



La nuit sombre

AN IMMERSIVE EXPERIENCE OF MUSIC AND MYSTERY

KANSAS CITY SYMPHONY

Friday, September 5, 2025 at 8 p.m.

Helzberg Hall, Kauffman Center for the Performing Arts



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MATTHIAS PINTSCHER, MUSIC DIRECTOR AND CONDUCTOR

MATTHEW DIAFOS SWEENEY AND SEBASTIAN PETERS-LAZARO

(**FOUR LARKS**), PRODUCTION

ANNA SCHUBERT, SOPRANO 1

MARISOL MONTALVO, SOPRANO 2

FEATURING QUIXOTIC DANCERS: SYDNEE BELL, KENZIE COHEN,
TROY GARDNER, MOLLY SLOAN, TRIPP STARR, KELSEY THOMAS

DIRECTION AND DESIGN: SEBASTIAN PETERS-LAZARO AND
MATTHEW DIAFOS SWEENEY (FOUR LARKS)

SOUND DESIGN AND HARPSICHORD PERFORMANCE: GAVIN GAMBOA

PROJECTION DESIGN: GAVIN GAMBOA

COSTUMES FOR THE SOPRANOS: MIEKO ROMMING

MAKE-UP AND HAIR DESIGN: PAMELA BJORKLUND

MASK DESIGN: SEBASTIAN PETERS-LAZARO

ADDITIONAL COSTUMES AND PRODUCTION SUPPORT: QUIXOTIC

DANCE CAPTAIN AND WARDROBE ASSISTANT: KELSEY THOMAS

The 2025/26 season is generously sponsored
by SHIRLEY and BARNETT C. HELZBERG, JR.

Additional support provided by





- Aureliano Cattaneo** *La nuit sombre: 1. Prologue (attacca)*
- W.A. Mozart** Gran Partita: I. Largo — Molto allegro (attacca)
- Cattaneo** *La nuit sombre: 2. Réveil et histoire du démoniaque Pascheco (pausa)*
- Mozart** Gran Partita: II. Menuetto (pausa)
- Mozart** Gran Partita: III. Adagio (attacca)
- Cattaneo** *La nuit sombre: 3. Les grottes du chef bohémien (pausa)*
- Mozart** Gran Partita: IV. Menuetto — Allegretto (pausa)
- Mozart** Gran Partita: V. Romanza: Adagio (attacca)
- Cattaneo** *La nuit sombre: 4. Esprits de mes ancêtres (pausa)*
- Mozart** Gran Partita: VI. Tema con variazioni (pausa)
- Cattaneo** *La nuit sombre: 5. Epilogue (système de Velazquez, conclusion de toute l'ouvrage) (attacca)*
- Mozart** Gran Partita: VII. Finale: Molto allegro



Matthias Pintscher

**MUSIC DIRECTOR
AND CONDUCTOR**

Matthias Pintscher is the newly appointed music director of the Kansas City Symphony as of the 2024/25 season. He launched his KCS tenure with a highly successful tour with the orchestra to Europe just before opening the season in Kansas City, with concerts at the Concertgebouw in Amsterdam, the Berlin Philharmonie and Hamburg's Elbphilharmonie.

Highlights of the 2025/26 season include the world premiere of Pintscher's new opera *Das kalte Herz* by the Berlin State Opera, which he composed and will conduct and which will reprise in a French version titled *Nuit sans aube* at the Opéra-Comique in Paris in the same season. He returns to the Los Angeles Philharmonic and the Philadelphia Orchestra and will be in his sixth year as creative partner at the Cincinnati Symphony.

Pintscher was formerly the music director of the Ensemble Intercontemporain, and has held several titled positions, including nine seasons as BBC Scottish Symphony Orchestra's artist-in-association, principal conductor of the Lucerne Festival Academy Orchestra, music director for the 2020 Ojai Festival and season creative chair with the Tonhalle-Orchester Zürich.

Pintscher's music is championed by some of today's finest performing artists, orchestras and conductors, and has been performed by the Boston Symphony, Chicago Symphony, Cleveland Orchestra, New York Philharmonic, Berlin Philharmonic, London Symphony Orchestra, Royal Concertgebouw Orchestra and Orchestre de Paris, among many others. He has been on the composition faculty at the Juilliard School since 2014.

Matthias Pintscher is published exclusively by Bärenreiter and recordings of his works can be found on Kairos, EMI, Teldec, Wergo and Winter & Winter.

About Four Larks

MATTHEW DIAFOS SWEENEY AND SEBASTIAN PETERS-LAZARO

(FOUR LARKS) PRODUCTION, DIRECTION AND DESIGN



Matthew and Sebastian create original performance work as four larks, incorporating theatre, dance, music and visual art.

