



PLAYING. SHARING. INSPIRING.

Yuri Ivan, Music Director

Cathy Wurzer, Narrator

Prokofiev and Dvořák

Saturday, May 17, 2014
7:30 PM

Our Lady of Peace Catholic Church
Minneapolis, Minnesota

~ Program ~

Peter and the Wolf

Cathy Wurzer, Narrator

Sergei Prokofiev
(1891 – 1953)

~ 10 Minute Intermission ~

Symphony No. 9 in E minor, *From the New World*, Opus 9

Antonin Dvořák
(1841 - 1904)

- I. Adagio
- II. Largo
- III. Scherzo
- IV. Allegro con fuoco



This activity is made possible by the voters of Minnesota through grants from the Metropolitan Regional Arts Council, thanks to a legislative appropriation from the arts and cultural heritage fund.



Music rental made possible, in part, by a grant from the Cy and Paula DeCosse Fund of The Minneapolis Foundation.

~ Biographies ~

Cathy Wurzer is the host of Morning Edition for MPR News. She is also the co-host of Almanac, a weekly public affairs program produced by Twin Cities Public Television for Minnesota's statewide public television network. Ms. Wurzer has won four Emmy Awards for her work on Almanac. Before her return to radio, she was an anchor and reporter for WCCO-TV, the CBS affiliate in Minneapolis. She has also been a talk show host for WCCO-AM radio, a producer for KMSP-TV, and political reporter for KSTP-AM radio. She holds degrees in broadcast journalism and urban studies from the University of Wisconsin-River Falls. Ms. Wurzer was a trustee for the UW-River Falls Foundation and a member and past president of the Society for Professional Journalists Minnesota chapter. She is the author of "Tales of the Road: Highway 61." In her spare time, Cathy rides, trains and shows horses, fly fishes for trout, and loves clay sculpture and creating mosaics.

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 holds a Doctorate Degree in conducting from the University of Minnesota where he studied with Akira Mori and Craig Kirchoff. 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. He has served since 2006 as the Music Director of the Linden Hills Chamber Orchestra. In 2010, Mr. Ivan founded the Byzantine Choral Festival where he serves as Artistic Director.

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 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 2013/2014 Metropolitan Regional Arts Council grant.

~ Program Notes ~

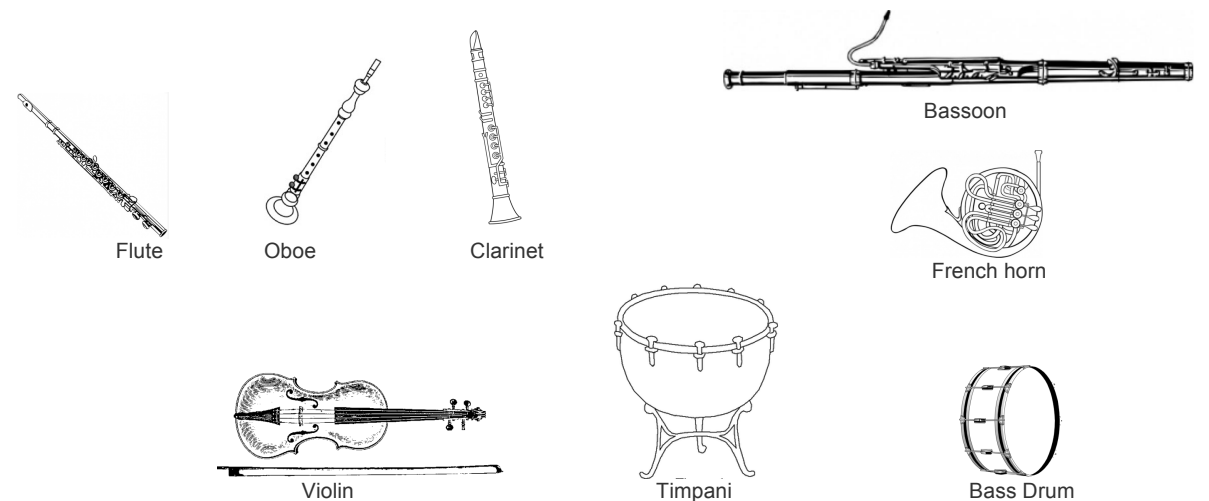
Peter and the Wolf

Russian-born Prokofiev wrote his first opera (*The Giant*) when he was nine years old. In 1936, when he was grown up and with children of his own, the memory of that early opera and his first experience hearing an orchestra helped inspire *Peter and the Wolf*.

Peter and the Wolf is not an opera (there's no singing) and it is not a ballet (although it can be performed that way); nor is it a play (there are no actors). Instead it is a musical tale in which the *orchestra* tells the story, helped along by a narrator.

Prokofiev wrote *Peter and the Wolf* at the invitation of Natalia Satz, the director of the Moscow Children's Theatre, who gave him the idea of composing music that would entertain, but which would also help children get to know the instruments of the orchestra. So, this fantastic tale with its charming music has an ulterior motive.

