

THE RITE
OF SPRING



THE PLANETS



PROKOFIEV'S SIXTH
& BARBER'S VIOLIN
CONCERTO

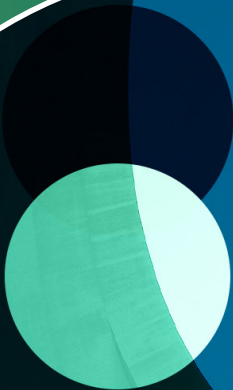


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The Rite of Spring

AUGUSTIN HADELICH PLAYS MENDELSSOHN

Friday, October 2, 2026 at 8 p.m.

Saturday, October 3, 2026 at 8 p.m.

Sunday, October 4, 2026 at 2 p.m.

MATTHIAS PINTSCHER, MUSIC DIRECTOR AND CONDUCTOR
AUGUSTIN HADELICH, VIOLIN

Helzberg Hall, Kauffman Center for the Performing Arts

BEDŘICH SMETANA "Vltava" (The Moldau), No. 2 from *Má vlast*
(My Country)

FELIX MENDELSSOHN Concerto in E Minor for Violin and
Orchestra, op. 64, MWV O 14
I. Allegro molto appassionato
II. Andante
III. Allegretto non troppo —
Allegro molto vivace
Augustin Hadelich, violin

Intermission

IGOR STRAVINSKY *Le sacre du printemps* (The Rite of Spring)
Part I: Adoration of the Earth
Introduction
Augurs of Spring: Dance of the Young Girls
Ritual of Abduction
Spring Rounds
Ritual of the Rival Tribes
Procession of the Sage
The Sage
Dance of the Earth
Part II: The Sacrifice
Introduction
Mystic Circles of the Young Girls
Glorification of the Chosen One
Evocation of the Ancestors
Ritual Action of the Ancestors
Sacrificial Dance of the Chosen One

The concert weekend is sponsored by **J.B.† and Anne Hodgdon**.
Friday's performance is sponsored by **Mrs. John D. Turner**.
Guest artist Augustin Hadelich is sponsored by **Roger and Sandy Jackson**.

Matthias Pintscher

MUSIC DIRECTOR AND CONDUCTOR

Matthias Pintscher is the music director of the Kansas City Symphony (KCS) since the 2024/25 season and has recently been extended through the 2033/34 season. Following the launch of his tenure with the orchestra's inaugural European tour, they returned in August 2026 for performances in Amsterdam, Hamburg and Berlin. In August 2026 Pintscher was named as the next music director of the Los Angeles Chamber Orchestra (LACO) starting with the 2027/28 season. His next appearance with LACO will be in April 2027.



Pintscher's 2026/27 season includes guest engagements with the Cincinnati, Dallas, San Diego and Utah symphonies, as well as appearances in Europe with the Orchestre philharmonique de Radio France, Stockholm Philharmonic, Berlin Radio Symphony Orchestra, Sinfonieorchester des Bayerischen Rundfunks, HR Sinfonieorchester, Boulez Ensemble and Musikkollegium Winterthur.

Alongside his distinguished conducting career, Pintscher is internationally acclaimed as a composer. His music is championed by many of today's finest performing artists, conductors, and orchestras, including the Boston Symphony, Chicago Symphony, Cleveland Orchestra, New York Philharmonic, Berlin Philharmonic, London Symphony Orchestra, Royal Concertgebouw Orchestra and Orchestre de Paris. During the coming season, two new works will receive their world premieres: *à tout moment*, performed by the Ensemble intercontemporain, and a suite from *Das kalte Herz*, Pintscher's opera that debuted earlier this year at the Staatsoper Berlin under his baton. He is published by Boosey and Hawkes; works written before 2023 are published by Bärenreiter.

Pintscher has been creative partner of the Cincinnati Symphony since the 2020/21 season. His previous titled positions include music director of the Ensemble intercontemporain (2013–2023), artist-in-association with the BBC Scottish Symphony Orchestra (2010–2018), music director of the 2020 Ojai Music Festival and season creative chair of the Tonhalle-Orchester Zürich (2018/19). Among many prestigious prizes, Pintscher was awarded the Prix Prince Pierre de Monaco and the Polar Prize together with Ensemble intercontemporain, and is Chevalier de l'Ordre des Lettres et des Arts. Born in Marl, North Rhine-Westphalia, Germany, Pintscher studied conducting with Pierre Boulez and Peter Eötvös.

