



We celebrate Beethoven's 250th birthday
& Isaac Stern's centennial in 2020.

A Celebration of Isaac Stern

BARTÓK'S CONCERTO for ORCHESTRA
AX performs BEETHOVEN

Friday and Saturday, January 31-February 1, 2020 at 8 p.m.

Sunday, February 2, 2020 at 2 p.m.

HELZBERG HALL, KAUFFMAN CENTER FOR THE PERFORMING ARTS

MICHAEL STERN, *conductor*

EMANUEL AX, *piano*

LOUIS ANDRIESEN *The nine symphonies of Beethoven* for orchestra
and ice cream vendor's bell

BEETHOVEN Concerto No. 1 in C Major for Piano and
Orchestra, op. 15

I. Allegro con brio

II. Largo

III. Rondo: Allegro

Emanuel Ax, *piano*

INTERMISSION

BARTÓK

Concerto for Orchestra

I. Introduzione: Andante non troppo —
Allegro vivace

II. Giuoco delle coppie: Allegretto scherzando

III. Elegia: Andante non troppo

IV. Intermezzo interrotto: Allegretto

V. Finale: Pesante — Presto

The 2019/20 season is generously sponsored by
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Guest artist Emanuel Ax sponsored by
**MS. GAY DANNELLY and DR. RICHARD JENSEN
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LOUIS ANDRIESSEN (b. 1939)

The nine symphonies of Beethoven for orchestra and ice cream vendor's bell (1970) 9 minutes

2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, timpani, bass drum, drum set, ice-car bells, side drum, electric guitar, electric bass guitar, electric piano, piano and strings.

In 1970, the music world celebrated the bicentennial of Ludwig van Beethoven's birth, and Dutch composer Louis Andriessen composed his orchestral work *The nine symphonies of Beethoven*.

As the title more than merely suggests, Andriessen's work is a satirical whirlwind survey of the most iconic cornerstones of the symphonic repertoire. Andriessen conceived of the piece as a critique of "the bourgeois concertgoer or concert ... the whole situation of the normal symphony orchestra concert."

Brief excerpts from Beethoven's nine symphonies appear, for the most part in chronological order. Along the way, quotations from Beethoven's *Für Elise* and "Moonlight" piano sonata, the socialist anthem "L'Internationale," and Rossini's Overture to *The Barber of Seville* make cameo appearances. In Andriessen's piece, Beethoven's symphonies also are viewed through the prism of modern pop music.



Dutch composer Louis Andriessen composed this satirical work for the bicentennial of Beethoven's birth.



In addition to his genius as a composer, Beethoven was one of the finest pianists of his time.

LUDWIG VAN BEETHOVEN (1770-1827)

Concerto No. 1 in C Major for Piano and Orchestra, Opus 15 (1798) 37 minutes

Solo piano, flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

Ludwig van Beethoven first ascended to prominence in Viennese musical circles as a pianist. Audiences accustomed to the elegant and refined brilliance of such virtuosos as Wolfgang Amadeus Mozart and Muzio Clementi were stunned by the elemental force of Beethoven's attacks upon the delicate fortepianos of the day. On the other hand, pianist and composer Carl

Czerny recalled that audience members were reduced to tears by the sheer eloquence of Beethoven's improvisational powers, "for apart from the beauty and originality of his ideas, and his ingenious manner of expressing them, there was something magical about his playing."

The concerto is in three movements. The first movement opens with the traditional orchestral introduction of the principal thematic material. When the soloist finally enters, he first appears to be introducing new material. Soon, however, it becomes apparent the pianist is restating the themes already introduced by the orchestra in a somewhat improvisatory fashion. The slow-tempo second movement evokes the magic of a pianist who moved audiences to tears through the beauty of his artistry. The final movement opens with the introduction of the playful central theme. The initial high spirits are maintained throughout, as the pianist and orchestra offer contrasting sections in spirited dialogue. Toward the conclusion, Beethoven provides two brief cadenzas. In the final measures, the orchestra at first seems puzzled as to its next step, but then dashes headlong to the finish.

BÉLA BARTÓK (1881-1945)

Concerto for Orchestra (1943)

35 minutes

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

Béla Bartók composed his Concerto for Orchestra during a period of overwhelming adversity and despair. In October 1940, Bartók and his wife left Hungary to escape the Nazis. During the journey to the United States, the composer wrote, “This voyage is ... like plunging into the unknown from what is known but unbearable ... God only knows how and for how long I’ll be able to work over there.”

Bartók’s fortunes continued to decline when he settled in New York. Commissions for new musical works were scarce during this turbulent period in world history. Bartók, his health rapidly deteriorating, was often unable to fulfill those few assignments he received. In 1941, Bartók wrote to his friend, conductor Paul Sacher, “I have lost all my faith in men and nations, everything.”

In 1943, Boston Symphony Orchestra conductor Serge Koussevitsky paid a surprise visit to Bartók in his New York hospital room. Koussevitsky offered Bartók a commission to write a new orchestral work. Koussevitsky’s visit seemed to rejuvenate the gravely ill composer. Bartók worked on his Concerto for Orchestra “practically night and day” during a period from August 15 to October 8, 1943, while staying at a private sanatorium in Lake Saranac, New York. Koussevitsky and the Boston Symphony presented the triumphant world premiere of Bartók’s Concerto for Orchestra at Symphony Hall on December 1, 1944.



Hungarian composer Béla Bartók wrote the Concerto for Orchestra during one of the most challenging periods in his life.

Illness finally overcame Bartók and the composer died in New York on September 26, 1945, less than a year after the Concerto for Orchestra's stunning premiere. The popularity of the Concerto for Orchestra, one of Bartók's most optimistic and brilliant works, continues unabated.

