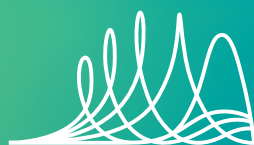


# Shostakovich's Symphony No. 10

**DANIELA CANDILLARI**, GUEST CONDUCTOR  
**KAREN GOMYO**, VIOLIN

February 7-9, 2025

Helzberg Hall, Kauffman Center  
for the Performing Arts



KANSAS CITY  
SYMPHONY

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# Shostakovich's Symphony No. 10

Friday, February 7, 2025 at 8 p.m.

Saturday, February 8, 2025 at 8 p.m.

Sunday, February 9, 2025 at 2 p.m.

Helzberg Hall, Kauffman Center for the Performing Arts

**DANIELA CANDILLARI**, GUEST CONDUCTOR

**KAREN GOMYO**, VIOLIN

---

**ELLEN REID**

*Floodplain*

**SERGEI PROKOFIEV**

Concerto No. 1 in D Major for Violin and Orchestra,  
op. 19

I. Andantino

II. Scherzo: Vivacissimo

III. Moderato

Karen Gomyo, *violin*

Intermission

**DMITRI SHOSTAKOVICH**

Symphony No. 10 in E Minor, op. 93

I. Moderato

II. Allegro

III. Allegretto

IV. Andante — Allegro



# Daniela Candillari

GUEST CONDUCTOR

Conductor Daniela Candillari brings her “confidence and apparently inexhaustible verve” (New York Times) to opera houses and concert stages throughout North America and internationally. She is renowned for guiding groundbreaking world premieres to the stage “with a sure hand” (New York Times) as well as her “incisive leadership” (Wall Street Journal) of classical music’s most frequently performed masterpieces.

Candillari’s exciting 2024/25 season of orchestra and opera engagements includes two world premieres in St. Louis, where she enters her fourth season as Principal Conductor at Opera Theatre of St. Louis. In celebration of their 50th anniversary season, she conducts the company’s 44th world premiere, *This House*, with music by Ricky Ian Gordon and libretto by Pulitzer Prize-winner Lynn Nottage and her daughter, Ruby Aiyo Gerber. Earlier in the year, she leads the St. Louis Symphony Orchestra in the world premiere of Nina Shekhar’s *Accordion Concerto*, an SLSO commission, featuring accordionist Hanzhi Wang.

Candillari’s season opens in Belgium with Puccini’s *Madama Butterfly* with Opera Ballet Vlaanderen. She returns to New York to lead Trinity Church’s resident orchestra NOVUS in the East Coast premiere of Gabriel Kahane’s

*emergency shelter intake form*, followed by appearances leading concerts at the Juilliard School and the Manhattan School of Music. Other 2024/25 highlights include a return to New Orleans Opera to conduct Camille Saint-Saëns’ rarely performed French masterpiece *Samson and Delilah*, and debuts with the Louisiana Philharmonic Orchestra, Kansas City Symphony and Tucson Symphony Orchestra.

As a composer, Candillari has been commissioned by established artists including instrumentalists from the Boston, Cleveland, Detroit and Pittsburgh symphonies, as well as the three resident orchestras of Lincoln Center: the Metropolitan Opera Orchestra, New York Philharmonic and New York City Ballet. She is deeply involved with Music Academy of the West’s programming for young artists and has recently participated in master classes and discussions at DePaul University, Chicago Humanities Festival and Valissima Institute.

Daniela Candillari grew up in Serbia and Slovenia. She holds a doctorate in musicology from the Universität für Musik in Vienna, a Master of Music in jazz studies from the Indiana University Jacobs School of Music and a Master of Music and bachelor’s degree in piano performance from the Universität für Musik in Graz.

# Karen Gomyo

## VIOLIN

Karen Gomyo, “a first-rate artist of real musical command, vitality, brilliance and intensity” (Chicago Tribune), possesses a rare ability to captivate and connect intimately with audiences through her deeply emotional and heartfelt performances. With a flawless command of the instrument and an elegance of expression, she is one of today’s leading violinists.

Karen’s highly successful 2023/24 season saw debuts with the Chicago Symphony Orchestra, Gewandhausorchester Leipzig, National Symphony Orchestra in Dublin and KBS Symphony Orchestra in Seoul, in addition to returns to Mozarteum Orchester Salzburg, Gulbenkian Orchestra, Los Angeles Philharmonic at the Hollywood Bowl, Dallas Symphony and Tokyo Metropolitan Symphony Orchestra. She continues on tour to Australasia in concerts with the Singapore, Melbourne, Sydney, Tasmanian and West Australian symphony orchestras. Karen’s 2024/25 season will bring more highly anticipated debuts with the NDR Elbphilharmonie Orchestra, Orchestra RAI Torino and the Helsinki, Oslo and Warsaw Philharmonic orchestras. Karen will also return to the Baltimore, Indianapolis, Colorado and Kansas City symphony orchestras, as well as to the Montreal Symphony, Toronto Symphony, NAC Orchestra in Ottawa and Calgary Philharmonic.

