



KANSAS CITY
SYMPHONY
Classical Series

Sunday, January 24, 2021 at 5:00 p.m.
Helzberg Hall, Kauffman Center for the Performing Arts
Michael Stern, *conductor*
Julian Kaplan and Steven Franklin, *trumpets*

ANTONIO VIVALDI

Concerto in C Major for Two Trumpets and
Orchestra, RV 537

- I. Allegro
- II. Largo
- III. Allegro

Julian Kaplan, trumpet, *James B. and Annabel Nutter Chair*
Steven Franklin, trumpet

GIACOMO PUCCINI
(arr. Drew)

I crisantemi

GIUSEPPE VERDI
(arr. Drew)

Symphony for Strings in E Minor

- I. Allegro
- II. Andantino
- III. Prestissimo
- IV. Scherzo fuga

The 2020/21 Season is generously sponsored by

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Orchestra Roster

MICHAEL STERN, *Music Director*

JASON SEBER, *David T. Beals III Associate Conductor*

FIRST VIOLINS

Sunho Kim, *Acting Concertmaster*

Miller Nichols Chair

Stirling Trent,

Acting Associate Concertmaster

Chiafei Lin,

Acting Assistant Concertmaster

Gregory Sandomirsky‡

Associate Concertmaster Emeritus

Anne-Marie Brown

Betty Chen

Anthony DeMarco

Susan Goldenberg*

Tomoko Iguchi

Dorris Dai Janssen

Vladimir Rykov

Alex Shum*

SECOND VIOLINS

Tamamo Someya Gibbs, *Principal*

Kristin Velicer, *Acting Associate Principal*

Minhye Helena Choi,

Acting Assistant Principal

Nancy Beckmann

Mary Garcia Grant

Kevin Hao ‡

Kazato Inouye

Rena Ishii

Stephanie Larsen

Francesca Manheim

VIOLAS

Matthew Sinno, *Acting Principal*

Jessica Nance, *Acting Associate Principal*

Duke Lee, *Acting Assistant Principal*

Kent Brauningner

Sean Brumble

Marvin Gruenbaum

Jenifer Houck

Jesse Yukimura

CELLOS

Mark Gibbs, *Principal*

Robert A. Kipp Chair

Susie Yang, *Associate Principal*

Richard Hill Chair

Alexander East, *Assistant Principal*

Maria Crosby

John Eadie

Lawrence Figg

Rung Lee*

Meredith McCook

Allen Probus

DOUBLE BASSES

Jeffrey Kail, *Principal*

Evan Halloin, *Associate Principal*

Brandon Mason ‡

Caleb Quillen

Richard Ryan

Nash Tomey

FLUTES

Michael Gordon, *Principal*

Marylou and John Dodds Turner Chair

Shannon Finney, *Associate Principal*

Kayla Burggraf

PICCOLO

Kayla Burggraf

OBOES

Kristina Fulton, *Principal*

Shirley Bush Helzberg Chair

Alison Chung, *Associate Principal*

CLARINETS

Raymond Santos, *Principal*

Bill and Peggy Lyons Chair

Silvio Guitian, *Associate Principal*

John Klinghammer

E-FLAT CLARINET

Silvio Guitian

BASS CLARINET

John Klinghammer

BASSOONS

Ann Bilderback, *Principal*

Barton P. and Mary D. Cohen Chair

Thomas DeWitt, *Associate Principal*

Maxwell Pipinich

CONTRABASSOON

Thomas DeWitt

HORNS

Alberto Suarez, *Principal*

Landon and Sarah Rowland Chair

David Sullivan, *Associate Principal*

Elizabeth Gray

David Gamble

Stephen Multer,

Associate Principal Emeritus

TRUMPETS

Julian Kaplan, *Principal*

James B. and Annabel Nutter Chair

Steven Franklin, *Associate Principal*

Brian Rood ‡

TROMBONES

Roger Oyster, *Principal*

Porter Wyatt Henderson,

Associate Principal

Adam Rainey

BASS TROMBONE

Adam Rainey

TUBA

Joe LeFevre, *Principal*

Frank Byrne Chair

TIMPANI

Timothy Jepson, *Principal*

Michael and Susan Newburger Chair

PERCUSSION

Josh Jones^, *Principal*

David Yoon, *Associate Principal*

HARP

Katherine Siochi, *Principal*

LIBRARIANS

Elena Lence Talley, *Principal*

Fabrice Curtis

* Non-Rotating Musician

^ New Member

‡ On Leave of Absence

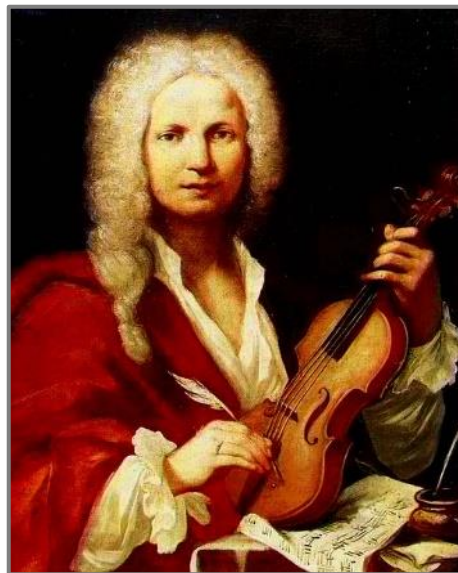
ANTONIO VIVALDI**Concerto in C Major for Two Trumpets and Orchestra, RV 537 (date of composition unknown)
