

A Midsummer Night's Dream

A woman in a golden, floral-patterned dress stands in a dark, magical forest at night. She is surrounded by glowing lights and a stream. The scene is illuminated by warm, golden light, creating a dreamlike atmosphere.

FRIDAY, APRIL 10
SATURDAY, APRIL 11
SUNDAY, APRIL 12

**MATTHIAS PINTSCHER, MUSIC DIRECTOR
AND CONDUCTOR**
EVAN HUGHES, BARITONE
KANSAS CITY SYMPHONY CHORUS
JULIAN KAPLAN, TRUMPET
JANA MCINTYRE, SOPRANO
TAYLOR RAVEN, MEZZO-SOPRANO
AMIT RAHAV, NARRATOR

Helzberg Hall, Kauffman Center for the Performing Arts



**KANSAS CITY
SYMPHONY**

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A Midsummer Night's Dream

Friday, April 10, 2026 at 8 p.m.
 Saturday, April 11, 2026 at 8 p.m.
 Sunday, April 12, 2026 at 2 p.m.

MATTHIAS PINTSCHER, MUSIC DIRECTOR AND CONDUCTOR
EVAN HUGHES, BARITONE
KANSAS CITY SYMPHONY CHORUS
JULIAN KAPLAN, TRUMPET
JANA MCINTYRE, SOPRANO
TAYLOR RAVEN, MEZZO-SOPRANO
AMIT RAHAV, NARRATOR

Helzberg Hall, Kauffman Center for the Performing Arts



TOSHIO HOSOKAWA Concerto for Trumpet and Orchestra,
 "Im Nebel"
 Julian Kaplan, trumpet

SERGEI RACHMANINOFF *Vesna* (Spring), op. 20
 Evan Hughes, baritone
 Kansas City Symphony Chorus

Intermission

FELIX MENDELSSOHN Incidental Music to
A Midsummer Night's Dream, op. 61
 Jana McIntyre, soprano
 Taylor Raven, mezzo-soprano
 Amit Rahav, narrator
 Women of the Kansas City Symphony Chorus

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 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 by Bärenreiter and recordings of his works can be found on Kairos, EMI, Teldec, Wergo and Winter & Winter.

Evan Hughes

BARITONE

Evan Hughes has built a worldwide career as a versatile and daring singer on the international operatic stage and in contemporary music. Hailed by Opera News as “strikingly imaginative” and the New York Times for his “appealing clarity and emotional heft,” his career began in the United States after studies at the Curtis Institute of Music and as a young artist at the Metropolitan Opera, leading to European debuts.

He is making his mark in some of the world’s leading opera houses and concert halls, including Carnegie Hall, Metropolitan Opera, Hollywood Bowl, Walt Disney Concert Hall, the Hamburg and Sächsische Staatsoper and Berlin and Paris’ philharmonies. He has been a soloist with the New York Philharmonic, Los Angeles Philharmonic, Met Chamber Ensemble, Mahler Chamber Orchestra, Moscow Philharmonic, Ensemble Intercontemporain and many others.



On stage this season, Hughes made his Opéra Comique debut in the world premiere of the French version of Matthias Pintscher’s new opera *Nuit sans aube* in the leading role. The production was directed by James Darrah and conducted by the composer. He will also join Matthias Pintscher as the soloist in Rachmaninoff’s *Vesna* (Spring) cantata with the Kansas City Symphony. In Montpellier, France, Hughes will return to one of his critically acclaimed roles, Leporello in Mozart’s *Don Giovanni*. After starring in the world premiere of Salvatore Sciarrino’s vivid opera *Venere e Adone* in Hamburg, the production will be brought to Venice’s Teatro la Fenice in early summer, again under the baton of Kent Nagano.

Recent projects include the staged premiere of Matthew Aucoin’s monumental vocal symphony *Music for New Bodies* with the American Opera Company. In Europe, Hughes was soloist in the world premiere of Alex Nantes’ third symphony “Anahata” at Hamburg’s Elbphilharmonie, for the occasion of Kent Nagano’s final concert as music director of the Staatsorchester Hamburg.

