



# MOZART'S FIFTH VIOLIN CONCERTO with BRAHMS

Friday and Saturday, May 31-June 1, 2019 at 8 p.m.

Sunday, June 2, 2019 at 2 p.m.

Helzberg Hall, Kauffman Center for the Performing Arts

**MICHAEL STERN**, *conductor*

**STEFAN JACKIW**, *violin*

**RECORDING ALERT:** This concert is being recorded for an upcoming album with Reference Recordings. Please be mindful of noise that could be captured by the microphones.

**ANNA CLYNE**

*Within Her Arms*

**W.A. MOZART**

Concerto No. 5 in A Major for Violin and Orchestra,  
K. 219, "Turkish"

I. Allegro aperto

II. Adagio

III. Rondo: Tempo di menuetto

**STEFAN JACKIW**, *violin*

## INTERMISSION

**BRAHMS**

**/ORCH. SCHOENBERG**

Piano Quartet No. 1 in G Minor, op. 25

I. Allegro

II. Intermezzo: Allegro, ma non troppo

III. Andante con moto

IV. Rondo alla zingarese: Presto

The 2018/19 season is generously sponsored by  
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Podcast available at [kcsymphony.org](http://kcsymphony.org)



English composer  
Anna Clyne scored  
*Within Her Arms* for  
string orchestra.

**ANNA CLYNE (b. 1980)**

***Within Her Arms* (2008-9) 14 minutes**

String orchestra.

*Within Her Arms*, by the London-born composer Anna Clyne, premiered at Walt Disney Concert Hall in Los Angeles, California, on April 7, 2009. Esa-Pekka Salonen conducted the Los Angeles Philharmonic. The composer provided the following commentary on the work, scored for string orchestra.

*Within Her Arms* is music for my mother, with all my love.

Earth will keep you tight within her arms dear one —  
So that tomorrow you will be transformed into flowers —  
This flower smiling quietly in this morning field —  
This morning you will weep no more dear one —  
For we have gone through too deep a night.  
This morning, yes, this morning, I kneel down on the green grass —  
And I notice your presence.  
Flowers, that speak to me in silence.  
The message of love and understanding has indeed come.

— *Thich Nhat Hanh*

— Anna Clyne

KANSAS CITY SYMPHONY **FUN FACT**

**250,000 +**

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In addition to his talents as a keyboard virtuoso, Mozart was a highly accomplished violinist. This Violin Concerto, K. 219, is one of five such works Mozart composed in 1775.

The concerto's Rondo finale includes percussive "Turkish" effects popular in Mozart's day.

## **WOLFGANG AMADEUS MOZART (1756-1791)**

### **Concerto No. 5 in A Major for Violin and Orchestra, K. 219, "Turkish" (1775) 31 minutes**

Solo violin, 2 oboes, 2 horns and strings.

In addition to his prowess as a keyboard artist, Wolfgang Amadeus Mozart was a highly accomplished violinist. During his early tours of Europe, Mozart astonished audiences with his command of both instruments. Mozart's father, Leopold, himself a fine violinist, once admonished his son, "You don't realize yourself how well you play the violin when you are on your mettle and perform with confidence, spirit and fire."

In 1772, the Prince-Archbishop of Salzburg appointed the 16-year-old Wolfgang as conductor and concertmaster of the Salzburg Court Orchestra. During the year 1775, Mozart, then 19, authored his five violin concertos. It is not entirely certain whether

Mozart originally composed these concertos specifically for his own use, or for the Italian violinist, Antonio Brunetti, a prominent Salzburg Court musician. We do know Mozart played his violin concertos at public concerts. Without question, the concertos were intended to display the technical fluency and pure, singing tone that were hallmarks of Mozart's violin artistry.

Mozart completed his Fifth Violin Concerto on December 20, 1775. It is considered the richest and most innovative of Mozart's violin concertos, a testament to his rapid development as a composer. The brilliance of this work makes one regret all the more that, although Mozart lived another 16 years, the Fifth Violin Concerto proved to be his last.

The concerto is in three movements. The first, while in traditional sonata form, offers many inventive touches that vary the basic structure. The opening ascending motif, introduced by the first violins, turns out not to be the main theme but merely its accompaniment! The soloist enters with a reflective slow episode before launching into a lively presentation of the various themes. The brief development journeys into the minor, but the recapitulation and solo cadenza recapture the high spirits with which the movement began. The slow-tempo second movement, in A-B-A form, is based on an extended, graceful melody introduced by the first violins and then repeated, to sighing accompaniment, by the soloist. The melancholy central B section provides contrast prior to the reprise of the opening portion, the soloist's cadenza, and the ensemble's final bars. The Rondo finale begins with the soloist's presentation of the principal theme, cast in the form of an elegant minuet. The theme returns throughout, alternating with spirited, contrasting episodes. Most striking is a lengthy section set in duple meter, which makes use of the "Turkish" effects popular in Mozart's day. The Rondo concludes with a return to the principal minuet theme, and the simplest but most striking of effects: a series of five ascending notes.