7 minutes**

Among his more than 500 concertos, Vivaldi wrote about 40 for two instruments and strings, including this concerto for two trumpets. It is one of the few solo works of the early 18th century to feature brass instruments. Trumpets today have valves that change the length of tubing to vary the pitch. But the trumpets of the Baroque era were natural instruments (as were horns), meaning they could play only the notes of the natural harmonic series of the instrument's key. The performer's lips were the primary means of controlling the pitch, making any performance, let alone a virtuosic concerto, difficult.

This concerto is brief, with two fast and sparkling movements of about three minutes each framing a slow central movement, almost like an interlude, for strings alone. The concerto mostly follows the ritornello pattern that Vivaldi helped standardize, with sections of music alternating between the strings playing repeated refrains and the soloists playing freer music that showcases their virtuosic abilities. *AJH*

**ANTONIO VIVALDI
(1678-1741)**

Composer, virtuoso violinist, opera impresario, music teacher, Catholic priest — Antonio Vivaldi's career was certainly multifaceted. He was born (and lived much of his life) in Venice; his father, a professional violinist himself, taught the young Antonio to play the violin and toured with him around the city. At the age of 15, Vivaldi began studying to become a priest, and was ordained ten years later and given the nickname "The Red Priest" due to the color of his hair. Shortly afterward, however, he was given a dispensation from celebrating Mass (a sort of "excused absence"), due to his poor health and, possibly, due to his habit of composing during the service. He remained a devout Catholic throughout his life, however, and took his status as a "secular priest" very seriously.



In 1703, Vivaldi was appointed violin master at an orphanage called the Pio Ospedale della Pietà (Devout Hospital of Mercy) in Venice, where he was to work in various capacities throughout his life. The orphanage provided housing and education to children who were abandoned or orphaned, and while boys learned a trade and were required to leave when they turned 15, girls received musical education and often remained as members of the orchestra and choir. The musical ensembles of the orphanage were renowned throughout Europe, and Vivaldi composed much of his music for them, including concertos, oratorios, cantatas and other sacred vocal works. The orphanage's records show payments to Vivaldi for 140 concertos written in the ten years between 1723 and 1733.

Opera was the most popular musical form of entertainment in Venice in the early 1700s, and another of Vivaldi's roles was as both a composer and a presenter of operas. He wrote around 50 operas, though only 16 survive in their complete form, and as an impresario presented many more.

In the late 1720s he wrote what were to become his most famous works, a set of four violin concertos collectively known as *The Four Seasons* that is an early example of programmatic music. The concertos, each a musical depiction of a different season of the year, reproduce in music water in brooks, different species of birdsong, dogs, mosquitoes, shepherds, storms, dancers, hunters, frozen landscapes and more. These and other concertos helped to establish the fast-slow-fast three-movement concerto format that became standard in the Classical and early Romantic periods.

