto for Piano, Violin and Cello in C Major, Op. 56 Beethoven
(1770 – 1827)

Ivan Konev, Piano
Catherine Schaefer Schubilske, Violin
Tanya Remenikova, Cello

I. Allegro

II. Largo (attacca)

III. Rondo alla polacca

~ Intermission ~

Symphony No. 7 in C-sharp Minor, Opus 131

Prokofiev
(1891 - 1953)

I. Moderato

II. Allegretto

III. Andante espressivo

IV. Vivace

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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~ Biographies ~

Ivan Konev was born in Ukraine and educated in Moscow, where he completed his Bachelor degree in Piano performance from the Music College affiliated with the Moscow Conservatory and Master degree in Piano performance from Gnessin's Music Academy. After his graduation, Mr. Konev came to study piano and Liberal Arts at Hamline University in Saint Paul. In 2010 Mr. Konev finished his Doctoral degree in Piano performance at the University of Minnesota under professor Alexander Braginsky.

As a soloist, Mr. Konev has won prizes in a number of international and local piano competitions, including the Andorra International Piano Competition, Corpus Christi International Piano Competition, Schubert Club Scholarship Competition, University of Minnesota School of Music Concerto Competition, and the Bell Scholarship Competition.

An active performer in the United States and abroad, Mr. Konev has appeared numerous times in solo and chamber music concerts showcasing not only standard repertoire, but also newly composed or rarely played masterpieces in such venues as the United States Embassy in Moscow, Great, Small and Rachmaninoff Halls of the Moscow Conservatory, Sundin Music Hall and Ted Mann Concert Hall in Minneapolis, among others. As a chamber music collaborator, Mr. Konev performs regularly with faculty members of University of Minnesota School of Music, Hamline University and members of the Minnesota Orchestra.

Although he has built a professional life in the United States, Mr. Konev frequently returns to Russia and Ukraine to present concerts and educational programs. His most recent projects included performances with Kharkov Philharmonic Orchestra and Yalta Symphony Orchestra in Ukraine. Mr. Konev is also a Founder and Artistic Director of the "Crimea Classic Fest", a summer chamber music festival which attracts musicians from leading Russian and Ukrainian orchestras. He is also an instructor of piano and music theory at the St. Paul Conservatory of Music.

Before joining the Minnesota Orchestra in 2000, **Catherine Schaefer Schubilske** was a member of the Santa Fe Opera Orchestra and the Honolulu and Milwaukee Symphony Orchestras. She also performed frequently with the Chicago Symphony and was a soloist with the Milwaukee Symphony and Milwaukee Chamber Orchestras.

A frequent participant in Sommerfest chamber music programs, Ms. Schubilske performed Franck's Piano Quintet in 2011, Corigliano's Sonata for Violin and Piano in 2010 and Crusell's Clarinet Quintet in 2007, the latter with Music Director Osmo Vänskä and members of the Minnesota Orchestra. In March 2009, she performed Messiaen's *Quartet for the End of Time* in the Orchestra's Chamber Music at MacPhail series.

Ms. Schubilske enjoys playing benefit concerts, including recent events for L'Etoile du Nord French Immersion School, Bet Shalom social justice programs and the Northfield Elder Collegium. She also performs regularly

at the University of Wisconsin-Parkside and is a member of the Hill House Chamber Players. She plays duo recitals with pianist Mary Jo Gothmann, most recently on the Music at Trinity series. She has also played at the Bach Aria Festival, Strings in the Mountains Festival and a Dame Myra Hess concert broadcast on Chicago's WFMT radio station

Ms. Schubilske completed undergraduate studies at the University of Cincinnati, where she studied with Jens Ellerman and won the Hermann Violin Scholarship competition. She earned a master's degree in violin performance from Indiana University, where she studied with Franco Gulli and won the Indianapolis Young Artist award.

Ms. Schubilske performs selections from Biber's *Rosary Mystery Sonatas* on the CD *Mary's Greatest Hits*, which benefits programs for women and children.

Cellist **Tanya Remenikova** has inspired critical acclaim during her 40-year international performing career. Reviews from around the world describe her "impassioned approach" to cello playing as having an "elegant, singing tone," "expressive radiancy," "sonority," and "lustre."

Performances have brought her to the major halls in music capitals around the world: London, Moscow, Jerusalem, Brussels, Bonn, Frankfurt, Florence, Taipei, and Shanghai. She has been a soloist with the Israel Philharmonic, Jerusalem Symphony, Minnesota Orchestra, and Orchestre Nationale de Belgique, among others. In the United States, recital performances have taken her to New York, Washington, D.C., Chicago, Los Angeles, Detroit, Kansas City, Houston, San Francisco and the Aspen Music Festival.

