



RUSSIAN ROMANTICS: TCHAIKOVSKY and GLAZUNOV

Friday and Saturday, January 11-12, 2019 at 8 p.m.
Sunday, January 13, 2019 at 2 p.m.

ANDREY BOREYKO, *guest conductor*
MARIA IOUDENITCH, *violin*

STRAVINSKY

Chant funèbre, op. 5

GLAZUNOV

Concerto in A Minor for Violin and Orchestra, op. 82
Moderato – Andante – Allegro
MARIA IOUDENITCH, *violin*

INTERMISSION

TCHAIKOVSKY

Suite No. 3 in G Major, op. 55
I. *Élégie*: Andantino molto cantabile
II. *Valse mélancolique*: Allegro moderato
III. *Scherzo*: Presto
IV. *Tema con variazioni*: Andante con moto

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Stravinsky composed his orchestral *Funeral Song* in memory of his teacher Nikolai Rimsky-Korsakov.

It was long believed this early work had been forever lost. However, its rediscovery in 2015 at the St. Petersburg Conservatory has allowed the world to hear an important work by a young composer on the brink of international acclaim.

IGOR STRAVINSKY (1882-1971)

Chant funèbre, op. 5 (1908)

12 minutes

Piccolo, 3 flutes, 2 oboes, English horn, 3 clarinets, bass clarinet, 3 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, tam-tam, 2 harps and strings.

On June 21, 1908, Igor Stravinsky's beloved teacher Nikolai Rimsky-Korsakov died at age 64. As Stravinsky recalled in his autobiography, "On returning to the country, and wishing to pay some tribute to the memory of my master, I composed a *Chant funèbre*." Stravinsky's *Funeral Song* was premiered on January 17, 1909, at the Great Hall of the St. Petersburg Conservatory as part of a concert in memory of Rimsky-Korsakov. Stravinsky noted, "The score of this work unfortunately disappeared in Russia during the Revolution, along with many other things which I had left there." Indeed, it seemed this early, heartfelt work by the young Stravinsky had been forever lost.

Then, during a remodeling of the old St. Petersburg Conservatory building in 2015, librarian Irina Sidorenko discovered a complete set of orchestral parts for the *Chant funèbre*. Sidorenko shared her discovery with musicologist Natalia Braginskaya, who used the parts to create a full score. The first performance of the newly rediscovered work took place at the Mariinsky Theater in St. Petersburg on December 2, 2016, with Valery Gergiev conducting the Mariinsky Orchestra. It's not surprising that numerous performances of this treasured discovery soon followed.

Stravinsky described his *Chant funèbre* this way:

I can remember the idea at the root of its conception, which was that all the solo instruments of the orchestra filed past the tomb of the master in succession, each laying down its own melody as its wreath against a deep background of tremolo murmurings simulating the vibrations of bass voices singing in chorus.

The work's rich, transparent orchestration, compelling momentum and emotional impact are a valuable window into the artistic development of the young Stravinsky, who, in just two years' time, would stun the world with his first great ballet, *The Firebird* (1910).



Russian composer Alexander Glazunov composed his Violin Concerto for the great Hungarian violinist Leopold Auer.

ALEXANDER GLAZUNOV (1865-1936)

Concerto in A Minor for Violin and Orchestra, op. 82 (1904) 19 minutes

Solo violin, piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, cymbals, glockenspiel, triangle, harp and strings.

One of the most famous and performed works by Russian composer Alexander Glazunov is his Violin Concerto in A Minor, completed in 1904. Glazunov dedicated the concerto to his colleague at the St. Petersburg Conservatory, the great Hungarian-born violinist Leopold Auer (1845-1930). Auer, who may have assisted Glazunov in the writing of the solo violin part, gave the world premiere in St. Petersburg on February 15, 1905, with the composer on the podium. The work became an important part of the repertoire of such Auer students as Jascha Heifetz and Nathan Milstein. And for more than a century, the concerto has maintained an important place in the concert hall, as well as the affection of virtuosos and audiences alike.

