



K A N S A S C I T Y
S Y M P H O N Y

MATTHIAS PINTSCHER WELCOMES VIOLINIST PHILIPPE QUINT



MARCH 22-24, 2024

HELZBERG HALL, KAUFFMAN CENTER
FOR THE PERFORMING ARTS

MATTHIAS PINTSCHER, GUEST CONDUCTOR
AND NEXT MUSIC DIRECTOR
PHILIPPE QUINT, VIOLIN

CONTENTS

- 1 Program
- 2 About Matthias Pintscher, conductor
- 4 About Philippe Quint, soloist
- 5 About Errollyn Wallen, composer
- 6 Leonard Bernstein, Symphonic Dances from *West Side Story*
- 7 Errollyn Wallen, Violin Concerto
- 8 Charles Ives, *Three Places in New England*
- 12 Sergei Rachmaninoff, Symphonic Dances, op. 45
- 14 Board of Directors and Staff
- 15 About the Kansas City Symphony
- 16 Orchestra Roster
- 18 Live Music Makes Life Better
- 19 Sempre Society
- 20 Symphony Society Contributors
- 23 Foundations and Organizations
- 24 Corporate Contributors
- 25 Thank You

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PROGRAM

MATTHIAS PINTSCHER WELCOMES VIOLINIST PHILIPPE QUINT

Friday and Saturday, March 22-23, 2024 at 8 p.m.

Sunday, March 24, 2024 at 2 p.m.

Helzberg Hall, Kauffman Center for the Performing Arts

MATTHIAS PINTSCHER, GUEST CONDUCTOR AND NEXT MUSIC DIRECTOR
PHILIPPE QUINT, VIOLIN

LEONARD BERNSTEIN

Symphonic Dances from *West Side Story*

- I. Prologue
- II. "Somewhere"
- III. Scherzo
- IV. Mambo
- V. Cha-Cha
- VI. Meeting Scene
- VII. "Cool" Fugue
- VIII. Rumble
- IX. Finale

ERROLLYN WALLEN

Violin Concerto

(U.S. premiere, Kansas City Symphony co-commission)

- I. Slow and mysterious
- II. Lamenting
- III. Cheeky and lively
- Philippe Quint, violin

- INTERMISSION -

CHARLES IVES

Three Places in New England

- I. The Saint-Gaudens in Boston Common
(Col. Shaw and his Colored Regiment)
- II. Putnam's Camp, Redding, Connecticut
- III. From the Housatonic at Stockbridge

SERGEI RACHMANINOFF

Symphonic Dances, op. 45

- I. Non allegro
- II. Andante con moto (Tempo di valse)
- III. Lento assai — Allegro vivace

ABOUT MATTHIAS PINTSCHER



MATTHIAS PINTSCHER, GUEST CONDUCTOR

Matthias Pintscher is the newly appointed music director of the Kansas City Symphony, beginning with the 2024/25 season. He has just concluded a successful decade-long tenure as the music director of the Ensemble Intercontemporain, the iconic Parisian contemporary ensemble founded by Pierre Boulez and winner of the 2022 Polar Prize. During his stewardship, Pintscher led this most adventurous institution in the creation of dozens of world premieres by cutting-edge composers from all over the world and took the ensemble on tours around the globe — to Asia and North America and throughout Europe to all the major festivals and concert halls.

The 2023/24 season is Pintscher's fourth year as Creative Partner at the Cincinnati Symphony, where he will conduct a new work by intí figgis-vizueta, as well as an immersive video concert of Olivier Messiaen's *Des Canyons aux étoiles*. He will also tour with the Junge Deutsche Philharmonie where he is artist-in-residence. As guest conductor, he returns to the RAI Milano Musica, Orchestre de Chambre de Paris, NDR Hamburg, Indianapolis Symphony, Milwaukee Symphony, Barcelona Symphony, Lahti Symphony, Deutsche Kammerphilharmonie Bremen, La Scala and Berlin's Boulez Ensemble. Pintscher has conducted several opera productions for the Berliner Staatsoper, Wiener Staatsoper and Théâtre du Châtelet in Paris. He returns to the Berliner Staatsoper in 2024 for Beat Furrer's *Violetter Schnee*.