Hughes attended the Curtis Institute of Music and was a regional winner and a national semifinalist in the 2010 Metropolitan Opera National Council Auditions.

Kansas City Symphony Chorus



The Kansas City Symphony Chorus is a 160-voice ensemble that continues its long tradition of excellence serving as “the choral voice of the Kansas City Symphony.”

The Symphony Chorus has been offering quality choral music to the greater Kansas City metropolitan area since the early 1960s, first as the Mendelssohn Choir and then as the Civic Chorus. After the creation of the Kansas City Symphony, the Symphony Chorus assumed its current name and role as the Symphony’s “choral voice” in 1988.

The Symphony Chorus has represented Kansas City in five concert tours, including performances in New York City, Boston, the Berkshires, Germany, Austria, Switzerland and Mexico where it performed with the Mexico City Symphony. The Symphony Chorus women recorded Holst’s *The Planets* with the Kansas City Symphony in January 2015.

The Kansas City Symphony Chorus musicians are all volunteers from the region’s extensive musical community selected through rigorous auditions. Members have rich backgrounds in both music education and performance, and are engaged as soloists and conductors in schools, churches and venues throughout the region.

Chorus Roster

Keith Florea, *president*

Patrice Sollenberger, *assistant chorus director*

Briana Carrillo, *librarian*

Dan Velicer, *accompanist*

SOPRANOS

Addison Acheson
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Pamela Beglau
Nellie Bills
Anne Hardy Biswell
Elizabeth Brockhoff
Emily Butler
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Laura Connor
Kaylee Costanzo
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Tiffany Keegan
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Nancy Lacy
Kristy Lambert
Zenia Lee
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Jihye Lovelace
Lindsey Marts
Sarah Meyer
Carolyn Miller
Doriana Nealy
Natalie Neri
Dana O'Regan
Kirsten
Oelklaus O'Brien
Janese Pentico
Suzette Price
Maria
Rangel-Flemmer
Gretchen Rohrs
Gabrielle Roney
Bethany Ruisinger
Jana Samuel
Jerusha Staggs
Maham Theisen
Connie Van Engen
Annie Walsh
Denise Weigand
Suzanne Wilmot

ALTOS

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Akins Conway
Lynne Beebe
Lauren Beemer
Joyce Bibens
Amber Bracken
Jan Camlin
Marlene Carnahan
Briana Carrillo
Hyang Sook Choi
Jan Cohick
Jillian Colrain
Helen Cowan
June Farson
Kimberly J. Gear
Patricia Henshaw
Julia K. Heriford
Lenette Johnson
Margaret Jones
Avery Keown
Janice Kibler
Audrey Klassen
Katherine Lang
Abby Lathrop
Julia Leamon
Lori LeVine
Meghan LeVota
Diane Martin
Sandra McCormick
Hollie Meek
Heidi Menssen
Svetlana Mitchell
Karla Morgan Massia
Grace Park
Carol Robinson
Anna Kate Scott
Caitlin Smith
Karen Spalding
Sara Treffer
Caitlin Walker
Grace Wampler
Carolyn Welch
Julia Welsh
Sarah Zung

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Leon Barnes
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Tony Donley
Kit Doyle
Ryan Flemmer
Keith Florea
Presten Fry
Fredrick Hoepfner
James Jorns
Mark Kahler
William Kenefake
Will Kubie
Tony Locatelli
Paul Meissbach
Casey Morgan
Jonathan Plummer
Jeff Preuss
David Sutherland
Alan Taliercio
Sheldon Vogt
Stephen White
Jeff Williams
Travis Windsor
Craig Zernicko