Augustin Hadelich

VIOLIN

Augustin Hadelich is one of the great violinists of our time. Known for his phenomenal technique, ravishing tone and insightful and persuasive interpretations, he appears extensively on the world's foremost concert stages.

Hadelich has performed with all the major American orchestras as well as the Berlin Philharmonic, Vienna Philharmonic, Royal Concertgebouw Orchestra Amsterdam, Bavarian Radio Symphony Orchestra and London Philharmonic as well as many other eminent ensembles.



In the 2025/26 season, Hadelich was the Artist in Residence with the Boston Symphony Orchestra where he was featured in concerto, chamber music and solo violin recital formats. He also appeared with the Chicago Symphony, Cleveland Orchestra, New York Philharmonic, Philadelphia Orchestra, Pittsburgh Symphony, Houston Symphony, St. Louis Symphony, San Diego Symphony, New World Symphony and National Arts Centre Orchestra in Ottawa.

Hadelich's discography reflects his stylistic versatility and encompasses much of the violin repertoire. In 2016, he received a GRAMMY® Award for his recording of Dutilleux's Violin Concerto "L'arbre des songes" with the Seattle Symphony and Ludovic Morlot. A Warner Classics Artist, his most recent album "American Road Trip," a journey through the landscape of American music with pianist Orion Weiss, was released in August 2024 and was awarded an OPUS KLASSIK in 2025 for Chamber Music Recording of the Year.

Hadelich, a dual American-German citizen born in Italy to German parents, rose to fame when he won the Gold Medal at the 2006 International Violin Competition of Indianapolis. Further distinctions followed, including an Avery Fisher Career Grant (2009), the U.K.'s Borletti-Buitoni Trust Fellowship (2011) and an honorary doctorate from the University of Exeter in the U.K. (2017). In 2018, he was named "Instrumentalist of the Year" by the influential magazine Musical America. Hadelich holds an artist diploma from the Juilliard School, where he studied with Joel Smirnoff, and in 2021 he was appointed to the violin faculty at the Yale School of Music. He plays a 1744 violin by Giuseppe Guarneri del Gesù, known as "Leduc, ex Szeryng," on loan from the Tarisio Trust.

“Vltava” (The Moldau), No. 2 from *Má vlast* (My Country) (1874)

BEDŘICH SMETANA
(1824–1884)

11 MINUTES

*Piccolo, 2 flutes, 2 oboes, 2 clarinets,
2 bassoons, 4 horns, 2 trumpets, 3 trombones,
tuba, timpani, bass drum, cymbals, suspended
cymbals, triangle, harp and strings.*

THE STORY

The late nineteenth century was a heady time for the arts and for music in particular.

Composers like Wagner were stretching tonality to the breaking point. French composers like Debussy and Ravel were reimagining traditional orchestration and experimenting with “exotic” musical materials like the whole-tone and pentatonic scales, as music from the Far East reached Europe through increasing trade and globalization. And all over Europe, composers were being caught up in the fervor of nationalism. Everywhere artists were debating what a national art for their country would, could or should look like.

Bedřich Smetana felt this pull as well, at a time when the Slavic people of his home nation of Bohemia called for independence from Austrian rule and a revival of the Czech language and culture. In the 1860s, the composer declared, “My home has rooted itself into my heart so much that only there do I find real contentment. It is to this that I will sacrifice myself.” He became one of the foremost proponents of and advocates for a Czech national style of music, especially opera, and by the end of his life was recognized in his country as the father of Czech music.

He is best known internationally for his tone poem cycle *Má vlast* (My Country), composed between 1874 and 1879, which marries the symphonic tone poem form pioneered by Franz Liszt with inspiration from the history, legends and landscapes of Bohemia. Each of the six pieces in the cycle was conceived and composed as an individual work, though the six pieces are also sometimes performed together as the movements of a single work.



Smetana is best known internationally for his tone poem cycle *Má vlast* (My Country), which marries the symphonic tone poem form pioneered by Liszt with inspiration from the history, legends and landscapes of Bohemia.

