

a kaleidoscope of orchestral color Kansas City Symphony NOVEMBER 24-26, 2023



Helzberg Hall, Kauffman Center for the Performing Arts Friday and Saturday, November 24-25, 2023 at 8:00 p.m. Sunday, November 26, 2023 at 2:00 p.m.

Kan<mark>sas City Symphony</mark> Pao<mark>lo Bortolameolli</mark>, gues<mark>t conductor</mark> Zhu Wang, piano

MIGUEL FARÍAS

Retratos Australes (U.S. premiere)

- I. Tirana
- II. Minga
- III. Chinchinero

WOLFGANG AMADEUS MOZART

Concerto No. 21 in C Major for Piano and Orchestra, K. 467

- I. [Allegro maestoso]
- II. Andante
- III. Allegro vivace assai Zhu Wang, piano

Intermission

ANTONÍN DVOŘÁK

Symphony No. 7 in D Minor, op. 70

- I. Allegro maestoso
- II. Poco adagio
- III. Scherzo: Vivace
- IV. Finale: Allegro

The 2023/24 season is generously sponsored by **SHIRLEY and BARNETT C. HELZBERG, JR.**

The Classical Series is sponsored by the

MURIEL MCBRIEN

KAUFFMAN FAMILY FOUNDATION

Saturday's concert is sponsored by **LINDA S. STEVENS**

The concert weekend is sponsored by **CHARLES and VIRGINIA CLARK**

Guest conductor Paolo Bortolameoli is sponsored by BYRON and DANA FRANK

Guest artist Zhu Wang is sponsored by **ALMY LEGACY FUND**

Additional Support R. CROSBY KEMPER, JR. FUND







Paolo Bortolameollí

Guest Conductor

Chilean-Italian conductor Paolo Bortolameolli is a prolific force on the podium, a talented lecturer and an advocate for the arts.

Notable debuts between 2022 and 2024 include the New York Philharmonic, Philadelphia Orchestra, San Francisco Symphony, San Diego Symphony, Royal Liverpool Philharmonic, and Hong Kong Philharmonic, as well as returns to the Hollywood Bowl, Kansas City Symphony, Helsinki Philharmonic, Orquesta Filarmónica de Buenos Aires and Orquesta Sinfónica Nacional de Colombia. He has led ensembles and built relationships with orchestras around the world such as Orquesta Sinfónica Simón Bolivar in Caracas, Polish National Radio Symphony Orchestra, Houston Symphony, Cincinnati Symphony, Detroit Symphony, Haydn Orchestra in Bolzano, Gulbenkian Orchestra in Portugal and the Orchestra della Toscana in Florence.

His long relationship with the Los Angeles Philharmonic continued through spring 2023, leading concerts at the Hollywood Bowl and Walt Disney Concert Hall. He is passionately committed to new music, including the works of Miguel Farías, Gabriela Ortiz and Jorge Peña Hen, among others. In 2022, his commission of Farías' *Estallido* was premiered by the Los Angeles Philharmonic.

A natural leader on and off the podium, Bortolameolli is music director of the Orquesta Sinfónica Nacional Juvenil in Chile and Sinfónica Azteca in Mexico,

principal guest conductor of Filarmónica de Santiago (Opera Nacional de Chile) and former associate conductor of the Los

Angeles Philharmonic.

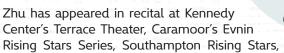
Bortolameolli holds a master's degree from the Yale School of Music, a graduate performance diploma from the Peabody Institute, a piano performance diploma from the Universidad Católica de Chile and a conducting diploma from the Universidad de Chile.

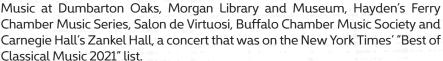
In 2020, he released his first book; "Rubato: procesos musicales y una playlist personal," and was elected a corresponding member of the Chilean Academy of Fine Arts.

3hu Wang

Piano

Zhu Wang was awarded first prize in the 2020 Young Concert Artists Susan Wadsworth International Auditions and is a recipient of both the Gina Bachauer International Scholarship and Mieczyslaw Munz Scholarship at the Juilliard School. He has been a featured soloist on WQXR's Young Artist Showcase and WFMT's Dame Myra Hess Memorial Concerts.