Bartók offered the following description for the 1944 premiere:

The title of this symphony-like orchestral work is explained by its tendency to treat the single instruments or instrument groups in a "concertant" or soloistic manner. The "virtuoso" treatment appears, for instance, in the fugato section of the first movement (brass instruments), or in the "perpetuum mobile"-like passage of the principal theme in the last movement (strings), and, especially, in the second movement, in which pairs of instruments consecutively appear with brilliant passages.

The work is in five movements. The first opens with a brooding Introduction, leading to the energetic principal Allegro vivace. The second movement, a sprightly "game of pairs," features a series of passages for various sets of two instruments. According to the composer, the third movement is a "lugubrious death-song." The fourth includes the unwelcome appearance of Dmitri Shostakovich's "Leningrad" Symphony (1941), a work Bartók detested. Bartók both parodies and obliterates the "Leningrad" before resuming the Intermezzo. The concerto concludes with a breathtaking finale.

KANSAS CITY SYMPHONY **FUN FACT**

NUMBER OF CHILDREN WHO PARTICIPATE IN
SYMPHONY EDUCATION PROGRAMS ANNUALLY

40,000

About ILANA SETAPEN, *guest concertmaster*

SINCE HER SOLO ORCHESTRAL DEBUT AT AGE 15, ILANA SETAPEN

has been flourishing as a violinist with a powerful and original voice. She is hailed by the Milwaukee Journal Sentinel as a violinist with “a sparkling sound” and “the kind of control that puts an audience completely at ease.” She is currently associate concertmaster of the Milwaukee Symphony Orchestra.



In recent seasons, Setapena has given solo performances with the Milwaukee Symphony, Festival City Symphony, Boca Raton Symphonia, and Amarillo Symphony, among others. Since joining the Milwaukee Symphony in 2009, she has been played a solo every season. She held the assistant concertmaster position of the Grant Park Music Festival Orchestra in Chicago for

six years and is a favorite guest concertmaster with the Chicago Philharmonic. In recent summers she has performed at the Olympic Music Festival on Bainbridge Island, Washington, and the Lakes Area Music Festival in Brainerd, Minnesota. She also has taught and performed at Center Stage Strings at the University of Michigan and the Luzerne Music Center summer festival in Lake Luzerne, New York.

At age 21, Setapen became concertmaster of the Riverside Philharmonic in Los Angeles. She also has held concertmaster positions with the Juilliard Orchestra, Colburn Orchestra, American Youth Symphony, National Repertory Orchestra and USC Thornton Symphony.

A committed chamber musician, Setapen is in demand throughout the Midwest. She is a frequent guest on the Frankly Music Series, and she performs with her colleague Margot Schwartz as the violin/viola duo Bowing Rogue. Her talent has led her to collaborations with such distinguished artists as Ron Leonard, Lynn Harrell, Toby Appel, Cynthia Phelps, Joseph Kalichstein, Robert DeMaine, Paul Coletti, Stefan Hersh, David Geber, Joan Tower and the Fine Arts Quartet. Solo and chamber music performances have taken her abroad to China, France, Brazil, Holland, England, Monaco and Italy.

Setapen comes from a musical family and grew up in Amarillo, Texas. She comes from a musical family. Her father is a conductor and her first violin teacher was her mother, Carol. She was a student of Robert Lipsett both at the University of Southern California and at the Colburn Conservatory.

She received her master’s degree from the Juilliard School as a student of Donald Weilerstein and Ronald Copes. She also loves to teach and has a private studio in Milwaukee. She plays a 1624 Amati violin on loan from Milwaukee Symphony Concertmaster Frank Almond.

In her spare time, Setapen enjoys spending time with her husband and young son, cooking, and swing dancing. ■

BORN IN MODERN-DAY LVOV, POLAND, EMANUEL AX MOVED

to Winnipeg, Canada with his family when he was a young boy. Ax made his New York debut in the Young Concert Artists Series and in 1974 won the first Arthur Rubinstein International Piano Master Competition in Tel Aviv. In 1975, he won the Michaels Award from Young Concert Artists, followed four years later by the Avery Fisher Prize.



Highlights of the 2019/20 season include a European summer festivals tour with the Vienna Philharmonic and long-time collaborative partner Bernard Haitink, an Asian tour with the London

Symphony and Sir Simon Rattle, and U.S. concerts with the Rotterdam Philharmonic and Lahav Shani, plus three concerts with regular partners Leonidas Kavakos and Yo-Yo Ma at Carnegie Hall. Further participation in Carnegie Hall's celebration of Beethoven's 250th birthday will culminate in a solo recital in May preceded by recitals in Madison, Santa Barbara, Orange County, Washington, Las Vegas and Colorado Springs. With orchestra, he can be heard in Houston, Baltimore, Atlanta, San Diego, San Francisco, Los Angeles, New York, Montreal, Kansas City, Philadelphia, Cincinnati and Indianapolis. Internationally, he can be heard with orchestras in London, Frankfurt, Berlin, Rome, Zurich, Rotterdam and Tel Aviv.

Ax has been a Sony Classical exclusive recording artist since 1987. He has received Grammy® Awards for the second and third volumes of his cycle of Haydn's piano sonatas. He also has made a series of Grammy Award-winning recordings with cellist Yo-Yo Ma of the Beethoven and Brahms sonatas for cello and piano. In the 2004/05 season, Ax contributed to an International Emmy® Award-winning BBC documentary commemorating the Holocaust that aired on the 60th anniversary of the liberation of Auschwitz. In 2013, Ax's recording "Variations" received the Echo Klassik Award for Solo Recording of the Year (19th Century Music/Piano).

Ax is a fellow of the American Academy of Arts and Sciences and holds honorary doctorates of music from Skidmore College, Yale University and Columbia University. For more information about Ax's career, please visit emanuelax.com. ■