THE MUSIC

By far the most famous piece of the set (and of any of Smetana's works), "Vltava," also known in English as "The Moldau," is a musical depiction of Bohemia's longest river. Smetana describes the piece this way:

The composition describes the course of the Vltava, starting from the two small springs, the Studená and Teplá Vltava, to the unification of both streams into a single current, the course of the Vltava through woods and meadows, through landscapes where a farmer's wedding is celebrated, the round dance of the mermaids in the night's moonshine: on the nearby rocks loom proud castles, palaces and ruins aloft. The Vltava swirls into the St. John's Rapids; then it widens and flows toward Prague, past the Vyšehrad, and then majestically vanishes into the distance, ending at the Elbe.

The famous melody from this piece is Smetana's adaptation of an old Czech folk song with the rather interesting title "Kočka leze dírou" (The cat crawls through the hole); it is also attested as a 16th-century Italian song and a Swedish folk song, and another adaptation is used as the music for Israel's national anthem, "Hatikvah."

The music begins with two flutes trading a flowing line back and forth, with other instruments gradually being added, until the violins and oboes introduce the theme. A contrasting section in duple meter represents the festive wedding celebration. The flutes return, accompanied by muted strings and strummed harp chords, to play the part of water nymphs in the moonlight; quiet brass chords conjure up the castles and ruins high above. The main melody returns, flowing into the rapids, musically painted by repeated brass chords, loud timpani rolls and swirling fragments in the strings. The widening current toward Prague is represented by a faster, grander, major-key version of the melody. The music dies away to high strings before finishing with two forceful chords.

— AJ Harbison

Concerto in E Minor for Violin and Orchestra, op. 64, BWV O 14 (1844)



FELIX MENDELSSOHN (1809–1847)

27 MINUTES

Solo violin, 2 flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

THE STORY

At his 75th birthday party in 1906, Joseph Joachim, the greatest violinist of his day, told his guests: “The Germans have four violin concertos. The greatest, the most uncompromising is Beethoven’s. The one by Brahms vies with it in seriousness. The richest, the most seductive, was written by Max Bruch. But the most inward, the heart’s jewel, is Mendelssohn’s.”

This “heart’s jewel” of violin concertos was the fruit of a collaboration both personal and professional. Mendelssohn became principal conductor of the Leipzig Gewandhaus Orchestra in 1835, and appointed his childhood friend Ferdinand David concertmaster. In 1838 Mendelssohn wrote to David, “I should like to write a violin concerto for you next winter, one with an E-minor theme that keeps running through my head, preventing me from thinking about anything else.” The completion of the concerto took six years due to other projects and Mendelssohn’s frequent ill health, but the composer and the violinist were in close communication throughout that time as Mendelssohn asked for technical advice on the solo part.

David premiered the concerto in March 1835 and it was an instant success, well received by both audiences and critics. It entered the repertoire immediately and by the end of the 19th century was already considered one of the greatest concertos ever written, a popularity it has maintained ever since.

THE MUSIC

Mendelssohn’s only concerto for the violin is innovative in multiple ways that were to directly influence the concertos of composers who

came after him (including those of Tchaikovsky, Rachmaninoff, Sibelius and Liszt). In a typical Classical-period concerto, the orchestra would begin with a solo statement of the theme (or sometimes two themes), with the soloist only entering afterward. The composer would not write the cadenza but simply mark the spot where the performer was to improvise it, near the end of the first movement. And of course the three movements would be separated by pauses. Mendelssohn's concerto, by contrast, brings the soloist in following just one measure of orchestral introduction and the soloist introduces the theme (the one that gave the composer

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no peace). He composed the cadenza himself, and instead of including it at the end of the first movement as a tacked-on show of virtuosity, he placed it between the development and recapitulation sections as a crucial turning point before the themes from the beginning make their reappearance. And he linked the movements together so that all three flow continuously from one to the next.