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Brett Anderson
Jerl Banning
James Bourassa
Kalon Breckenridge
Richard Brooks
Zach Buchanan
John Burke
Scott Chellgren
Bert Dothage
Bruce Everett
Douglas
James R. Duncan
Jeff Duncan
Aden Eilts
Bill Featherston
Brendan Gibson
Richard T. Gill
Jude Harb
Jonathan Hinderks
George Keeper
Bill Lacy
Art Lafex
Roger McDougale
Donald Milligan
Patrick Orlich
John Pinkston
Austin Planker
Joe Potter
Chris Pressler
David Reid
Ed Roberts
John Ross
Weston Smith
Robert Stepanich
Rick Stephenson
Gregory Toplikar
Ken VanEngen
Mike Wieners

Julian Kaplan

PRINCIPAL TRUMPET, JAMES B. AND ANNABEL NUTTER CHAIR

Originally from Cleveland, Ohio, Julian Kaplan and his family moved to North Carolina, where he began playing trumpet at age 12. He soon began studying with the principal trumpet of the Charlotte Symphony, Michael Miller, who now plays in the Cleveland Orchestra. Kaplan received a full-tuition scholarship to the University of Kentucky, where he earned his bachelor's degree in trumpet performance and studied with Mark Clodfelter. He also was a student of Vince DiMartino at Centre College. While at the University of Kentucky, Kaplan performed at some of America's most famous venues, including the Kennedy Center and Carnegie Hall, and performed concerts in Greece and China. Shortly before graduation, Kaplan was appointed principal trumpet of the Lexington Philharmonic, where he played for two seasons before being appointed second trumpet of the Jacksonville Symphony Orchestra. After two seasons as second trumpet, Kaplan was appointed principal trumpet of the Jacksonville Symphony Orchestra in 2013. He also served on faculty at the University of North Florida from 2014 to 2015. He has been principal trumpet with the Kansas City Symphony since 2015. Kaplan has been a guest principal trumpet with the Philadelphia Orchestra, Atlanta Symphony Orchestra, St. Louis Symphony, Pittsburgh Symphony Orchestra and Cincinnati Symphony, among others, and has appeared as a soloist with the Kansas City Symphony many times during his tenure. Outside of trumpet, Kaplan enjoys playing competitive video games, road cycling and spending time with his two Siberian huskies, Winston and Wattson. He is a Yamaha Performing Artist and performs exclusively on Yamaha instruments.



Jana McIntyre

SOPRANO

Versatile and dynamic in both repertoire and style, Jana McIntyre is known for her brilliant vocal agility and powerful stage presence. She captivates audiences with her “dancer’s grace, mercurial wit, and vibrant soprano tone” (Opera Magazine). With “movie star looks and the poise to match, she has everything it takes to make it to the top” (Opera Wire). Her precision and unique expressiveness across the repertoire have put her on the map as one of the most exciting young singers to see.



This season marks many important debuts and new collaborations as well as awaited returns. McIntyre sings Janine/Ofwarren in Poul Ruders’ *The Handmaid’s Tale* with Detroit Opera and rejoins San Francisco Opera in *Parsifal*. She will sing Aithra in Christian R  th’s new production of Strauss’ *Die   gyptische Helena* at Bard SummerScape where she triumphantly debuted her first Straussian role in 2022 (*Aminta, Die Schweigsame Frau*). She will also return to Opera Theatre of St. Louis in S  an Curran’s beloved production of *Pirates of Penzance* as

Mabel. On the symphonic stage, McIntyre debuts with the Grant Park Music Festival (*Carmina Burana*), Kansas City Symphony (Mendelssohn’s *A Midsummer Night’s Dream*) and Tulsa Symphony (Mahler Symphony No. 2), as well as the Philadelphia Orchestra (“The Glorious Sound of Christmas”). This season, McIntyre also joins the roster of the Metropolitan Opera for their new production of *I Puritani* covering Lisette Oropesa as the Puritan heroine, Elvira.

