



RACHMANINOFF *and* CAPRICCIO ESPAGNOL

Friday and Saturday, September 15-16, 2017 at 8 p.m.

Sunday, September 17, 2017 at 2 p.m.

Helzberg Hall, Kauffman Center for the Performing Arts

MICHAEL STERN, *conductor*

NATASHA PAREMSKI, *piano*

RACHMANINOFF

Concerto No. 3 in D Minor for Piano and
Orchestra, op. 30

I. Allegro ma non tanto

II. Intermezzo: Adagio

III. Finale: Alla breve

NATASHA PAREMSKI, *piano*

INTERMISSION

CHRISTOPHER ROUSE *Odna Zhizn (A Life)*

RIMSKY-KORSAKOV *Capriccio espagnol, op. 34*

I. Alborada: Vivo e strepitoso

II. Variations: Andante con moto

III. Alborada: Vivo e strepitoso

IV. Scene and Gypsy Song: Allegretto

V. Fandango of the Asturias

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Rachmaninoff, one of the greatest of all pianists, composed the Third Concerto for his first concert tour of the United States.

The Rachmaninoff Third is a summit of the Romantic piano concerto — a masterful fusion of virtuoso pyrotechnics, unforgettable melodies and lush orchestration.

SERGEI RACHMANINOFF (1873-1943)

Concerto No. 3 in D Minor for Piano and Orchestra, op. 30 (1909) 39 minutes

Solo piano, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, suspended cymbal, snare drum and strings.

In the summer of 1909, Rachmaninoff received an invitation to make his first concert tour of the United States. The Russian pianist, composer and conductor had grave misgivings about leaving his family and homeland for such an extended period. However, the generous pay swayed Rachmaninoff, who had developed a passion for motorcars. As he confessed to a friend, “I don’t want to go. But then perhaps after America I’ll be able to buy myself that automobile.... It may not be so bad after all!”

The American concert tour featured Rachmaninoff as both pianist and conductor in performances of his compositions. During the summer of 1909, he authored a new work for that tour — his Third Piano Concerto. In October, Rachmaninoff began his voyage to the United States, practicing on a silent keyboard while shipboard.

The world premiere of the Third Piano Concerto took place on November 28, 1909, at the New Theater in New York City. Rachmaninoff appeared as soloist and Walter Damrosch conducted the Symphony Society of New York. On January 16, 1910, a historic collaboration took place at Carnegie Hall, when Rachmaninoff again performed his Third Piano Concerto — this time with the New York Philharmonic led by its music director, the great Austrian composer Gustav Mahler.

RECOMMENDED RECORDING

Rachmaninoff: Piano Concerto No. 3

Sergei Rachmaninoff, *piano*

Philadelphia Orchestra / Eugene Ormandy, conductor

Label: RCA Victor Gold Seal

Catalog # 61658

Since that time, there have been many superb artists willing to confront the staggering technical demands imposed by Rachmaninoff, one of history's greatest pianists. When the hurdles are overcome, the Rachmaninoff Third emerges as a summit of the Romantic piano concerto — a masterful fusion of virtuoso pyrotechnics, unforgettable melodies and lush orchestration.

The concerto is in three movements. In the opening *Allegro ma non tanto* the soloist enters after two bars of orchestral introduction, playing the first of two principal themes. The movement is notable throughout for the soloist's dazzling passagework. The slow-tempo second movement is a lyrical *Intermezzo*, with a vivacious central passage. A dramatic bridge played by the soloist brings the work to the *Finale*, which follows without pause. The soloist presents the fanfare-like opening theme. Later, a series of syncopated chords by the soloist develops into the flowing second theme. In the closing measures, a glorious declaration of the second theme, capped by the soloist's dazzling cascade of notes, brings the concerto to a stunning close.

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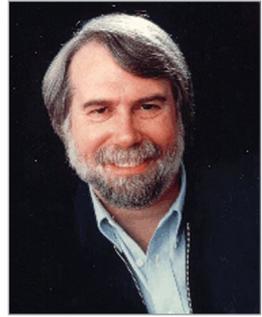
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PERFORMANCES of 45
DIFFERENT PROGRAMS
in the 2016/17 SEASON

CHRISTOPHER ROUSE (b. 1949)

***Odna Zhizn* (A Life) (2009) 16 minutes**

Piccolo, 3 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, vibraphone, marimba, glockenspiel, bass drum, bongos, sizzle cymbal, Chinese cymbal, gong, 2 suspended cymbals, tam-tam, maracas, large ratchet, crotales, brake drum, harp, celesta, strings and slapstick.



The New York Philharmonic commissioned *Odna Zhizn* from American composer Christopher Rouse. Music Director Alan Gilbert and the New York Philharmonic performed the world premiere at Avery Fisher Hall on February 10, 2010. The composer provides the following commentary:

In Russian, “odna zhizn” means “a life.” This 15-minute work has been composed in homage to a person of Russian ancestry who is very dear to me. Her life has not been an easy one, and the struggles she has faced are reflected in the sometimes-peripatetic nature of the music. While quite a few of my scores have symbolically translated various words into notes and rhythms, this process has been carried to an extreme degree in *Odna Zhizn*: virtually all of the music is focused on the spelling of names and other phrases, and it was an enormous challenge for me to fashion these materials into what I hoped would be a satisfying musical experience that functions both as the public portrayal of an extraordinary life as well as a private love letter.

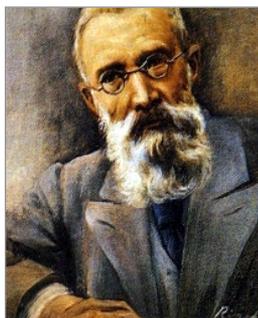
RECOMMENDED RECORDING

Christopher Rouse: *Odna Zhizn*

New York Philharmonic / Alan Gilbert, *conductor*

Label: Dacapo

Catalog # 8226110



Rimsky-Korsakov's *Capriccio espagnol* is an orchestral fantasy on Spanish themes.

