

**MICHAEL STERN**, *Music Director*

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

**FIRST VIOLINS**

Sunho Kim, *Acting Concertmaster*  
*Miller Nichols Chair*

Stirling Trent,  
*Acting Associate Concertmaster*  
Chiafei Lin,  
*Acting Assistant Concertmaster*

Anne-Marie Brown  
Betty Chen  
Anthony DeMarco  
Susan Goldenberg\*  
Tomoko Iguchi  
Dorris Dai Janssen  
Filip LazowskiΔ  
Vladimir Rykov  
Rachel SandmanΔ  
Alex Shum\*

**SECOND VIOLINS**

Tamamo Someya Gibbs, *Principal*  
Kristin Velicer, *Acting Associate Principal*  
Minhye Helena Choi,  
*Acting Assistant Principal*

Nancy Beckmann  
Mary Garcia Grant  
Kazato Inouye  
Rena Ishii  
Lisa JacksonΔ  
Stephanie Larsen  
Francesca Manheim  
Sarah PetersΔ

**VIOLAS**

Matthew Sinno, *Acting Principal*  
Jessica Nance, *Acting Associate Principal*  
Duke Lee, *Acting Assistant Principal*  
Kent Brauning  
Sean Brumble  
Marvin Gruenbaum  
Jennifer 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**

Evan Halloin, *Acting Principal*  
Richard Ryan, *Acting Associate Principal*  
Jeffrey Kail ‡, *Principal*  
Joseph NuñezΔ  
Caleb Quillen  
Nash Tomey  
Keith WymerΔ  
Brandon Mason ‡

**FLUTES**

Michael Gordon, *Principal*  
*Marylou and John Dodds Turner Chair*  
Shannon Finney, *Associate Principal*  
Kayla Burggraf Michal

**PICCOLO**

Kayla Burggraf Michal

**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*  
Grant SmileyΔ  
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**

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Fabrice Curtis

Justin White,  
*Director of Orchestra Personnel*

Renee Hagelberg,  
*Assistant Personnel Manager*

David Tebow,  
*Stage Manager*

\* Non-Rotating Musician  
‡ On Leave of Absence  
Δ One-Year Member

# STRAUSS' DEATH AND TRANSFIGURATION, PROKOFIEV'S SECOND VIOLIN CONCERTO

Friday and Saturday, January 28-29, 2022 at 8 p.m.  
Sunday, January 30, 2022 at 2 p.m.

HELZBERG HALL, KAUFFMAN CENTER FOR THE PERFORMING ARTS

**MICHAEL STERN**, *conductor*  
**VADIM GLUZMAN**, *violin*  
**JOEL THOMPSON**, *orator*

**RICHARD STRAUSS**

*Tod und Verklärung*, op. 24 (Death and Transfiguration)

**JOEL THOMPSON**

*To Awaken the Sleeper*

Joel Thompson, *orator*

**INTERMISSION**

**SERGEI PROKOFIEV**

Concerto No. 2 in G Minor for Violin and Orchestra, op. 63

I. Allegro moderato  
II. Andante assai  
III. Allegro, ben marcato

Vadim Gluzman, *violin*

**LUDWIG VAN BEETHOVEN** *Leonore Overture No. 3*, op. 72b

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## RICHARD STRAUSS

### *Tod und Verklärung (Death and Transfiguration)* (1889)

25 minutes

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

### THE STORY

As a young man, Strauss absorbed the Classical influences of Haydn, Mozart and Beethoven, but in the late 1880s he began studying with Alexander Ritter, who encouraged him to embrace “the music of the future” (meaning Wagner and Liszt). Strauss began composing tone poems, highly descriptive symphonic works that tell a story, in a Lisztian style. *Don Juan* was composed in 1888 and was quickly followed by *Tod und Verklärung* in 1889. These two tone poems, along with the *Burleske* that we performed in November, established him as a leading international composer.

*Tod und Verklärung* is about the death of an artist. After the composition was finished, Strauss asked his teacher, Ritter, to write a poem to tell the story of the piece. The poem describes the sick man exhausted yet still violently struggling with death. He sees his life pass before his eyes, then finally succumbs. But from the heavens his soul triumphantly receives the redemption and transfiguration he had sought on earth.

