



PLAYING. SHARING. INSPIRING.

Yuri Ivan, Music Director
Anthony Ross, Cello

~ Program ~

Symphony No. 7 in A major, Opus 9

Ludwig van Beethoven
(1770 - 1827)

- I. Poco sostenuto – Vivace
- II. Allegretto
- III. Presto – Assai meno presto (trio)
- IV. Allegro con brio

~ Intermission ~

Cello Concerto No. 1 in E flat major, Opus 107

Dmitri Shostakovich
(1906 - 1975)

Anthony Ross, Cello

- I. Allegretto
- II. Moderato
- III. Cadenza - Attacca
- IV. Allegro con moto

~ Upcoming Events ~

**The Nutcracker
with the Metropolitan Ballet**

Saturday, December 22, 1:00 PM and 7:30 PM

The Auditorium at Hopkins High School
Visit metroballet.org for more information and tickets

15th Annual Masters Concerto and Aria Concert

Saturday, February 2, 2013, 7:30 PM

Annunciation Catholic Church
\$10 Adults, \$5 Children 12 and under

Beethoven and Shostakovich

Saturday, November 3, 2012
7:30 PM

Our Lady of Peace Catholic Church
Minneapolis, Minnesota

~ Biographies ~

Anthony Ross is the principal cellist of the Minnesota Orchestra where he has appeared as a soloist many times, performing concertos by Schumann, Dvořák, Victor Herbert, James MacMillan, Beethoven, Saint-Saëns, Elgar and Shostakovich, as well as many chamber works. In recent seasons, he has performed Prokofiev's Sinfonia concertante for Cello and Orchestra, the Walton Cello Concerto and the Brahms Double Concerto, the latter alongside First Associate Concertmaster Sarah Kwak. In October 2012, he performed Dvořák's Cello Concerto. In March 2012, he was featured on the Minnesota Orchestra's Chamber Music at MacPhail series, performing Schubert's Octet for Winds and Strings.

Mr. Ross was principal cello of the Rochester Philharmonic in New York before joining the Minnesota Orchestra in 1988. He assumed his current position in 1991.

Away from Orchestra Hall, Mr. Ross is active as a chamber musician, festival performer and educator. He is a member of Accordo, a chamber group made up of string players from the Minnesota Orchestra and Saint Paul Chamber Orchestra. He has appeared in the Mostly Mozart, Cactus Pear (San Antonio) and Bach Dancing and Dynamite Society (Madison) festivals, and has performed on stages from Pensacola, Florida, to Rhodes, Greece. He has taught at the Eastman School of Music, the Aspen Festival and the Grand Teton orchestra seminar.

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, 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 Beth Rapier, the Minnesota Orchestra's assistant principal cello, Ross produces the annual "Harmony for Habitats" benefit concert at St. John's Episcopal Church in south Minneapolis.

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. Dr. 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, Dr. Ivan was named Artistic Director of Trans-Carpathian Philharmonic, co-founded the Uzhgorod Youth Orchestra, and the Young Virtuosi music festival in Ukraine. Dr. Ivan

also appeared with LVMI Opera, the National Symphony-Pops Orchestra of Ukraine, the National Broadcasting Company Orchestra of Ukraine and the Northern Hungarian Symphony. He completed his doctoral studies in conducting at the University of Minnesota where he studied with Akira Mori and Craig Kirchhoff. Currently, he 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. Since 2006, Yuri Ivan has served 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 2007, the orchestra has been under the direction of Yuri Ivan. Based at Washburn High School, the KSO is made up of 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. The KSO is a nonprofit organization financed primarily by members' dues, financial gifts from friends and supporters, our annual Masters Concerto and Aria event, annual performances of *The Nutcracker* with the Metropolitan Ballet and a MRAC grant awarded in 2012. Learn more at kenwoodsymphonyorchestra.org.

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

To join our mailing list, sponsor a concert, or learn more about the KSO please visit www.kenwoodsymphonyorchestra.org.