Additional recent successes include McIntyre’s Carnegie Hall debut with the American Symphony Orchestra in the title role of Richard Strauss’ rarely heard *Daphne, Die Zauberfl  te* highlights with the San Francisco Symphony, and *Semele (Semele)*, *Norina (Don Pasquale)* and *Giulia (La scala di seta)* with Opera Santa Barbara. McIntyre has recently been included on the rosters of Lyric Opera of Chicago (*Cendrillon*), Palm Beach Opera (*Die Zauberfl  te*) and Tulsa Opera (*Rigoletto, The Little Prince, Don Giovanni*).

McIntyre has been an apprentice with Tulsa Opera, Santa Fe Opera and the Merola Opera Program. She did her academic work at the University of California, Los Angeles in psychology (B.A.) and music (B.A.). She received her master’s degree in vocal performance from the Manhattan School of Music.

Taylor Raven

MEZZO-SOPRANO

Taylor Raven is a “vocal sensation” (Washington Classical Review) and quickly establishing herself in opera, concert and recital. In the 2024/25 season, Raven debuted with the Metropolitan Opera in the company premiere of Adam’s *Antony and Cleopatra* (Charmian) and with Pacific Opera Victoria for *La clemenza di Tito* (Sesto). On the concert stage she debuts with the Minnesota Orchestra for Mozart’s Requiem, Duisburger Philharmoniker for Julia Perry’s *Stabat Mater*, the United States Naval Academy for *Messiah*, Buffalo Philharmonic for *Sanctuary Road* and the Quad City Symphony Orchestra for Rhiannon Giddens’ *Omar’s Journey* (Fatima). In recital, Raven debuted with the Northwest Sinfonietta performing Jessie Montgomery’s *Five Freedom Songs* and makes her New York City solo recital debut with the Kaufmann Music Center. Additional appearances include a return to North Carolina Opera for their Opera in the Park series.



Past season highlights include her returns to Seattle Opera for *Il barbiere di Siviglia* (Rosina) and the Los Angeles Philharmonic for a fully staged production of *Das Rheingold* (Flosshilde) with scenic design by Frank Gehry and conducted by Gustavo Dudamel. Other past engagements include debuts with Des Moines Metro Opera in *Pique Dame* (Pauline), Finger Lakes Opera in *Il barbiere di Siviglia* (Rosina) and Handel & Haydn Society for Beethoven’s Symphony No. 9 conducted by Marin Alsop. Raven is a graduate of the Young Artist Program at LA Opera where she was seen in *La clemenza di Tito* (Annio), *Don Carlo* (Tebaldo), the Kosky production of *Die Zauberflöte* (Zweite Dame) conducted by James Colon and *Hansel and Gretel* (Sandman). As a Filene Artist at Wolf Trap Opera she performed in *Il barbiere di Siviglia* (Rosina) and *L’heure espagnole* (Concepción). On the concert stage she made her Alice Tully Hall debut appearing with the American Symphony Orchestra for a concert of Bach arias conducted by Leon Botstein.

Raven won first prize in the 2018 Loren L. Zachary competition and is a recipient of a 2017 Sara Tucker Study Grant from the Richard Tucker Music Foundation.

Amit Rahav

NARRATOR

Amit Rahav is an LA-based Israeli actor best known for starring in the critically acclaimed Netflix limited series, “Unorthodox,” for which he won an Independent Spirit Award. He also starred in “Transatlantic,” another Netflix limited series from the creator of “Unorthodox.” Rahav can most recently be seen starring in the Hulu limited series “We Were the Lucky Ones,” directed and executive-produced by Thomas Kail (*Hamilton*). Rahav has British, Israeli and U.S. citizenship and was born in Tel Aviv. He grew up in an English-speaking household with his British mother and Israeli father.



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Concerto for Trumpet and Orchestra, “Im Nebel” (2013)

TOSHIO HOSOKAWA (b. 1955)

18 MINUTES

Solo trumpet, piccolo, 2 flutes, alto flute, bass flute, 2 oboes, English horn, clarinet, bass clarinet, bassoon, contrabassoon, 4 horns, 3 trombones, tuba, bass drum, bongos, Buddhistic metal bowls, gong, Japanese windglockens, maracas, sleigh bells, small drum, suspended cymbals, tam-tam, triangle, harp, celesta and strings.



