



# Pictures at an Exhibition

**JOSEPH YOUNG,**  
GUEST CONDUCTOR  
**HANNAH TAM,** VIOLIN

February 21-23, 2025

Helzberg Hall,  
Kauffman Center for  
the Performing Arts



KANSAS CITY  
SYMPHONY



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# Pictures at an Exhibition

Friday, February 21, 2025 at 8 p.m. (Symphonic Piazza)

The works by Glazunov and Mussorgsky/Ravel will be performed without intermission for the Symphonic Piazza concert.

Saturday, February 22, 2025 at 8 p.m.

Sunday, February 23, 2025 at 2 p.m.

Helzberg Hall, Kauffman Center for the Performing Arts

**JOSEPH YOUNG**, GUEST CONDUCTOR

**HANNAH TAM**, VIOLIN

**BRIAN RAPHAEL NABORS** *Pulse*

**ALEXANDER GLAZUNOV** Concerto in A Minor for Violin and Orchestra, op. 82  
Hannah Tam, *violin*

Intermission

**MODEST MUSSORGSKY/** *Pictures at an Exhibition*

**orch. Maurice Ravel**

Introduction: Promenade

I. Gnomus

Promenade

II. Il vecchio castello

Promenade

III. Tuileries

IV. Bydło

Promenade

V. Ballet of the Unhatched Chicks

VI. Samuel Goldenberg and Schmuÿle

VII. Limoges. Le marché (La grande nouvelle)

VIII. Catacombae (Sepulcrum romanum)

Cum mortuis in lingua mortua

IX. The Hut on Hen's Legs (Baba Yaga)

X. The Great Gate of Kiev

# Joseph Young

GUEST CONDUCTOR

Powerful, precise and deeply expressive, American conductor Joseph Young stands out with dynamic performances that boldly reframe the classical canon, pairing established composers with new and emergent voices to create contemporary narratives that consistently draw new and diverse audiences.

In the 2024/25 season, Young has debuts and return engagements with the National Philharmonic, Orquesta Sinfónica RTVE, Liverpool Philharmonic and Louisville Orchestra, among many others. He makes his Lyric Opera of Chicago debut conducting Jeanine Tesori and Tazewell Thompson's opera *Blue*, which he led to great acclaim with the Washington National Opera. In summer 2024, he led the Cincinnati Symphony Orchestra in the Cincinnati Opera's world-premiere staging of Paul McCartney's *Liverpool Oratorio*.

Recent engagements include debuts with the San Francisco Symphony, Seattle Symphony, LA Phil at the Hollywood Bowl, National Symphony Orchestra, New Jersey Symphony, Detroit Symphony, Sphinx Symphony, Orquesta Sinfónica do Porto Casa da Música (Portugal) and Mzansi National Philharmonic Orchestra (South Africa).



Young is the music director of the Berkeley Symphony, a role he has held since 2019. Also a noted music educator, he is the artistic director of ensembles and chair of the conducting program at the Peabody Conservatory. His long-time affiliation with Carnegie Hall's National Youth Orchestra (NYO2) culminated in 2023 with his Carnegie Hall debut, followed by the group's first international tour to the Dominican Republic.

Young began his career as a League of American Orchestras Conducting Fellow with the Baltimore Symphony and Buffalo Philharmonic, and went on to roles with the Atlanta and Phoenix symphonies. He holds an artist's diploma from the Peabody Conservatory. Mentors include Jorma Panula, Robert Spano and Marin Alsop, with whom he maintains an artistic partnership. He sits on the board of New Music USA.

# Hannah Tam

## VIOLIN

Hannah Tam, from Hong Kong, entered the Curtis Institute of Music in 2018 and studies violin with Ida Kavafian. Hailed by “The Strad” as having “amazing conviction and variety of tone,” the 18-year-old has garnered distinctive international accolades, including the Third Prize and Audience Prize at the Menuhin International Competition Junior Division 2021, the



Audience Prize at “Mini Violin” of The Concours Musical International de Montréal 2019, where she was the only awardee, the Memorial Performance Award at the Kuhmo Chamber Music Festival, and the First Prize and Overall Winner of Concorso Andrea Postacchini in Italy, among others. Additionally, Tam has been invited to serve as a Jubilee Ambassador of Baerenreiter.