In 1740 Vivaldi moved to Vienna, hopeful of staging operas there as well as obtaining a position as composer in the imperial court. But the emperor died shortly after his arrival, and Vivaldi himself fell ill and died in poverty in July 1741. His music was relatively unknown after his death until a revival of interest throughout the 20th century and discovery of many works thought to be lost. Today he is remembered for his exuberant music and for his influence on other composers, including Johann Sebastian Bach. *AJH*



GIACOMO PUCCINI

I crisantemi (Chrysanthemums) (1890) (arr. Drew)

6 minutes

I crisantemi grew out of Puccini's friendship with Amadeo di Savoia, an ambitious young Italian nobleman. We do not know how Puccini and Amadeo met. The second son of Italy's King Vittorio Emanuele II, Duke Amadeo was selected to assume the throne as King of Spain following the Glorious Revolution of 1868. Attempting to rule as a constitutional monarch, King Amadeo I encountered opposition on all sides and the country was beset by strife. He abdicated in 1873, returning to a more peaceful life in Turin, Italy. He died there on January 18, 1890 at the age of 44.

Puccini was saddened at the news of his friend's death. According to a letter Puccini wrote to his brother Michele on February 6, 1890, he composed *I crisantemi* in just one night and dedicated it to Amadeo's memory. The title alludes to the Italian association of chrysanthemums with funerals.

Although originally written for string quartet, *I crisantemi* is often heard in a string orchestra setting. Puccini's brother Michele even made two- and four-hand piano arrangements of it. Puccini regarded the material well enough to reuse its elegiac melodies in the last act of his opera *Manon Lescaut*. *ETW*



GIACOMO PUCCINI
(1858-1924)

Named after four generations of ancestors, Giacomo Antonio Domenico Michele Secondo Maria Puccini was expected to follow tradition and become organist at the Cathedral of San Martino in Lucca, Italy, a post held by his family since 1739. While he played the organ at the Cathedral's services for a time, Puccini followed his muse to the world of opera.



In 1876, the 18-year-old Puccini walked about 12 miles to Pisa to hear a performance of Verdi's *Aïda*. It was an epiphany for the young man. He later remarked, "When I heard *Aïda* at Pisa, I felt that a musical window had opened for me." He decided then to become an opera composer.

Puccini had been a somewhat indifferent student up to that point, but this new ambition was sufficient motivation for him to gain admission to the Milan Conservatory in 1880, graduating in 1883. His first opera, *La villi*, was composed the same year and caught the ear of music publisher Giulio Ricordi at its premiere. Ricordi commissioned an opera from Puccini but the result, *Edgar*, was a complete failure. Undeterred, Ricordi continued to back Puccini and his next opera was a hit. The success of *Manon Lescaut* was a fitting prelude to Puccini's subsequent blockbuster hits: *La bohème*, *Tosca*, and *Madama Butterfly*. His later works never achieved the same degree of triumph as these three staples of the operatic repertoire.

There were parts of Puccini's life that seem drawn straight out of a lurid opera. He had an affair (among many) with Elvira Gemignani, wife of an old schoolfriend of his. She left her husband for Puccini and bore him a son but the couple could not marry until the husband died 20 years later because divorce was not sanctioned in Italy at that time. Elvira's jealousy over Puccini's numerous affairs extended to his purported liaison with their servant, 16-year-old Doria Manfredi, who committed suicide in the wake of public humiliation over the matter. The local court determined that Doria was a virgin and entirely innocent. Elvira was convicted of defamation, fined, and sentenced to jail. But there is more to the story.

At the time, Puccini *was* having an affair with Giulia Manfredi, Doria's cousin. While traveling, he sent word asking Doria to open the house for his return. While doing so, Doria discovered Puccini's married stepdaughter, Fosca, in bed with Guelfo Civinini, one of Puccini's librettists. Fosca feared that Doria would disclose the indiscretion and accused her of having an affair with Puccini. Distressed, Doria wrote to Puccini and they met to sort out matters; he assured her he would take care of things. News of Doria's allegation eventually reached Elvira and she was furious. She observed Puccini in a compromising situation with a woman she assumed to be Doria. Elvira then publicly insulted Doria who could not defend herself without betraying Puccini and her cousin. Doria took her own life as a result. Fosca's husband ferreted out the truth and blackmailed her. She appealed to Elvira for money and confessed her affair. In the wake of the court verdict, Elvira had no choice but to plead for Puccini's help. Puccini paid the fine as well as a substantial sum to Doria's family to drop their legal action, bought Fosca's husband's silence, and Elvira avoided prison. Puccini went back to composing.