Pintscher is also well-known as a composer, and his works appear frequently on the programs of major symphony orchestras throughout the world. In August 2021, he was the focus of the Suntory Hall Summer Festival — a weeklong celebration of his works with the Tokyo Symphony Orchestra as well as a residency by the Ensemble Intercontemporain with symphonic and chamber music performances. His third violin concerto, *Assonanza*, written for Leila Josefowicz, premiered in January 2022 with the Cincinnati Symphony.

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NEW MUSIC DIRECTOR

2024/25 SEASON HIGHLIGHTS

THE MUSIC

- Igor Stravinsky's *The Firebird*
- Tchaikovsky's Violin Concerto played by Gil Shaham
- KC Symphony Chorus performs Mozart's Requiem
- Richard Strauss' monumental *Alpine Symphony*
- Saint-Saëns' "Organ Symphony"
- Beethoven's triumphant Symphony No. 7

THE ARTISTRY

- Guest conductors Bernard Labadie and Gemma New
- Cellist Alisa Weilerstein performs Dvořák
- Pianist Conrad Tao plays Beethoven's Piano Concerto No. 1
- Kristina Fulton performs the Oboe Concerto of Bohuslav Martinů
- Pianist Jean-Yves Thibaudet plays Saint-Saëns' "Egyptian" concerto

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ABOUT PHILIPPE QUINT



PHILIPPE QUINT, VIOLIN

Hailed by the UK's Daily Telegraph for his "searingly poetic lyricism," Philippe Quint has established himself as one of America's preeminent violinists, enchanting audiences through his performances that seamlessly blend consummate musicianship with "breadth of tone and passion" (New York Times). With multiple Grammy® Award nominations to his name, Quint has soloed with some of the world's finest orchestras across the globe including the London Philharmonic, Chicago Symphony, Los Angeles Philharmonic and Royal Scottish National Orchestra.

Quint's unwavering dedication to contemporary music has resulted in numerous premieres of works by some of the most exceptional composers of today including Lera Auerbach, James Lee III, Alyssa Weinberg and Jakub Ciupinsky, while continuing to highlight eminent

American composers William Bolcom, Lukas Foss, John Corigliano, Leonard Bernstein, Henry Cowell and Ned Rorem.

In the 2023/24 season, Quint is set to unveil an exciting premiere of a violin concerto especially written for him by the Belize-born British composer Errollyn Wallen. The co-commissioned premiere will include Quint's returns to the Calgary Philharmonic with Rune Bergmann, the Kansas City Symphony with Matthias Pintscher, the Royal Scottish National Orchestra with Joana Carneiro, the North Carolina Symphony with Carlos Miguel Prieto and the Magdeburg Philharmonic with Anna Skryleva, plus a performance at the Brevard Festival and a West Coast premiere at the Cabrillo Festival with Cristian Măcelaru.

An active chamber musician, Quint has appeared at the Mostly Mozart, Verbier, Luzern, Dresden, Caramoor, Colmar, Ravinia, Aspen, Rome, Moritzburg, La Jolla, Lincoln Center and Chautauqua festivals in addition to recitals and chamber performances at the Kravis Center, UC Davis Presents, National Gallery in Washington and San Francisco Performances.

Quint's illustrious discography, comprising 17 award-winning commercial releases, can be found on Warner Classics, Naxos and AvantiClassics.

Making his home in New York since 1991, Quint studied at the Special Music School for the Gifted with the famed violinist Andrei Korsakov, making his orchestral debut at the age of nine. He earned both bachelor's and master's degrees from the Juilliard School. He plays the magnificent 1708 *Ruby* Antonio Stradivari violin on loan to him through the generous efforts of the Stradivari Society.®

ABOUT ERROLLYN WALLEN



ERROLLYN WALLEN (b. 1958)

Errollyn Wallen is a multi-award-winning Belize-born British composer and performer. Her prolific output includes 22 operas and a large catalog of orchestral, chamber and vocal works which are performed and broadcast throughout the world. She was the first Black woman to have a work featured in the Proms and the first woman to receive an Ivor Novello Award for Classical Music for her body of work. Wallen composed for the opening ceremony of the Paralympic Games 2012, for the Queen's Golden and

Diamond Jubilees, a specially commissioned song for the climate change conference COP 26 in 2021, and a re-imagining of "Jerusalem" for BBC's Last Night of the Proms 2020. She is one of the top 20 most-performed living composers of classical music in the world.

