



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

**A Celebration of Isaac Stern**

**ZUKERMAN plays BEETHOVEN'S  
VIOLIN CONCERTO**

*Friday, February 7 and Saturday, February 8, 2020 at 8 p.m.  
Sunday, February 9, 2020 at 2 p.m.*

HELZBERG HALL, KAUFFMAN CENTER FOR THE PERFORMING ARTS

**MICHAEL STERN**, *conductor*

**PINCHAS ZUKERMAN**, *violin*

**JANÁČEK**

*The Fiddler's Child*

**W. A. MOZART**

Symphony No. 39 in E-flat Major, K. 543

- I. Adagio — Allegro
- II. Andante con moto
- III. Menuetto: Allegretto
- IV. Allegro

Pinchas Zukerman, *violin*

**INTERMISSION**

**BEETHOVEN**

Concerto in D Major for Violin and Orchestra, op. 61

- I. Allegro ma non troppo
- II. Larghetto
- III. Rondo: Allegro

Pinchas Zukerman, *violin*

*The 2019/20 season is generously sponsored by  
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## LEOŠ JANÁČEK (1854-1928)

### *The Fiddler's Child* (1912) 12 minutes

2 flutes, 2 oboes, 2 clarinets, bass clarinet,  
2 bassoons, 3 horns, 2 trumpets, 3 trombones, tuba,  
timpani, cymbals, glockenspiel, triangle, harp  
and strings.

Czech composer Leoš Janáček wrote his orchestral tone poem *The Fiddler's Child* at the request of conductor Vilém Zemánek. Janáček based his orchestral piece on a story by the Czech writer, Svatopluk Čech (1846-1908). Čech's "The Fiddler's Child" recounts the tale of a village fiddler who dies, leaving both his son and violin in the care of an old woman. One night, the woman has a vision of the dead fiddler standing over the child's bed, playing the violin in an attempt to lure his son to a world without suffering. When the father moves to kiss the child, the old woman makes the sign of the cross, thereby chasing the fiddler away. The next morning, the village mayor arrives at the old woman's house. The mayor finds the violin gone, and the woman cradling the dead child in her arms. No doubt Čech's tale had special resonance for Janáček, who suffered the deaths of his son Vladimir and daughter Olga due to illness.

The brief orchestral piece comprises three episodes. The first features a solo violin. In the second episode, a solo oboe personifies the ill child. The final portion depicts the arrival of the mayor and his tragic discovery.



Janáček's brief orchestral tone poem is based upon a story by Czech writer Svatopluk Čech.



The Symphony, in four movements, concludes with a brilliant finale, capped by a delightful surprise.

## WOLFGANG AMADEUS MOZART

(1756-1791)

Symphony No. 39 in E-flat Major, K. 543

(1788) 25 minutes

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

Mozart completed his final three symphonies (Nos. 39 through 41) during the remarkably brief span between June 26 and August 10, 1788. There is no specific documentation of performances of any of these symphonies during Mozart's lifetime. Many people have advanced

the theory that Mozart did not write these sublime works for any specific occasion. Instead, they theorize, Mozart composed them simply out of an intense need to express himself in music.

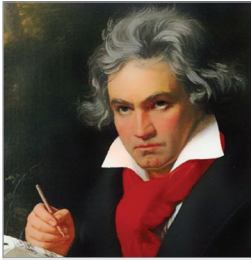
We do know these glorious symphonies, which are among Mozart's crowning achievements, were the product of a particularly distressing period in the composer's life. Mozart's career in Vienna as a composer, teacher, virtuoso pianist and impresario reached its apex in the mid-1780s. However, the exhilaration of those triumphant years soon yielded to profound frustration and unhappiness. Mozart experienced a sharp decline in the demands for his services in Vienna. In April 1787, Mozart and his wife, Constanze, were forced to move from their elegant apartment to far more humble lodgings on the outskirts of Vienna. Mozart was soon reduced to begging his friends for money.

The mystery of whether Mozart ever heard all, or part, of his magnificent final symphonic trilogy will probably never be definitively resolved. What is left for consideration is the music itself — in this case, the Symphony No. 39. It is one of Mozart's grandest symphonic creations, a work of extraordinary beauty and vitality, belying the difficult circumstances surrounding its creation.

The work is in four movements. The first opens with a majestic slow-tempo introduction, leading to the principal Allegro, cast in triple meter. The slow-tempo second movement juxtaposes radiant lyricism with episodes of storm and stress. The third movement is a minuet, a dance in triple meter, here with a central trio spotlighting the winds. The finale is a bustling affair that sprints to a striking conclusion.

Lyric Opera

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The work is in three movements, the first as long as many complete concertos of the time. The lyrical second movement segues without pause to the playful finale.

## LUDWIG VAN BEETHOVEN (1770-1827)

### Concerto in D Major for Violin and Orchestra, op. 61 (1806) 42 minutes

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

Beethoven's only violin concerto — along with those by Mendelssohn, Brahms and Tchaikovsky — represent the pinnacle of 19th-century compositions for solo violin and orchestra. But like many works now celebrated as masterpieces, the Beethoven Violin Concerto received a mixed reception at its premiere.

The soloist for that first performance was among the finest available. The Austrian violinist, Franz Clement (1780-1842), himself a composer, was an acclaimed virtuoso and leader and director of the orchestra of the Theater-an-der-Wien. Clement was particularly renowned for the grace and lyricism of his playing as well as his impeccable intonation.

