



KANSAS CITY
SYMPHONY



Violinist Pamela Frank Performs Beethoven

February 2-4, 2024

Helzberg Hall, Kauffman Center for the Performing Arts

MICHAEL STERN, MUSIC DIRECTOR AND CONDUCTOR
PAMELA FRANK, VIOLIN

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PROGRAM



Violinist Pamela Frank Performs 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

PAMELA FRANK, VIOLIN

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

Concerto in D Major for Violin and Orchestra, op. 61

I. Allegro ma non troppo

II. Larghetto

III. Rondo: Allegro

Pamela Frank, *violin*

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

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 PAMELA FRANK

PAMELA FRANK, VIOLIN

Pamela Frank has established an outstanding international reputation across an unusually varied range of performing activity. As a soloist she has performed with leading orchestras including the New York Philharmonic, the Chicago Symphony Orchestra, the San Francisco Symphony, Academy of St. Martin in the Fields, the Berlin Philharmonic and the St. Petersburg Philharmonic. Pamela performed regularly with the Zurich Tonhalle Orchestra, recording the complete Mozart violin concertos with them and David Zinman. She has also recorded a Schubert album and the Beethoven sonata cycle, both with her father Claude Frank. Pamela is a sought-after chamber musician and has performed at many international festivals including Aldeburgh, Verbier, Edinburgh, Salzburg, Tanglewood, Marlboro and Ravinia.



Aside from her devotion to works of the standard repertory, Pamela has performed and recorded a number of contemporary works. Her accomplishments were recognized in 1999 with the prestigious Avery Fisher Prize. Pamela is professor of violin at the Curtis Institute of Music and teaches and coaches annually at the Tanglewood, Ravinia and Verbier festivals. Since 2008 she has been the artistic director of the Evnin Rising Stars, a mentoring program for young artists at Caramoor Center for the Arts. Her newest venture is the formation of Fit as a Fiddle Inc., a collaboration with physical therapist Howard Nelson in which they both use their expertise for injury prevention and treatment of musicians.

Classical Concert

JOYCE YANG PLAYS TCHAIKOVSKY

Friday and Saturday, March 1-2 at 8 p.m.

Sunday, March 3 at 2 p.m.

Helzberg Hall, Kauffman Center for the Performing Arts

REI HOTODA, GUEST CONDUCTOR

JOYCE YANG, PIANO

GABRIELA LENA FRANK *Escaramuza*

SHOSTAKOVICH Symphony No. 9

TCHAIKOVSKY Piano Concerto No. 1



With fiery technique and deep emotion, Joyce Yang brings Tchaikovsky's beloved Piano Concerto No. 1 to glorious life with your Kansas City Symphony. Tickets from \$25.

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.

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



LUDWIG VAN BEETHOVEN (1770-1827)

Concerto in D Major for Violin and Orchestra, op. 61 (1806)
42 minutes

*Solo violin, flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns,
2 trumpets, timpani and strings.*

THE STORY

The nascence of Beethoven's only violin concerto extends across more than a decade. He first attempted to write a violin concerto in the early 1790s; a fragment is extant and it is unknown whether he abandoned the work or the remainder was lost. His interest in the instrument did not flag and two violin romances followed in 1798 and 1801, both dedicated to violin virtuoso Ignaz Schuppanzigh. He also composed nine of his ten violin sonatas between 1797 and 1803. The impetus for this concerto came in the person of violinist Franz Clement.

When Beethoven met the 13-year-old violin phenom in 1794, Clement was already a well-traveled virtuoso highly regarded across Europe for performances of “indescribable delicacy, neatness and elegance” according to contemporary accounts. Quite taken with Clement, Beethoven requested that he “return soon so that I may hear your dear magnificent playing.”

