



## ~ Biographies ~

American pianist **Andrew Staube** is rapidly emerging as one of the most outstanding pianists of his generation. He recently debuted in Carnegie Hall to great critical acclaim, in which *New York Concert Review* stated “*Mr. Staube gave a brilliant performance, handling the virtuosic demands with apparent ease.*” This season he also debuted with the San Diego Symphony under Jahja Ling, Glacier Symphony, Rochester Symphony, and the Minnesota Sinfonia. Mr. Staube has performed across the United States and extensively in Europe, including the Concertgebouw in Amsterdam, and Rachmaninov Hall in Moscow. He will debut next season with the Indianapolis Symphony and Chamber Orchestra, competing in the finals of the American Pianist's Association Fellowship Award.

Since 2005, Mr. Staube has been consistently re-engaged with the Minnesota Orchestra, having performed on five subscription series. He was a guest artist at the 2010 Orcas Island Chamber Music Festival, and performed on numerous occasions with acclaimed violinist Chee-Yun, including a recital at the Kennedy Center. He has also collaborated with Desmond Hoebig, Martin Chalifour, James Dunham, and Leone Buyse. Mr. Staube has earned prizes in a number of competitions including the 2011 Pro Musicis International Award, Gold Medal at the 2010 Young Texas Artists Music Competition and first prize at the 2006 WAMSO Young Artist Competition. A native of Saint Paul, Mr. Staube is currently completing his D.M.A at Rice University with pianist Jon Kimura Parker, and studied previously at the University of Minnesota with Distinguished McKnight Professor Lydia Artymiw.

**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. Recently, Mr. Ivan 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. He 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 Lynden 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 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. Since 2003, the KSO has partnered with the New England Conservatory to integrate music into the mainstream curriculum at Ramsey IFAC. 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. Learn more at [kenwoodsymphonyorchestra.org](http://kenwoodsymphonyorchestra.org).

## ~ Program Notes ~

The *Rhapsody on a Theme of Paganini* is not, as the title falsely implies, really a rhapsody at all. The term “rhapsody” suggests a loosely organized structure, but in fact, Rachmaninoff's work follows a very clear, taut design – a set of twenty-four variations. One might, however, associate the piano soloist with the role of the ancient Greek *rhapsode*, the specially trained singer or reciter of epic poems. Wit, charm, romance, rhythmic verve, and masterly orchestration combine in what many consider to be one of Rachmaninoff's greatest compositions. It was first performed on November 7 1934 in Baltimore with Leopold Stokowski leading The Philadelphia Orchestra and the composer at the piano.

The work begins with the curiously “misplaced” first variation; only afterwards do we hear the theme in its original, intact form, played by violins with piano accentuations. Variations 2-5 all retain rhythmic tautness and drive. Only in Variation 6 does a more rhythmically free and sentimental tone creep in. A new theme enters at Variation 7, that old funeral chant for the dead, the “*Dies irae*,” which Rachmaninoff had incorporated into so many of his previous works. In fact, though, there is a melodic kinship between the chant theme and Paganini's. The “*Dies irae*” returns in Variation 10, a grotesque march. In between (Variations 8 and 9), a demonic quality is maintained, especially in Variation 9 with its *col legno* (string players use the wooden part of their bows) tapping and frenzied rhythmic conflict between orchestra and soloist. Variation 11 is essentially a highly florid cadenza with a true rhapsodic flavor to it. Two variations in D minor follow: one a nostalgic, wistful minuet set to Paganini's fragmented theme; the other a sturdy pronouncement of the theme, still in triple meter, in a more straightforward presentation. Variations 14 and 15 are in F major, with the latter almost entirely for piano alone. Dark, ominous, even ghostly stirrings seem to emanate from Variation 16. The next

one does nothing to lighten the oppressive mood. Suddenly, as if emerging into the light of day, we hear the sounds of an old friend softly intoned, that famous eighteenth variation. This lush, glorious music is no intrusion, for, like the “Dies irae,” it too bears a melodic relationship to the Paganini theme; in fact, it is almost an inverted image of it. The music, from now on in the original key of A minor, proceeds swiftly to its conclusion, each variation more scintillating than the last. The gathering momentum and dazzling passage work for the soloist lead one to expect a conclusion of overwhelming bravura and force. Indeed, this expectation is almost fulfilled, but at the last moment, Rachmaninoff pulls back and, with a wicked chuckle, ends his Rhapsody quietly with a last, lost fragment of the memorable theme.

