

# PROGRAM



KANSAS CITY  
SYMPHONY

## Michael Stern Conducts Beethoven

Friday and Saturday, February 2-3, 2024 at 8 p.m.

Sunday, February 4, 2024 at 2 p.m.

Helzberg Hall, Kauffman Center for the Performing Arts

MICHAEL STERN, CONDUCTOR

=====

SHELLEY WASHINGTON

*Both* (Kansas City Symphony co-commission)

I. Travel

II. Teeny Tiny Little Things

III. Where to Next?

IV. 11:30 p.m. – 4:30 a.m.

BENJAMIN BRITTEN

“Four Sea Interludes” from *Peter Grimes*, op. 33a

I. Dawn: Lento e tranquillo

II. Sunday morning: Allegro spiritoso

III. Moonlight: Andante comodo e rubato

IV. Storm: Presto con fuoco

- INTERMISSION -

LUDWIG VAN BEETHOVEN

Symphony No. 5 in C Minor, op. 67

I. Allegro con brio

II. Allegro con moto

III. Allegro

IV. Allegro

The co-commission of Shelley Washington's *Both* is part of New Music USA's Amplifying Voices program, which fosters collaboration and collective action between U.S. orchestras and composers toward racial and gender equity in classical music. Amplifying Voices is powered by the Sphinx Venture Fund, with additional support from ASCAP, the Sorel Organization, the Virginia B. Toulmin Foundation, and the Wise Family Charitable Foundation. For more information, visit Amplifying Voices – New Music USA. [newmusicusa.org](https://newmusicusa.org)

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# ABOUT MICHAEL STERN



## MICHAEL STERN, CONDUCTOR

Michael Stern's celebrated 19-year tenure as music director of the Kansas City Symphony is remarkable for the orchestra's artistic ascent, organizational development and stability, and the extraordinary growth of its varied audiences. With a determined focus on impeccable musicianship and creative programming, Stern and the orchestra have partnered with Grammy® Award-winning Reference Recordings for an ongoing series of highly praised CDs.

Stern is also music director of the National Repertory Orchestra, a summer music festival in Breckenridge, Colorado, as well as the newly rebranded Orchestra Lumos, formerly the Stamford (CT) Symphony. He was recently named artistic advisor of the Edmonton Symphony Orchestra, one of Canada's foremost orchestral ensembles, and following a 22-year tenure as founding artistic director of Iris Orchestra in Germantown, Tennessee, he now serves the newly reimagined Iris Collective as artistic advisor.

Stern has led orchestras throughout Europe and Asia, including the Budapest and Vienna radio symphonies, the Helsinki, Israel, London, Moscow and Royal Stockholm philharmonics, London Symphony, National Symphony of Taiwan, Orchestre de Paris and Tokyo's NHK Symphony, among many others.

In North America, Stern has conducted the Atlanta, Baltimore, Chicago, Cincinnati, Houston, Indianapolis, National (Washington, D.C.), Montreal, Pittsburgh, St. Louis, Seattle and Toronto symphonies, the Cleveland and Philadelphia orchestras and the New York Philharmonic. He has been a regular guest at the Aspen Music Festival and School, where he also worked with students in the American Academy of Conducting at Aspen.

Stern has also held conducting positions with Germany's Saarbrücken Radio Symphony Orchestra as well as France's Orchestre National de Lyon and Orchestre National de Lille.

Stern received his music degree from the Curtis Institute of Music in Philadelphia, where his major teacher was the noted conductor and scholar Max Rudolf. Stern co-edited the third edition of Rudolf's famous textbook, "The Grammar of Conducting," and also edited a new volume of Rudolf's collected writings and correspondence. He is a 1981 graduate of Harvard University, where he earned a degree in American history.