Director/composer Mat is a recent Fulbright scholar and Sherwood Award recipient, and designer/choreographer Sebastian is a Bogliasco Fellow and multiple Ovation Award winner. They've created and presented performances in galleries, museums, theaters, industrial spaces, breweries, auto body shops and opera houses, and their work has been cited by the Los Angeles Times as "the future of live performance." According to NPR they "hurtle over the boundaries between genres to create immersive,

transformative events." They are based in Los Angeles, where recent projects include Katabasis at the Getty Villa and Frankenstein at the Wallis Annenberg Center for the Performing Arts. They are currently developing a new work in residency at the Center for the Art of Performance at UCLA that will tour the U.S. as part of NEFA's National Theatre Project.

Though they typically present originally composed operas, in 2017 they were invited by the Los Angeles Chamber Orchestra to integrate their visual theatre and immersive design with contemporary concert music. This led to an ongoing series of pop-up concerts in sites across Los Angeles, including a program composed and curated by Matthias Pintscher, which was staged in moving sequences across an early Hollywood sound stage. They are grateful for this opportunity to continue this collaboration with Pintscher in Kansas City and to work with this creative ensemble of dancers from Quixotic.

@fourlarks / fourlarks.com

About Quixotic

Quixotic is an innovative performance art collective based in Kansas City, renowned for fusing imagination with cutting-edge technology, aerial and dance artistry, projection mapping and live music to create fully immersive, multi-sensory experiences. Celebrated for blending performance, emotion and spectacle in ways that transcend traditional theater, Quixotic has been hailed as "America's top innovative cirque ensemble" (New York Times) and "one of the best contemporary cirque acts" (Men's Journal).

Driven by a mission to ignite wonder and connection, Quixotic transforms spaces, whether corporate, natural or theatrical, into vibrant, living canvases. Through bold integration of technology, movement, sound and design, they craft immersive experiences that engage, inspire and elevate both brand narratives and the human spirit.

ORCHESTRA ROSTER

Matthias Pintscher, *Music Director*

FIRST VIOLINS

Jun Iwasaki, *Concertmaster*

Miller Nichols Chair

Stirling Trent, *Associate Concertmaster*

Sunho Kim, *Assistant Concertmaster*

Anne-Marie Brown

Michael Brown

Betty Chen

Anthony DeMarco

Susan Goldenberg*

Tomoko Iguchi

Dorris Dai Janssen

Filip LazovskiΔ

Chiafei Lin

Vladimir Rykov

Alex Shum*

SECOND VIOLINS

Tamamo Someya Gibbs, *Principal*

Carter Coleman, *Associate Principal*

Kristin Velicer, *Assistant Principal*

Minhye Helena Choi

Mary Garcia Grant

Kazato Inouye

Rena Ishii

Paul Kim

Stephanie Larsen

Jinyou Lee

Sodam Lim

Ayrton Pisco

VIOLAS

MingYu Hsu, *Principal*

Duncan Steele, *Associate Principal*

Jessica Nance, *Assistant Principal*

Kent Brauningner

Sean Brumble

Marvin Gruenbaum

Jenifer Houck

Duke Lee

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

Sally Kim

Meredith McCook

Allen Probus

DOUBLE BASSES

Evan Halloin, *Acting Principal*

Richard Ryan, *Acting Associate Principal*

Nils Aardahl

Lena GoodsonΔ

Joseph Nuñez

Keith WymerΔ

FLUTES

Michael Gordon, *Principal*

Marylou and John Dodds Turner Chair

Shannon Finney, *Associate Principal*

Liz TeplitskyΔ

PICCOLO

Liz TeplitskyΔ

OBOES

Kristina Fulton, *Principal*

Shirley Bush Helzberg Chair

Alison Chung, *Associate Principal*

Matthew Lengas

ENGLISH HORN

Matthew Lengas

CLARINETS

Javier Morales-Martinez Δ , *Acting Principal*
Bill and Peggy Lyons Chair
 Raymond Santos \ddagger
 Trevor Stewart Δ , *Acting Associate Principal*
 John Klinghammer

E-FLAT CLARINET

Trevor Stewart Δ

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

David Sullivan, *Acting Principal*
Landon and Sarah Rowland Chair
 Elizabeth Gray, *Acting Associate Principal*
 David Gamble
 Stephen Multer,
Associate Principal Emeritus
 Benjamin Bacni Δ

TRUMPETS

Julian Kaplan, *Principal*
James B. and Annabel Nutter Chair
 Omri Barak \wedge , *Associate Principal*
 Shea Kelsay Δ