Tchaikovsky began work on his **2<sup>nd</sup> Symphony** in 1872 while on summer vacation in the Ukraine. His letters from that year show that he was excited about the piece and progressing nicely but that it required his undivided attention. To his father in December he wrote, “My new symphony...thank God, is finished” and later added “...I am now resting.”

Tchaikovsky was particularly affected by the folk music of the Ukraine (known in those Czarist days as “Little Russia”). Though he used folk music on occasion in his symphonic creations, he never did so as thoroughly as in the 2nd Symphony. Three of the four movements quote folksongs literally. “Down the Mother Volga” is used in the first, “Spin, O My Spinner” in the second with “The Crane” serving as the theme for a set of highly creative variations in the fourth. The premiere met with considerable success for Tchaikovsky, who reacted with equally considerable modesty, even giving credit (for the popular “Crane” sections) to the elderly steward who hummed it constantly while the composer worked. Some of his reluctance to fully acknowledge the public adoration of the piece might have been due to his own growing harsh judgment of it. He revised it extensively in 1879 and hoped to “turn this immature and mediocre symphony into a good one.” The first movement was essentially re-composed, the scherzo re-orchestrated and the finale shortened significantly. The Symphony received its second “premiere” in 1881 and enjoyed a similarly positive reaction from the audience. More importantly, Tchaikovsky was finally happy with it. In an interesting and fortunate twist of fate, the full score of the original version was never published thanks to some initially frustrating delays, delays that ultimately allowed Tchaikovsky to keep the earlier (and according to him, lesser) version to himself.

• \* \* \* \* \*

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

• ~ Kenwood Symphony Orchestra Members ~

**Violin I**

- Erin Clark
- Lauren Hayden
- Dih-Dih Huang
- Anja Jokela
- Matthew Larson
- \* Te-Chiang Liu  
*Leonard Pratt Chair*
- Julie Pronovici
- Derek Rehurek
- Steven Rollin

**Violin II**

- ^ Emily Anderson
- Clair Ganzel
- Lita Noreen
- David Otero

**Viola**

- \* Ann Marie Bur
- Alyse Carpenter
- Patrick McCarthy
- Kay Miller
- Erika Neely
- Emily Pflaum

**Cello**

- Todd Grill
- \* Greg Nelson
- Katherine Nyseth
- Lindsay Perala-Dewey
- Anne Swarts

**Bass**

- \* Stacy Aldrich
- Neill Merck

**Flute**

- Mark Brudevold
- \* Anne Cheney
- Leslie Carlson Pietila

**Oboe**

- \* Meghan Dvorak
- Tammy Riste Wahlin

**English Horn**

- Tammy Riste Wahlin

**Clarinet**

- Dave Clark
- \* Brian Zumwalde
- Shelagh MacLeod

**Bass Clarinet**

- Shelagh MacLeod

**Bassoon**

- Brian Hadley
- \* Ellen Maas Pratt

**French Horn**

- \* Angela House Gritton
- Steph Jensen
- Robert Meier

**Trumpet**

- ^ Amy Mann
- Jaclyn Melander

**Trombone**

- Leon Dill
- Stephen W. Hartley
- \* Dennis Tischhauser

**Tuba**

- William Mayson
- Sam Sharp

**Percussion/Tympani**

- Sally Harris
- Seth Harris
- \* John Litch
- Corey Sevett

\* = Principal

^ = Acting Principal

+ = Co-Principal

**KSO Guest Musicians:**

- Lisa Bierwagen – Cello
- Milinda Nitti – Piccolo
- James Buxton – Harp
- Yvonne Thomas - Percussion
- Josh King – Bass
- Alanna Trost – French Horn
- Cathy Lutz – Oboe

\* \* \* \* \*

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