BBC Radio 3 featured her music across the first week of 2022 for its flagship program *Composer of the Week* and she has made several radio documentaries including "Classical Commonwealth," nominated for the Prix Europa, which explored the impact of colonialism on music in the Commonwealth. Her carol "Peace on Earth" was part of the *Nine Lessons and Carols* broadcast from King's College, Cambridge on Christmas Eve and Christmas Day 2022.

Wallen founded her own group, Ensemble X, whose motto is "We don't break down barriers in music ... we don't see any." Their album "PHOTOGRAPHY" on the NMC label was voted a Top Ten Classical Album by USA's National Public Radio. Her larger group, Orchestra X, performed Wallen's composition *Mighty River*, which was featured in PRS Foundation's New Music Biennial 2017 and which was performed at this year's Biennial by National Youth Orchestra of Great Britain Inspire at Coventry Cathedral and the Southbank, London.

She collaborated with artist Sonia Boyce on her installation "Feeling Her Way" for the British Pavilion at this year's Venice Biennale, which won the Golden Lion prize for Best National Participation.

Her critically acclaimed opera, *Dido's Ghost*, premiered at the Barbican, London, in June 2021 and received its U.S. premiere in November 2023 in San Francisco by Philharmonia Baroque Orchestra and Chorus.

New works for 2023 included a violin concerto, *Dances for Orchestra* for the Scottish Chamber Orchestra, and a song cycle, *JOY*, for Erin Wagner. Her 40-part work for unaccompanied voices was released in February by National Youth Orchestra of Great Britain and her piano concerto was released in March on the Resonus label. Resonus recorded several of her orchestral works later in the year. In October Wallen gave her Wigmore Hall debut performing songs from *The Errollyn Wallen Songbook*. Wallen's book "Becoming a Composer" is published by Faber.

Wallen was awarded an MBE in 2007 in the Queen's Birthday Honours and a CBE in 2020 in the New Year Honours for services to music.

Wallen lives and composes in a Scottish lighthouse.

PROGRAM NOTES



LEONARD BERNSTEIN (1918-1990)

Symphonic Dances from *West Side Story* (1957)

23 minutes

Piccolo, 3 flutes, 2 oboes, English horn, 2 clarinets, E-flat clarinet, bass clarinet, alto saxophone, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, bongos, suspended cymbal, cymbals, tenor drum, snare drum, bass drum, pitched drums, xylophone, trap set, cowbells, timbales, conga drum, police whistle, vibraphone, chime, woodblock, triangle, glockenspiel, tom-tom, guiro, maracas, finger cymbals, tambourine, tam-tam, harp, piano, celeste and strings.

THE STORY

A blazing talent, Leonard Bernstein was a rare individual with seemingly limitless ability and huge appetite for life. Born in Lawrence, Massachusetts, he took piano lessons and showed an early fascination with music. After graduating from Harvard University, he attended the Curtis Institute of Music where he made many lifelong friends and polished the skills that would later propel him to fame as a pianist, conductor and composer. A storybook conducting debut with the New York Philharmonic resulted in overnight fame for the 25-year-old Bernstein. A raft of opportunities followed and he tried to take advantage of them all: conducting worldwide, composing for the concert hall and Broadway stage, serving as music director of the New York Philharmonic, using television to bring Young People's Concerts to a worldwide audience and eventually making more than 400 recordings.

It was in the 1950s during the most creative time of his life that Bernstein was simultaneously writing an opera, *Candide*, and music for the Broadway show *West Side Story*, a retelling of Shakespeare's classic "Romeo and Juliet." The show had a complicated backstory over several years with numerous twists and turns as the artistic team of Jerome Robbins, Arthur Laurents, Stephen Sondheim and Bernstein contended with overextended schedules, money problems and disagreements on a variety of dramatic considerations. *West Side Story* finally opened on September 26, 1957, and ran for 732 performances followed by a national tour. Other productions around the world soon followed and the 1961 film adaptation garnered ten Academy Awards, including Best Picture. (The 2021 film version received seven Academy Award nominations.)