As Strauss lay on his own deathbed in 1949, he said to his daughter-in-law, “It’s a funny thing, Alice, dying is just the way I composed it in *Tod und Verklärung*.”

### THE MUSIC

The piece begins quietly, with a steady syncopated pattern in the strings that calls to mind a ticking clock or an irregular heartbeat. Woodwind solo lines represent a sad smile on the man’s face as he dreams of his childhood. A faster tempo and harsh blasts from the brass signal the second section and the man’s struggle. There is a short preview here of the transfiguration theme in the harp, trombones, violas and cellos. As scenes from the man’s life pass before his delirious mind, solos woven through the orchestra build to a march, followed by the trombones and timpani recalling the death motive from the beginning. The final struggle is silenced with a death knell played by the gong. The transfiguration theme begins quietly but grows and rises steadily higher and higher to the topmost range of the orchestra. After the climax, the fortississimo dynamics fade to pianissimo, and the piece ends with a pure C major chord. **AJH**



### RICHARD STRAUSS (1864-1949)

Known for:

- *Also sprach Zarathustra* (1896)
- *Salome* (1905)
- *Der Rosenkavalier* (1910)

- Richard Strauss, best known for his tone poems and operas, was no relation to Johann Strauss I or II, best known for their waltz music.
- In popular culture, Strauss is best known by the trumpet and timpani fanfare from his tone poem *Also sprach Zarathustra* — Stanley Kubrick used it in the opening of his movie “2001: A Space Odyssey.”
- Strauss’ father was a renowned horn player who loved the music of Mozart, Haydn, Beethoven and Schubert. This Classical influence is strongly felt in Strauss’ early music, including the *Serenade for Winds* we performed in May 2021 and the *Burleske* we played in November.
- On the other hand, Strauss’ father passionately hated Wagner’s music, and Strauss was unable to obtain any of Wagner’s scores until he was 16. When he was in his 20s, he studied with a teacher who encouraged him to embrace “the music of the future” (meaning Wagner and Liszt), and subsequently Wagner’s music had a very important influence on Strauss’ development and harmonic language.
- Strauss was an internationally famous conductor for much of his life, and the Nazis appointed him president of the Reichsmusikkammer (Reich Music Chamber) in 1933. Despite private misgivings, he cooperated with the regime at first to protect his Jewish daughter-in-law. In 1944 his son and daughter-in-law were abducted and imprisoned for two nights, but Strauss successfully intervened on their behalf and they remained safely under house arrest until the end of the war.
- Strauss was apprehended at his estate by American soldiers in 1945, and announced “I am Richard Strauss, the composer of *Rosenkavalier* and *Salome*.” The lieutenant was a musician himself and recognized Strauss. He placed a sign reading “Off Limits” on the estate’s lawn to protect the composer. **AJH**

**JOEL THOMPSON**

*To Awaken The Sleeper* (2021)  
18 minutes

**THE STORY**

*To Awaken The Sleeper* was commissioned by Peter Oundjian, the music director of the Colorado Music Festival, and was presented in a chamber version at the festival this past summer. The work is inspired by the words of James Baldwin, a Black American author who wrote about how far America has come in its treatment of minorities and how far it still has to go. Kansas City Symphony Music Director Michael Stern asked Thompson to arrange the work for orchestra.

Thompson offered the following comment about the work:

*To Awaken the Sleeper* is a musical exploration of the prophetic and ever-relevant words of James Baldwin, an artist who sought to bear witness to the people and communities that shaped him, harmed him, and loved him in order to guide us toward a more equitable reality. His work and his life have inspired me to do the same and this piece is both a recognition of the impact his legacy has had on me and a small attempt to follow in his giant footsteps.

**JOEL THOMPSON (b. 1988)**



Joel Thompson is an Atlanta-based composer, conductor, and educator, best known for the choral work, *Seven Last Words of the Unarmed*, which was premiered by the University of Michigan Men's Glee Club and Dr. Eugene Rogers and won the 2018 American Prize for Choral Composition. Committed to creating spaces for healing and community through

music, Thompson has collaborated with the Atlanta Symphony Orchestra, New York Philharmonic, Minnesota Orchestra, Tallahassee Symphony Orchestra, Chicago Sinfonietta, Atlanta Master Chorale, EXIGENCE, the San Francisco Gay Men's Chorus, and serves as composer-in-residence at the New Haven Symphony Orchestra. His new opera, *The Snowy Day*, was premiered by Houston Grand Opera in December 2021.