An avid chamber musician, he has appeared with Chamber Music Detroit, Vancouver Recital Society, La Jolla Music Society, Stanford Live, Hamilton College, Howland Chamber Music Series, Chesapeake Music, Clarion Concerts, Philadelphia Chamber Music Society, San Francisco Symphony Spotlight Series, Music@Menlo and Chamber Music Society of Lincoln Center.

Recent and upcoming highlights as soloist with orchestra include concerts with the Columbus Symphony, Kansas City Symphony, Fort Collins Symphony, Memphis Symphony, Spokane Symphony and Aiken Symphony, as well as a performance at Carnegie Hall with the New York Youth Symphony this season.

Zhu has performed all over the world, including programs in China, South Korea, Germany, Italy, Switzerland, Poland and Japan, and as a soloist with the Xiamen Philharmonic and the Salzburg Chamber Soloists, among others.

A native of Hunan, China, Zhu is a graduate of the Music Middle School affiliated with the Shanghai Conservatory of Music, where he studied with Zhe Tang and Fou Ts`ong. He received a bachelor's degree from the Juilliard School, an artist diploma from the Curtis Institute of Music and is currently pursuing his master's degree at Juilliard under the tutelage of Emanuel Ax and Robert McDonald.

Miguel Parias

Retratos Australes (Southern Portraits) (2019) U.S. premiere

Piccolo, 3 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, cymbals, snare drum, tambourine, triangle, wood blocks, harp, piano and strings.

The Story

Chilean composer Miguel Farías' musical journey began when he started teaching himself piano at age 10. Interest in rock and jazz led him to try the electric guitar and he quickly realized that he liked creating music more than playing other people's music. At 14, he began studying composition. Studies in Switzerland and France and other European residencies provided him with a broad perspective on the world as he earned a doctorate in Latin American studies. He began teaching music at the Pontificia Universidad Católica de Chile in 2018.

Farías has a long list of prizes, commissions, and accolades for his colorful music. *Retratos Australes* (Southern Portraits) was commissioned by the Fundación de Orquestas Juveniles e Infantiles de Chile (FOJI), an orchestra comprised of Chile's most talented student musicians, aged 18 to 24 years old. They premiered the work during their 2019 European tour, led by Maximiano Valdés. Farías was appointed executive director of FOJI in March 2022, expressing his desire to celebrate the multicultural nature of the ensemble and Chile's consideration of plurinationality, the concept of many national groups within the country.

"In the art world, I have generally been much more influenced by literary narratives than by composers ... I believe that several writers have influenced me, some examples are the Cubans Guillermo Cabrera Infante and Pedro Juan Gutiérrez, the Chileans Christian Geisse and Hernán Rivera Letelier, or the Mexican Juan Rulfo, among several others. Honestly, without literature in my life, it would be difficult for me to continue growing artistically."

~ Miguel Farías

The Music

The three movements of *Retratos Australes* are all kaleidoscopic, filled with rapidly shifting brilliant orchestral colors. "Tirana" opens with a series of three rapid chords punctuating intervals of rhythmically complex rumblings. Unsettled and verging on chaotic, the music morphs into a driving march that builds to a hypnotic climax. Flute and tambourine flicker and dim as the movement concludes.



"Minga" opens with low string glissandi (slides) against the backdrop of flute flutter-tonguing in a deep register. Various sound worlds drift in and out of focus, connected by the incessant glissandi. Eventually, the music recedes in the distance to nothingness.

"Chinchinero" is named after urban street performers in Chile who wear drums and cymbals on their back and play them while performing acrobatic dance moves. Farías evokes the namesake with orchestral percussion and portrays athleticism with undulating figures tossed about the ensemble. The music drifts into a dream-like state as purposeful melodies collide, the sound ricocheting about. A waltz rhythm emerges with cascading scales rigidly ornamenting the pulse. The intensity builds to a resounding chord and the piece ends as a ringing triangle note lingers in the air.

~ Eric T. Williams

Wolfgang Amadeus Mozart

Concerto No. 21 in C Major for Piano and Orchestra, K. 467 (1785)



The Story

The Austrian composer Wolfgang Amadeus Mozart composed more than 800 works in his 35 years. This prodigious output clearly required an almost superhuman composing speed, and that speed is on display in his piano concertos: fifteen of them were written between 1782 and 1786, including six in 1784 alone. He finished his 20th piano concerto in early February, 1785, and No. 21 was finished on March 9. Most of the concertos were written for Mozart himself to play while conducting the orchestra, and he gave the premiere of this one on March 10, with the ink barely dry on the page.