# ABOUT SHELLEY WASHINGTON



## SHELLEY WASHINGTON (b. 1991)

Shelley Washington writes music to fulfill one calling — to move. With an eclectic palette, Washington tells stories focusing on exploring emotions and intentions by finding their root cause. Using driving, rhythmic riffs paired with indelible melodies, she creates a sound dialogue for the public and personal discourse. Washington performs regularly as a vocalist and saxophonist, primarily on baritone saxophone, and has performed and recorded throughout the Midwest and East Coast — anything from Baroque to Screamo. She holds degrees from Truman State University: a bachelor's degree focusing on saxophone and a Master of Arts in Education. She also holds a Master of Theory and Composition degree from NYU Steinhardt, where she studied with Joseph Church, Julia Wolfe and Caroline Shaw.

As an educator, she taught for the New York Philharmonic's Very Young Composers program and was acting artistic director for the Noel Pointer Foundation, located in Brooklyn, New York. In the fall of 2018, she began PhD studies at Princeton University. Washington is a founding member of the composer collective, Kinds of Kings.

### Film + Live Orchestra **THE GOONIES™ IN CONCERT**

Thursday, February 8 at 7 p.m.

Friday, February 9 at 7 p.m.

Saturday, February 10 at 7 p.m.

Helzberg Hall, Kauffman Center  
for the Performing Arts

### **GONZALO FARIAS, GUEST CONDUCTOR**



Celebrate the cult classic film “The Goonies™” — screened with the exhilarating score performed live by your Kansas City Symphony. A 1985 smash hit produced by Steven Spielberg, “The Goonies™” has been a childhood rite of passage for over 30 years. When a group of misfit kids discover an ancient map leading to the long-lost loot of notorious pirate One-Eyed Willy, they set off on an unbelievable adventure. Will they find the treasure and save their town? Tickets from \$40 for adults and \$32 for children.

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# PROGRAM NOTES

## SHELLEY WASHINGTON

*Both* (2022)

30 minutes

*2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 2 trombones, tuba, bass drums, bongos, brake drums, cymbals, glockenspiel, sleigh bells, snare drums, tam-tams, tom-toms, triangles, vibraphone, woodblocks, piano, and strings.*

“Duality”: Mathematics — a symmetry within a mathematical system such that a theorem remains valid if certain objects, relations, or operations are interchanged, as the interchange of points and lines in a plane, in projective geometry.

*Both* is inspired by the many dualities I have and carry in my life, the ones I see, and the ones I hope to someday achieve. As someone who often lives between both coasts, is attracted to both men and women, is a contributor in both classical music and D.I.Y. post-rock, is both black and white, experiences both extreme mental highs and extreme mental lows, is both a composer and performer, is both a student and a teacher, is both, is both, is both... This piece is meant to reflect the fact that you and I both are not either/or, and that so many things and people even seemingly places are not the binary they've been billed to us as, but a spectrum from point to point. They are all. We both can be and possess so many seemingly opposing qualities at the same time that do not diminish any aspect of who we are, but add to its cumulative.

— *Shelley Washington*

Classical Concert

### MATTHIAS PINTSCHER WELCOMES VIOLINIST PHILIPPE QUINT

Friday and Saturday, March 22-23 at 8 p.m.

Sunday, March 24 at 2 p.m.

Helzberg Hall, Kauffman Center for the Performing Arts

MATTHIAS PINTSCHER, NEXT MUSIC DIRECTOR  
PHILIPPE QUINT, VIOLIN

**BERNSTEIN** Symphonic Dances from *West Side Story*

**ERROLLYN WALLÉN** Violin Concerto (U.S. premiere, KC Symphony co-commission)

**IVES** *Three Places in New England*

**RACHMANINOFF** Symphonic Dances

Tickets from \$25.



Matthias Pintscher



## BENJAMIN BRITTEN (1913-1976)

"Four Sea Interludes" from *Peter Grimes*, op. 33a (1945)  
16 minutes

2 piccolos, 2 flutes, 2 oboes, 2 clarinets, E-flat clarinet,  
2 bassoons, contrabassoon, 4 horns, 3 trumpets,  
3 trombones, tuba, timpani, bass drum, bells, cymbals,  
gong, snare drum, tambourine, xylophone, harp  
and strings.