Dance is a key component of *West Side Story* and the original Broadway production had an eight-week dance rehearsal schedule, twice the typical amount of time for musicals. Bernstein's score incites movement with its jazzy rhythms, sharp syncopations and Latin sounds. The immense popularity of the show provided incentive for a symphonic suite. In 1960, Bernstein's colleagues Sid Ramin and Irwin Kostal had just completed orchestrations for the film adaptation and they suggested which sections would be suitable for a suite. Bernstein arranged the nine sections of Symphonic Dances following musical sensibilities rather than strictly following the plot. Symphonic Dances was premiered by the New York Philharmonic led by Lukas Foss on February 13, 1961 as part of a concert that benefitted the Philharmonic's pension fund and celebrated Bernstein's ongoing relationship with the orchestra.

PROGRAM NOTES

THE MUSIC

From the opening snaps and angularities, *Symphonic Dances* draws you into a world of high energy, running the gamut from love, hope and playfulness to utter despair. Our familiarity with the tunes, more than 60 years after they burst on the scene, sometimes obscures the craft lavished on this music as well as its groundbreaking nature. Delightfully infectious rhythms and dramatic sweep have made *Symphonic Dances* from *West Side Story* one of Bernstein's most enduring legacies from an astounding life.

— *Eric T. Williams*



ERROLLYN WALLEN (b. 1958)

Concerto for Solo Violin and Orchestra (2024)
26 minutes

Solo violin, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, shakers, snare drum, tambourine, triangle, tubular bells, harp and strings.

It has been a fascinating journey creating my first violin concerto.

When one composes for a virtuoso such as Philippe Quint, a world of possibilities opens up when the combination of expressivity, character and technical prowess is in one musician's hands and available to explore. This has been a great inspiration to my musical thinking in this work.

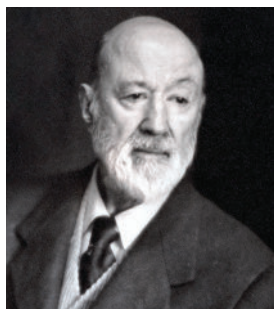
A notable feature of the violin concerto is the inclusion of material which is biographical.

The listener will hear in the first movement music which triggered the memory of the sound of church bells heard by Philippe as a child in the Soviet Union and, in the second movement, a lullaby, “Shlof, Mayn Fegele,” sung to the young Philippe by his grandfather. The final movement is playful and optimistic — evoking the welcome of a new life in America.

The concerto is in three movements.

I take this opportunity to extend my gratitude to Philippe Quint for discovering and championing my music and for the opportunity to collaborate with him and with all the orchestras involved in this commission in such a fruitful and enjoyable way.

PROGRAM NOTES



CHARLES IVES (1874-1954)

Three Places in New England (1908-1914)

18 minutes

Piccolo, 3 flutes, 2 oboes, English horn, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, gong, snare drum, harp, piano, celeste, organ and strings.

THE STORY

The creation of art is seldom linear, and Charles Ives did not set out to compose this specific set of orchestral works. Rather, *Three Places in New England* was written over several years, a temporal and musical collage. Chronologically, the earliest fragments of *Three Places* were composed in 1903-04 in response to a request from Ives' uncle, Lyman Brewster, for music to accompany a play he had written. Ives wrote *Country Band March* and Overture and March "1776" for the play, which was never performed because of Brewster's untimely death.

The next notable moment of inspiration was when Ives and his wife, Harmony Twichell, went on a walk along the Housatonic River at Stockbridge, Massachusetts, on July 26, 1908. As the newlyweds strolled, they heard the hymn tune "Dornnance." Ives later recounted:

We walked in the meadows along the river, and heard the distant singing from the church across the river. The mist had not entirely left the river bed, and the colors, the running water, the banks and elm trees were something one would always remember.