**“The trumpet represents man,
and the orchestra represents
nature and the mist that
surrounds it.” — Toshio Hosokawa**

I am searching for a new form of Japanese spiritual culture and music, one through which I can remain true to myself as well as to my origins. We need to examine the Western world again, more carefully, in order to see ourselves objectively and to truly get to know ourselves.

This trumpet concerto was inspired by Hermann Hesse’s famous poem “Im Nebel.” The trumpet represents man, and the orchestra represents nature and the mist that surrounds it. In the vast, blind world, the trumpeter walks alone; then sings to the world while keeping to itself the memories of the glorious past and the intense storm.

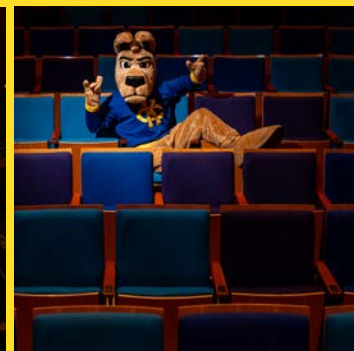
The orchestral instruments draw various soft, curved lines, like those from Eastern writings. The soloist’s trumpet eventually lets itself fade into the world of mist; simultaneously confronting and reconciling with the world.

— Toshio Hosokawa



UMKC DAY AT THE SYMPHONY

The Kansas City Symphony proudly celebrates the Fourth Annual UMKC Day at the Symphony, recognizing the vibrant partnership between the Symphony and the University of Missouri-Kansas City. We are grateful for the many ways UMKC enriches the artistic and educational life of our community and for the contributions of its exceptional students, faculty and alumni. Together, we celebrate the power of music, learning and collaboration in Kansas City.



***Vesna* (Spring), op. 20** **(1902)**

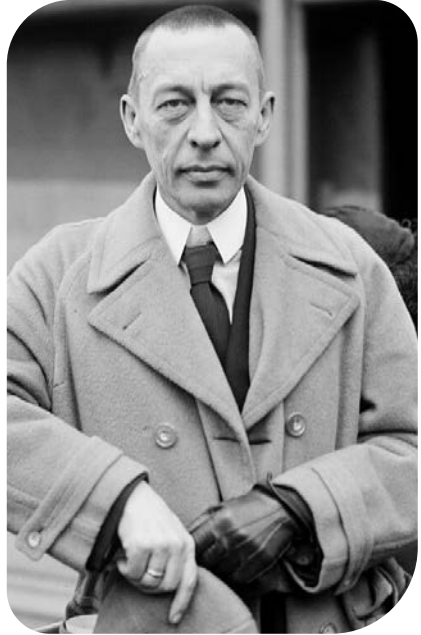
SERGEI RACHMANINOFF (1873–1943)

17 MINUTES

Baritone solo, mixed chorus, piccolo, 3 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, tam-tam, triangle, harp and strings.

THE STORY

Nikolai Nekrasov (1821–1878) was a Russian poet who made several innovative contributions to the literature of his country, including introducing ternary meter and the technique of dramatic monologue to Russian poetry for the first time. He wrote a poem called “Forgive! Forget the days of the fall...” that was set to music by no fewer than 40 Russian composers, among them César Cui, Nikolai Rimsky-Korsakov and Piotr Ilyich Tchaikovsky (though not Rachmaninoff). Nekrasov’s use of dramatic monologue is on display in his 1862 poem “Zelyoniy shum” (Green Rustle), which Rachmaninoff set to music in this cantata that he titled simply *Vesna* (Spring). (See a translation of the text on pages 12–13.)