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KSO joins MNuet.com

Launched this past September, MNuet is a revolutionary online magazine devoted to classical music in the Twin Cities. The content comes in partnership between member artists/organizations and founding publisher Matt Peiken. An integrated experience, MNuet offers weekly podcast and monthly live performances by member organizations at Bryant Lake Bowl.

~ Program Notes ~

Beethoven Symphony No. 7

Beethoven worked on the seventh of his nine symphonies while staying in the Bohemian spa town of Teplice in the hope of improving his health. It was completed in 1812, and was dedicated to Count Moritz von Fries. At its debut, Beethoven was noted as remarking that it was one of his best works.

The first movement starts with a long, expanded introduction marked *Poco sostenuto* that is noted for its long ascending scales and a cascading series of applied dominants that facilitates modulations to C major and F major. From the last episode in F major, the movement transitions to *Vivace* through a series of sixty-one repetitions of the note E. The *Vivace* is in sonata form, and is dominated by lively dance-like rhythms (such as dotted rhythms), sudden dynamic changes, and abrupt modulations. In particular, the development section opens in C major and contains extensive episodes in F major. The movement finishes with a long coda, which starts similarly as the development section. The coda contains a famous twenty-bar passage consisting of a two bar motif repeated ten times to the background of a four octave deep pedal-point E. Fellow composer Carl Maria von Weber is said to have pronounced Beethoven "fit for a madhouse" after hearing this passage.

The second movement in A minor has a tempo marking of *Allegretto* ("a little lively"), making it slow only in comparison to the other three movements. The ostinato (repeated rhythmic figure) of a quarter note, two eighth notes and two quarter notes is heard repeatedly. The movement begins with the main melody played by the violas and cellos. This melody is then played by the second violins while the violas and cellos play a second, but equally important melody, a melody described by George Grover as "a string of beauties hand-in-hand". Then, the first violins take the first melody while the second violins take the second. This progression culminates with the wind section playing the first melody while the first violin plays the second. After this climax, the music changes from A minor to A major as the clarinets take a calmer melody to the background of light triplets played by the violins. This section ends thirty-seven bars later with a quick descent of the strings on an A minor scale, and the first melody is resumed and elaborated upon in a strict fugato.

The third movement is a scherzo in F major and trio in D major. Here, the trio (based on an Austrian pilgrims' hymn) is played twice rather than once. This expansion of the usual A–B–A structure of ternary form into A–B–A–B–A was quite common in other works of Beethoven of this period, such as his Fourth Symphony and String Quartet No. 2, Opus 59.

The last movement is in sonata form, the coda of which contains an example, rare in Beethoven's music, of the dynamic marking *fff* (called *forte fortissimo* or *fortississimo*). Donald Tovey, writing in his *Essays in Musical Analysis*, commented on this movement's "Bacchic fury" and many other writers have commented on its whirling dance-energy: the main theme vaguely resembles Beethoven's arrangement of the Irish folk-song "Save me from the grave and wise", No. 8 of his Twelve Irish Folk Songs, WoO 154.

The cadenza stands as a movement in itself. It begins by developing the material from the cello's second theme of the second movement, twice broken by a series of slow pizzicato chords. After the second time this is repeated, the cello's first theme of the second movement is played in an altered form. After the third time the chords are repeated, a continual accelerando passes through allegretto and allegro sections to a *piu mosso* section. These sections are frequented by the first DSCH motive. The *piu mosso* section features fast ascending and descending scales.

The final movement begins with an ascent to a high D. The oboe begins the main theme, which is based on the chromatic scale. The cello repeats it, and presents a new theme. The cellos of the orchestra repeat this, accompanied by the solo cello playing fast sixteenth notes. At bar 105, a distorted version of Suliko, a song favored by Stalin and used by Shostakovich in *Rayok*, his satire on the Soviet system, is played. Then, the flutes play the first theme again. A new theme played in triple time is presented by the orchestra, which is repeated by the cello. Then, the orchestra repeats and alters the theme. The horn, bass instruments and solo cello follow. The bass instruments play a modified version of the theme, which is repeated by the solo cello. The cello begins playing a new theme that uses exactly the same notes as the DSCH motif. The modified version that was just played by bass instruments is repeated by the solo cello, accompanied by oboes playing fragments of the new DSCH theme. The first theme of this movement is then played by the string section, followed by the new DSCH theme in the woodwinds. The DSCH theme of the first movement is played, answered by the cello. After the third time this is played, the horn plays the theme again in longer notes. Then, the cello plays a passage from the first movement, which is followed by the first theme of this movement played by the woodwinds. This is followed by the first theme of the first movement played by the cellos of the orchestra, accompanied by scales in the solo cello. Then, a modified form of the first theme of this movement is played in the cello. The concerto ends with seven timpani strokes.