Each character in Prokofiev's musical fairytale is represented by a different instrument of the orchestra: the **bird** by a twittering flute, the **duck** by a plangent oboe, the **cat** by a mellifluous clarinet, Peter's grumpy **grandfather** by a bassoon, the dreaded **wolf** by three French horns, and **Peter** by all the strings of the orchestra playing a jaunty march tune. The timpani (or "kettledrums") have their part to play when the **hunters** turn up, shooting their rifles.



Peter and the Wolf was an immediate success with the toughest critics of all: children. Prokofiev wrote the story himself and, since he had two sons of his own, he knew how to capture the childish imagination by making Peter a bold but rebellious hero: "Peter paid no attention to his grandfather. Boys like him are not afraid of wolves."

You can find a "Peter and the Wolf Guide for Children" under the News/Videos/Fun tab on our website at kenwoodsymphonorchestra.org.

New World Symphony

One of Dvořák's duties as the director of the National Conservatory of Music of America (1892-95) was to instill a passion for musical nationalism in his students, to which end he began exploring America's indigenous music. Dvořák put his ideas into practice in an explicitly American work: his Ninth Symphony, to which he gave the title "From the New World". He started sketching themes as early as December 1892, completed the whole symphony on May 24, 1893, and attended the public première on December 16 of the same year. Highly publicized, the première was the most sensational success of Dvořák's career; each movement was applauded, and he had to rise to acknowledge especially tumultuous cheers after the *Largo*. Soon, the symphony was being performed elsewhere in the United States and all over Europe.

The emotional centerpiece of the "New World" Symphony is certainly the *Largo*, which, despite its fame, still sounds fresh and original. Its pastoral and elegiac tone and almost heartbreaking poignancy evoke unforgettably America's vast, desolate prairies, in which Dvořák found not only beauty but also sadness, even despair. Throughout the *Largo*, Dvořák's orchestration offers one extraordinary texture and sonority after another—right up to the very last chord, which is scored, to astonishing effect, for divided double basses alone.

The four movements of the "New World" Symphony are tied together by cyclical recurrences of themes. The two main themes of the first movement—the upward-thrusting theme (horns) that begins the *Allegro molto* and the later, spiritual-like melody (solo flute)—are recalled in the movements that follow. In the second movement, both themes are placed in counterpoint with the *Largo*'s own theme in a striking fortissimo climax; in the third movement, the themes from the first movement appear in the transition between sections and, most notably, in the coda. In the stormy finale, which develops its own severe new theme (horns and trumpets), melodies from all three previous movements are recalled at the end of the development section, and saturate the coda, to the point that the finale becomes a kind of synthesis or grand summation of the whole symphony.

~ Upcoming Events ~

Summer POPS! (Why Don't You Kids Go Play Outside?)

Monday, August 11, 2014, 7:00 PM – Lake Harriet Bandshell
Sunday, August 17, 2014, 7:00 PM - Como Lakeside Pavilion
Monday, August 18, 2014, 7:00 PM - Maple Grove Town Green

2014 - 2015 Season Premier Cavalleria Rusticana by Mascagni with the Minnesota Concert Opera

Friday, October 4, 2014, 7:30 PM at Central Lutheran Church
\$30 Reserved, \$20 General, \$10 Students

~ KSO Members ~

Violin I

Dih-Dih Huang
❖★Ashley Ng
◆ Te- Chiang Liu
Leonard Pratt Chair
Aja Majkrzak
Julie Pronovici
Steve Rolin
David Wiebelhaus

Violin II

◆ Erin Clark
Clair Ganzel
❖ Betsy Lofgren
David Otero
Megan Peterson
Laura Simonson

Viola

◆ Ann Bur
Patrick McCarthy
Erika Neely
Derick Rehurek
Sandy Sample
Liz Zogby
❖ Katy Schalla Lesiak

Cello

Charlie Becky
Todd Grill
Hayley Nelson
Katherine Nyseth
◆ Lindsay Schlemmer
Anne Swarts

Bass

◆ Stacy Aldrich
Neill Merck
❖ Sandra Wagner

Flute

Marc Brudewold
◆ Anne Cheney
Leslie Pietila

Piccolo

Leslie Pietila

Oboe

◆ Julie Brusen
Tammy Riste Wahlin

English Horn

Tammy Riste Wahlin

Clarinet

Shelagh MacLeod
◆ Brian Zumwalde

Bass Clarinet

Shelagh MacLeod

Bassoon

Brian Hadley
Alex Legeros
◆ Ellen Maas Pratt

French Horn

❖ Nicole Danielson
❖★Becky Jyrkas
Robert Meier
❖ Becky Monson

Trumpet

◆ Howard Brahmstedt
Jim Olcott
Bob Zobal

Trombone

❖ Josh Kubasta
❖★ Patrick Stauffer
❖ Clint Wyatt

Tuba

Sam Sharp

Percussion

Seth Hayek
◆ John Litch
Corey Sevett

❖ - Guest Musician
★ - Acting Principal
◆ - Section Leader

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

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