



KANSAS CITY  
SYMPHONY  
Classical Series

Sunday, March 14, 2021 at 5:00 p.m.  
Helzberg Hall, Kauffman Center for the Performing Arts

**Michael Stern**, *conductor*

**Kristina Fulton**, *oboe*

**Alison Chung**, *oboe*

**ANTONIO VIVALDI**

Concerto in D Minor for Two Oboes and Orchestra, RV 535

I. Largo – Allegro

II. Largo

III. Allegro molto

**Kristina Fulton**, *oboe, Shirley Bush Helzberg Chair*

**Alison Chung**, *oboe*

**PIOTR ILYICH TCHAIKOVSKY**  
(arranged by Lucas Drew)

*Souvenir de Florence* in D Major, op. 70

I. Allegro con spirito

II. Adagio cantabile e con moto

III. Allegretto moderato

IV. Allegro con brio e vivace

*The 2020/21 Season is generously sponsored by*

**SHIRLEY AND BARNETT C. HELZBERG, JR.**

*The Classical Series is sponsored by*

M U R I E L M c B R I E N  
**KAUFFMAN FOUNDATION**

*Additional support provided by*



**R. CROSBY KEMPER JR. FUND**

## 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

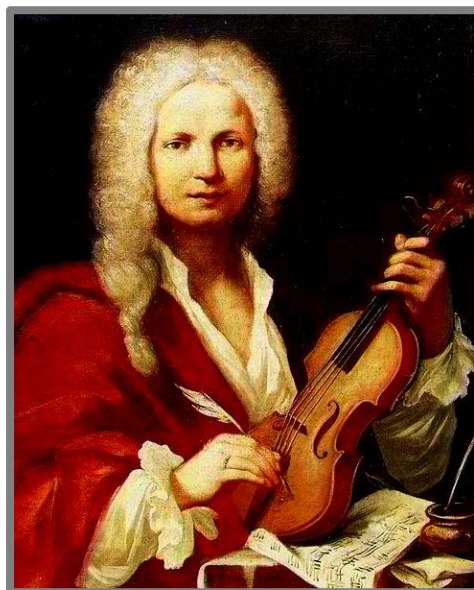
**ANTONIO VIVALDI****Concerto in D Minor for Two Oboes and Orchestra, RV 535 (date of composition unknown)  
11 minutes**

Among the more than 500 concertos Vivaldi wrote, 20 are for solo oboe and strings, and this is one of three for two oboes and strings. The date of composition is unknown, though it seems likely that it comes from the 1710s or 1720s, when many of his other oboe works were written. Vivaldi was appointed violin master at the Pio Ospedale della Pietà (Devout Hospital of Mercy) in Venice in 1703, and shortly after his appointment the Ospedale hired its first oboe teacher, Ignazio Rion. Over the next few decades, the oboe position was filled by a succession of the most prominent oboists in Venice, and many of Vivaldi's oboe works were likely composed for these teachers and their students.

An unusual slow introduction leads to the principal Allegro section of the first movement, in which the violins trade phrases back and forth with the two oboes. An interesting feature of the accompaniment is that the continuo (harpsichord and bass) is replaced for certain phrases by a solo cello. In the slow second movement the oboes play off each other, spinning out long melodies accompanied by only a solo cello and continuo. The finale features a lively introduction in octaves that comes to an end with a slow cadence; the original tempo resumes and the oboes trade off exciting contrapuntal phrases. The introduction and slow cadence return, followed by a brief restatement of the movement's main theme to finish the work. *AJH*

**ANTONIO VIVALDI (1678-1741)**

Composer, virtuoso violinist, opera impresario, music teacher, Catholic priest — Antonio Vivaldi's career was certainly a multifaceted one. 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*. 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 following composers, including Johann Sebastian Bach. *AJH*



## PIOTR ILYICH TCHAIKOVSKY

*Souvenir de Florence* in D Major, op. 70 (1890, rev. 1892) (arr. Lucas Drew)

34 minutes

The gestation of Tchaikovsky's *Souvenir de Florence* took more than five years. In 1886, the Saint Petersburg Chamber Music Society conferred an honorary membership on Tchaikovsky and in response he pledged to compose a chamber music work dedicated to the Society. It took nearly a year for him to decide on writing a string sextet and his early progress was slow, as noted in his diary: "I jotted down sketches for a string sextet, but with little enthusiasm ..."