The second movement of this concerto has become famous in its own right due to multiple uses in a wide variety of other cultural contexts. It is featured in the 1967 Swedish film "Elvira Madigan," and the concerto is sometimes referred to as "the Elvira Madigan concerto" as a result. Neil Diamond's 1972 hit "Song Sung Blue" is based on one of its melodies. And the public service broadcaster Televisión Nacional de Chile uses it as the theme music introducing their weather forecast program "TV Tiempo."

The Music

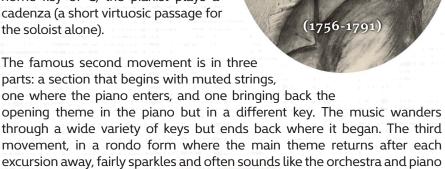
The opening movement begins with a march-like theme and a more lyrical melody, both introduced by the orchestra. The piano enters with a brief flourish and a long trill over a return of the march. The music progresses to the dominant key of G major (a key closely related to the "home" key of C),

"A man of ordinary talent will always be ordinary, whether he travels or not; but a man of superior talent (which I cannot deny myself to be without being impious) will go to pieces if he

remains forever in the same place."

~ Wolfgang Amadeus Mozart

but immediately intersperses music in G minor that calls to mind the theme of Mozart's Symphony No. 40 in that key before bringing in the second theme back in G major. Near the end of the movement, back in the home key of C, the pianist plays a cadenza (a short virtuosic passage for the soloist alone).



~ AJ Harbison

Known for

are chuckling with delight.

- · 41 symphonies (1764-1788)
- · 22 operas (1766-1791)
- · Requiem (1791)

Antonín Dvorák

Symphony No. 7 in D Minor, op. 70 (1884-1885)



The Story

Antonín Dvořák's first set of Slavonic Dances, composed in 1878, rocketed him to international fame on their brilliance. A substantial contingent of his fan base was in England — even Queen Victoria was among his admirers. He made a fine impression conducting his Sixth Symphony with the Royal Philharmonic in 1884, such that the Royal Philharmonic Society elected him a member and invited him to write another symphony for a return engagement. He felt the pressure — after all, this was the same group that commissioned Beethoven's Ninth Symphony and Mendelssohn's Fourth Symphony. He was determined to compose an extraordinary work, writing to a friend that it "must be capable of stirring the world, and God grant me that it will!"

Dvořák worked quickly, finishing the symphony in just three months, only a few weeks before its premiere at London's St. James' Hall. He conducted the Royal Philharmonic and the crowd greeted the new symphony with wild approval. Dvořák wrote, "There was pandemonium after every movement ... What is important is that the symphony, even with only two rehearsals, went superbly."

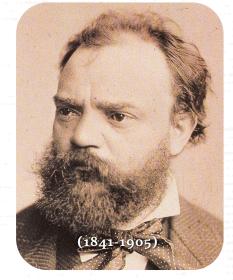
The Music

Navigating a large arc, the first movement begins and ends quietly. Ever the prolific melodist, Dvořák populates this entire symphony with one memorable tune after another. Despite the D minor framework, there are numerous sunny phrases in major. Moments of drama are balanced by

"The Americans expect great things of me ... If the small Czech nation can have such musicians, they say, why could not they, too, when their country and people is so immense."

~ Antonín Dvořák

passages of unclouded serenity. As always, his thematic development is organic and seemingly effortless. The second movement is tinged with melancholy, artfully presented and always with a sense of genuine intimacy. Mostly contemplative though occasionally forthright, the music feels like late niaht reflections, beautifully orchestrated. The reverie recedes and a pair of gentle string chords caressingly concludes the movement.



Rhythmically vibrant, with shifting accents between duple and triple, the scherzo draws on the Bohemian furiant dance for its inspiration. A colorful trio section provides contrast before the opening theme comes thundering back.

Impassioned, the last movement reflects Dvořák's rich musical imagination and mastery of his craft. It's filled with dramatic energy and will seize you with its thrilling conclusion.

~ Eric T. Williams

Known for

- · Slavonic Dances, op. 46 and 72 (1878/1886)
- · Symphony No. 9, "From the New World" (1893)
- · Cello Concerto (1894)