



MOZART'S "JUPITER" with HAYDN'S TRUMPET CONCERTO

Friday and Saturday, November 23-24, 2018 at 8 p.m.
Sunday, November 25, 2018 at 2 p.m.

BERNARD LABADIE, *guest conductor*
JULIAN KAPLAN, *trumpet*

F.J. HAYDN Symphony No. 26 in D Minor, "Lamentatione," H. I.:26
I. Allegro assai con spirito
II. Adagio
III. Menuet

Concerto in E-flat Major for Trumpet and Orchestra, H. VIIe:1
I. Allegro
II. Andante
III. Finale: Allegro
JULIAN KAPLAN, *trumpet*

INTERMISSION

W. A. MOZART Symphony No. 41 in C Major, K. 551, "Jupiter"
I. Allegro vivace
II. Andante cantabile
III. Menuetto: Allegretto
IV. Molto allegro

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Haydn composed his Symphony No. 26 for performance during the observance of Easter.

The symphony, in three movements, contains references to liturgical melodies.

F.J. HAYDN (1732-1809)

Symphony No. 26 in D minor, “Lamentatione”

H. I: 26 (c. 1770) 17 minutes

2 oboes, bassoon, 2 horns, continuo and strings.

From 1766 until 1790, Franz Joseph Haydn served as Kapellmeister to the court of the ruling Prince Nikolaus Esterházy. The years 1766-73 were among the most prolific and creative of Haydn’s Esterházy tenure. These years are often characterized as Haydn’s “Sturm und Drang” (“Storm and Stress”) period — a reference to the relatively contemporaneous German literary movement of the same name. During those “Sturm und Drang” years, Haydn composed several symphonies that feature minor keys, pervasive restless energy, stunning dynamic

contrasts and frequent dramatic pauses. All of these elements serve to create an atmosphere of super-charged drama. No doubt, Haydn’s revolutionary “Sturm und Drang” symphonies surprised and at times even shocked contemporary audiences.

One such symphony is No. 26 in D minor. Haydn composed the work for performance during Easter, and the Symphony includes references to liturgical melodies. The “Lamentatione” Symphony is in three movements. The first opens with an agitated, syncopated episode, followed by a chorale melody sung in the reading of the Gospel Passions during Holy Week. The slow-tempo second movement is based on another chant, associated with the Lamentations of Jeremiah. The symphony concludes with a minuet, a court dance in triple meter, and one very much in the spirit of “Sturm und Drang.”

RECOMMENDED RECORDING

F.J. HAYDN: Symphony No. 26, “Lamentatione”

English Concert / Trevor Pinnock, *conductor*

Label: Archiv Produktion (DG) Catalog # 427662

Haydn composed this concerto as a showpiece for Anton Weidinger and his new invention: an instrument featuring side holes and keys that was a precursor to the modern valve trumpet.

The Haydn Trumpet Concerto, in three movements, remains the most popular of its kind, beloved by virtuosos and their audiences.

F.J. HAYDN (1732-1809)

Concerto in E-flat Major for Trumpet and Orchestra, H. Vllle:1 (1796)

13 minutes

Solo trumpet, 2 flutes, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

Haydn composed the Trumpet Concerto for his friend Anton Weidinger (1767-1852). While the first valve trumpet did not appear until the 1820s, Weidinger, one of the finest trumpeters of his day, invented an instrument that employed side holes and keys similar to those found on woodwind instruments. Depressing these keys allowed diatonic (and even chromatic) playing in the trumpet’s lower registers. Haydn composed this concerto to give Weidinger the opportunity

to display the capabilities of his new trumpet. The first known public performance took place at the Vienna Burgtheater on March 28, 1800, with Weidinger as soloist.

When Haydn was composing his Trumpet Concerto, he had just returned from the second of his two triumphant visits to London. His final symphony, the great No. 104 (“London”), had its successful premiere on May 4, 1795. The genius and inspiration found in the “London” Symphony emerge in the concerto as well. Haydn’s creativity, melodic genius and sheer joy in the art of composing have made this virtuoso work the most beloved of all trumpet concertos.

The concerto is in three movements. The first opens with the traditional orchestral introduction of the principal themes. The soloist

enters with his virtuosic take on the material. The lyrical slow-tempo second movement is in ABA form. The sparkling finale opens with two principal themes introduced by the first violins. The themes return throughout, serving as the basis for numerous brilliant flights by the soloist. A final statement of the opening theme leads to the concerto's emphatic close.

RECOMMENDED RECORDING

F.J. HAYDN: Trumpet Concerto

Maurice André, *trumpet*

Munich Bach Orchestra / Hans Stadlmair, *conductor*

Label: DG Galleria Catalog # 419874

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Although it is doubtful that Mozart intended the “Jupiter” Symphony to be his last, the work represents a brilliant culmination of the composer’s achievements in this genre.

The symphony is in four movements. The finale, a virtuoso tour de force, offers no fewer than five themes, brilliantly combined in the majestic closing measures.

WOLFGANG AMADEUS MOZART (1756-1791)

Symphony No. 41 in C Major, K. 551, “Jupiter” (1788) 29 minutes

Flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

Mozart completed his final three symphonies — No. 39 in E-flat Major, K. 543, No. 40 in G minor, K. 550, and this work — over a remarkably brief span between June 26 and August 10, 1788. Mozart almost always composed large-scale works for specific concerts. However, there exists no specific documentation that any of Mozart’s final three symphonies were performed during the composer’s lifetime. This has led some to hypothesize that Mozart composed these symphonies not for monetary gain, but out of an overwhelming need to express himself in music.