The first movement is based on the initial E-minor theme as well as a lyrical melody introduced by flutes and clarinets. It ends with a conventional held chord on E minor, but when the rest of the orchestra releases the chord, a single bassoon is left sustaining a B, which shifts up a half step to C to begin the second movement. This movement is a song without words, like the piano collections of that name that are Mendelssohn's most popular solo works. It also ends with a held chord before the

violin begins the third movement with a melody reminiscent of the first movement. Soon, a major-key brass fanfare interrupts and the movement proper begins with a sprightly, playful melody that returns multiple times with two episodes of contrasting material in between. The second episode's melody is ingeniously combined with the main melody, and the first episode's melody is interspersed with it, before the scintillating coda that brings the concerto to its rousing end.

— *AJ Harbison*

Le sacre du printemps (The Rite of Spring) (1913)



IGOR STRAVINSKY (1882–1971)

32 MINUTES

2 piccolos, 3 flutes, alto flute, 4 oboes, 2 English horns, E-flat clarinet, 3 clarinets, 2 bass clarinets, 4 bassoons, 2 contrabassoons, 8 horns, piccolo trumpet, 4 trumpets, bass trumpet, 3 trombones, 2 Wagner tubas, 2 tubas, timpani (2 players), antique cymbals, bass drum, cymbals, guiro, tam-tam, tambourine, triangle and strings.

THE STORY

In 1909, the Russian impresario Sergei Diaghilev, who was making plans to introduce Russian music and art to European audiences, attended a concert in Paris featuring *Feu d'artifice* (Fireworks) by a young Russian composer named Igor Stravinsky. Diaghilev hired Stravinsky to orchestrate music by Chopin for the ballet *Les sylphides*, and one of the great artistic partnerships of the early 20th century was born. Diaghilev, the director of the Ballets Russes dance company, subsequently commissioned three original ballets from Stravinsky, which now stand as the greatest works of the composer's early period: *The Firebird*, *Pétrouchka* and *The Rite of Spring*.

The origins of the Rite are murky, clouded by contradictory reports from Stravinsky himself. In 1920, he wrote that the music had come first and the scenario of the ballet had been suggested by the music; in his autobiography 16 years later, he said that the story had come to him in a dream first. A music scholar, Lawrence Morton, traces the story to a poem in an anthology that Stravinsky read in 1907 or 1908. However it was conceived, the two-part structure and scenario of the ballet was worked out between Stravinsky and Nicholas Roerich, a Russian painter and expert on Russian folk art and rituals.

The music caused controversy even before it had been played by the orchestra. Stravinsky played a piano version for Diaghilev and Pierre Monteux, the Ballets Russes' principal conductor, before rehearsals began. Monteux left the room, beckoned to Diaghilev and said to him quietly, "I will never conduct music like that." Diaghilev convinced him to follow through, and he ended up conducting the work many times



The first page of Stravinsky's handwritten manuscript of *Le sacre du printemps*.

throughout his career. But he confided to a biographer late in his life: "I did not like *Le sacre* then. I have conducted it fifty times since. I do not like it now."

For the first performance, the orchestra had seventeen rehearsals on its own, plus five with the dancers. The music was so novel that the musicians kept asking Monteux if there were mistakes in the score; he eventually had to tell them to stop asking, and said he would tell them if something was played incorrectly.

The premiere of *The Rite of Spring* on May 29, 1913, was the scene of the most famous scandal in the history of the performing arts.

The Rite of Spring Program notes (cont.)

The harsh, driving, dark music, paired with choreography by Vaslav Nijinsky that seemed to be pulled down to the earth instead of defying gravity as ballet dancing usually did, started the audience whispering, then laughing, then shouting. Stravinsky left his seat in the theatre and went backstage; by the time he arrived, the audience was so loud that the dancers could no longer hear the music. Unbeknownst to composer and choreographer, Diaghilev, having had an inkling that something like this might happen, had instructed Monteux to keep going no matter what. So the orchestra played on and Nijinsky, standing on a chair and leaning so far out toward the set that Stravinsky had to hold onto his coattails, shouted the step numbers to the dancers on stage. After the pause between the first and second parts, the audience quieted down, and the final sacrificial dance was watched with an impressed silence. After the final notes were played, the audience applauded enough to require multiple curtain calls for the dancers, the musicians, Nijinsky and Stravinsky, though some reports say that the ovation was mixed with noises of protest.