### THE STORY

British composer Benjamin Britten's opera *Peter Grimes* tells the story of a misanthropic yet misunderstood fisherman who is blamed by his village for the deaths of his two apprentices. It was inspired by a poem entitled "The Borough" by British poet George Crabbe, which Britten and his partner Peter Pears discovered while in the United States. On their transatlantic passage back to England in 1943, Britten completed several compositions while Pears wrote the scenario for the opera. The work was completed and premiered in 1945, causing an immediate sensation.

To facilitate the scene changes in the opera, Britten composed six orchestral interludes that both served the practical purpose of providing time for the scenery to change and also portrayed the psychological and emotional drama of the story. Britten rewrote the endings of four of the interludes and published them as an orchestral suite. (Another of the interludes, the Passacaglia, was also published separately, and is often performed with the "Four Sea Interludes.")

### THE MUSIC

The first interlude, "Dawn," connects the Prologue with the beginning of Act I. It conjures an image of the sea in the early morning, shrouded in mist, using a high melody in flutes and violins. The brass instruments occasionally interject with musical waves that portend the tragedy of the story. "Sunday Morning" finds the townspeople hurrying to church at the beginning of Act II, with evocations of church bells in the horns and orchestra bells. The third interlude, "Moonlight," transitions from night to the following day in Act III, as the townspeople are about to discover that Grimes' second apprentice is dead; the calm but unsettled music contrasts with the town dance and the growing furor of the mob that will follow. "Storm," the final interlude, comes from the middle of Act I and connects Grimes watching a storm brewing outside to the tense townspeople bracing for it inside a pub. It is one of the most vivid musical depictions of a storm ever penned. The melody following the storm is a reprise of Grimes' aria "What harbour shelters peace?", and is also the final music he sings before sinking his boat and drowning at the opera's end.

—AJ Harbison

# FAMILY CONCERTS

Film + Live Orchestra

## LEGEND OF THE NORTHERN LIGHTS

Sunday, February 11 at 2 p.m.  
Helzberg Hall, Kauffman Center

Discover this fusion of science and fantasy that captures the imaginations of all ages, seamlessly combining music, film and narration. We dive into the cultural stories surrounding auroras and the actual science that causes them. Go on a spectacular voyage from the Earth's upper atmosphere to the Sun and to the far reaches of subarctic Canada.

Tickets start at \$25 for adults and \$15 for children.

Fun For the Family

## AROUND THE WORLD IN 80 DAYS

Sunday, March 10 at 2 p.m.  
Helzberg Hall, Kauffman Center

Join Phileas Fogg as he sets sail on massive steamer ships, boards lightning-fast locomotives and hops on an elephant for a frantic race to the finish line. The KC Symphony and local theater artist Alex Espy present this engaging adaptation, bringing Jules Verne's enduring classic to life through inventive staging and storytelling, puppetry and a collection of symphonic favorites.

Sponsored by **UMB**



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The Kansas City Symphony offers many unique ways for companies to reach individuals and families in our community. We offer a variety of unique opportunities for your business to support the Kansas City Symphony while also receiving a tremendous amount of recognition from our valued audience members.

For more information, contact Mark Laverentz, Manager of Corporate Partnerships at (816) 218-2601 and [mlaverentz@kcsymphony.org](mailto:mlaverentz@kcsymphony.org)



# PROGRAM NOTES



— Ken Meltzer

## LUDWIG VAN BEETHOVEN (1770-1827)

Symphony No. 5 in C Minor, op. 67 (1808)

36 minutes

*Piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 2 horns, 2 trumpets, 3 trombones, timpani and strings.*

Beethoven's immortal Fifth Symphony is a work that continues to astonish listeners with its elemental power, taut drama and a sense of absolute inevitability. And yet, there was nothing inevitable about the process of this Symphony's creation. The composition of the Fifth Symphony took place over a span of approximately four years, 1804-1808. Beethoven wrote and rewrote passages, filling sketchbook upon sketchbook with ideas for the Symphony.