The work is in a single continuous movement, comprising three principal sections. The first (*Moderato*) opens with the briefest of orchestral introductions, followed by the soloist's introduction of the broad, flowing first principal theme, marked "dolce espressivo." Some wide-ranging flourishes by the soloist lead to the introduction of the tender second principal theme. A playful sequence for the soloist, followed by a more introspective episode, serves as a bridge to the concerto's second principal section (*Andante*). The soloist plays a theme (also marked "dolce espressivo") that begins in the depths of the instrument's range; this theme is, in fact, related to the one that opened the piece. The *Andante*, the longest of the concerto's three sections, serves as both a slow-tempo movement and a development and varied recapitulation of the principal thematic material. An extended cadenza for the soloist resolves to jaunty trumpet fanfares in 6/8 time, repeated by the soloist. This is the central theme of the concerto's equivalent of a rondo finale, with the fanfare melody alternating with various episodes. High spirits predominate, as do virtuoso opportunities for the soloist, right to the thrilling final bars.

RECOMMENDED RECORDING

GLAZUNOV: Violin Concerto

David Oistrakh, *violin*

USSR Symphony Orchestra / Kiril Kondrashin, *conductor*

Label: Melodiya Catalog # 2261



Tchaikovsky composed this piece when he was at the height of his career and creative powers.

The suite is in four movements, with the last, a grand series of variations on a theme, culminating in a brilliant polonaise.

PIOTR ILYICH TCHAIKOVSKY (1840-1893)

Suite No. 3 in G Major, op. 55 (1884) 41 minutes

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

Tchaikovsky composed his Third Orchestral Suite, op. 55, around the same time as his *Concert Fantasy* for solo piano and orchestra, op. 56. Tchaikovsky completed the sketch of the suite in June of 1884. Later that month, Tchaikovsky reported to Sergei Taneyev, “I am composing a larger symphonic work in four movements ... it will probably be finished around the end of the summer, for I am working very regularly and with enthusiasm.” Tchaikovsky was obviously pleased with the results of his labors. He informed his publisher, “There’s never yet been

a composition of more genius than the new suite!!! That’s always been my self-confident attitude to children in process of birth.”

Tchaikovsky completed the work in July 1884. Hans von Bülow conducted the work’s January 24, 1885, premiere in St. Petersburg. Tchaikovsky reported to his patroness Nadezhda von Meck:

A secret presentiment had told me that my Suite would please the public and touch it to the quick. I rejoiced at this and was also fearful. But reality far exceeded my expectations. I have never before experienced such a triumph. I saw that the entire mass of the audience was moved, and grateful to me. These moments are among the adornments of the artist’s life. Thanks to these it is worth living and laboring.

The popularity of the Third Suite continued throughout Tchaikovsky’s lifetime. Tchaikovsky featured the suite as part of his

PROGRAM NOTES By Ken Meltzer

own conducting tours of Western Europe and New York.

The work is in four movements. The first is a lovely *Élégie*. Next is a “melancholy waltz.” The third movement is a vibrant scherzo, with a central episode that evokes a distant military band. The finale, about the length of the previous three movements combined, is a masterful series of 12 variations based upon a theme introduced at the outset by the first violins. The final variation, a polonaise, brings the suite to a brilliant close.

RECOMMENDED RECORDING

TCHAIKOVSKY: Suite No. 3

Moscow Philharmonic / Kiril Kondrashin, *conductor*

Label: Urania Records Catalog # 312

NOW IN HIS FIFTH SEASON AS MUSIC DIRECTOR OF

Artis—Naples in Florida, Andrey Boreyko's inspiring leadership has raised the artistic standard and brought a new intensity to the Naples Philharmonic. The driving force behind the continued artistic growth of this multi-disciplinary organization, Boreyko has commissioned new works by composers such as Fazil Say, Giya Kancheli and Gabriel Prokofiev. In the 2019/20 season, Boreyko will become the new artistic director of the Warsaw Philharmonic Orchestra.