The legend of the riot grew after the premiere. Some said there was violence in the theatre, and even a challenge to a duel, while others said it was merely “a rowdy debate” between the tux-and-gown crowd and the “bohemians” who applauded anything new out of contempt for the people in the boxes. Some said the police were called and arrested 40 people, while others said there were a few police officers present as a matter of course and did little. What is certain, though, is that *The Rite of Spring* was the most influential composition of the 20th century, a work that, like few others, forced all composers that followed to reckon with it.

THE MUSIC

Part I is titled “The Adoration of the Earth.” The Introduction begins with the most famous bassoon solo in all of music, building to a huge collage that superimposes all the motives used in the movement. The first dance, “Augurs of Spring: Dance of the Young Girls,” is launched with a repetitive stamping chord that must have been one of Nijinsky’s primary inspirations for the choreography. “Ritual of Abduction” follows, where the young men carry the young women offstage; “Spring Rounds,” which begins with a long flute trill, brings a respite. A ritual battle is enacted in “Ritual of the Rival Tribes,” which is stilled when the Sage appears. He blesses the earth, ushering in the wild “Dance of the Earth,” which brings Part I to an end.

Part II, “The Sacrifice,” also begins with an introduction that contains most of the motivic material for the section. “Mystic Circles of the

Young Girls” leads to a loud repeated chord that signifies the choice of the rite’s victim, who is celebrated in the violent “Glorification of the Chosen One.” Drum rolls summon the “Evocation of the Ancestors,” while serpentine woodwind lines characterize “Ritual Action of the Ancestors,” occasionally rising into loud brass climaxes. The final section, introduced with a loud chord, is the “Sacrificial Dance of the Chosen One,” who until now has been standing motionless, surrounded by the rituals of the rest. Here she begins her sacrificial dance, full of dissonant chords and near-constant meter changes (the first eight bars are marked 3/16, 2/16, 3/16, 3/16, 2/8, 2/16, 3/16, 3/16). In the work’s final moment, an English horn trill and a quick upward line in the flutes lead to a sudden rise in the piccolo, flute and high strings and a loud thump in the horns, trombones, tubas, drums and low strings, signifying the collapse and death of the Chosen One. As dissonant as the two final chords are, they are chromatic alterations of an A chord and a D chord. Even this revolutionary work can’t resist closing on a V-I cadence.

— *AJ Harbison*



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The Planets

Friday, October 9, 2026 at 8 p.m.

Saturday, October 10, 2026 at 8 p.m.

Sunday, October 11, 2026 at 2 p.m.

VIMBAYI KAZIBONI, GUEST CONDUCTOR

MINGYU HSU, VIOLA

SOPRANOS AND ALTOS OF THE KANSAS CITY SYMPHONY CHORUS,

BETSY BURLEIGH, CHORUS DIRECTOR

Helzberg Hall, Kauffman Center for the Performing Arts

GIACINTO SCELISI

Quatro Pezzi (su una nota sola)
(Four Pieces [on a single note])
I. quarter note = 54

LUDWIG VAN BEETHOVEN

Overture to *Egmont*, op. 84

BOHUSLAV MARTINŮ

Rhapsody-Concerto for Viola and
Orchestra, H. 337
I. Moderato
II. Molto adagio
MingYu Hsu, viola

Intermission

GUSTAV HOLST

The Planets

I. Mars, the Bringer of War
II. Venus, the Bringer of Peace
III. Mercury, the Winged Messenger
IV. Jupiter, the Bringer of Jollity
V. Saturn, the Bringer of Old Age
VI. Uranus, the Magician
VII. Neptune, the Mystic
Sopranos and altos of the
Kansas City Symphony Chorus

The concert weekend is sponsored by **Carol and John Kornitzer**.

Guest conductor Vimbayi Kaziboni is sponsored by

Robert and Merrill Walz and **Gena and Steven Williams**.

Vimbayi Kaziboni

GUEST CONDUCTOR

Described as a conductor of “great intensity, without distancing, maneuvering, without indifference” (Neue Muzikzeitung Leipzig), Zimbabwean-born conductor Vimbayi Kaziboni is widely sought-after for his depth of approach, interpretive imagination, and expressivity, as well as his innovative and thoughtful curation. Kaziboni has led many critically lauded performances with orchestras across the globe, performing at some of the most prestigious concert halls in the world, including Carnegie Hall, Walt Disney Hall, Royal Concertgebouw, Berlin Philharmonie, Elbphilharmonie, Wiener Konzerthaus, Philharmonie de Paris, Royal Festival Hall and Queen Elizabeth Hall at Southbank Centre and Lincoln Center.