**RECOMMENDED RECORDING**

**W.A. MOZART Violin Concerto No. 5, "Turkish"**

Isaac Stern, *violin*

Cleveland Orchestra / George Szell, *conductor*

Label: CBS Great Performances    Catalog # 37808

**KANSAS CITY SYMPHONY FUN FACT**

NUMBER OF CHILDREN WHO PARTICIPATE IN  
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**40,000**



In 1937, Arnold Schoenberg created an orchestral version of Brahms's G-Minor Piano Quartet (piano, violin, viola and cello).

The G-Minor Piano Quartet, a thrilling work in its own right, emerges in the Schoenberg arrangement as a blazing orchestral showpiece.

## JOHANNES BRAHMS (1833-1897)

### Piano Quartet No. 1 in G Minor, op. 25 (1861) (orch. Arnold Schoenberg) 43 minutes

2 piccolos, 3 flutes, 3 oboes, English horn, E-flat clarinet, 2 B-flat clarinets, bass clarinet, 3 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, glockenspiel, orchestra bells, snare drum, triangle, xylophone and strings.

Johannes Brahms completed his G-Minor Piano Quartet in 1861. The premiere took place in Brahms' native city of Hamburg on November 16, 1861, with Clara Schumann as pianist.

Although Arnold Schoenberg is best remembered for his pioneering work in atonal musical expression, the Austrian composer maintained a lifelong admiration for many of his more traditional predecessors. In particular, Schoenberg harbored a profound respect and affection for the music of Brahms. In 1937, Schoenberg (without the benefit of a commission) created an orchestral version of the Brahms G-Minor Piano Quartet. The premiere

of the Schoenberg orchestration took place in Los Angeles on May 7, 1938, with Otto Klemperer conducting the Los Angeles Philharmonic.

Even in its original scoring for piano, violin, viola and cello, the work boasts a remarkable wealth and development of thematic material, couched in rich instrumental sonorities. It is among the most "symphonic" of chamber works, culminating in a stunning finale. Schoenberg's orchestration is a respectful and affectionate tribute by one great composer to another. It is also a beautiful and at times thrillingly entertaining piece. And to the extent it presents both composers at their least inhibited, the Brahms/Schoenberg Piano Quartet offers a valuable insight into the personalities of two of concert music's most influential figures.

The work is in four movements. The first opens with a melody, introduced by the clarinets, which returns in various guises throughout the movement. The second-movement Intermezzo, in A-B-A form, contrasts C-minor episodes with a more playful central A-flat major section. The third movement, also in A-B-A form, features a yearning melody framing a stirring march-like episode in C major. The finale is a whirlwind dance in the Gypsy style. Brahms' friend, Joseph Joachim, who also featured Gypsy music in his violin concerto "In the Hungarian Manner" (1861), exclaimed, "You have defeated me on my own territory!" Schoenberg's generous use of percussion enhances the finale's propulsive character, right to the closing bars.

**RECOMMENDED RECORDING**

**BRAHMS/SCHOENBERG Piano Quartet No. 1**

Chicago Symphony Orchestra / Robert Craft, *conductor*

Label: Sony Catalog # 78746

KC Community Garden

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**STEFAN JACKIW IS ONE OF AMERICA'S FOREMOST VIOLINISTS,**

captivating audiences with playing that combines poetry and purity with an impeccable technique. Hailed for playing of “uncommon musical substance” that is “striking for its intelligence and sensitivity” (Boston Globe), Jackiw has appeared as soloist with the orchestras of Boston, Chicago, Cleveland, New York, Philadelphia and San Francisco, among others.

This season Jackiw performs the Mendelssohn Concerto with the Dallas Symphony and the Minnesota Orchestra. He also returns to the Utah, Omaha and Kansas City symphonies. In Europe, he tours with the Antwerp Symphony Orchestra and performs with Residentie Orkest, Copenhagen Philharmonic and Helsinki Philharmonic. He also appears with the Singapore, Tasmanian and KBS symphonies. In recital, Jackiw performs the complete Ives violin sonatas with Jeremy Denk at Tanglewood, ahead of their recording with Nonesuch Records.



Other recent highlights include a Carnegie Hall performance as part of a tour with the Russian National Orchestra and performances with the orchestras of St. Louis, Indianapolis, Pittsburgh and Washington, D.C. In Europe, he performed with the Rotterdam Philharmonic and Netherlands Radio Symphony at the Concertgebouw, and toured with l'Orchestre National d'Île-de-France in Europe and Asia.

An active recitalist and chamber musician, Jackiw has collaborated with artists including Jeremy Denk, Steven Isserlis, Yo-Yo Ma and Gil Shaham, and formed a trio with Jay Campbell and Conrad Tao. At the opening night of Carnegie Hall's Zankel Hall in New York, Jackiw was the only young artist invited to perform, playing alongside such artists as Emanuel Ax, Renée Fleming, Evgeny Kissin and James Levine.

Born to physicist parents of Korean and German descent, Jackiw began playing the violin at age 4. His teachers have included Zinaida Gilels, Michèle Auclair and Donald Weilerstein. He holds a bachelor's degree from Harvard University as well as an artist diploma from the New England Conservatory, and is the recipient of a prestigious Avery Fisher Career Grant. He lives in New York City. ■