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## SERGEI PROKOFIEV

### Concerto No. 2 in G Minor for Violin and Orchestra, op. 63 (1935)

26 minutes

*Solo violin, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, bass drum, castanets, cymbals, snare drum, triangle and strings.*

## THE STORY

Prokofiev composed his Sonata for Two Violins in 1932 for the first concert of a Paris-based chamber music society. The performers were Robert Soetens and Samuel Dushkin, and Prokofiev was very happy with the performance. Stravinsky had written a violin concerto for Dushkin the previous year, and Prokofiev decided to follow suit and write a concerto for Soetens. The composer and the violinist were on a concert tour during its composition, and Prokofiev later wrote, “The number of places in which I wrote the Concerto shows the kind of nomadic concert-tour life I led then. The main theme of the first movement was written in Paris, the first theme of the second movement at Voronezh [in western Russia], the orchestration was finished in Baku [in southern Russia on the Caspian Sea] and the premiere was given in Madrid.” The Spanish audiences enjoyed the concerto’s premiere so much that they sent a delegation of musicians to thank Prokofiev in person.

## THE MUSIC

The solo violin opens the concerto in G minor, but when the basses and violas enter with the next phrase, they play the theme in the remote key of B minor. The second theme, again introduced by the violin but with the accompaniment of murmuring strings, is in B-flat, the relative major of G minor. In the recapitulation (final section of the movement), the cellos and basses restate the opening theme, but the violin takes over for the next phrase and keeps the theme in G minor rather than changing to B minor, mirroring the harmonic shifts of Classical sonata form. The second movement, in E-flat major, features a long-spun melody in the solo violin that undergoes multiple variations (including several in B major, remote from E-flat as well). The third movement is a rondo, where the main music returns like a refrain with sections of other music, called episodes, interspersed (for example, A B A C A D A). One of the episodes is in — you guessed it — the remote key of B major. Castanets and Spanish-style ornamentation accent the dance qualities of the music. In the closing coda, the violin’s furious rushing lines are accompanied by the bass drum and the low strings. Trumpets and horns enter as the violin spans the full range of the instrument. Three decisive chords bring the piece to its exhilarating finish.

AJH

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



## SERGEI PROKOFIEV (1891-1953)

### Known for:

- *Symphony No. 1 in D Major, “Classical” (1917)*
- *Peter and the Wolf (1936)*
- *Romeo and Juliet (ballet, 1940)*

- Prokofiev’s mother was a pianist, and his earliest exposure to music was hearing her practice Chopin and Beethoven. He wrote his first composition at 5 years old; it was written in the F Lydian mode (all white notes beginning on F), because he was afraid of the black keys.
- Prokofiev first made his name as a pianist, and often performed his own compositions. His Second Piano Concerto, which he premiered in 1913, caused a scandal; the audience left the hall exclaiming “To hell with this futuristic music! The cats on the roof make better music!”
- After the Russian Revolution in 1917, Prokofiev left Russia with official permission from the Soviet government. In America he composed his best-known opera, the satire *The Love for Three Oranges*. He also spent time in Paris and Germany.
- During his time in Paris, Prokofiev and Stravinsky, who had been friends, had a falling out, with Stravinsky becoming “incandescent with rage” and the two almost coming to blows. After a number of years, they patched things up, though Prokofiev disliked Stravinsky’s neoclassical music. Stravinsky, for his part, called Prokofiev the greatest Russian composer of the day — after himself.
- In 1936, Prokofiev returned to the Soviet Union with his family, settling in Moscow. He received criticism for his musical style (though nothing as dangerous as Dmitri Shostakovich’s official denunciation, at this point), and subsequently wrote Soviet-approved music for films, operas and the ballet *Romeo and Juliet*. Around the same time he composed his sixth, seventh and eighth piano sonatas. His biographer later wrote that Prokofiev “forced himself to compose a cheerful evocation of the nirvana Stalin wanted everyone to believe he had created,” but in the sonatas he “expressed his true feelings.” Ironically, the seventh and eighth sonatas were awarded Stalin Prizes in 1943 and 1946.
- In 1948, the Politburo issued a resolution denouncing Prokofiev (along with Shostakovich, Aram Khachaturian and other composers) for the crime of “formalism,” abandoning the basic principles of classical music for “muddled, nerve-racking” sounds that “turned music into cacophony.” Eight of Prokofiev’s compositions were banned from performance, and musicians were reluctant to program even works that were not banned.
- Prokofiev died on March 5, 1953, the same day as Joseph Stalin. Due to the hundreds of thousands of people thronging Red Square to pay respects to the dictator, Prokofiev’s coffin had to be carried by hand in the opposite direction and his funeral was attended by only 30 people. Shostakovich was one of them.
- Fun fact: Prokofiev learned to play chess by the time he was 7 years old, and it remained a passion of his throughout his life. He became friends with the world chess champion José Raúl Capablanca and even beat him in an exhibition game in 1917. **AJH**