Indeed, the work did not advance until June 1890 when he began composing the sextet in earnest. The challenge was immediately apparent as wrote to his brother, Modest Tchaikovsky: "I began it three days ago and am writing with difficulty, not for want of new ideas, but because of the novelty of the form. One requires six independent yet homogeneous voices. This is unimaginably difficult." In a letter to the pianist Aleksandr Ziloti, Tchaikovsky grumbles that it is "terribly difficult working in this new form; it seems that rather than writing for six voices,

I am, in essence, composing for the orchestra, and only then arranging it for six string instruments ...”

Despite the difficulty, Tchaikovsky hit his stride and completed the first version about six weeks later. He was quite anxious about this new work and in July 1890 wrote to violinist Eugen Albrecht (to whom he made the initial pledge in 1886):

I shall not print it until you and your companions have learned it and corrected everything that is awkward, bad, or unmusical. ... Only after having heard your performance and taking into account all your amendments and advice, will I subject the sextet to a revision and allow it to be engraved. It seems to me that as music it's adequate in itself. At least, I tried terribly hard. Lord! How interesting it will be for me to hear my new offspring when you play it for me! After all this is my first attempt to break free from the quartet. The sextet is such a wonderful grouping! How convenient this turned out to be, so rich in resources! I'm dedicating the sextet to your society.

Albrecht and his colleagues gave a private performance of the work in December 1890 after which Tchaikovsky decided to revise the piece, declaring that it “turned out to be astonishingly bad in all respects.” It was finally on a trip to Paris in January 1892 that he completed revisions to the first, third and fourth movements.

The reason for the work's Florentine title is that Tchaikovsky spent the early portion of 1890 in Florence, composing his opera *The Queen of Spades*. He found the location quite agreeable, having spent time there on other occasions, and it inspired the beautiful violin and cello duet in the second movement. While stirred by Italian surroundings, Tchaikovsky imbued the piece with his characteristic style.

The sound potential of an ensemble larger than a sextet was readily apparent and the earliest performance of *Souvenir de Florence* by a string orchestra was at Carnegie Hall in January 1893, conducted by Anton Seidl. Whether performed by a sextet or string orchestra, *Souvenir* exudes virtuosity and rich melodic invention. *ETW*

### **PIOTR ILYICH TCHAIKOVSKY** **(1840-1893)**

Piotr Ilyich Tchaikovsky was born in Votkinsk, Russia, about 700 miles east of Moscow and 1,200 miles east of Saint Petersburg. His father was an engineer and manager of an ironworks; his mother was the descendant of French emigres. Both were trained in the arts and they encouraged this education for their children through the efforts of a French governess. An adept pupil, Tchaikovsky began piano lessons at age 5 and was fluent in French and German by age 6. Regardless of talent, for reasons of practicality Tchaikovsky's parents decided to prepare him for a civil service career. At age 10 he was sent 800 miles away to boarding school and two years later was admitted to the Imperial School of Jurisprudence in St. Petersburg. All told, he would spend nine years studying law, economics, philosophy and finance.



Tchaikovsky's mother died of cholera in 1854 and he was devastated at the loss. Shortly thereafter he wrote a waltz in her memory, one of his earliest efforts at composition. In 1855, Tchaikovsky's father arranged for Piotr to have piano lessons with Rudolph Kunding, who did not encourage a musical career for the youth.

Upon graduation at age 19, Tchaikovsky entered civil service and rapidly advanced. The siren call of music could not be ignored, however, and he began taking music classes in 1861. He committed to a life of music when he resigned from his clerkship at the Ministry of Justice and entered the new St. Petersburg Conservatory in 1862. Following his graduation in 1865, Tchaikovsky embarked on a teaching career at the Moscow Conservatory. While he found teaching difficult, it did allow some time for composition and he began finding his musical voice. Some of Russia's leading composers espoused writing in an overtly nationalist manner but Tchaikovsky struck a balance between that and the Germanic tradition of his conservatory training.