Other recent highlights include debuts with the New York Philharmonic, Pittsburgh Symphony, Orquesta

Nacional de España, Czech Philharmonic and Rome’s Accademia Nazionale di Santa Cecilia, as well as returns to Orchestre Philharmonique de Radio France and WDR Sinfonieorchester Köln.

As a passionate chamber musician, Karen has had the pleasure of performing with artists such as Olli Mustonen, Leif Ove Andsnes, Enrico Pace, James Ehnes, Noah Bendix-Balgley, Daishin Kashimoto, Emmanuel Pahud, Julian Steckel, the late Heinrich Schiff, mezzo-soprano Susan Graham and guitarist Ismo Eskelinen, with whom she recorded the duo album “Carnival” on BIS Records.



Renowned for her commitment to commissioning new repertoire, Karen gave the U.S. premieres of Samy Moussa’s violin concerto *Adrano* with the Pittsburgh Symphony, Matthias Pintscher’s violin concerto *Mar’eh* with the National Symphony Orchestra, Washington under the composer’s baton and Xi Wang’s *YEAR 2020: Concerto for Violin, Trumpet and Orchestra* with the Dallas Symphony Orchestra and trumpeter Tine Thing Helseth, conducted by Fabio Luisi.



## Ellen Reid (b. 1983)

### *Floodplain*

(2022)

15 minutes

*Piccolo, 2 flutes, oboe, English horn, 2 clarinets, 2 bassoons, contrabassoon, 2 horns, 2 trumpets, trombone, bass drum, crotales, snare drum, tam-tam, vibraphone, harp, piano and strings.*

A floodplain is a low-lying area of land near a river whose role changes depending on precipitation and weather — it can morph from a fertile home for grasses, plant and animal life to a silty bed for the swollen river. In writing *Floodplain*, I was inspired by this landscape that is both lush and dangerous. Musically, I used a rhythmic figure made of sextuplets, which unifies the work and alternatively propels it in different directions. I started writing *Floodplain* at the beginning of 2020.

Once it became clear that the premiere would need to be moved due to COVID-19, I put the work on the shelf and didn't look at it for about two years. In the interim, my concepts of unpredictability and the creative fertility found in it were fundamentally re-shaped, and *Floodplain* emerged as a wholly different work than the one I had conceived before the pandemic.

— Ellen Reid



# Sergei Prokofiev (1891-1953)

## Concerto No. 1 in D Major for Violin and Orchestra, op. 19

(1917)

21 minutes

*Solo violin, piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 trumpets, 4 horns, tuba, timpani, snare drum, tambourine, harp and strings.*

### THE STORY

The year 1917 was one of the most tumultuous years in the history of Russia; however, for her native son Sergei Prokofiev, it happened to be one of the most productive years of his career. He spent the year in the Caucasus mountains and on a river trip far from the political chaos. During 1917 he composed his “Classical” Symphony No. 1, his third and fourth piano sonatas, the piano piece *Visions Fugitives*, the cantata *Seven, They Are Seven* and his third piano concerto, as well as his first violin concerto. Prokofiev had written the first movement two years earlier, intending it to be a short “concertino,” but he returned to it in 1917 and expanded it to a full three-movement concerto.

Due to Prokofiev’s international travels after the revolutions in Russia, the premiere was delayed until 1923, when it was performed in Paris by the Paris Opera Orchestra conducted



by Serge Koussevitzky. The orchestra’s concertmaster, Marcel Darrieux, played the solo part. It was met with a lukewarm reception; the Parisian audiences of that time liked their new music in the latest faddish style, and Prokofiev’s beautifully lyrical concerto was dismissed as out-of-date. Three days later, though, it was performed in Moscow by Nathan Milstein and Vladimir Horowitz in a violin-piano version that was received enthusiastically, and over time the concerto has gained the respect and love it deserves from violinists and listeners alike.