Still, there are indications the first performance of the Violin Concerto left much to be desired. Beethoven composed the work at breakneck speed in order for it to be presented as part of a December 23, 1806 benefit concert for Clement. While the account that Clement sight-read the score at the concerto's premiere is likely untrue, there is no doubt that Beethoven penned revisions almost until the day of the performance. These factors no doubt helped to create uncertainty at the premiere.

The structure of the concert itself also put such a profound and organic work as the Beethoven Violin Concerto at an extreme disadvantage. After the opening movement, Clement interrupted the performance of the Concerto to offer one of his own sonatas, played on one string, with the violin held upside down! The final two movements of the Beethoven followed.

The fortunes of Beethoven's Violin Concerto improved considerably, although not in the composer's lifetime. In fact, the work did not receive its proper due until a London concert on May 27, 1844, led by Felix Mendelssohn, in which violinist Joseph Joachim (a month shy of his 13th birthday) stunned the audience with his rendition of the concerto. Violinists have been paying homage to this extraordinary work ever since.

The concerto is in three movements. Despite the genial mood, the first movement is in many ways as revolutionary as its counterpart in Beethoven's 1803 Third ("Eroica") Symphony. It is as long as the entirety of many violin concertos of the time. There is also an extraordinary level of interplay between the soloist and orchestra. The movement is based upon three principal themes. The first is introduced in arresting fashion; after four ominous timpani beats, the oboes sing the dolce melody. The oboes, clarinets and bassoons offer the arching second theme in the major key, to which the strings respond with a minor-key version. A related ascending theme, played by the violins and woodwinds, serves to close the orchestral exposition. After a cadenza-like passage for the soloist, the principal themes are reprised, often in the form of a dialogue between violin and orchestra. The lyrical second movement is a theme and set of variations. The keen sense of rapport between the solo violin and orchestra gives this movement a rare depth and poignancy. The generally serene mood is interrupted by the strings' curt statement of a portion of the main theme. A brief flourish by the soloist leads without pause to the finale, one of Beethoven's most joyous creations, overflowing with spirit and humor.

*Kansas City Symphony*  
**About JOSEPH MEYER, *guest concertmaster***

**VIOLINIST JOSEPH MEYER IS AN ACTIVE SOLOIST, CHAMBER**

musician and orchestra leader who has been garnering critical acclaim throughout the country. He has been described by the San Francisco Classical Voice as “a standout player, both technically brilliant and musically innovative.”

The Miami Herald called his solo playing “exquisite,” while the New Orleans Times-Picayune describes him as a “brilliant concertmaster and a superb violinist.”

Currently, Meyer holds positions as associate concertmaster of the Charlotte Symphony and the Colorado Music Festival, as well as guest concertmaster of the Louisiana Philharmonic Orchestra where he has served as concertmaster and guest concertmaster for the last 10 years. He is currently on the faculty of Davidson College in North Carolina as artist associate in violin. He also has served as guest concertmaster of the Knoxville and Jacksonville symphonies in addition to section violinist in the San Francisco Symphony and Grant Park Orchestra.

Meyer has appeared as soloist with several orchestras including the Milwaukee Symphony, Charlotte Symphony, New World Symphony, Louisiana Philharmonic Orchestra and the Colorado Music Festival Orchestra, and he has performed as soloist and chamber musician in Europe and the United States. As a founding member of the Minnesota Contemporary Ensemble, he performed across the U.S. in critically acclaimed concerts emphasizing new music. His chamber music collaborations include performances with notable musicians Vadim Gluzman, Benedetto Lupo, Donald Weilerstein and Frederica von Stade.

Meyer graduated from the San Francisco Conservatory, where he studied with Camilla Wicks. His awards include the Jules Reiner prize as a fellow at the Tanglewood festival, and first prizes in the Fischhoff and Aberdeen chamber music competitions. He performs on a 1740 G. B. Celoniati violin. ■



**About PINCHAS ZUKERMAN, violin**

**WITH A CELEBRATED CAREER ENCOMPASSING FIVE DECADES,**

Pinchas Zukerman is one of today's most sought-after and versatile musicians — violin and viola soloist, conductor and chamber musician. He is renowned as a virtuoso, admired for the expressive lyricism of his playing, singular beauty of tone and impeccable musicianship, which can be heard throughout his discography of more than 100 albums.



Highlights of the 2019/20 season include tours with the Vienna Philharmonic and Royal Philharmonic Orchestra as well as guest appearances with the Boston, Dallas, Kansas City and Prague symphonies, Berlin Staatskapelle and Israel Philharmonic Orchestra. In his fifth season as artist-in-residence of the Adelaide Symphony Orchestra, he tours with the ensemble to China and Korea, and recently premiered Avner Dorman's Double

Concerto for Violin and Cello, written for Zukerman and cellist Amanda Forsyth. Subsequent performances of the new work take place at Tanglewood with the Boston Symphony Orchestra, Ottawa with the National Arts Centre Orchestra where Zukerman serves as conductor emeritus, and with the Israel Philharmonic. He travels with the Zukerman Trio for chamber music performances throughout North and South America, Europe and Asia, and joins longtime friend and collaborator Daniel Barenboim for a complete cycle of the Beethoven sonatas for violin and piano, presented in a three-concert series in Berlin.

A devoted teacher and champion of young musicians, he has served as chair of the Pinchas Zukerman Performance Program at the Manhattan School of Music for more than 25 years, and he has taught at prominent institutions throughout the United Kingdom, Israel, China and Canada, among others. ■



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