A few days following their return to New York, Ives began sketching what would be "From the Housatonic at Stockbridge," the third movement of *Three Places*. With the pressure of starting married life and building his insurance business, Ives set the sketch aside for three years. When he returned to it in 1911, other musical ideas were swirling about and over the course of the next year, he largely completed *Three Places*. He finished orchestrating the work by 1914 and then — nothing. *Three Places* sat on the shelf for 15 years.

Nicolas Slonimsky, conductor of the Boston Chamber Orchestra, contacted Ives in 1929 at the urging of composer Henry Cowell and inquired about an orchestral work to include on an upcoming concert. Ives suggested *Three Places* and indicated that he could reduce the orchestration for Slonimsky's chamber ensemble. Slonimsky recalled:

As I looked over the score, I experienced a strange, but unmistakable, feeling that I was looking at a work of genius. I cannot tell you precisely why this music produced such an impression on me. The score possessed elements that seemed to be mutually incompatible and even incongruous; a freely flowing melody derived from American folk song, set in harmonies that were dense and highly dissonant, but soon resolving into clearances of serene, cerulean beauty in triadic formations that created a spiritual catharsis. In contrast, there were rhythmic patterns of extreme complexity ... The more I absorbed the idiom of the *Three Place in New England* the more I became possessed by its power.

PROGRAM NOTES

Slonimsky conducted the premiere of *Three Places* on January 10, 1931, in New York's Town Hall. The concert, financed by Ives, didn't attract much press but the audience offered its own critical assessment. Enduring the jeers of his own music, Ives cut loose when a work by Carl Ruggles was booed, recounted that he shouted in response, "You g-ddarn, sissy-eared mollycoddle — when you hear strong masculine music like this, stand up and use your ears like a man — and don't 'flibby' faint over backwards."

Three Places was published in 1935, the first of Ives' orchestral music to be published, but subsequent performances were rare. In the early 1970s, conductor James Sinclair undertook the task of restoring *Three Places* to its original full orchestration from the reduction made in 1929. Because Ives had used the original sketches to make the revision for Slonimsky's group, determining the chronology of markings was a herculean task. Sinclair's edition has become standard.

THE MUSIC

It may be that Charles Ives' *Three Places in New England* is more about memory than place. While the titular locations perhaps served as the kernel of inspiration, each was filtered through the lens of Ives' memory and disposition. The music is technically complex, with intricate polyrhythms that proudly assert their independence from regular metrical bounds and tonality that epitomizes cognitive dissonance. Fragments of popular songs and hymns float on a current of meandering chromatic swirls. Yet through this haze, the music conveys the essence of a place, a time, and the memories engendered by it all.

I. The Saint-Gaudens in Boston Common (Col. Shaw and his Colored Regiment)

Installed on Boston Commons in 1897, the 11x14 ft. bronze bas-relief sculpture by Augustus Saint-Gaudens memorializes Robert Gould Shaw and the men of the 54th Massachusetts Infantry Regiment — one of the country's first all-Black regiments during the Civil War. Shaw and his troops stormed Fort Wagner in Charleston, South Carolina, in July 1863, suffering grievous losses and earning respect for their valor. Ives was familiar with the memorial and this movement, originally called "Black March," includes quotes of slave songs and patriotic Civil War tunes. Ives added his poetic lines to the score:

Moving, — Marching — Faces of Souls!
Marked with generations of pain,
Part-freers of a Destiny,
Slowly, restlessly — swaying us on with you
Towards other Freedoms!

The man on horseback, carved from
A native quarry of the world Liberty
And from what your country was made

You images of a Divine Law
Carved in the shadow of a saddened heart —
Never light abandoned —
Of an age and of a nation.
Above and beyond that compelling mass
Rises the drum beat of the common-heart
In the silence of a strange and
Sounding afterglow
Moving, — Marching — Faces of Souls!