## THE MUSIC

In a reversal of the usual fast-slow-fast structure of concertos, Prokofiev's three movements are slow-fast-slow. While there are plenty of moments for the soloist to shine, the virtuosity always plays second fiddle (as it were) to the composer's musical vision. The opening movement has two main themes, the first marked "sognando" (dreaming) and the second, entering after some upward scales in the violin, marked "narrante" (narrating). The violinist David Oistrakh said Prokofiev had told him to play the second theme "as though you're trying to convince someone of something." The

movement ends quietly, with a solo flute line marked "tranquillo" (calm) over high notes in the strings.

The brief second movement is fast, but mostly quiet — more mischievous than bombastic. The third movement makes the most use of the brass and timpani, with the soloist alternating between soloing and accompanying. After the tuba gets a rare opportunity to solo on the movement's main melody, a quiet, shimmering coda ends the piece almost exactly as the first movement ended.

— *AJ Harbison*

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beautiful visuals and your Kansas City Symphony performing Max Steiner's Oscar-nominated score live in sync with the movie. Film courtesy of Warner Bros. Entertainment Inc. Rated PG.

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# Dmitri Shostakovich (1906-1975)

## Symphony No. 10, op. 93

(1953)

52 minutes

*2 piccolos, 2 flutes, 3 oboes, English horn, 3 clarinets, E-flat clarinet, 3 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, snare drum, tam-tam, tambourine, triangle, xylophone and strings.*



### THE STORY

The Soviet dictator Joseph Stalin died on March 5, 1953. After decades of his cruel repression, the nation's people, and especially its artists, together breathed a sigh of relief. Among the artists was composer Dmitri Shostakovich, who had been a particular target of Stalin and had continuously fallen in and out of favor with the government, often fearing for his life. By the end of 1953, he had written a new symphony, his first since the Ninth in 1945.

The natural inclination was to assume that this Tenth Symphony, with its atmosphere of darkness and despair, was a musical portrait of Stalin and his regime. The book "Testimony,"

purported to be Shostakovich's memoirs, said as much in 1979:

**"I wrote it right after Stalin's death and no one has yet guessed what the symphony is about. It's about Stalin and the Stalin years. The second part, the scherzo, is a musical portrait of Stalin, roughly speaking."**

However, since its publication, "Testimony" has come under heavy scrutiny, with most scholars now strongly doubting its authenticity and veracity. Various family members of Shostakovich have decried or defended it. We will probably never know how much of its text is actually from Shostakovich and how much was paraphrased or even invented by Solomon Volkov, the book's "editor."

There can be no doubt, however, about the drama, power and emotion of the symphony, just as impactful now as it was at its premiere more than 70 years ago.

### THE MUSIC

The first movement of the Tenth Symphony starts with an unsettled and unsettling melody in the deep

bass of the orchestra, played by the cellos and double basses. A second, mournful melody is introduced by a solo clarinet, and a third with multiple repeated notes by a solo flute. Shostakovich spins a movement of 20+ minutes from these three ideas, played by various instruments and in various arrangements. The second movement — possibly the musical portrait of Stalin — is a manic scherzo that hardly lets up its whirlwind energy for its four-minute duration.

The third movement, a cynical waltz, has a melody that is derived from some of the themes we've already heard, but it is also famous for its use of two musical motives based on names. Shostakovich uses his "signature" in many of his pieces, with his first initial and the first three letters of his last name in German — D S C H (in German, "Es" is E-flat, and "H" is B-natural). But there is also another name: that of Elmira Nazirova, a student of the composer with whom he fell in love.

He spells her name with a combination of note names and solfège syllables — E La Mi Re A (E A E D A). This melody is always given to a solo horn, except near the end of the movement when all four horns play it together in the midst of a frantic texture that contains the D S C H melody as well. The movement ends quietly, with one final statement of Elmira's theme in the horn and high winds playing the D S C H theme haltingly over a held chord in the strings. The final movement begins with slow, sad soliloquies in solo wind instruments. This gives way to a fast section in major that doesn't feel quite sincere. We hear echoes of the second-movement march and the D S C H theme before a slower section over an unsettling timpani roll. The opening material returns and the D S C H motto blares out triumphantly from the trumpets and trombones, leading to a final rush and a massive ending.

— *AJ Harbison*

## NEXT CLASSICAL CONCERT

### Pictures at an Exhibition

Friday, February 21 at 8 p.m. (Symphonic Piazza)

The works by Glazunov and Mussorgsky/Ravel will be performed for the Symphonic Piazza concert.

Saturday, February 22 at 8 p.m.

Sunday, February 23 at 2 p.m.