Ms. Remenikova's recordings of Prokofiev, Shostakovich, Stravinsky, and Britten are on the DDF and Sound Star Tone labels. Her concert performances have been broadcast in several countries on networks such as the BBC in London, BRT-RTB in Brussels, WFMT in Chicago, WQXR in New York City, National Public Radio, and American Public Radio on such nationally broadcast programs as Saint Paul Sunday Morning.

Professor and chamber music coach on the faculty at the University of Minnesota School of Music since 1976, Ms. Remenikova has attracted students from all over the world. As a teacher, she relies on her own thorough training in music, both as cellist and pianist. Before she became a student of world renowned Mstislav Rostropovich at the Moscow Conservatory in Russia, Ms. Remenikova studied with Valentin Berlinsky, a member of the renowned Borodin Quartet.

Ms. Remenikova is an avid chamber music player and performs regularly with the Saint Paul-based Hill House Chamber Players. She also appeared in the Barge Chamber Music Series in New York and with the Karlsruhe Trio in Germany. She has given master classes in Europe, Asia and the U.S. and premiered a number of new compositions, including a work dedicated to her by Judith Zaimont, "Tanya" Poems for Cello Solo.

Ms. Remenikova is a recipient of 2007 Master Teacher Studio Award from the Minnesota Chapter of the American String Teachers Association.

Marisa Lin, 17, daughter of Yaxiong Lin and Helen Xu, was born in Fujian, China, and moved to Rochester, Minnesota when she was six months old. She began piano lessons at the age of six with Rosanna Nuguid and currently studies with Horacio Nuguid. In 2012, Marisa won first place in the Minnesota Music Teachers Association (MMTA) Senior Young Artists competition as well as third and second place in the Junior Young Artists competition in 2010 and 2011. She is a previous winner of the Austin Symphony Orchestra Concerto Competition and the SEMYO Piano Concerto Competition, and has performed with both orchestras, as well as with the Rochester Symphony Orchestra. In January 2013, Marisa was featured in the Young Artists Concert sponsored by the Rochester Chamber Music Society. Over the years, Marisa has taken master classes from prominent pianists including Nikolai Petrov, Paul Wirth, and David Viscoli. In addition to piano, she enjoys playing table tennis, volunteering, drawing, and painting. She is currently a junior at Century High School.

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. Mr. Ivan completed his doctoral studies in conducting at the University of Minnesota where he studied with Akira Mori and Craig Kirchhoff. Currently, 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. Mr. Ivan has served since 2006 as the Music Director of the Linden 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 September, 2007, the orchestra has been under the direction of Yuri Ivan. Based at Washburn High School, KSO represents over 50 highly accomplished volunteer 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 Metropolitan Ballet, and a 2013 MRAC Grant.

~ Program Notes ~

Beethoven Triple Concerto

Beethoven's Triple Concerto was composed during his "Heroic" period (1803-8) and is often compared to other works of that period; the Third Symphony, the Fourth Piano Concerto, the Violin Concerto and *Fidelio*. Perhaps not as grand, the work has a balance of the three instruments—piano, violin and cello—"singing" to each other and the orchestra like very few other works in the classical repertoire. Originally written for one of Beethoven's patrons, Archduke Rudolf, it was not performed until 1808 and not by the Archduke, perhaps because although the parts are not technically as difficult as many of Beethoven's compositions, creating the balance between the soloists and the orchestra is a very demanding task to perform well. The subtle interplay of the soloists, each picking up a tune just presented and offering variations of it and then passing it on to the next performer is challenging if the effect of an ebullient musical conversation is to be achieved.

The first movement, Allegro, is in sonata form and the orchestra presents the primary themes before the soloists continue with their variations. It is elegant and almost searching. The second movement, Largo, is lyrical and elegiac with the cello first presenting the theme to be enhanced. The final movement is Rondo alla Polacca, with a polonaise in the middle of the movement.

For the artists, this work requires an heroic effort to realize the perfect balance of voices performing and interpreting Beethoven's musical vision.

Prokofiev Symphony No. 7, Opus 131

In 1945, not long after the successful première of the Fifth Symphony, Prokofiev suffered a serious fall, and his remaining years were dogged by ill health. The arrest of his first wife, Lina, in 1948, the death of his close friend Eisenstein, and the harsh criticism he subsequently received following the first performance of his Sixth Symphony, all took their toll. As if that were not enough, it was at about this time that the General Committee of the Communist Party condemned Prokofiev's "formalist deviations and anti-democratic tendencies."