Diagnosed with throat cancer in 1923, Puccini underwent experimental radiation treatment in Brussels and died of a heart attack immediately following the treatment, leaving his final opera, *Turandot*, incomplete. At the time of his death, he had achieved great financial success, leaving an estate worth the equivalent of \$200 million today. *ETW*



GIUSEPPE VERDI

Symphony for Strings in E Minor [String Quartet in E Minor] (arr. Drew) (1873) 23 minutes

During an 1873 production of *Aida* in Naples, Verdi composed this string quartet, his only work in the genre. The circumstance of its genesis was unexpected and enforced leisure. Shortly before the opera's scheduled performances, the soprano singing the part of *Aida* fell ill. Lacking an understudy for the role, the production was postponed for some weeks. With time on his hands, the decision by this master of vocal music to write a purely instrumental work is rather mysterious. Verdi had studied string quartets by Beethoven and Haydn during his student years and was known to have owned numerous string quartet scores, but the exact reason for composing this work remains undetermined. Its premiere was extremely casual. Verdi noted:

I've written a Quartet in my leisure moments in Naples. I had it performed one evening in my house, without attaching the least importance to it and without inviting anyone in particular. Only the seven or eight persons who usually come to visit me were present. I don't know whether the Quartet is beautiful or ugly, but I do know that it's a Quartet!

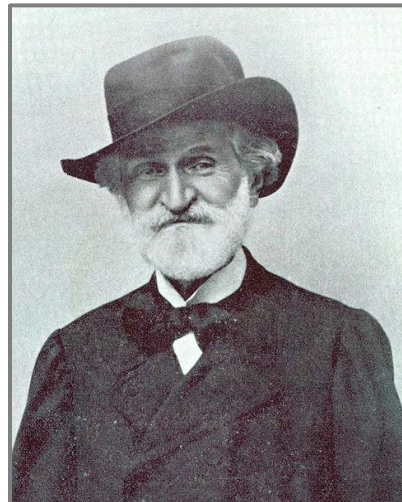
Verdi was reluctant to publish the quartet or even permit other performances, although he did offer one himself for an invited audience of 100 while in Paris for an 1876 production of *Aida*. The quartet was warmly received and Verdi finally relented, consenting to its publication.

The four-movement structure of the quartet is orthodox and clearly denotes Verdi's familiarity with the genre. Deftly handling the instruments without undue reliance on operatic conventions, he builds a work filled with lyricism and drama, demonstrating confident technical command.

The very nature of a string quartet (two violins, viola and cello) lends itself well to enlargement for string orchestra. The addition of orchestral double bass is a matter of some delicacy, however. Simply having the basses double the cello line can lead to an imbalanced sound, making fleet or transparent writing seem ponderous and thick. This skillful arrangement of Verdi's String Quartet benefitted from the sensitive expertise of Lucas Drew, longtime faculty member at the University of Miami and talented double bassist with decades of orchestral experience. *ETW*

GIUSEPPE VERDI
(1813-1901)

Giuseppe Verdi grew from humble beginnings to conquer the world of opera. Born to an innkeeper father and spinner mother in Le Roncole, a tiny village in the Parma district of northern Italy's Po River valley, Verdi received keyboard lessons from an early age and soon came to the attention of Antonio Barezzi, a merchant in Busseto. Barezzi mentored the young man, sending him to study in Milan, one of the operatic capitals of the world. The Milan Conservatory declined to admit Verdi because he was past the admission age so he studied privately with Vincenzo Lavigna, learning much about literature, politics, and opera.



Returning to Busseto, Verdi married Margherita Barezzi, his mentor's daughter, and cobbled together a living as a conductor and organist. In 1838, he returned to Milan where his first opera, *Oberto*, premiered the following year at the famed opera house La Scala. The piece led to a commission for three more operas but this early success was tempered by personal tragedy. The couple's two infant children died in quick succession and Margherita died in 1840. His next opera was an abject failure and the series of traumas led to severe depression. Work provided a measure of solace and Verdi worked demonically for most of the next decade, producing nearly two operas each year.