Tam has performed as a soloist and chamber musician in various countries, including Japan, Finland, Italy, Germany, Austria, the Czech Republic, Canada and the United States. She has had the privilege to showcase her talent in renowned venues such

as Suntory Hall in Tokyo, the Kuhmo Chamber Music Festival in Finland and the La Jolla Music Festival in San Diego. Recently, she completed her first solo recital touring through five cities in China. Her concerto debut at age 10 with the Virtuosi Italiani Chamber Orchestra in Verona was immediately followed by an invitation from the renowned cellist Trey Lee to appear with him as a double concerto soloist at the Musicus Fest and a concerto soloist with Chamber Orchestra of Musici de Montréal under Cho-Liang Lin, as well as a concerto appearance with the Hong Kong Philharmonic Orchestra under Nicholas Carter. She recently performed as a soloist with Musicus Fest Chamber Orchestra and the Inheritance Philharmonic Orchestra. She has performed chamber music with great masters such as violinists Gil Shaham and Cho-Liang Lin as well as the late violist Vladimir Mendelssohn.

In 2020, Tam was awarded the Certificate of Commendation by the Hong Kong SAR Government.

Since age 12, Tam has been studying with Professor Ida Kavafian at the Curtis Institute of Music under the Demeng Charity Foundation Fellowship. She is also a recipient of the Hong Kong Jockey Club Music and Dance Fund Scholarship. Previously, she studied with Michael Ma, Maria Jee and Chan Kwok Wai at the Hong Kong Academy for Performing Arts Junior Music Program and Warren Lee at the St. Paul’s Co-Educational College and Primary School.



## Brian Raphael Nabors (b. 1991)

### *Pulse*

(2019)

12 minutes

*Piccolo, 3 flutes, 2 oboes, English horn, 3 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, bass drum, bongos, crotales, hi-hat, marimba, suspended cymbal, tam-tam, tom-toms, triangle, vibraphone, whip, woodblocks, xylophone, harp, piano, celesta and strings.*

My conception of *Pulse* began as a long contemplation of daily life as we know it, combined with thoughts of life in nature. The universe seems to have this natural rhythm to it. It is as if every living and moving thing we are aware and unaware of is being held together by a mysterious, resolute force. *Pulse* is an episodic rhapsody that explores several phases and colorful variants of rhythm all held together by an unwavering pulse. Each episode is meant to symbolize a different scenario of life for the listener, be it a buzzing modern metropolis, a deep wilderness abundant with animalia, or the scenic endless abyss of the ocean. All of these worlds and their philosophical meanings are then brought together in a contemplative theme of “unification” in the strings that symbolizes our deep connection as living beings to everything within, over, under and around us.

— Brian Raphael Nabors

# Alexander Glazunov (1865–1936)

## Concerto in A Minor for Violin and Orchestra, op. 82

(1904)

20 minutes

*Solo violin, piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, cymbals, glockenspiel, triangle, harp and strings.*

### THE STORY

In 1899, Russian composer Alexander Glazunov became a professor at the St. Petersburg Conservatory, and despite his teaching duties had one of the most prolific compositional periods of his life. Between 1899 and 1905, when he became director of the conservatory, he completed no fewer than eleven works for orchestra, in addition to several significant piano works and other compositions. His only violin concerto was composed during this period, in 1904, but it did not come easily. He wrote in a letter to his former composition teacher Nikolai Rimsky-Korsakov,

**“This work has caused me a lot of grief: sometimes it seems to me that the music is rubbish, and there is nothing at all for the violin to play; at other times, I comfort myself with this or that, and tell myself that after all it would be good to finish it.”**

Fortunately for us, he did finish it and it is known today as a masterwork of Russian Romantic lyricism. It is difficult to play (especially the cadenza before the final section), but its virtuosity serves the music rather than the other way around. Despite the tendency in



the musical avant-garde of the time toward ambiguous harmonies and crunchy dissonances, Glazunov writes unashamedly beautiful melodies and progresses from the dark minor key of the opening to an effervescent major-key finish.

### THE MUSIC

Glazunov includes the traditional three movements of a typical concerto inside one continuous movement. After a mere three beats of introduction, the solo violin enters with the first movement's main melody, marked “*dolce espressivo*” (sweetly and expressively). The violin plays almost continuously throughout

the concerto, often taking the melodic lead and sometimes playing accompanying figures, often soaring into the highest register of the instrument and sometimes descending to its lowest string. A quiet, slow melody accompanied by the harp's first chords marks the beginning of the "second" movement, which, in a formal innovation, doesn't stand as its own section but is inserted into the middle of the "first" movement. After a recap of a different slow theme from the "first" movement, the violin plays a cadenza, a long passage on its own without the orchestra that includes many difficult double-stops (playing on two strings

at once), with the soloist playing the melody and the accompaniment at the same time. Then the "third" movement starts, and you can't miss it — the two trumpets announce it with a rousing major-key fanfare, quickly echoed in the violin. It's a bright, happy and very whistle-able tune. Two other bubbly melodies make appearances, as does a delightful section where the solo violin plays "pizzicato quasi guitarra," strumming the violin like a guitar. More double-stops, fast runs and notes up in the stratosphere bring the concerto to its lively conclusion.