A popular guest conductor with major orchestras across the globe, Boreyko's upcoming 2018/19 engagements include the Vienna Radio Symphony Orchestra, Sinfonica Nazionale RAI, Sinfonia Varsovia and the orchestras of Seattle, Minnesota, Toronto, Kansas City, San Francisco and Sydney.



Over the past few seasons, Boreyko has worked with Konzerthausorchester Berlin, Royal Stockholm Philharmonic Orchestra, Berliner Philharmoniker, Gothenburg Symphony, Bamberg Symphony, Deutsches Symphonie-Orchester Berlin, Münchner Philharmoniker, Staatskapelle Dresden, Leipzig Gewandhausorchester, Wiener

Symphoniker, Orchestra del Maggio Musicale Fiorentino, Royal Concertgebouw, Orchestre de Paris, Orchestre Philharmonique de Radio France, Tonhalle-Orchester Zürich, London Symphony, Philharmonia, Rotterdam Philharmonic, New York Philharmonic, Chicago Symphony, Los Angeles Philharmonic, Dallas Symphony Orchestra and Detroit Symphony Orchestra.

A passionate advocate for lesser-known works, Boreyko championed compositions by Victoria Borisova-Ollas in a concert and recording project with the Royal Stockholm Philharmonic Orchestra last season. With the Prague Symphony Orchestra, he conducted Jan Novák's *Dido* at the Prague Spring Festival 2018 and, more recently, Zdeněk Fibich's *Vodník*. Boreyko returned to Rundfunk Sinfonie Orchester Berlin in February 2018 with a performance of Valentin Silvestrov's *Requiem for Larissa*.

Boreyko was named music director of the Orchestre National de Belgique in 2012, a post he held with great commitment for five years, expanding the orchestra's activities nationally and internationally, including an annual performance in the Amsterdam Concertgebouw. His first position in Europe was Chief Conductor of the Poznań Philharmonic. He also has served as chief conductor of the Jenaer Philharmonie (where he is now honorary conductor), Hamburger Symphoniker, Winnipeg Symphony, Berner Sinfonieorchester as well as music director of the Düsseldorf Symphoniker from 2009 to 2014.

He received awards for the most innovative concert programming in three consecutive seasons from the Deutscher Musikverleger-Verband, the first in the history of the prize. ■

MARIA IOUDENITCH WAS BORN IN BALASHOV, RUSSIA. SHE

began studying the violin at the age of 3 with Kansas City Symphony Associate Concertmaster Emeritus Gregory Sandomirsky, and she has studied with Ben Sayevich at the International Center for Music at Park University in Parkville, Missouri since the age of 7.

Ioudenitch has taken part in multiple summer festivals and academies including Ravinia's Steans Music Institute, the International Summer Academy at Universität Mozarteum in Salzburg, Austria, and the International Music Academy in the Principality of Liechtenstein.



In 2012, Ioudenitch won first prize in the Woman's City Club Charitable Foundation Young Artist Competition hosted by the Kansas City Symphony, and performed with the Symphony and Michael Stern at the Kauffman Center for the Performing Arts. She won second prize at the 2012 Johansen International Competition for Young String Players in Washington, D.C.

Recent solo engagements include performances with the Mariinsky Symphony Orchestra, Signature Symphony at Tulsa Community College, National Orchestra of Uzbekistan and Mississippi Symphony Orchestra. Recent chamber music engagements include Curtis on Tour performances in Mexico, Argentina, Uruguay and Chile with Roberto Diaz, acclaimed violist and president of the Curtis Institute of Music, and performances in Chicago, New York, Connecticut and Boston with renowned violinist and pedagogue Miriam Fried.

Ioudenitch was appointed concertmaster of the Curtis Symphony Orchestra for 2016/17, ending the season with a tour through Finland, Germany, Austria, the U.K. and Poland, featuring Strauss' *Ein Heldenleben*.

The daughter of Tatiana and Stanislav Ioudenitch, Maria graduated with a bachelor's degree from the Curtis Institute of Music, where she studied with Shmuel Ashkenasi and Pamela Frank. She is continuing her studies at the New England Conservatory with Miriam Fried. ■

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