A mainstay at such major festivals as the Berlin Festspiele, Maerzmusik, Donaueschinger Musiktage, Ruhrtrianelle, Wien Modern, Wien Festwochen, Festival d'Automne, Warsaw Autumn, Holland Festival, Musikfestival Bern, Mostly Mozart, Oregon Bach Festival, Festival MITO and Manchester Music Festival among others, Kaziboni's recent collaborators include esteemed orchestras such as the Bavarian Radio Symphony Orchestra, SWR Symphony Orchestra, Los Angeles Philharmonic, San Francisco Symphony, London Philharmonic Orchestra, BBC Philharmonic, BBC National Orchestra of Wales, RAI National Symphony Orchestra, Warsaw National Philharmonic Orchestra and Orchestre de chambre de Genève, as well as notable ensembles such as Ensemble Modern, Ensemble intercontemporain, Klangforum Wien, London Sinfonietta, Ensemble Contrechamps, City of Birmingham New Music Group, International Contemporary Ensemble, Omnibus Ensemble and the Martha Graham Dance Company, among others.

Upcoming debuts this season include the Vienna Radio Symphony Orchestra, WDR Symphony Orchestra Cologne, Berlin Radio Symphony Orchestra, Munich Chamber Orchestra, Orquestra Sinfônica Municipal de São Paulo and Lucerne Festival Contemporary Orchestra. In the summer, Kaziboni makes important debuts at the Schleswig-Holstein Music Festival and the Salzburg Festival, where he will conduct Salvatore Sciarrino's opera *Macbeth*.

A former Fulbright fellow, Kaziboni holds degrees from the University of Southern California in Los Angeles and the University of Music and Performing Arts Frankfurt in Germany.

MingYu Hsu

VIOLA

MingYu Hsu was born in New Taipei City, Taiwan. She recently graduated from the Curtis Institute of Music with her bachelor's degree as a student of Hsin-Yun Huang and Roberto Díaz. She joined the Kansas City Symphony as principal viola in September 2022. MingYu started studying viola at the age of 10 at Gu-Ting Elementary School under Yachi Huang and continued her studies with Jui-Se Yang at the Affiliated Senior High School of National Taiwan Normal University. She was accepted to Curtis in 2014 at the age of 13.



MingYu has performed internationally, including in the United States, Germany, Switzerland, England, Japan and Taiwan. She has won various competitions, including first prize in the American Protégé International Concerto Competition, third prize at the Philadelphia Orchestra Albert M. Greenfield Competition, the Pennycress Trust Bursaries prize at the

12th Lionel Tertis International Viola Competition, and first prize at the Taipei Culture Cup, the 7th Asia Pacific Cup of Taipei, the Taipei City Music Competition for Viola Solo of Southern District and the National Music Competition for Viola Solo. She is also a recipient of the Chimei Museum Arts Award and the International Pacing Art Culture Education Foundation Rising Stars Scholarship.

Kansas City Symphony Chorus

The Kansas City Symphony Chorus, led by acclaimed chorus director Betsy Burleigh, 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 on 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.

ROSTER

Betsy Burleigh, Chorus Director
 Patrice Sollenberger, Assistant Chorus Director
 Keith Florea, President
 Briana Carrillo, Librarian

SOPRANOS

Feban Assefa
 Rebecca Baker
 Emily Butler
 Erica Hazelton
 Kristy Lambert
 Jie Li
 Lindsey Marts
 Natalie Neri
 Kirsten
 Oelklaus O’Brien
 Janese Pentico
 Maria
 Rangel-Flemmer

Bethany Ruisinger
 Elizabeth Brockhoff
 Skye D. Clements
 Laura Connor
 Kaylee Costanzo
 Holly Hacking
 Sarah Meyer
 Jennifer Roth
 Jana Samuel
 Jerusha Staggs
 Connie Van Engen
 Annie Walsh

ALTOS

Katie Camlin
 Briana Carrillo
 Jan Cohick
 Rachel Guthrie
 Ashley Jones Rivers
 Katherine Lang
 Lori LeVine
 Meghan LeVota
 Hollie Meek
 Svetlana Mitchell
 Karen Spalding
 Grace Wampler
 Ella Young