The Russian composer noted, "According to my plans the *Capriccio* was to glitter with dazzling color, and manifestly, I had not been wrong."

NIKOLAI RIMSKY-KORSAKOV (1844-1908)

Capriccio espagnol, op. 34 (1887) 15 minutes

Piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, triangle, snare drum, tambourine, castanets, cymbals, bass drum, harp and strings.

Nikolai Rimsky-Korsakov composed his brilliant *Capriccio espagnol* in the summer of 1887. For some time, the Russian composer had been occupied with the orchestration of his opera, *Prince Igor*. However, according to Rimsky-Korsakov, "In the middle of the summer this work was interrupted: I composed the *Spanish Capriccio* from the sketches of my projected virtuoso violin fantasy on Spanish themes. According to my plans the *Capriccio* was to glitter with dazzling color, and manifestly, I had not been wrong."

Rimsky-Korsakov led the premiere of his *Capriccio espagnol* on October 31, 1887. The concert took place at the Small Theater in St. Petersburg as part

of the Russian Musical Society's concert series where he led the Orchestra of the Imperial Russian Opera House. According to Rimsky-Korsakov, the concert "was played with a perfection and enthusiasm the like of which it never possessed subsequently... Despite its length, the composition called forth an insistent encore."

Rimsky-Korsakov has long been hailed as one of the masters of orchestration. The composer himself acknowledged that the *Capriccio espagnol*, along with *Scheherazade* (1888) and the *Russian Easter Overture* (1888), marked the culmination of a period in which "my orchestration had reached a considerable degree of virtuosity and bright sonority."

The five movements are played without pause.

I. Alborada: Vivo e strepitoso. The work opens with a scintillating Alborada (an aubade, or morning serenade).

II. Variations: Andante con moto. The horn introduces a languid, dolce theme that serves as the basis for a series of variations, showcasing the orchestra's wide range of colors.

III. Alborada: Vivo e strepitoso. The third movement offers a transposed repetition of the opening Alborada.

IV. Scene and Gypsy Song: Allegretto. A roll of the snare drum introduces a series of cadenzas for the horns and trumpets, violin, flute, clarinet and harp. A vibrant gypsy song dominates the latter part of the movement, gathering impressive momentum as it proceeds directly to the finale.

V. Fandango of the Asturias. The final movement opens with a Fandango, a lively dance in triple meter. The gypsy song briefly returns, as does the opening Alborada, bringing *Capriccio espagnol* to a dazzling conclusion.

RECOMMENDED RECORDING

Rimsky-Korsakov: *Capriccio espagnol*

Berlin Philharmonic / Lorin Maazel, conductor

Label: Deutsche Grammophon

Catalog # 413250

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About NATASHA PAREMSKI, piano

WITH HER CONSISTENTLY STRIKING AND DYNAMIC PERFORMANCES, pianist Natasha Paremski reveals astounding virtuosity and voracious interpretive abilities. She continues to generate excitement from all corners as she wins over

audiences with her musical sensibility and powerful, flawless technique.

Born in Moscow, Paremski moved to the United States at age 8 and became a U.S. citizen shortly thereafter. She is now based in New York City.

Paremski won several prestigious awards at a very young age, including the Gilmore Young Artists prize in 2006, the Prix Montblanc in 2007, and the Orpheum Stiftung Prize in Switzerland. In September 2010, she was named the Classical Recording Foundation's Young Artist of the Year. In 2012, she recorded Tchaikovsky's Piano Concerto No. 1 and



Rachmaninoff's *Rhapsody on a Theme of Paganini* with London's Royal Philharmonic Orchestra and Fabien Gabel on the orchestra's label distributed by Naxos.

In June 2014, Paremski opened the Grant Park Festival with a performance of Tchaikovsky's Piano Concerto No. 2 with Carlos Kalmar conducting. She was immediately re-engaged for August 2015 when she returned to perform Paul Schoenfield's piano concerto, *Four Parables*, with great success. Her performance of Rachmaninoff's Piano Concerto No. 3 and Chopin's Piano Concerto No. 1 with the Minnesota Orchestra in July 2014 resulted in an invitation to return to the orchestra in November 2015 to perform Tchaikovsky's Piano Concerto No. 1, with Andrew Litton conducting on both occasions.

Paremski has performed with many major orchestras in North America, including the Dallas, San Francisco, San Diego, Toronto, Baltimore, Houston, Nashville, Virginia, Oregon and Colorado symphonies, the Los Angeles Philharmonic, and the NAC (Ottawa) and Minnesota orchestras. She tours extensively in Europe, appearing with such orchestras as the Royal Philharmonic Orchestra, Bournemouth Symphony Orchestra, Vienna's Tonkünstler Orchester, Royal Scottish National Orchestra, Orchestre de Bretagne, the Orchestre de Nancy, Royal Liverpool Philharmonic Orchestra, Tonhalle-Orchester Zurich and Moscow Philharmonic.

Paremski has given recitals at London's Wigmore Hall, the Auditorium du Louvre in Paris, Schloss Elmau, Mecklenburg-Vorpommern Festival, Verbier Festival, Seattle's Meany Hall, Kansas City's Harriman-Jewell Series, Santa Fe's Lensic Theater, Ludwigshafen BASF Series, Teatro Colon in Buenos Aires, Tokyo's Musashino Performing Arts Center and on the Rising Stars Series of the Gilmore and Ravinia festivals. ■