The Fifth Symphony's furious opening movement (*Allegro con brio*) begins with a proclamation of the famous "short-short-short-long" motif — the seed from which the entire work will grow. (Anton Schindler quoted the composer describing it as, "Thus fate knocks at the door!" The authenticity of this quote has long been a subject of dispute.) The second movement (*Andante con moto*) is in the form of variations on two themes, the latter incorporating the central four-note motif. The third-movement Scherzo (*Allegro*) moves to a breathtaking transitional passage, in which the timpanist softly repeats the four-note motif. The first violins intone echoes of the Scherzo, as the orchestra moves inexorably to the glorious finale (*Allegro*), which follows without pause. Now, the central four-note motif is transformed into a triumphant celebration. A quiet reprise of the Scherzo resolves to the work's glorious *presto* conclusion, where all is bathed in the brightest sunlight.

Beethoven composed his iconic Fifth Symphony from 1804-1808. During that period, he created (and rejected) numerous sketches for the work. Despite Beethoven's struggles (or perhaps because of them), the Fifth Symphony is a work of extraordinary concentration and unerring momentum.



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† In Memoriam

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# ABOUT THE KANSAS CITY SYMPHONY



Founded in 1982 by R. Crosby Kemper Jr. and a group of passionate music lovers, the Kansas City Symphony has rocketed to become one of the top 25 orchestras in the United States. During our 42-week season, we perform a huge range of orchestral and chamber music in our performance home, Helzberg Hall, at the Kauffman Center for the Performing Arts. The musicians of the Symphony also perform throughout the Kansas City metro region on our portable stage, the Mobile Music Box, and we serve as the orchestra for the Kansas City Ballet and Lyric Opera of Kansas City. Michael Stern, the Symphony's music director, is finishing a 19-year tenure marked by artistic ascent, critical acclaim, and national recognition for the orchestra. Starting in July 2024, we will welcome conductor and composer Matthias Pintscher as his successor. Matthias regularly conducts many of the world's best orchestras and opera companies and ranks as one of the world's foremost composers of orchestral music.

Your Symphony includes 80 full-time musicians from around the world who call Kansas City home. Frequently joining them onstage is the 160-voice Symphony Chorus led by Charles Bruffy. Every season, dozens of soloists perform with us — instrumentalists, singer/songwriters, tribute rock bands, even aerial artists. We also accompany your favorite films, playing the soundtrack live as the movie is projected on Helzberg Hall's giant screen.

Between our concerts at the Kauffman Center, performances on the Mobile Music Box, and community events like Celebration at the Station, the Symphony aspires to serve all Kansas City through music. We belong to you, and to your neighbors, and all the people you see throughout the community.

Music connects us: it has the unique ability to draw us closer to our inner selves and also closer to one another, transcending our differences. Every Symphony concert will take you on an emotional journey — a journey that's deeply personal but also a journey that we all experience together as one.

We're happy you are here. We are *your* Kansas City Symphony.

Visit [kcsymphony.org](https://kcsymphony.org) for more information.

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Trevor Stewart $\Delta$   
Silvio Guitian $\ddagger$

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Jahleel Smith $\Delta$

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*Kansas City Symphony cellist  
Meredith McCook introduces  
a child to the cello.*



*Sempre Society*

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† In Memoriam

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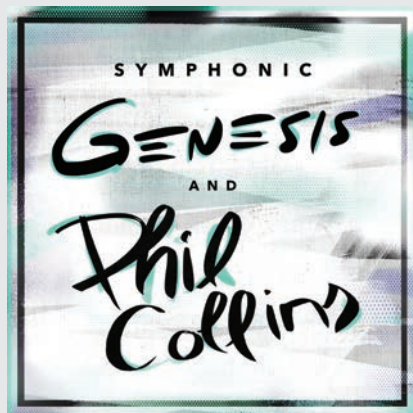
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Phil Collins' sensational drum crescendos with the mega-band Genesis made an indelible mark on the 70s, while his solo work defined the 80s. Relive hits including "Follow You Follow Me," "Abacab," "I Missed Again," "Turn It on Again," "Sussudio," "One More Night," "Take Me Home" and the iconic "In the Air Tonight." Tickets from \$40.

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