Gwendolyn
 Akins Conway
 Lynne Beebe
 Julia K. Heriford
 Julia Leamon
 Heidi Menssen
 Karla Morgan Massia
 Rebecca Overbey
 Erica Pehrson
 Carolyn Welch

***Quattro Pezzi* (su una nota sola) (Four Pieces [on a single note]), (1913)**



GIACINTO SCELSE (1905–1988)

3 MINUTES

Alto flute, oboe, English horn, 2 clarinets, bass clarinet, alto saxophone, tenor saxophone, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, bongos, suspended cymbals, 2 tam-tams, tumba, violas, cellos and double basses.

THE STORY

In the late 1940s, Italian composer Giacinto Scelsi suffered a mental health crisis and required several years of treatment. As part of his therapy, he sat at a piano playing one note over and over again, concentrating his attention on the single sound. This activity led Scelsi to rethink completely his approach to music and composition; he decided to focus not on the horizontal arrangement (melody) or vertical arrangement (harmony) of sounds but instead on sound itself. He said in an interview years later, “It is by playing a note for a long time ... that you hear many more harmonics and it grows inside.”

His *Quattro Pezzi*, composed seven years after his return to composing in 1952, embodies this philosophy by focusing on only one note in each movement. Dynamics and tone colors shift, rhythm fluctuates, textures thicken or thin, lines slide slightly off the note then back, but always there is the presence of the one pitch. Scelsi immersed himself in Eastern spirituality following his recovery, and some see connections in this music to yogic breathing and meditation practices.

THE MUSIC

We are performing the first movement of the four pieces today. Despite its (literally) monotone focus, the music never becomes boring, as it undergoes constant, unpredictable change. Cycles of tension and release, rather than being driven by harmonic dissonance and consonance, are driven instead by agitations of and resting on the single pitch. Several dynamic climaxes are reached but the piece ends quietly, with the note dying away.

— AJ Harbison

Overture to *Egmont*, op. 84 (1810)

LUDWIG VAN BEETHOVEN (1770–1827)

9 MINUTES

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



THE STORY

Ludwig van Beethoven had a preoccupation, if not an obsession, with heroism. He continually looked to heroes in his own time and in history for inspiration, and was bitterly disappointed when someone he considered a hero let him down. (He famously dedicated his “Eroica” [Heroic] Symphony to Napoleon, and then, upon learning that Napoleon had declared himself emperor, scratched out his name and dedicated it instead to “the memory of a great man.”) When he received a commission to write incidental music for a play by Johann Wolfgang von Goethe — one of his living heroes — about the 16th-century Count of Egmont — a hero from the past — he leapt at the chance. Egmont had led the resistance against Spanish occupation and oppression in the Netherlands, and had died a martyr fighting for the freedom of his people. Beethoven composed an overture and nine additional movements. The play and the rest of the music eventually fell into obscurity, but the overture we are playing today has endured as a concert hall staple.

THE MUSIC

The overture begins in F minor with heavy string chords in the rhythm of a sarabande (a Spanish dance) symbolizing Spanish oppression, interspersed with plaintive lines in the woodwinds. Dramatic music throughout represents Egmont’s fiery determination and fierce battles fought. Near the end, the heavy chords return, perhaps symbolizing Egmont’s capture and death sentence, and the woodwinds play a quiet lament. But the ending of the piece grows from a hush to a brilliant, triumphant ending in F major as Egmont remains defiant to the end; this music returns in the incidental music at the end of the play, titled “Victory Symphony.”

— AJ Harbison

Rhapsody-Concerto for Viola and Orchestra, H. 337 (1952)

BOHUSLAV MARTINŮ (1890–1959)

22 MINUTES

*Solo viola, 2 flutes, 2 oboes,
2 clarinets, 2 bassoons, 4 horns,
2 trumpets, timpani, snare drum
and strings.*

THE STORY

Like many European artists of all kinds, Bohuslav Martinů emigrated to America in 1941, fleeing the Nazi occupation of his adopted home of France. Despite the difficulty of émigré life in America, Martinů eventually found his footing teaching and composing, and wrote a prolific number of works (often composing in his head on his frequent walks, returning to his apartment to write them down). In 1951 he received a commission from violist Jascha Veissi, principal violist of the San Francisco Symphony, for a viola concerto. Concertos for viola are rare, due to its middle range and the ease with which its tone can be covered up by other instruments, but Martinů accepted the challenge and completed the piece in 1952.

