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# *Wolfgang and Dmitri*

*Kenneth Freed, Music Director  
Peter McGuire, Violin*

*Saturday, December 10, 2005  
7:30 PM*

*Annunciation Catholic Church  
Minneapolis, Minnesota*

## *Program*

Violin Concerto No. 5 (Turkish)

Wolfgang A. Mozart  
(1756 - 1791)

- I. Allegro aperto
- II. Adagio
- III. Rondeau

*Peter McGuire, Violin*

## *Intermission*

Symphony No. 5

Dmitri Shostakovich  
(1906 - 1975)

- I. Moderato
- II. Allegretto
- III. Largo
- IV. Allegro non troppo

## Program Notes

The **Mozart "Turkish" Violin Concerto** in A major, dated December 20, 1775, was probably performed during the holiday season in Salzburg, with Mozart himself as soloist. Mozart's brilliance at the keyboard is as well known as his compositions themselves, that he was also an accomplished violinist is less emphasized. All of Mozart's violin concertos were composed in a brief period during his teen years, and he is assumed to have been the soloist in the respective premieres.

In the first movement of the "Turkish" violin concerto the horns add warm color to the energetic *tutti* that opens the first movement; for the soloist's entry the tempo drops to *Adagio*, and the original pace is not resumed until after the violinist's ruminative little preamble, following which he introduces a commanding new theme over the same orchestral chords heard in the opening *tutti*. The ensuing discourse on these materials and additional new themes is one of the sections Alfred Einstein must have had in mind when he wrote that "this concerto is unsurpassed for brilliance, tenderness and wit."

The slow movement is one of the concertos particular glories. Simple in construction but more expressive than any concerto movement Mozart had written before, the expansive *Adagio* he created as part of his original design for the A-major Concerto is characterized by serenity and long-breathed, contemplative lyricism.

The final movement, marked *Tempo di menuetto*, is actually a rondo, in which a five-note rising figure, related to one heard near the opening of the first movement, is stated by the horns and the soloist between episodes. The otherwise orderly proceedings are interrupted by a raucous interlude in A minor which Mozart adapted from the "Turkish music" he had composed in Milan two years earlier. Following this dervish-like episode, the violin leads back to the *Tempo di menuetto* with a cadenza, and the concerto ends softly, with the rising figure from the violin and the horns.

**Shostakovich** began work on his **Fifth Symphony** on April 18, 1937 and completed it three months later, on July 20, 1937. Yevgeny Mravinsky and the Leningrad Philharmonic gave the first performance on November 21, 1937.

He begins his Fifth Symphony with a gesture both forceful and questioning, one whose sharply dotted rhythm stays on to accompany the broadly lyric melody the first violins introduce almost immediately. Still later, spun across a pulsation as static as Shostakovich can make it, the violins play a spacious, serene melody, comfortably symmetrical (at least when it began). With that, we have all the material of the first movement. Yet it is an enormously varied movement, and across its great span there takes place transformations that totally detach these thematic shapes from their original sonorities, speeds, and worlds of expression. The climax is harsh; the close, with the gentle friction of minor (strings) and major (celesta), is wistfully inconclusive.

The allegretto is brief and functions as an oasis between the intensely serious first and third movement. Its vein of grotesque humor owes something to Prokofiev and a lot more to Mahler, whose music was much played and studied in Russia in the 1920s and whose work early on defined symphonic ambition for Shostakovich.

After the assertive trumpets of the first movement and the raucous horns of the second, the Largo uses no brass at all. String sound dominates in this movement of

beautiful, long melodies, and Shostakovich inserts intermezzi for solo woodwinds with an exquisite sense of timing and form. Harp and celesta also play prominent roles here. For a moment, the music rises to a crest of hot emotional intensity, a passage of powerful declamation for high and low strings. This anguished dialogue is the most Tchaikovsky-like page in all of Shostakovich. After a final appearance of celesta and harp, the movement ends with the sound of two sumptuous major chords in the strings.

Brass, silent for the last twelve minutes, is the pre-eminent color of the finale. This movement picks up the march music – the manner, not the specific material – that formed the climax of the first movement, but the purpose now seems to be to express not threat and tension, but triumph. “The theme of my symphony,” Shostakovich declared at the time of the premiere, “is the making of a man. I saw man with all his experiences as the center of the composition...in the finale the tragically tense impulses of the earlier movement are resolved in optimism and the joy of living.”

Just before the coda there is a movement of lyric repose and Shostakovich’s biographer David Rabinovich notes that the accompaniment, first the violins, then in the harp, for the cello-and-bass recollection of the first movement is a quotation from a song the composer wrote in 1936. It is a setting of Pushkin’s *Rebirth*, and the crucial lines read:

And the waverings pass away  
From my tormented soul  
As a new and brighter day  
Brings visions of pure gold.

From that moment of reflection the music rises to its assertive final climax.

*A quote from Shostakovich:* “Awaiting execution is a theme that has tormented me all my life. Many pages of my music are devoted to it. Sometimes I wanted to explain that fact to the performers, I thought they would have a greater understanding of the work’s meaning. But then I thought better of it. You can’t explain anything to a bad performer, and a talented person should sense it himself...”

