

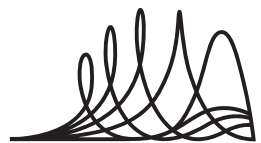


# Farrenc, Schumann and Dvořák

**FRIDAY, APRIL 17**  
**SATURDAY, APRIL 18**  
**SUNDAY, APRIL 19**

**LOUIS LANGRÉE, GUEST CONDUCTOR**  
**STEFAN JACKIW, VIOLIN**

Helzberg Hall, Kauffman Center for the  
Performing Arts



**KANSAS CITY**  
**SYMPHONY**

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# Farrenc, Schumann and Dvořák

Friday, April 17, 2026 at 8 p.m.  
Saturday, April 18, 2026 at 8 p.m.  
Sunday, April 19, 2026 at 2 p.m.

**LOUIS LANGRÉE**, GUEST CONDUCTOR  
**STEFAN JACKIW**, VIOLIN

Helzberg Hall, Kauffman Center for the Performing Arts



**LOUISE FARRENC**

Overture No. 1 in E Minor, op. 23

**ANTONÍN DVOŘÁK**

Concerto for Violin and Orchestra in A Minor,  
op. 53, B. 96

I. Allegro ma non troppo

II. Adagio ma non troppo

III. Finale: Allegro giocoso ma non troppo

Stefan Jackiw, violin

Intermission

**ROBERT SCHUMANN**

Symphony No. 4 in D Minor, op. 120

I. Ziemlich langsam — Lebhaft

II. Romanze: Ziemlich langsam

III. Scherzo: Lebhaft

IV. Langsam — Lebhaft

# Louis Langrée

GUEST CONDUCTOR

**F**rench conductor Louis Langrée became Director of the Théâtre national de l'Opéra Comique in November 2021, named by the President of France, Emmanuel Macron. Following a successful ten years as music director of the Cincinnati Symphony Orchestra, Langrée was appointed Music Director Laureate through the 2027/28 season.



In the 2025/26 season, Langrée makes debuts with the Kansas City Symphony and Barcelona Symphony and returns to the National Symphony Orchestra (Washington), New York Philharmonic, Orchestra of St. Luke's at Carnegie Hall, Los Angeles Philharmonic at the Hollywood Bowl and Cincinnati Symphony for his first performances as Music Director Laureate. On the operatic stage, Langrée leads productions of *Così fan tutte* with the Wiener Staatsoper in Vienna and Monte Carlo.

A regular presence in New York since his 1998 debut, Langrée has conducted around 250 performances and concerts with the Lincoln Center Mostly Mozart Festival, Metropolitan Opera and New York Philharmonic. Guest conductor appearances include the Berlin Philharmonic, Vienna Philharmonic, London Philharmonic, Philadelphia Orchestra, Budapest Festival Orchestra, Czech Philharmonic, NHK Symphony, Orchestre National de France, Orchestre de Paris and Leipzig Gewandhaus, as well as Orchestre des Champs-Élysées, Freiburg Baroque and the Orchestra of the Age of Enlightenment. In addition to the Met, he frequently conducts at the leading opera houses including Vienna Staatsoper, Teatro alla Scala, Royal Opera House, Covent Garden, Lyric Opera of Chicago and Bayerische Staatsoper in Munich, as well as at festivals including Glyndebourne, Aix-en-Provence, BBC Proms, Edinburgh International, Hong Kong Arts Festival, Wiener Festwochen, Salzburg Mozartwoche and Whitsun.

Langrée's two last CDs with the Cincinnati Symphony were both nominated for Best Orchestral Performance at the Grammy Awards.

A native of Alsace, France, Langrée is an honorary member of the Confrérie Saint-Étienne d'Alsace, an Alsatian wine-makers' brotherhood dating back to the 14th century. He also is a Chevalier de la Légion d'Honneur and an Officier des Arts et des Lettres.

# Stefan Jackiw

VIOLIN

**S**tefan Jackiw is one of America's foremost violinists, captivating audiences with playing that combines poetry and purity with impeccable technique. Hailed for playing of "uncommon musical substance" that is "striking for its intelligence and sensitivity" (Boston Globe), Jackiw has appeared as a soloist with the Boston, Chicago, Cleveland, New York, Philadelphia and San Francisco symphony orchestras, among others.

In the 2025/26 season, Jackiw returns to the Pittsburgh Symphony for Korngold's Violin Concerto, the Baltimore Symphony for Beethoven's Triple Concerto alongside Inon Barnatan and Hayoung Choi, conducted by Jonathan Heyward, and the Indianapolis Symphony for Berg's Violin Concerto. He launched the Austin Symphony's season with Prokofiev's Violin Concerto No. 2, which he also performed later with the Vancouver Symphony. He also performs Dvořák's Violin Concerto with the Kansas City Symphony.