Clement did return to Vienna and eventually became concertmaster and director at Theater an der Wien. A proponent of Beethoven's music, Clement included the premiere of the revolutionary Symphony No. 3, “Eroica,” in a concert on April 7, 1805, which also featured Clement's own Violin Concerto in D Major. The following year, Clement planned another concert and asked Beethoven to write a violin concerto for the program. As was so often the case with Beethoven, the work was completed at the last moment and Clement only had two days to learn the concerto before its premiere on December 23, 1806. Beethoven provided no cadenzas and presumably Clement improvised to fill the need. There are reports that after the first movement, Clement performed another piece on one string holding the violin upside down, before resuming the concerto. Whether as a result of this showmanship or otherwise, the audience was underwhelmed by the concerto's lack of flashy virtuoso elements designed to showcase technique as well as the considerable length of the work. Critics were not persuaded either, as Johann Nepomuk Möser in the *Zeitung für Theater, Musik und Poesie* noted that “cognoscenti are unanimous in agreeing that, while there are beautiful things in the concerto, its construction is disjointed and the endless repetition of some commonplace passages could easily prove fatiguing.”

PROGRAM NOTES

Clement suggested a number of changes to the concerto and Beethoven even transcribed it for piano and orchestra at the request of pianist and publisher Muzio Clementi. Both the violin and piano versions were published in 1808 but neither gained public favor, and the concerto moldered for decades before 12-year-old wunderkind Joseph Joachim played it in London under the direction of Felix Mendelssohn in May 1844. Joachim's stellar performance and subsequent staunch advocacy for the concerto provided the momentum for its adoption into the canon.

THE MUSIC

The concerto follows many conventions of the era: the instrumentation is standard; there are three movements in the pattern fast/slow/fast; the first movement is in sonata form, the second in theme and variations form and the last in rondo form. Despite this, Beethoven manages to startle with the very first notes coming softly from the timpani. These five strokes provide a rhythmic and melodic motif that permeates the first movement. Beethoven's usual exceptionally thorough approach to thematic development is in the fore. Simple stepwise scales and straightforward arpeggios comprise the bulk of the melodic material and, subjected to his alchemy, these base ingredients are transmuted to musical gold. After an extended orchestral introduction, the solo violin finally enters with an arpeggio outlined in octaves. Much of the solo part resides in the upper register, with Beethoven evidently writing for one of Clement's strengths. Very lyrical but offering few overt displays of technical virtuosity, the movement does provide space for a cadenza and while Beethoven did not write one, more than 30 violinists/composers have accepted the challenge over the years, contending with the unusual necessity of ending the cadenza softly. The first movement clocks in longer than most entire concertos of the era, giving weight to its symphonic conceit.

The sparse nature of the second movement's theme provides the solo violin ample opportunities for interstitial embroidery, soaring over muted accompaniment. The pace is unhurried, and the prevailing ethos is one of serenity. The intimate conversation between soloist and orchestra comes to a close as Beethoven connects the third movement using a brief bridge, a technique he was experimenting with at the time. With its jaunty hunting theme as the refrain, the music trips along brightly. Beethoven uses rondo form (a principal refrain returns throughout the work, alternating with contrasting themes) to good effect, exploring the major/minor dichotomy in an energetic romp. Perhaps indicative of those good spirits, Beethoven jokingly wrote on the manuscript "Concerto par Clemenza pour Clement" (Concerto by Clemency for Clement). Boisterous but never rude, the movement closes with a lively coda rounding out this now-revered work.

— *Eric T. Williams*

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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 for more information.

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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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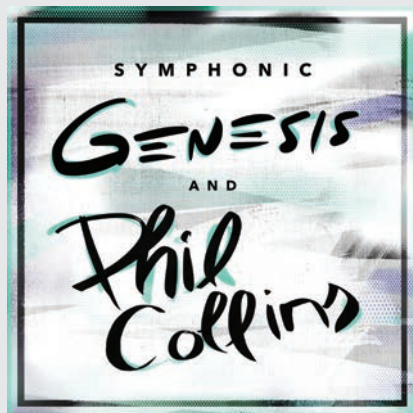
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