PROGRAM NOTES

CHARLES IVES *continued*

II. Putnam's Camp, Redding, Connecticut

Ives drew upon the music previously composed for his uncle's play to evoke Putnam's Camp. He set the scene in his program notes included in the score:

Near Redding Center, Conn., is a small park preserved as a Revolutionary Memorial; for here General Israel Putnam's soldiers had their winter quarters in 1778-1779. Low rows of stone camp fireplaces still remain to stir a child's imagination. The hardships which the soldiers endured, and the agitation, of a few hot-heads, to break camp and march to the Hartford Assembly for relief, is part of Redding history.

Once upon a "4th of July," some time ago, so the story goes, a child went here on a picnic, held under the auspices of the First Church and the Village Cornet Band. Wandering away from the rest of the children past the camp ground into the woods, he hopes to catch a glimpse of some of the old soldiers. As he rests on the hillside of laurels and hickories the tunes of the band and the songs of the children grow fainter and fainter; — when—"mirabile dictu" [wonderful to relate] — over the trees on the crest of the hill he sees a tall woman standing. She reminds him of a picture he has of the Goddess Liberty, — but the face is sorrowful — she is pleading with the soldiers not to forget their "cause" and the great sacrifices they have made for it. But they march out of camp with fife and drum to a popular tune of the day. Suddenly, a new national note is heard. Putnam is coming over the hills from the center, — the soldiers turn back and cheer. — The little boy awakes, he hears the children's songs and runs down past the monument to "listen to the band" and join in the games and dances.

Pops Concert

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PROGRAM NOTES

III. From the Housatonic at Stockbridge

Ives excerpted a poem by Robert Underwood Johnson in the score:

Contented river! In thy dreamy realm —
The cloudy willow and the plummy elm
...
Thou hast grown human laboring with men
At wheel and spindle; sorrow thou dost ken;
...
Thou beautiful! From every dreamy hill
What eye but wanders with thee at thy will,
Imagining thy silver course unseen
Conveyed by two attendant streams of green
...
Contented river! And yet over-shy
To mask thy beauty from the eager eye;
Hast thou a thought to hide from field and
town?
In some deep current of the sunlit brown
Art thou disquieted — still discontent
With praise from thy Homeric bard, who lent
The world the placidness thou gavest him?
Thee Bryant loved when life was at its brim;
...

Ah! There's a sensitive ripple, and the swift
Red leaves — September's firstlings — faster
drift;
...
Wouldst thou away!
...
I also of much resting have a fear;
Let me thy companion be
By fall and shallow to the adventurous sea!

— *Eric T. Williams*

FREE HAPPY HOUR CHAMBER CONCERTS

Tuesday, April 9 at 6 p.m.

Wednesday, May 15 at 6 p.m.

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PROGRAM NOTES



SERGEI RACHMANINOFF (1873-1943)

Symphonic Dances, op. 45 (1940)

35 minutes

Piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, alto saxophone, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, bass drum, chimes, cymbals, orchestra bells, side drum, tam-tam, tambourine, triangle, xylophone, harp, piano and strings.

THE STORY

Sergei Rachmaninoff always found it difficult to find balance in his professional life as a pianist, conductor and composer. Highly successful at all three endeavors, he saw himself primarily as a composer and resented the time his performing career took from composing. Life on the road as a touring musician was not conducive to the creative impulse. Indeed, there were certain periods of his life that were fallow when it came to composition. The uncertainties of payment for compositions created even more pressure to perform in order to pay bills and this negative cycle became especially pronounced when he left Russia in the wake of the Russian Revolution.

During the 1930s, Rachmaninoff was writing relatively little music and audiences were certainly not agog over what he did compose. Both his *Variations on a Theme of Corelli* and the Third Symphony had fallen flat and he composed nothing between 1937 and 1939. In the summer of 1940, the Rachmaninoffs rented an estate on Long Island, New York, and the combination of new surroundings and old friends (including the choreographer Michel Fokine and his wife, pianist Vladimir Horowitz and his wife Wanda, and Alexander Greiner of the Steinway company) provided a creative spark. He began composing and in August wrote to Eugene Ormandy, music director of the Philadelphia Orchestra:

Last week I finished a new symphonic piece, which I naturally want to give first to you and your orchestra. It is called *Fantastic Dances*. I shall now begin the orchestration. Unfortunately my concert tour begins on October 14. I have a great deal of practice to do and I don't know whether I shall be able to finish the orchestration before November. I should be very glad if, upon your return, you would drop over to our place. I should like to play the piece for you.