TROMBONES

Evelyn Carlson, *Principal*
 Porter Wyatt Henderson, *Associate Principal*
 Joseph Maiocco \wedge

BASS TROMBONE

Joseph Maiocco \wedge

TUBA

Joe LeFevre, *Principal*
Frank Byrne Chair

TIMPANI

Timothy Jepson, *Principal*
Michael and Susan Newburger Chair

PERCUSSION

David Yoon, *Acting Principal*
 Justin Ochoa Δ , *Acting Associate Principal*
Adrian and Nancy Kay Hertog
Family Chair

HARP

Chai Lee \wedge , *Principal*

LIBRARIANS

Elena Lence Talley, *Principal*
 Fabrice Curtis, *Associate Principal*

DAVID T. BEALS III CONDUCTORS

Luke Poeppel, *Assistant Conductor*
 Daniel Wiley, *Associate Conductor*

Justin White,
Director of Orchestra Personnel

Elena Collins, *Assistant Personnel Manager*

Tyler Miller, *Stage Manager*

Mark Watson, *Assistant Stage Manager*

Kristina Banton, *Lighting Designer*

* Non-Rotating Musician

\wedge New Member

\ddagger On Leave of Absence

Δ One-Year Member

Texts from Jean Potocki, *Manuscript Found in Zaragoza (1810 version)*

1. Prologue (instrumental)

2. Réveil et histoire du démoniaque Pascheco (Awakening and the Story of the Demonic Pascheco)

Enfin, je me réveillai réellement; le soleil brûlait mes paupières — je les ouvris avec peine. Je vis le ciel. Je vis que j'étais en plein air. Mais le sommeil appesantissait encore mes yeux. Je ne dormais plus, mais je n'étais pas encore éveillé.

D'une main, il me saisit à la gorge et de l'autre il m'arracha l'œil qui me manque. À la place de mon œil, il entra sa langue brûlante. Il m'en lécha le cerveau et me fit rugir de douleur.

Finally, I really did wake up; the sun was burning my eyelids — I opened them with effort. I saw the sky. I saw that I was in the open air. But sleep still weighed upon my eyes. I was no longer asleep, but not yet awake.

With one hand, he grabbed me by the throat and with the other, he tore out the eye that is missing. Where my eye had been he inserted his burning tongue. He licked my brain and made me roar out in pain.

3. Les grottes du chef bohémien (The Caves of the Bohemian Chief)

Nous entâmes dans la fente du rocher, ombragée d'épais buissons, et tout à coup je fus frappé par l'aspect d'une nature différente de tout ce que j'avais vu jusqu'alors. Un lac d'une eau verte et sombre, mais diaphane jusqu'au fond de ses abîmes était entouré de rochers à pic interrompus et séparés par des grèves riantes, couvertes d'arbustes fleuris plantés avec art, bien que sans symétrie. Partout où le rocher se baignait dans l'onde, un chemin creusé dans la pierre faisait communiquer d'une grève à l'autre. Des grottes recevaient les eaux du lac. Ornées comme celle de Calypso, c'étaient autant de retraites où l'on pouvait jouir de la fraîcheur et même se baigner. Un silence absolu annonçait que ces lieux étaient ignorés des humains.

We entered the cleft in the rock, shaded by thick bushes, and suddenly I was struck by the sight of a nature different than anything I'd ever seen before. A lake of dark green water, but translucent to the bottom of its abysses, was surrounded by sheer rocks interrupted and separated by pleasant shores, covered with blossoming shrubs artfully planted, although with no symmetry. Wherever the rock was washed by the waves, a path carved into the stone led from one bank to the other. Caves welcomed the waters of the lake. Ornate, like those of Calypso, they were just as much refuges where one could savor the coolness and even bathe. An absolute silence announced that these places were unknown to humans.

4. Esprits de mes ancêtres (Spirits of My Ancestors)

Esprits de mes ancêtres, écoutez ma voix (...) Venez dans la sombre nuit sous la forme de vautours dont le bec sera de fer rougi au feu, déchirez son corps, dispersez-le dans l'espace des airs et que chacun de ses lambeaux ressent la douleur, l'agonie et la mort.

Spirits of my ancestors, hear my voice (...) Come in the dark night in the form of vultures with beaks of iron reddened by fire, rip his body apart, scatter it in the gaps of the air and let each one of his parts feel the pain, agony, and death.

5. Epilogue (système de Velasquez, conclusion de tout l'ouvrage) (Epilogue [Velasquez's system, conclusion of the whole work])

Si d'une durée j'ôte le commencement et la fin, j'ai l'éternité.

If I remove the beginning and the end of a duration, I have eternity.

Translation by Scot Buzza, PhD. Used by permission.