**Joseph Young**, guest conductor

**Hannah Tam**, violin (Underwritten by the Almy Legacy Fund)

**Brian Raphael Nabors** *Pulse*

**Alexander Glazunov** Concerto in A Minor for Violin and Orchestra

**Modest Mussorgsky/Ravel** *Pictures at an Exhibition*



**Hannah Tam**, violin

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## KANSAS CITY SYMPHONY

In only its 42nd season, the Kansas City Symphony has already become one of America's most vibrant major orchestras and has gained national and international recognition. With the 2024/25 season, the Symphony welcomes conductor and composer Matthias Pintscher as its new music director. Pintscher 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.

Continually creating live music experiences in Helzberg Hall, located in the prestigious Kauffman Center for the Performing Arts, the Symphony serves Kansas City's metro population of more than 2.2 million people as well as welcoming visitors from around the globe. The Symphony's 80 full-time musicians from around the world bring a diverse and dynamic range of musical experiences to our audiences in both orchestral and chamber music formats each season. In addition to concerts in Helzberg Hall, Symphony musicians perform throughout the region on our portable stage, the Mobile Music Box. The Symphony also serves as the

orchestra for the Kansas City Ballet and the Lyric Opera of Kansas City, adding to the rich cultural experiences that these organizations offer to the community.

Top international soloists perform with the Symphony every season, including brilliant classical musicians, popular singer/songwriters, rock bands and other creative performers. The Symphony also performs live soundtracks for a variety of fan-favorite films, with the movie projected on a giant screen above the stage.

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 Kansas City 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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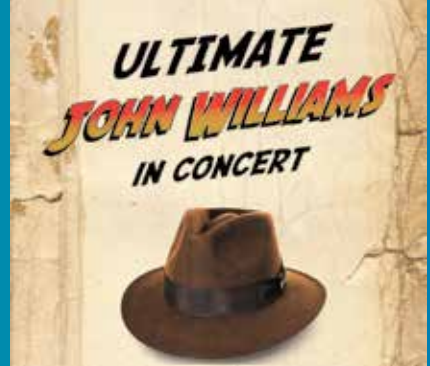


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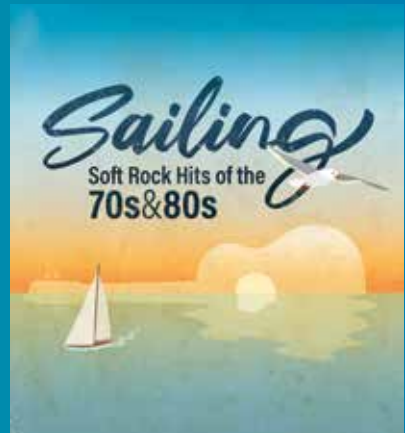
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## Romeo and Juliet

Friday, March 14 at 8 p.m. (Symphonic Piazza)

The works by Martinů and Prokofiev will be performed for the Symphonic Piazza concert.

Saturday, March 15 at 8 p.m.

Sunday, March 16 at 2 p.m.

**Gemma New**, guest conductor

**Kristina Fulton**, oboe, Shirley Bush Helzberg Chair



**Gemma New**  
guest conductor

**Alissa Firsova** *Die Windsbraut*

**Bohuslav Martinů** Concerto for Oboe and Small Orchestra

**Sergei Prokofiev** Selections from *Romeo and Juliet*

## Tchaikovsky's "Pathétique"

Friday, April 4 at 8 p.m. (Symphonic Piazza)

The works by Saint-Saëns and Tchaikovsky will be performed for the Symphonic Piazza concert.

Saturday, April 5 at 8 p.m.

Sunday, April 6 at 2 p.m.

**Matthias Pintscher**, music director and conductor

**Jean-Yves Thibaudet**, piano



**Jean-Yves Thibaudet**  
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**Joan Magrané Figuera** (KC Symphony commission and World Premiere)

**Camille Saint-Saëns** Concerto No. 5 in F Major for Piano and Orchestra, "Egyptian"

**Piotr Ilyich Tchaikovsky** Symphony No. 6 in B Minor, "Pathétique"

## Mozart, Britten and Haydn

Friday, April 11 at 8 p.m.

Saturday, April 12 at 8 p.m.

Sunday, April 13 at 2 p.m.

**Jane Glover**, guest conductor

**Ying Li**, piano



**Ying Li**  
piano

**Benjamin Britten** Suite on English Folk Tunes, "A time there was..."

**W.A. Mozart** Concerto No. 23 in A Major for Piano and Orchestra

**Benjamin Britten** *Young Apollo* for Piano, String Quartet and String Orchestra

**F.J. Haydn** Symphony No. 104 in D Major, "London"

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