Jackiw tours frequently with his musical partners, pianist Conrad Tao and cellist Jay Campbell, as part of the Junction Trio. In 2021, Jackiw performed a new violin concerto, written for him by Conrad Tao and premiered by the Atlanta Symphony and Baltimore Symphony.

Jackiw is set to make his debut at London's iconic Southbank Centre in a highly anticipated special trio project with cellist Alisa Weilerstein and pianist Inon Barnatan. He continues touring with the Junction Trio in engagements at Chamber Music Sedona, Sanford-Hill Piano Series, Noe Music, Caramoor and Jacksonville Symphony. As a recitalist, he returns to Montclair State University, Denver Friends of Chamber Music, Harvard University, Friends of Music Sleepy Hollow and Rockefeller University.

Born to physicist parents of Korean and Ukrainian descent, Stefan Jackiw began playing the violin at the age of 4. His teachers have included Zinaida Gilels, Michèle Auclair and Donald Weilerstein. He holds a Bachelor of Arts from Harvard University, as well as an Artist Diploma from the New England Conservatory, and is the recipient of a prestigious Avery Fisher Career Grant. Jackiw plays a violin made by Domenico Montagnana "ex. Rossi" c. 1730, generously loaned by a private foundation. He lives in New York City.

# Overture No. 1 in E Minor, op. 23 (1834)

**LOUISE FARRENC (1804-1875)**

7 MINUTES

*2 flutes, 2 oboes, 2 clarinets,  
2 bassoons, 4 horns, 2 trumpets,  
3 trombones, timpani and strings.*

## THE STORY

Louise Farrenc was a rather remarkable woman. In the early 19th century, when opportunities for women were very few and far between, she was a child prodigy on the piano, studied composition privately with a professor at the Paris Conservatory (because women could not enroll in the conservatory's composition classes) and, with her husband, opened a music publishing house — Éditions Farrenc — that was one of France's leading music publishers for 40 years.



As an adult, she was a very successful concert pianist and was appointed professor of piano at the Paris Conservatory. She was the only woman to hold a professorship at the conservatory throughout the entirety of the 19th century. She was paid less than her male counterparts, but after further success as a pianist and composer, she requested and received equal pay. She stayed at the conservatory for 30 years.

Most of Farrenc's compositions are for the piano, solo or in combination with other instruments, but she also wrote a handful of vocal and choral works, three symphonies and two concert overtures, the first of which we are performing today.

## THE MUSIC

Farrenc was a pioneer in the genre of concert overtures, an orchestral work in the style of an overture but not intended to actually precede any specific performance. By 1834, when this piece was written, the

## With no specific program or imagery associated with this overture, Farrenc relies on the musical material itself to carry the drama.

only concert overtures that had been performed in Paris were Felix Mendelssohn's Overture to *A Midsummer Night's Dream* and several by Farrenc's fellow French composer Hector Berlioz.

With no specific program or imagery associated with this overture, Farrenc relies on the musical material itself to carry the drama. It starts with a slow introduction in E major, with declamatory chords for the orchestra followed by short snatches of melody from the woodwinds. The full orchestra returns, in E minor this time; it diminishes to a quiet held chord, leading to a fast section that feels like the start of the overture proper. A quickly stepping theme for the strings in E minor leads the way, followed by a more lyrical melody for the woodwinds. These themes are developed — combined, fragmented, reorchestrated, transposed to a number of different keys — before they return in their full forms in the recapitulation. The second theme, which was originally presented in G major, comes back in E major, bringing the overture back to the key in which it began. The stepping theme is also reprised in major before the sunny ending.

— *AJ Harbison*

# Concerto for Violin and Orchestra in A Minor, op. 53, B. 96 (1882)

**ANTONÍN DVOŘÁK**  
**(1841–1904)**

32 MINUTES

*Solo violin, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani and strings.*

## THE STORY

Antonín Dvořák's only violin concerto was commissioned by his publisher, Simrock, and was to have been premiered by the preeminent violinist of the day, Joseph Joachim. Joachim had premiered Dvořák's String Sextet and performed his music many times, so he was a natural choice.

However, the writing of the concerto and Dvořák's correspondence with Joachim about it was unexpectedly tortuous.

Dvořák showed Joachim an initial draft of the piece in person in July 1879; Joachim suggested some changes. Dvořák made the changes and sent the revised version to Joachim in November; Joachim never replied (or if he did, his reply has not survived). Dvořák brought the revised version with him when he visited Joachim in March 1880; apparently Joachim was not a fan, because Dvořák set about completely rewriting the concerto after that. In May he sent the violinist the revised version. Joachim responded... but not until more than two years later. Dvořák made another set of changes at his request, and composer and violinist played through this version of the concerto in September 1882. Dvořák wrote to his publisher, with evident relief: "I played the violin concerto with Joachim twice. He liked it very much ... I was very glad that the matter has finally been sorted out. The issue of revision lay at Joachim's door for a full two years!!"