The poem tells the story of a husband (played by the baritone soloist) whose wife is unfaithful to him in the summertime. Winter comes, and with it murderous thoughts and near madness on the husband’s part. He goes so far as to take up a knife, but then is interrupted by spring “creeping up stealthily” with its “green rushing tides” that “trill and chant and sing.” The husband is brought back from his madness, and the chorus admonishes through the voice of nature to be tender, patient and merciful, and leave God to be the judge.

The music is typical of Rachmaninoff — passionate, melodic and richly orchestrated.

THE MUSIC

The music, while rarely performed, is typical of Rachmaninoff — passionate, melodic and richly orchestrated. The orchestra begins softly, with murmurs, but builds to the first entrance of the chorus, singing in praise of spring. A dramatic pause brings the entrance of the baritone, whose music is in major at first (describing his wife as “a paragon”) but soon turns darker and agitated. The choir adds to the accompaniment with humming and explodes back into singing on the text “Kill the faithless one.” The husband’s music trails off. The chorus returns with similar themes to its first entrance, very soft — the stealthy creeping of spring that takes the husband by surprise — but building in triumph to more praise of the glories of spring. The husband relents; the chorus echoes his final words and builds to a huge climax. The orchestra gradually fades out to a hushed ending.

— *AJ Harbison*

Special thanks to Kansas City Symphony Chorus alto Svetlana Mitchell for creating the transliteration of the Cyrillic text and audio pronunciation files for the Chorus!

Vesna (Spring) Translation

("Zelyonyi Shum" – "Green Rustle" or "Verdant Noise")

Text: Nikolai Nekrasov (1862)

Music: Sergei Rachmaninoff (1902)

Chorus

Green rushing tides, the tides of Spring,
Green tides that trill and chant and sing!
Down, down the wind leaps suddenly
From off the trees, and lo! —
The bushes touching playfully,
Great clouds of flower-dust heavenward
It sends; in gauzy coverings
The whole wide world is swathed!
Green rushing tides, the tides of Spring,
Green tides that trill and chant and sing!

Baritone

Natalya Patrikeyevna,
My wife, is all sweet modesty,
A paragon, no less!
But while I was in the town,
This summer past, at the end of it,
She tripped, and — O, such innocence! —
Admitted it, the fool.

Came frost and snow — 'twas winter time —
And we were forced indoors:
There did we sit, the two of us,
My faithless spouse and I.
My thoughts were very agony:
To kill her seemed too harsh;
To spare the jade, impossible —
How bear betrayal's hurt!
Day in, day out, unceasingly
The winds of winter roared,
Repeating: "Kill the faithless one
And cut the villain's throat!
Don't waver, do not hesitate
Or yield to magnanimity
Else peace you'll never know."
Old winter's chant was passionate
And bred grim thought and harrowing —
My fingers clasped a knife ...
Then Spring crept up stealthily ...

Chorus

Green rushing tides, the tides of Spring,
Green tides that trill and chant and sing!
All creamy froth and milkiness,
The cherry trees stand whispering
In sheer delight and joy,
And kissed by sunbeams radiant,
The pines stretch skyward, murmuring
Their secrets to the breeze;
The linden hums a melody,
And joining in exultantly,
The snowy birch its emerald
Plaits gently, so softly shakes;
A maple rustles merrily,
The grass stirs in reply —
They sing a song, a haunting one,
A song of life reborn.
Green rushing tides, the tides of Spring
Green tides that trill and chant and sing!

Baritone

My thoughts lose their intensity,
My knife falls from my hand ...
The woods, the fields, the meadowlands
Resound with eager song:

Baritone and Chorus

“While love endures, love tenderly,
While patience lasts, live patiently,
While mercy calls, be merciful,
And — may God be your judge!”

Translation of the text from *Vesna* (Spring), op. 20 by Sergei Rachmaninoff, from the album ONYX4182, is reproduced with the kind permission of ONYX Classics. www.onyxclassics.com

Incidental Music to *A Midsummer Night's Dream*, op. 61 (1896)



FELIX MENDELSSOHN (1809–1847)

65 MINUTES

Soprano soloist, mezzo-soprano soloist, narrator, women's chorus, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 3 trumpets, 3 trombones, ophicleide (played on tuba), timpani, cymbals, triangle and strings.