— *AJ Harbison*



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## **Cody Fry with the Kansas City Symphony**

Saturday, February 28 at 8 p.m.

Grammy-nominated singer-songwriter, composer and arranger Cody Fry brings his unique blend of pop and cinematic classical music to a special collaboration with the Kansas City Symphony. Fry's "simultaneously familiar and breathtaking" sound (American Songwriter) is likened to the rush of emotion felt the moment your favorite old movie changes from black-and-white to technicolor. Don't miss this!

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# Modest Mussorgsky (1839-1881)

## *Pictures at an Exhibition*

(1874, orch. Maurice Ravel 1922)

35 minutes

*Piccolo, 3 flutes, 3 oboes, English horn, 2 clarinets, bass clarinet, alto saxophone, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, bass drums, chimes, cymbals, gong, orchestra bells, ratchet, snare drum, tambourine, triangle, whip, xylophone, 2 harps, celesta and strings.*

### THE STORY

The Russian composer Modest Mussorgsky spent six years working on his largest composition, the opera *Boris Godunov*. An initial version was rejected, a revision was only performed in excerpts, and the composer suffered from insecurity about his compositional abilities. Through the process, he was encouraged by a close friend who championed the opera from the beginning: Viktor Hartmann, an artist, architect and designer.

A few months before the opera was finally to have its full premiere, Hartmann died suddenly of an aneurysm at the age of 39. His death shocked the Russian art world and deeply affected Mussorgsky. The Imperial Academy of Arts in St. Petersburg organized a tribute exhibition of more than 400 of Hartmann's works, which Mussorgsky attended and even contributed to (Hartmann had given him two paintings as a gift a few years before). Several months later, Mussorgsky was inspired to compose *Pictures at an Exhibition*, a suite for solo piano that paid tribute to his friend through musical depictions of ten pictures as well as a "promenade" motif, representing the composer walking through the exhibition, that



returns several times. It is his most famous piece today and is widely viewed as one of his masterpieces.

In 1922, when the piano suite had mostly been forgotten, the French composer Maurice Ravel brought it to the attention of the Russian conductor Serge Koussevitzky, who then commissioned Ravel to orchestrate it. Ravel's orchestration has proven to be the most popular, but other orchestrations and arrangements exist, from a variety of classical conductors and composers to the prog rock band Emerson, Lake & Palmer, the synthesizer artist Isao Tomita, and the satirical singer/songwriter Friendly Rich, who arranged his version for avant-garde cabaret jazz ensemble.

## THE MUSIC

Ravel's version of the piece is in 15 sections. The quotes below are from Vladimir Stasov, an influential art and music critic who was close with both Mussorgsky and Hartmann. Mussorgsky corresponded with Stasov about the piece as he was writing it and dedicated it to him. Stasov's descriptions of the artworks depicted are helpful, as almost all of these paintings have been lost.

**Promenade:** The composer is "roving through the exhibition, now leisurely, now briskly in order to come close to a picture that had attracted his attention, and at times sadly, thinking of his departed friend." This first movement begins with the brass section but expands to the full orchestra.

**Gnomus (Gnome):** "A sketch depicting a little gnome, clumsily running with crooked legs."

**Promenade:** This statement is quieter and gentler, featuring a solo horn and woodwinds.

**Il vecchio castello** (The old castle): "A medieval castle before which a troubadour sings a song."

**Promenade:** This is the shortest iteration of the theme, with brass instruments accompanied by strings and woodwinds.

**Tuileries:** "An avenue in the garden of the Tuileries [famous gardens in Paris], with a swarm of children and nurses."

**Bydło** (Cattle): "A Polish cart on enormous wheels, drawn by oxen."

**Promenade:** The final appearance of the theme by itself is in a minor key, foreshadowing its use later in the "Cum mortuis" movement.

## NEXT CLASSICAL CONCERT

### Romeo and Juliet

Friday, March 14 at 8 p.m. (Symphonic Piazza)  
The works by Martinů and Prokofiev will be performed without intermission 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

**Alissa Firsova** *Die Windsbraut*  
**Bohuslav Martinů** Concerto for Oboe and Small Orchestra  
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**Gemma New**  
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**Ballet of the Unhatched Chicks:**

“Hartmann’s design for the décor of a picturesque scene in the ballet *Trilby*.” The “unhatched chicks” were ballet dancers in eggshell costumes.