Ironically, after all this, Joachim never performed the concerto. He had perhaps lost his enthusiasm over the numerous years of its development, and was more caught up in his duties as the director of Berlin's Academy of Music than in performing. While the concerto still bore its dedication to Joachim, Dvořák found a more willing virtuoso to perform it in the young Czech violinist František Ondříček. Ondříček premiered the piece in Prague in 1883, and helped to bring it to international prominence by performing it on his concert tours all over the world.

## THE MUSIC

The concerto opens with a dramatic four-bar flourish by the orchestra before the soloist enters with the main theme. This theme quickly turns to virtuosic arpeggios that come to a halt before a second flourish by the orchestra and a second statement of the theme, this time in a different key. The theme returns multiple times with episodes of different material in between, and this first movement splits the difference between sonata form and a rondo. After a development-type section, though, instead of the usual recapitulation of the themes at the end of a sonata-form movement, Dvořák takes us straight into the lyrical second movement without a pause. This movement features a sweeping, long-breathed melody in a major key contrasted with a more brusque, rhythmical idea in minor. The major wins out in the end and the movement closes quietly. The third movement is a stylization of the furiant, a Czech folk dance characterized by its energy and syncopated rhythms. The contrasting theme in the center of the movement is inspired by a different type of dance called a dumka. The melodies are not derived from specific folk sources, but they reflect Dvořák's deep immersion in the music of his homeland. This movement is more solidly in the form of a rondo, where the theme returns multiple times with contrasting material in between. There is plenty of virtuosity for the soloist — fast runs, arpeggios up and down the fingerboard and double- and triple-stops (playing on two and three strings at once). The movement is joyous and exuberant and ends with four loud, boisterous chords.

— *AJ Harbison*

## What does “ma non troppo” mean?

In the program on page 1, you may have noticed that each of the movements of the concerto includes the phrase “ma non troppo.” This is Italian for “but not too much.” So the full translations of the movement tempo indications are “Fast and lively, but not too much”; “Slow, but not too much”; and “Fast and playful, but not too much.” Apparently Dvořák did not want too much of anything in this piece!

# Symphony No. 4 in D minor, op. 120 (1851)

**ROBERT SCHUMANN (1810–1856)**

28 MINUTES

*2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani and strings.*

## THE STORY

A little like the Dvořák Violin Concerto, Robert Schumann's Fourth Symphony took a rather roundabout path to completion. He first composed the symphony in 1841, just a few months after the successful premiere of his First Symphony. He called it his Second Symphony and it premiered in December 1841. This concert, however, didn't go so well.

Felix Mendelssohn, who had conducted the First's premiere, was unavailable and the orchestra didn't play very well. Franz Liszt, the superstar pianist, also performed at the concert and stole the show. And the audience was confused by the unconventional structure of four continuous movements. Schumann hoped to sell it to his publisher, but the publisher declined, not wishing it to compete with sales of his First Symphony. So Schumann set the piece aside.

Ten years (and two other symphonies) later, Schumann was orchestrating an unfinished symphony by another composer and felt inspired to return to his second symphony. He revised it extensively, integrating the single-movement structure more tightly and making significant orchestration changes. (Some have suggested that



## The main theme is based on Schumann's wife's name, Clara, with the notes C-(B)-A-(G-sharp)-A.

Schumann adapted his writing to cover some of his deficiencies as a conductor, for example by condensing multiple instrument entrances to happen at the same time. This makes it easier for the conductor to cue, but thickens the orchestration and can sometimes reduce the clarity of the music.)

The revised version was premiered in 1853; it was a great success this time, and was published as Schumann's Fourth Symphony.

### THE MUSIC

The four movements of the symphony are all connected and flow together without the usual breaks in between (though there are short, written-in pauses after the first and second). The first and last are the longest, with the inner movements being significantly shorter. The main theme is heard right at the beginning; it is based on Schumann's wife's name, Clara, with the notes C-(B)-A-(G-sharp)-A (though transposed here from its native A minor to D minor). This theme is never far from the foreground but is constantly evolving and being transformed throughout the restless first movement. The slow second movement, a "Romance," opens with an oboe and cello duet; their melody includes within it the shape of the Clara theme, though the notes are different. The first violins play the Clara melody following the duet, in its C-B-A-G-sharp-A form. The middle section of the movement features an extended passage for a solo violin. The third-movement scherzo is quintessentially Romantic — dark, stormy and intense but also mercurial, with some lighter moments. The central trio section is a quiet interlude in a major key before the music of the scherzo returns. The movement ends quietly and slips imperceptibly into the fourth movement, which begins with the fast theme from the first movement played slowly as an introduction. A transition reminiscent of Beethoven leads into the movement proper, which is fast, upbeat and in a major key. The final pages include two tempo changes, going faster and faster as the symphony races to its joyous conclusion.

— *AJ Harbison*



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**In** only its 43rd 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 welcomed 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 Kansas City 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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**FOR MORE INFORMATION,**  
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