THE STORY

German composer Felix Mendelssohn was enamored from an early age with Shakespeare's plays. He and his sister Fanny (who was also a composer) would read the plays aloud in German translation and act them out. In 1826, when Felix was 17, the family bought a new German translation of *A Midsummer Night's Dream* and his imagination was fired by the fantastical plot. There were so many elements ripe for musical depiction: fairies, magic spells, nobles, mistaken identities and complicated love interests. He composed a concert overture for it — an orchestral work in the style of an overture but not intended to actually precede any specific performance. The original overture was for two pianos, for Fanny and him to perform, but he quickly orchestrated it and the orchestral version premiered shortly after his 18th birthday. The esteemed musical scholar George Grove, writing in 1903, said of the overture, "It is doubtless the greatest marvel of early maturity that the world has ever seen in music — probably in any art."

Sixteen years later, Mendelssohn was an established composer (and also an arts administrator). King Frederick William IV of Prussia commissioned Mendelssohn to write incidental music for a performance of Sophocles' play *Antigone*; it was a success, and the king asked the composer for more music to plays that were his especial favorites. *A Midsummer Night's Dream* was among these (to Mendelssohn's liking, no doubt) and Mendelssohn incorporated his overture into a new score with 14 movements.

From overture to finale, the dazzling genius of Mendelssohn's music is a perfect complement to Shakespeare's brilliance.

THE MUSIC

The overture opens with four chords representing moonlight, followed by the revels of the fairies and progressing through several themes encompassing the full story of the play. The scherzo movement serves as an interlude between the first and second acts, and the following three movements accompany Act 2's action, including a melodrama with spoken text, a fairy march with triangle and cymbals, the song "Ye spotted snakes" for the two soloists and women's chorus and a second melodrama. An intermezzo bridges Acts 2 and 3 and includes a humorous march for the entrance of the actors for the play-within-a-play. Another melodrama leads into a nocturne beginning with a solo horn and the bassoons, accompanying the sleeping lovers. Act 4 includes just one melodrama. The interlude between Acts 4 and 5 is the famous "Wedding March," one of the most-played classical pieces of all time. Following the march is a melodrama, a short funeral march (for the play-within-a-play), a clowns' dance and one last melodrama reprising the wedding march. The finale brings back the opening chords and fairy revels from the overture, now with the song "Through this house give glimmering light" sung by the choir and the soprano soloist. Puck's final speech ("If we shadows have offended...") is accompanied once more by the opening chords, bringing the incidental music and the play to their end. From overture to finale, the dazzling genius of Mendelssohn's music is a perfect complement to Shakespeare's brilliance.

— *AJ Harbison and Eric T. Williams*



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**KANSAS CITY
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Kansas City Symphony

In only its 44th 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.

We're happy you are here. We are *your* Kansas City Symphony.

FOR MORE INFORMATION,
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Farrenc, Schumann and Dvořák



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

Louis Langrée, guest conductor
Stefan Jackiw, violin

LOUISE FARRENC Overture No. 1
ANTONÍN DVOŘÁK Violin Concerto
ROBERT SCHUMANN Symphony No. 4

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WILLIAM WALTON String Quartet in A minor
CAROLINE SHAW Entr'acte
YORK BOWEN *Fantasia Quartet for Four Violas*

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Grieg's Piano Concerto

Friday, May 8 at 8 p.m.
Saturday, May 9 at 8 p.m.
Sunday, May 10 at 2 p.m.

Anu Tali, guest conductor
Chaeyoung Park, piano

EDUARD TUBIN *Estonian Dance Suite*
EDVARD GRIEG Piano Concerto
JEAN SIBELIUS Symphony No. 1



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