## VADIM GLUZMAN, VIOLIN

Universally recognized among today's top performing artists, Vadim Gluzman brings life to the glorious violinistic tradition of the 19th and 20th centuries. Gluzman's wide repertoire embraces new music and his performances are heard around the world through live broadcasts and a striking catalogue of award-winning recordings exclusively for the BIS label.

The Israeli violinist appears regularly with world's leading orchestras and conductors. Some notable collaborations include performances with Tugan Sokhiev and the Berlin Philharmonic, Boston and Chicago symphonies and Orchestre de Paris; under Riccardo Chailly with the Royal Concertgebouw Orchestra and the Gewandhaus Orchestra Leipzig; with Neeme Järvi and the

London Philharmonic Orchestra, Royal Scottish National Orchestra, and the Bergen Philharmonic Orchestra; and the Cleveland Orchestra under the batons of Hannu Lintu and Michail Jurowski.

He has led performances with the Moscow Virtuosi Chamber Orchestra, Orpheus Chamber Orchestra, Vienna Chamber Orchestra, Franz Liszt Chamber Orchestra and the ProMusica Chamber Orchestra in Columbus, Ohio, where he serves as a Creative Partner and Principal Guest Artist.

Gluzman is a regular guest at international festivals such as Ravinia, Tanglewood, Grant Park and Colmar, and founded the North Shore Chamber Music Festival in Chicago with pianist Angela Yoffe, his wife and recital partner.

In the upcoming seasons Gluzman will play the world premiere of a new violin concerto by Erkki-Sven Tüür with the HR Frankfurt Radio Symphony and Gothenburg Symphony, and Joshua Roman's Double Concerto with ProMusica Chamber Orchestra. He has played live and recorded premieres of numerous composers including Sofia Gubaidulina, Moritz Eggert, Giya Kancheli, Elena Firsova, Pēteris Vasks, Michael Daugherty and Lera Auerbach.

Accolades for his extensive discography include the Diapason d'Or of the Year, Gramophone's Editor's Choice, *Classica* magazine's Choc de Classica award, and Disc of the Month by The Strad, BBC Music Magazine, Classic FM and others.

Gluzman serves as Distinguished Artist in Residence at Peabody Conservatory in Baltimore and performs on the legendary 1690 ex-Leopold Auer Stradivari on extended loan to him through the generosity of the Stradivari Society of Chicago.

## LUDWIG VAN BEETHOVEN

### *Leonore Overture No. 3, op. 72b (1805-1806)*

13 minutes

2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani and strings.

### THE STORY

Things are a little complicated when it comes to Beethoven's only opera. Composed in 1805, the opera's full title was *Leonore, oder Der Triumph der ehelichen Liebe* (Leonore, or The Triumph of Married Love), in tribute to the heroine of the story. Leonore disguises herself as a prison guard named Fidelio in order to save her husband, Florestan, from execution as a political prisoner. Unfortunately, two other operas named *Leonora* were then current — one by Pierre Gaveaux (1798) and the other by Ferdinando Paer (1804) — so the theatre changed the name of Beethoven's opera to *Fidelio* in order to avoid confusion. Beethoven wasn't happy with the change. The opera's November 1805 premiere was not particularly well-received. Napoleon had invaded Vienna the week before and his French troops, expecting lighter fare, were disappointed in the drama.