Shostakovich Cello Concerto No. 1

Composed in 1959, it is, perhaps, the most popular 20th Century cello concerto. Shostakovich wrote the work for his friend Mstislav Rostropovich, who committed it to memory in four days and gave the premiere on October 4, 1959, with Yevgeny Mravinsky conducting the Leningrad Philharmonic Orchestra in the Large Hall of the Leningrad Conservatory. The first recording was made in November of that year by Rostropovich and the Philadelphia Orchestra, under the baton of Eugene Ormandy.

The first concerto is widely considered to be one of the most difficult concerto works for cello, along with the *Sinfonia Concertante* of Sergei Prokofiev, with which it shares certain features (such as the prominent role of isolated timpani strokes). Shostakovich said that "an impulse" for the piece was provided by his admiration for that earlier work.

The first movement begins with its four-note main theme derived from the composer's DSCH motif, although the intervals, rhythm and shape of the motif

are continually distorted and re-shaped throughout the movement. It is also related to a theme from the composer's score for the 1948 film *The Young Guard*, which illustrates a group of Soviet soldiers being marched to their deaths at the hands of the Nazis. It is set beside an even simpler theme in the woodwinds, which reappears throughout the work:



The DSCH motif recurs throughout the concerto (except in the second movement), making this concerto have a cyclic structure.

One further theme, originating in folk lullabies, is also found in the lullaby sung by Death to a sick child in Mussorgsky's *Songs and Dances of Death*.

The second, third and fourth movements are played continuously. The second movement is initially elegiac in tone. The string section begins with a quiet theme that is never played by the solo cello. The horn answers and the solo cello begins a new theme. The orchestra plays it after and the first theme is played again. The cello plays its second theme, which progressively becomes more agitated, building to a climax in bar 148. This is immediately followed by the first theme played loudly. The solo cello plays its first melody in artificial harmonics with answers by the celesta, which leads into the cadenza. This is the only movement with no reference to the DSCH motif.

~ 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
Derek Rehurek
Laura Simonson

Viola

* Ann Marie Bur
Patrick McCarthy
Kay Miller
Erika Neely

Cello

Todd Grill
Katherine Nyseth
* Lindsay Schlemmer
Anne Swarts

Bass

* Stacy Aldrich
Neill Merck

Flute

Mark Brudevold
* Anne Cheney
Leslie Carlson Pietila

Oboe

* Julie Brusen
Tammy Riste Wahlin

English Horn

Tammy Riste Wahlin

Clarinet

Shelagh MacLeod
* Brian Zumwalde

Bass Clarinet

Shelagh MacLeod

Bassoon

Brian Hadley
* Ellen Maas Pratt

French Horn

* Angela House Gritton
Robert Meier
Alanna Trost

Trumpet

* Jaclyn Melander

Trombone

+ Principal Trombone
Leon Dill
Stephen W. Hartley

Tuba

William Mayson
Sam Sharp

Percussion/Tympani

Seth Harris
* John Litch
Corey Sevett

* = Principal
+ = Open Position

KSO Guest Musicians:

Nancy Esslinger – Violin I
Betsy Lofgren – Violin II
Andrew Rahn – Oboe

~ Masters Concerto and Aria Concert & Fundraiser ~

An important part of the KSO mission is to make classical music accessible to all by performing free concerts. You can help us continue this mission by sponsoring our 15th Annual Masters Concerto and Aria Concert and Fundraiser. To learn more about the competition and concert please visit with an orchestra member or go to kenwoodsymphonyorchestra.org.

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