Much of the piece was orchestrated on tour and Rachmaninoff completed work in late October. Ormandy and the Philadelphians premiered the piece, now titled *Symphonic Dances*, on January 3, 1941. It would be Rachmaninoff's last completed composition.

Because Rachmaninoff had been so pleased by his collaboration with choreographer Michel Fokine on the 1939 ballet *Paganini* based on his 1934 score *Rhapsody on a Theme of Paganini*, he hoped to recreate the magic with *Symphonic Dances*. Fokine died in August 1942, ending Rachmaninoff's dream, but the dance character pervades *Symphonic Dances*, contributing greatly to their wide appeal.

PROGRAM NOTES

THE MUSIC

Using a rather curious tempo marking for the first movement — “non allegro,” or not quick and cheerful — Rachmaninoff sought to convey character. The opening is quiet and deliberate before a series of chords launch the movement proper. The alto saxophone is featured in a sweet pas de deux with other woodwinds before unison strings take hold of the melancholy melody, accompanied by piano. The opening theme returns, full of vigor, but soon winds down to the same quiet texture that began the piece.

The second movement is a luxurious waltz filled with solo moments where the music is suspended in time and space. Rachmaninoff’s talent for blending melody with shimmering orchestral colors is on full display. Swirling passages drive the movement to its vaguely impish conclusion.

After a brief introduction, the final movement is filled with flourishes, the orchestral equivalent of grand jetés, pirouettes, cabriolés and the like. There are pauses for reflection and romantic rapture, all richly orchestrated, but brilliance is the order of the day and Rachmaninoff delivers abundantly. Unsurprisingly, the “Dies irae” (medieval chant for the dead) — one of Rachmaninoff’s obsessions — finds its way into the movement. Along the way, he also quotes his *All-Night Vigil*, representing resurrection. The work ends with a sense of deliberation, punctuated by emphatic chords.

— *Eric T. Williams*



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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.

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For more information about the Symphony Business Alliance, please contact Mark Laverentz, Manager of Corporate Partnerships at (816) 218-2601 or mlaverentz@kcsymphony.org.



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UPCOMING CONCERTS

Classical Concert

RAVEL'S BOLÉRO, WITH FOLEY'S SOUL BASS

Friday and Saturday, April 5-6 at 8 p.m.

Sunday, April 7 at 2 p.m.

Helzberg Hall, Kauffman Center for the Performing Arts

MICHAEL STERN, CONDUCTOR

XAVIER FOLEY, COMPOSER AND DOUBLE BASS



MAURICE RAVEL *Le tombeau de Couperin*

XAVIER FOLEY *Soul Bass*

ANGEL LAM *Please let there be a paradise...* (world premiere)

ALBERTO GINASTERA *Variaciones concertantes*

MAURICE RAVEL *Boléro*

Featured soloist Xavier Foley is a double bass double threat — virtuoso player and imaginative composer. He'll wow you with stellar technique and win your heart with gorgeous sound. With a seemingly effortless blend of classical sensibilities and jazz creativity, Foley's music is mesmerizing. Tickets from \$25.



Classical Concert

JEFFREY KAHANE PLAYS BEETHOVEN'S FOURTH PIANO CONCERTO

Friday and Saturday, April 19-20 at 8 p.m.

Sunday, April 1 at 2 p.m.

Helzberg Hall, Kauffman Center for the Performing Arts

MICHAEL STERN, CONDUCTOR

JEFFREY KAHANE, PIANO

RALPH VAUGHAN WILLIAMS *Fantasia on a Theme by Thomas Tallis*

LUDWIG VAN BEETHOVEN Piano Concerto No. 4

WOLFGANG AMADEUS MOZART Serenade No. 10, "Gran Partita"

Throughout his stellar career, Jeffrey Kahane has enchanted audiences with insightful and inspiring performances. An acclaimed pianist, we're delighted to welcome him back to Kansas City to play Beethoven's superb Fourth Piano Concerto, an absolute masterwork for the piano. Tickets from \$25.