**Samuel Goldenberg and Schmuyle:**

“Two Jews: rich and poor.” The movement is likely based on two separate portraits that are combined into this single movement.

**Limoges. Le marché (La grande nouvelle)**

(Limoges. The market (the great news)): “French women quarrelling violently in the market.” Limoges is a city in central France.

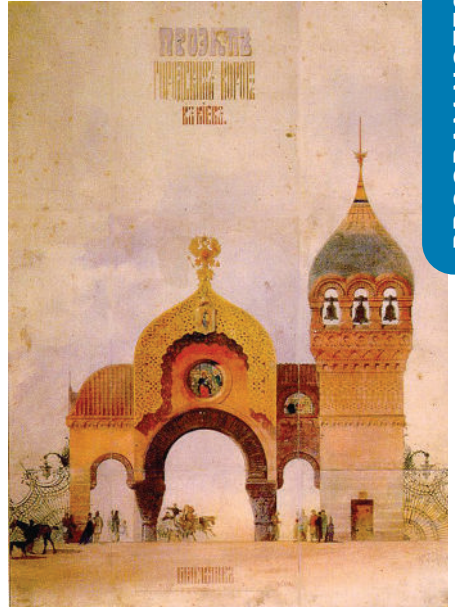
**Catacombæ (Sepulcrum romanum)**

(Catacombs (Roman tomb)): “Hartmann represented himself examining the Paris catacombs by the light of a lantern.”

**Cum mortuis in lingua mortua** (With the dead in a dead language): This follows the previous movement without a pause and is an eerie recasting of the promenade theme. Mussorgsky wrote on the score, “The creative spirit of the dead Hartmann leads me towards the skulls, invokes them; the skulls begin to glow softly.”

**The Hut on Hen’s Legs**

**(Baba Yaga):** “Hartmann’s drawing depicted a clock in the form of Baba Yaga’s hut on hen’s legs. Mussorgsky added the witch’s flight in a mortar.” Baba Yaga is a witch from Slavic folklore; her hut in the forest was held up by chicken legs, and she flew by means of a wooden mortar as she wielded a pestle as a weapon.



Hartmann’s design for the gates.

**The Great Gate of Kiev, also known as The Bogatyr Gates (In the Capital in Kiev):** “Hartmann’s sketch was his design for city gates at Kiev in the ancient Russian massive style with a cupola shaped like a Slavonic helmet.” There was a national competition for the design of these gates, which were to commemorate Tsar Alexander II’s escape from an assassination attempt in 1866. Hartmann won the competition; the gates were never built, but the architect regarded his painting of his design as one of his best works. This movement is one of the most triumphant conclusions in all of classical music.

— *AJ Harbison*

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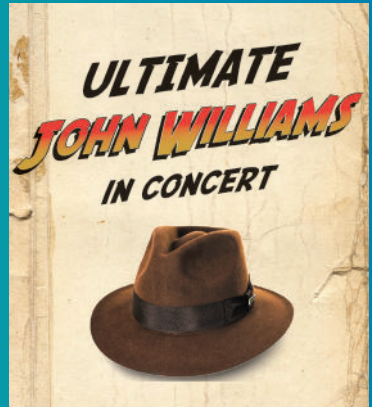


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In only its 42nd season, the Kansas City Symphony has already become one of America's most vibrant major orchestras and has gained national and international recognition. With the 2024/25 season, the Symphony welcomes conductor and composer Matthias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

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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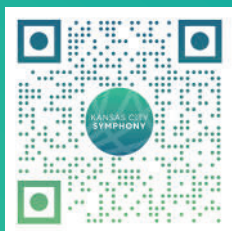
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# Upcoming Classical Concerts WITH YOUR SYMPHONY



## Tchaikovsky's "Pathétique"

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

The works by Saint-Saëns and Tchaikovsky will be performed without intermissions 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  
piano

**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"

## The Miraculous Mandarin with Duda Paiva Company

Friday, May 9 at 8 p.m.

Saturday, May 10 at 8 p.m.

Sunday, May 11 at 2 p.m.

**Matthias Pintscher**, music director and conductor  
**Sophia Burgos**, soprano  
**Kansas City Symphony Chorus**, Charles Bruffy, chorus director  
**Duda Paiva Company**, dance and puppets



Sophia Burgos  
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