Dealing with societal rejection of his sexual orientation, Tchaikovsky sought a modicum of acceptance by marrying 28-year-old Antonina Miliukova, one of his former conservatory students. It was completely disastrous and a nervous breakdown for Tchaikovsky ensued. Weeks later, he fled the marriage and went abroad, writing his brother Anatoly, "Only now, especially after the tale of my marriage, have I finally begun to understand that there is nothing more fruitless than not wanting to be that which I am by nature." He and Antonina never lived together again.

It was during this same timeframe that Tchaikovsky entered a most unusual relationship with Nadezhda von Meck, the wealthy widow of a railway tycoon. Through the intercession of a mutual friend, von Meck became interested in Tchaikovsky's music and eventually agreed to provide him an annual stipend of 6,000 rubles. This support allowed Tchaikovsky to quit teaching at the Moscow Conservatory and devote all of his time to composition. The two agreed never to meet but corresponded extensively, exchanging more than 1,000 letters over the course of 14 years, constituting a rich historical record.

Tchaikovsky composed steadily and began receiving recognition, both at home and abroad. He was voted a member of France's Académie des Beaux-Arts and Cambridge University awarded him an honorary doctorate. While some critics and musical colleagues were hostile, audiences reacted with ever-greater enthusiasm. He began conducting more frequently and even made a triumphant appearance conducting his *Coronation March* at the dedication of New York's Carnegie Hall in 1891.

Facing financial ruin, von Meck ended her support of Tchaikovsky late in 1890. He was extremely angry over the rejection and anguished over the cessation of their correspondence. Yet he continued to compose and produced some of his most memorable works, including *The Nutcracker* ballet.



In October 1893, Tchaikovsky conducted the premiere of his Sixth Symphony, “Pathétique”, to a lukewarm response. He fell ill a few days later and died at age 53, never knowing the eventual brilliant success of the work. His death has been attributed to cholera contracted from drinking contaminated water but persistent rumor over the years has insinuated suicide. The question is unlikely ever to be answered definitively. Regardless, he lives on through a tremendous body of work marked by superb craftsmanship and overflowing with memorable melodies. *ETW*

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





**KRISTINA FULTON****PRINCIPAL OBOE***Shirley Bush Helzberg Chair*

Kristina Fulton joined the Kansas City Symphony as principal oboe in September 2011, and she holds the Shirley Bush Helzberg Chair. Prior to her appointment, she spent two seasons as a member of the New World Symphony and served on the faculty at the New World School of the Arts. She also has performed as guest principal oboe with various orchestras including the Los Angeles Philharmonic and the San Diego Symphony. As a soloist, Fulton has performed with the Kansas City Symphony, the San Diego Symphony, the New World Symphony and the National Repertory Orchestra, among others. An avid lover of chamber music, she also performs frequently on the Kansas City Symphony's free Happy Hour chamber music series. Fulton holds a bachelor's degree from the Oberlin Conservatory, where she studied with James Caldwell, and a master's degree from the New England Conservatory of Music as a student of John Ferrillo. In her spare time, Fulton enjoys gravel cycling, photography, traveling, and spending time with her husband and three dogs.





**ALISON CHUNG**  
**ASSOCIATE PRINCIPAL OBOE**

Originally from the northwest suburbs of Chicago, Alison Chung joined the Kansas City Symphony beginning with the 2017/18 season. Previously she held positions with the Houston Grand Opera and Houston Ballet orchestras, as well as the Grant Park Festival Orchestra. She has served as acting principal oboe of the Buffalo Philharmonic Orchestra and the Florida Orchestra, where she also was a featured soloist. Chung studied with Robert Morgan in Chicago and received her bachelor's and master's degrees from the Eastman School of Music, studying with Richard Killmer. She continued her orchestral training as a fellow with the New World Symphony for three years and has attended numerous summer festivals including Spoleto, Sarasota, Music Academy of the West, Banff Centre for the Arts and National Repertory Orchestra. In her free time, Chung enjoys jogging in Loose Park, volunteering around the city, baking and writing a food blog.