Such was the background behind Prokofiev's seventh and last symphony, completed in 1952, just one year before his death. The work originally was commissioned by the Children's Division of Moscow Radio, who asked for a "simple symphony for young listeners." In the event the work clearly outgrew this intention, although the language remains simple and direct, and the structure readily apparent to the ear.

The first movement, a sonata design in which strong conflicts and contrasts are avoided, begins with a legato, brooding melody for the strings, firmly establishing the fundamental minor key of C sharp. This is followed by what has been described as a 'song of aspiration,' set in F major, and then a strange soft staccato melody, with bells. The development begins quietly, with a curious compromise between the two principal themes. A short coda

twists the brooding motif through a poignant series of chords to a cadence on the tonic major, but a final woodwind chord insists on a minor triad.

For the second movement, Prokofiev returned to a waltz he had written in 1950, and which he extended with two trio sections. There is no grand waltz here as in the earlier *Cinderella* of 1944, but something more like a Beethoven scherzo, encompassing fragments of tunes that might be by Glinka and ferocious interludes that might be by Shostakovich. The resulting whole could only be by Prokofiev.

The third movement, which is soft throughout, recalls an idea that Prokofiev had used in 1936, the year of his return to the Soviet Union, in his incidental music for a production of Pushkin's "Eugene Onegin." This is followed by a rondo-sonata finale of Haydnesque high spirits, with towards the end, a reappearance of the strange bell-theme from the first movement before everything dissolves into an ostinato accompaniment for a series of short declamatory cadencing phrases, slower and slower, until everything fades away to nothing. At the first rehearsals of the work under Samuel Samosud, this quiet reflective ending was deemed to be insufficiently conclusive, and Prokofiev added a short alternative ending of 26 bars which returns to the brighter main subject, rounded off with a few brisk tutti chords.

Prokofiev was able to be present at the first performance on October 11, 1952, which proved to be the last concert he attended. He died on March 5, 1953, one hour before the death of Joseph Stalin.

~ Upcoming Events ~

Gershwin and Copland

featuring Manny Laureano, MN Orchestra Principal Trumpet

with works by Copland, Ives, Bernstein,
Osowsky, Gould and Gershwin

Saturday, May 18, 7:30 PM

St. Albert The Great Catholic Church

Summer POPS!

Sunday, August 11, 2:00 PM

Lake Harriet

Sunday, August 18, 7:00 PM

Como Lakeside Pavilion



This activity is funded, in part, by appropriations from the Minnesota State Legislature with money from the State's general fund, and its arts and cultural heritage fund that was created by a vote of the people of Minnesota on November 4, 2008.



~ Kenwood Symphony Orchestra Members ~

Violin I

Erin Clark
Dih-Dih Huang
Nathan Krueger
* Te- Chiang Liu
Leonard Pratt Chair
Julie Pronovici
Steve Rollin
David Wiebelhaus

Violin II

* Emily Anderson
Clair Ganzel
David Otero
Derick Rehurek
Laura Simonson

Viola

* Ann Bur
Patrick McCarthy
Kay Miller
Erika Neely

Cello

Todd Grill
Hayley Nelson
Katherine Nyseth
* Lindsay Schlemmer
Anne Swarts

Bass

* Stacy Aldrich
Neill Merck

* = Section Leader

Flute

Mark Brudevold
* Anne Cheney
Leslie Pietila

Oboe

* Julie Brusen
Tammy Riste Wahlin

English Horn

Tammy Riste Wahlin

Clarinet

Shelagh MacLeod
* Brian Zumwalde

Bassoon

Brian Hadley
* Ellen Maas Pratt

French Horn

* Angela House Gritton
Robert Meier
Alanna Trost

Trumpet

Open position

Trombone

Open position

Tuba

* William Mayson
Sam Sharp

Percussion

* John Litch
Corey Sevett

KSO Guest Musicians

Tim Aune – Trombone 2
Howard Brahmstedt – Trumpet 1
Robert Cline - Clarinet 2
Leon Dill - Trombone 3
Kevin Duggins – Trombone 1
Emily Gerard - Harp
Ivan Konev - Piano

Mike Manthei – Trumpet 3
David Mantini – Trumpet 2
Natalia Moiseeva – Violin 1
Mary Ann Pulk – Oboe 2
Kelby Stine – French Horn 2
Erin Vork – French Horn 1

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