I discovered to my astonishment that the man who considers himself it’s greatest interpreter [Yevgeny Mravinsky, conductor of the Leningrad Philharmonic from 1938 until 1988] does not understand my music. He says I wanted to write exultant finales for my Fifth and Seventh symphonies but I couldn’t manage it. It never occurred to this man that I never thought about exultant finales, for what exultation could there be? I think it is clear to everyone what happens in the Fifth. The rejoicing is forced, created under threat, as in [Musorgsky’s] *Boris Godunov*. It’s as if someone were beating you with a stick and saying, ‘Your business is rejoicing, your business is rejoicing,’ and you rise, shaky, and go marching off, muttering, ‘our business is rejoicing, our business is rejoicing.’

What kind of apotheosis is that? You have to be a complete oaf not to hear that...”

Shostakovich notes excerpted from *The Symphony: A Listener’s Guide* by Michael Steinberg, Oxford University Press (c)1995, used by permission.

## *Biographies*

**Kenneth Freed** has been a violist with the Minnesota Orchestra since 1997 and music director of the Kenwood Symphony Orchestra since 1999. He was recently awarded a position as assistant conductor with the Minnesota Orchestra for the 2005/2006 season. He previously performed regularly with the viola section of the New York Philharmonic and served as principal violist of the Richmond Symphony in Virginia. He played second violin for five years with the renowned Manhattan String Quartet, and, more recently, in the Minneapolis-based Rosalyra String Quartet. Early in his career, he served as concertmaster of the Bridgeport (CT) Symphony and the Norfolk (VA) Symphony. Mr. Freed has given master classes at Oberlin Conservatory, the Cleveland Institute of Music, Interlochen, and many other schools and colleges. In May of 2003, he participated in the National Conductor's Institute with Leonard Slatkin and the National Symphony. He attended Juilliard's Pre-College Division where he studied with Louise Behrend. Mr. Freed earned his Bachelors degree in Literature from Yale where he studied violin with Syoko Aki and took supplemental lessons from Richard Simon of the New York Philharmonic.

Violinist **Peter McGuire**, a member of the first violin section of the Minnesota Orchestra since February 2003, has served as the Kenwood Symphony Orchestra concertmaster since 2001. A native of Mankato, Minnesota, Mr. McGuire began studying violin with Patti Tryhus at the Mankato Suzuki School at age 4. He continued studies with Charles Gray at St. Olaf College in Northfield, Minnesota and with Sylvia Rosenberg at the Manhattan School of Music in New York. Mr. McGuire has served as associate concertmaster of the Cedar Rapids Symphony Orchestra, as first violinist of the Pioneer String Quartet of the Des Moines Symphony, and as guest principal second violin of The Saint Paul Chamber Orchestra. He is currently a visiting professor of music at Gustavus Adolphus College.

The **Kenwood Symphony Orchestra** (formerly the Kenwood Chamber Orchestra) was founded 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 and Myles Hernandez. Since 1999, the orchestra has been under the direction of Kenneth Freed. 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.



# Kenwood Symphony Orchestra Personnel

## **Violin I**

Stephanie Bina  
★ Nobuko Davis  
Nancy Esslinger  
Renee Favero  
Karen Frevert  
Serwan Hassan  
◆ Peter McGuire  
Julie Pronovici  
Steven Rollin  
Maia Seie

## **Violin II**

★ Carolyn Boulay  
◆ Steve Dygos  
Cindy Larson  
Susan Narveson  
Dave Rosedahl  
Mary Schaeffe  
Laura Simonson  
Renee Weddle  
Theodora Wynhoff

## **Viola**

○ Ann Marie Bur  
Marvin Goldberg  
Tanya Grundahl  
Katy Lesiak  
Patrick McCarthy  
Kay Miller  
Pat Mitchell  
◆ Tom Rognsvoog  
Aija Ronis  
Betty Swanson

## **Cello**

Lisa Bierwagen  
○ Frank Davis  
Karen Harris-Rognsvoog  
Jennette Jones  
Andrea Kurtz  
Katherine Nyseth  
John Peterson  
◆ Anne Swarts  
Carol Vake

## **Bass**

◆ Stacey Aldrich  
Neill Merck

## **Flute**

◆ Anne Cheney  
Paula Pettis

## **Oboe**

◆ Jessica Westrum  
Tammy Riste Wahlin

## **English Horn**

Jessica Westrum

## **Clarinet**

◆ Dave Clark  
Stu Deuring

## **Bassoon**

◆ Tim Peschman  
○ Ellen Maas Pratt

## **French Horn**

Angela Barberg  
◆ Kelli Hirsch  
Molly Nicholson

## **Trumpet**

John Gunkler  
◆ Bob Zobal

## **Trombone**

Stephen Hartley  
Randall Kline  
◆ Dennis Tischhauser

## **Percussion/Tympani**

◆ Sally Harris  
○ Corey Sevett  
Aaron Clarksean

## **Keyboard**

Karen Harris-Rognsvoog

## **Guest Musicians**

Leslie Carlson, Piccolo  
Kai Cataldo, Trumpet  
Bob Garnett, Fr. Horn  
Kathleen Hanson, Flute  
Courtney Hayes, Harp  
Melissa Morey, Fr. Horn  
Sam Sharp, Tuba  
Scott Yarosh, Clarinet

◆ Principal ★ Assistant Principal ○ Co-Principal

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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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