Beethoven composed four overtures to the opera. *Leonore Overture No. 1* was discovered among Beethoven's papers after his death and thought to be his first effort, so it and subsequent overtures were numbered accordingly. Later scholarship revealed that it was intended for an 1807 production in Prague that never came to fruition. Thus, *Leonore Overture No. 2* was actually the first overture composed and was used for the initial production. Hoping to create something grander and more compelling, Beethoven then penned *Leonore Overture No. 3*. He was too successful at his task, with the opera seeming anticlimactic after the brilliance of the overture. In 1814, he wrote a fourth overture better suited to dramatic pacing, now known as the *Fidelio Overture*.

### THE MUSIC

Beethoven's thorough, nearly obsessive exploration of the musical potential inherent in seemingly innocuous material extended to the composition of *Leonore Overture No. 3*. The opening chord hangs in the air, softening into a descending scale followed by spare harmonies that unhurriedly ebb and flow. Three-note arpeggios are traded about, leading to a flurry of notes from the violins answered by insistent woodwinds. An air of expectation builds, finally bursting forth jubilantly. Beethoven uses this economy of melody in a most dramatic fashion, succinctly conveying the opera's plot. From distant trumpet calls to churning strings, the heroic triumph of right over might is boldly proclaimed. **ETW**



## LUDWIG VAN BEETHOVEN (1770-1827)

### Known for:

- 9 symphonies
- 5 piano concertos
- 16 string quartets

- Widely considered one of the greatest composers of all time, Beethoven did not have an idyllic childhood. His alcoholic father regularly beat him and deprived him of sleep while forcing him to practice piano and violin incessantly. Ludwig's formal education ended at age 10 and he struggled with math and spelling his entire life.
- Beethoven moved to Vienna in 1792 and began studying composition with Franz Joseph Haydn. However, he first made his reputation as a virtuoso pianist, dazzling one and all with his formidable technique and exceptional prowess at improvisation.
- Although an urban dweller, Beethoven loved the great outdoors. He was fascinated by nature's elemental power and regularly walked in the woods around Vienna. He even contemplated moving to a more rural setting. He moved a lot; by one count, he moved 67 times during his 35 years in Vienna.
- Beethoven's deafness became manifest in his late 20s and he struggled to hide it. In the famous Heiligenstadt Testament, a letter Beethoven wrote to his brothers in 1802 but never sent (it was discovered among his papers at his death in 1827), he detailed the anguish of his affliction and how he resolved to continue living solely because of music.
- Whether due to his thorny personality or physical appearance, Beethoven never married or had children. There is tremendous speculation about his love interests, especially one known as the "Immortal Beloved," but certainty is elusive.
- Beethoven's groundbreaking Ninth Symphony includes four vocal soloists and a chorus singing his glorious setting of Friedrich Schiller's poem "Ode to Joy." Since its premiere in 1824, the Symphony's brilliant music and message of friendship has inspired people the world over. *ETW*

## PHILIP MARTEN, GUEST CONCERTMASTER



Currently first assistant concertmaster of the Cincinnati Symphony, Philip Marten joined the Kansas City Symphony in 2016 as a member of the first violin section, and served as acting assistant concertmaster in 2017. Prior to his appointment in Kansas City, he worked as concertmaster of the American Youth Symphony for the 2015/16 season. As an active chamber musician, he has collaborated with Jessica Bodner, David Chan, Desmond Hoebig, Benny Kim, Scott Lee, Cho-Liang Lin, Jon Kimura Parker, and Ivo-Jan van der Werff. He is a founding member of the Rodin Trio, which participated in La Jolla Music Society's Summerfest in 2017. He has also been a member of Amicus Trio and Fairway String Quartet, the latter of which won fellowships to the

Juilliard String Quartet Program, Norfolk Chamber Music Festival and the McGill International String Quartet Academy, among others festivals.

A Kansas City native, Philip Marten grew up participating in many local music organizations including the Kansas City Youth Symphony and Heartland Chamber Music Academy. He also studied violin with former Kansas City Philharmonic Symphony concertmaster Tiberius Klausner. After receiving an undergraduate degree from Rice University in 2015 under the tutelage of Cho-Liang Lin, he went on to University of Southern California where he completed a year of graduate studies with former New York Philharmonic concertmaster Glenn Dicterow.