But there is documentation of concerts conducted by Mozart in Germany in 1789 and 1790 that included some of his symphonies. While the specific symphonies are not designated in the programs, it is reasonable to assume they would have included his most recent efforts — one or more of the final trilogy.

Mozart did not coin the symphony’s familiar nickname. In August of 1829, the composer’s son told publisher Vincent Novello and his wife, Mary, it was the German violinist and impresario Johann Peter Salomon (the same individual who arranged for Haydn’s London visits) who “christened” the Symphony as the “Jupiter.”

It is doubtful Mozart intended the “Jupiter” to be his final symphony. The composer was only 32 at the time he completed the

work. Illness prematurely cut his life short just three years later. Still, like his final piano concerto, K. 595 (1791), the “Jupiter” Symphony represents a fitting summation of Mozart’s achievements in the symphonic genre. It is a work of extraordinary power, majesty and eloquence, culminating in a breathtaking virtuoso finale.

The symphony is in four movements. The first opens with a bold orchestral statement, to which the strings offer a hushed reply. The contrast between heroic and more subdued elements continues throughout the movement. The poignant slow-tempo movement employs muted violins and violas, excluding trumpets and timpani. The third movement is a noble minuet. During the course of the finale, Mozart introduces no fewer than five motifs, presented in tandem in the breathtaking coda. It is a testament to Mozart’s genius that the passage emerges not as an academic exercise, but rather a thrilling musical experience. After this stunning achievement, Mozart concludes his “Jupiter” Symphony with a series of elemental C major chords.

RECOMMENDED RECORDING**W.A. MOZART: Symphony No. 41, “Jupiter”**Concentus Musicus Wien / Nikolaus Harnoncourt, *conductor*

Label: Sony Catalog # 302635

About BERNARD LABADIE, *guest conductor*

Bernard Labadie has established himself worldwide as one of the preeminent conductors of the Baroque and Classical repertoire, a reputation closely tied to his work with Les Violons du Roy (for which he served as music director from its inception until 2014) and La Chapelle de Québec. With



these two ensembles, he has regularly toured Canada, the U.S. and Europe at major venues and festivals such as Carnegie Hall, Avery Fisher Hall, Walt Disney Concert Hall, Kennedy Center, the Barbican, the Concertgebouw and the Salzburg Festival, among others. He begins a four-year term as principal conductor of the Orchestra of St. Luke's in the 2018/19 season.

In 2018/19, he guest conducts the Kansas City Symphony, Handel & Haydn Society, Canadian Opera Company, Philharmonie du Luxembourg, New World Symphony,

Philadelphia Orchestra, Montreal Symphony and Los Angeles Chamber Orchestra. Labadie has become a regular presence on the podiums of major North American orchestras, including the orchestras of Atlanta, Boston, Chicago, Cleveland, Colorado, Detroit, Houston, Kansas City, Los Angeles, New York, Philadelphia, Pittsburgh, San Francisco, St. Louis, Toronto and L'Orchestre Symphonique de Montreal. Internationally, Labadie has conducted the Bayerischen Rundfunks Symphony Orchestra, Academy of Ancient Music, Orchestra of the Age of Enlightenment, BBC Royal Scottish National Orchestra, Melbourne Symphony Orchestra, Orchestra of the Collegium Vocale Ghent, Royal Concertgebouw Orchestra, Royal Northern Sinfonia, Swedish Chamber Orchestra, WDR Sinfonieorchester (Cologne) and Zurich Chamber Orchestra.

Labadie's extensive discography includes many critically acclaimed recordings on the Dorian, ATMA and Virgin Classics labels, including Handel's *Apollo e Dafne* and a collaborative recording of Mozart's Requiem with Les Violons du Roy and La Chapelle de Québec, both of which received Canada's Juno Award. Other recordings include C.P.E. Bach's complete cello concertos with Truls Mørk and Les Violons du Roy, J.S. Bach's complete piano concertos with Alexandre Tharaud, both on Virgin Classics, and Haydn's piano concertos with Marc-André Hamelin as soloist, released by Hyperion. He has received Paris' Samuel de Champlain award and the Canadian government's "Officer of the Order of Canada," and his home province named him "Chevalier de l'Ordre National du Québec." ■

About **JULIAN KAPLAN**, *trumpet*

ORIGINALLY FROM CLEVELAND, OHIO, JULIAN KAPLAN AND HIS

family moved to North Carolina, where he began playing trumpet at age 12. He soon began studying with the principal trumpet of the Charlotte Symphony, Michael Miller, who now plays in the Cleveland Orchestra. Kaplan received



a full-tuition scholarship to the University of Kentucky, where he earned his bachelor's degree in trumpet performance and studied with Mark Clodfelter. He also was a student of Vince DiMartino at Centre College. While at the University of Kentucky, Kaplan played at several large venues, including the Kennedy Center and Carnegie Hall, and performed concerts in Greece and China. Shortly before graduation, Kaplan was appointed principal trumpet of the Lexington Philharmonic, where he played for two seasons, before being appointed second trumpet

of the Jacksonville Symphony Orchestra. After two seasons as second trumpet, Kaplan was appointed principal trumpet in 2013. Kaplan has appeared with the Asheville, Atlanta and St. Louis symphony orchestras, among others, and he often performs as a featured soloist with several chamber music groups. Kaplan is a recording artist, spending time in Nashville recording for various albums, and has served on the faculty at the University of North Florida. During his time off, he enjoys golf, racquetball and tennis. He has been a member of the Kansas City Symphony since 2015. Kaplan serves as James B. and Annabel Nutter Principal Trumpet. ■



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