With lucrative foreign commissions and growing popularity, Verdi deftly navigated the revolutionary turmoil that pervaded Europe in 1848-49. "Va, pensiero," sung by the enslaved Hebrews in his opera *Nabucco*, was adopted by many people as an anthem for Italian unification. He also found a degree of domestic happiness, falling in love with the singer Giuseppina Strepponi. She had lived with her agent and borne him three children but became exceptionally devoted to Verdi, living with him for 12 years before they married in 1859. It was during this period that Verdi composed three of his best-known operas: *Rigoletto* (1851), *Il trovatore* (1853), and *La traviata* (1853). Together, they represent a significant advance in opera, melding music and drama while blurring the boundaries between recitatives and arias.

Verdi then turned his attention to the Paris Opéra world, with its emphasis on spectacular dramas and very serious subjects. *Don Carlos* was emblematic of his success in this venture and it paved the way for his next masterpiece, *Aïda*, written for the opening of Cairo's new opera house. In 1873, Verdi was saddened at the death of the Italian poet Alessandro Manzoni and was moved to compose a requiem Mass in his honor. The resultant work vividly displays Verdi's mastery of drama and orchestration.

With nothing left to prove, Verdi retired to farming and relaxation. His publisher, Giulio Ricordi (the same publisher who launched Puccini's career), sought to entice the veteran composer back to the stage with the offer of a libretto by Arrigo Boito based on Shakespeare's "Othello." The project slowly came to fruition and *Otello* premiered at La Scala in 1887. Verdi tried to retire yet

again but Ricordi and Boito tempted him with yet another Shakespeare subject, a libretto based on “The Merry Wives of Windsor.” It proved irresistible and Verdi set the comedic work with deft mastery hard-earned over a lifetime. *Falstaff* premiered at La Scala in 1893 and was a fitting valediction for the composer.

Giuseppina died in 1897 and Verdi died four years later, leaving an extraordinary operatic legacy. *ETW*

Program notes written by AJ Harbison (AJH) and Eric T. Williams (ETW).



JULIAN KAPLAN
PRINCIPAL TRUMPET
James B. and Annabel Nutter Chair

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 performed at some of the most famous venues in the United States, 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 of the Jacksonville Symphony Orchestra in 2013. He also served on faculty at the University of North Florida from 2014 to 2015. Kaplan has been a guest principal trumpet with the Atlanta Symphony Orchestra, St. Louis Symphony and Pittsburgh Symphony Orchestra, among others, and has appeared as a soloist with the Kansas City Symphony several times during his tenure. Outside of trumpet, Kaplan enjoys playing competitive video games, and spending time with his two Huskies, Winston and Wattson.



STEVEN FRANKLIN
ASSOCIATE PRINCIPAL TRUMPET

Steven Franklin joined the Kansas City Symphony in 2019. Previously he was a member of the New World Symphony and principal trumpet of the Hawaii Symphony. He has performed as guest principal trumpet with the Chicago Symphony under Riccardo Muti, guest principal trumpet with the Columbus Symphony, and a frequent substitute with the Rochester Philharmonic. In the summer, Franklin performs with the Lake Placid Sinfonietta in the Adirondack Mountains of New York. As a soloist, he has appeared with the New World Symphony, Ocean City Pops, Lynn Philharmonia and Masterworks Festival Orchestra. He has won first prize in numerous competitions including the Roger Voisin Memorial Trumpet Competition, the International Trumpet Guild Solo Competition and the National Trumpet Competition. The Philadelphia Inquirer wrote of his playing, “You couldn’t hope to hear a more correct and pristine trumpet solo than the one turned in by Steven Franklin.”



Franklin earned his bachelor’s degree from the Curtis Institute of Music studying with David Bilger. He attended the National Orchestral Institute in 2015, performing as principal trumpet on Copland’s *Appalachian Spring* for Naxos Records.

In addition to his career as a trumpet player, Franklin is an active composer. He has been commissioned by the American Brass Quintet and Lake Placid Sinfonietta. He also enjoys writing chamber music for his musician friends, including members of the New York Philharmonic, Pittsburgh Symphony, Philadelphia Orchestra and Boston Symphony. His typically Post-Romantic style “looks back longingly to the abiding tonal sensibilities of Richard Strauss” (Philadelphia Inquirer). He loves to travel and has been all over the world as both teacher and performer. He has most recently given masterclasses in Medellin, Colombia and Zhengzhou, China. In the summer of 2019, he traveled to St. Petersburg, Russia, to compete in the Tchaikovsky Competition. His hobbies include hiking, skiing and trying to make his wife laugh.