The concerto received its premiere in February 1953. Veissi had negotiated the exclusive right to perform the concerto for three years, an unusually long period, but he held up his side of the agreement by performing it throughout the U.S. and in Europe during that time. Following the three years, it quickly entered the repertoire as one of the most popular concertos for the instrument.

THE MUSIC

With this piece Martinů began the final stylistic shift of his career, moving from a neo-classical style influenced by Stravinsky to a freer, more neo-romantic style; he described it as a turn from “geometry” to “fantasy.” Unusually for a concerto, it is written in two movements. After an extended orchestral introduction with continually shifting



Martinů described his stylistic shift from neo-classicism to neo-romanticism as a turn from “geometry” to “fantasy.”

keys and rhythmic accents, the viola enters with its own melody — different from the orchestra’s. These two melodies are developed, separately and together, throughout the movement; the viola plays the orchestra’s melody only once, at the very end. Martinů scores lightly around the viola’s passages, ensuring it can always be heard, and puts its lines in the instrument’s high register for thicker textures. The second movement also begins with the orchestra, slow and lyrical yet even more unsettled in its chromatically shifting harmonies, and the viola again enters with its own melody. The viola gets to show off in this movement with double-, triple- and even quadruple-stops (playing on two, three and four strings at once) and a short solo cadenza, along with yearning melodic lines. Following the cadenza the tempo increases, so that this second movement serves as both the slow and fast movements in a traditional concerto. The faster section exhibits excitement and rhythmic drive beyond anything we’ve heard to this point, and the viola joins in with energetic double-stops. But after a short, passionate solo passage from the viola, Martinů restores calm with a passage marked “molto tranquillo,” and the piece ends quietly and peacefully. The snare drum appears only in the second movement, adding to the rhythmic drive in the fast section but also adorning the quiet coda. Martinů related to a friend that as a young child he used to walk around the church tower in the center of his town playing a small drum; perhaps the inclusion of this drum part was a way for the exiled composer to reconnect, in a small way, with his home country.

— *AJ Harbison*

The Planets (1914–1916)

GUSTAV HOLST **(1874–1934)**

48 MINUTES

2 piccolos, 4 flutes, alto flute, 3 oboes, English horn, bass oboe, 3 clarinets, bass clarinet, 3 bassoons, contrabassoon, 6 horns, 4 trumpets, 3 trombones, tenor tuba, tuba, 2 sets of timpani, bass drum, cymbals, glockenspiel, gong, orchestra bells, snare drum, tambourine, triangle, xylophone, 2 harps, celesta, organ, soprano and alto voices and strings.



THE STORY

There was nothing in Gustav Holst's background or career accomplishments in 1914 to suggest the middle-aged teacher was about to compose a blockbuster symphonic work that would continue to thrill audiences more than a century later. He had studied composition with Charles Villiers Stanford at London's Royal College of Music and had written a number of choral and instrumental works but was far from a household name.

While vacationing with friends in Spain in 1913, Holst delved into astrology. Captivated, he commented, "As a rule, I only study things which suggest music to me ... Recently I became acquainted with astrology and the character of each planet suggested lots to me, and I have been studying astrology fairly closely." Perhaps it was the combination of astrology and his earlier interest in Sanskrit and Indian philosophy that served as the inspirational impetus for writing a large orchestral work.

Working nights and weekends in a soundproof room that had been specially constructed for him in the new music wing at St. Paul's Girls' School where he had been teaching since 1905, Holst began composing what he tentatively called "Seven Pieces for Large Orchestra." Mars, Venus and Jupiter were completed in 1914 with Saturn, Uranus and Neptune following in 1915. He finished Mercury in 1916 but the work languished until concert promoter Henry Balfour Gardiner bankrolled a private performance by the Queen's Hall

Holst hewed to his own unique path in *The Planets*, staying within a tonal orbit but avidly exploring other musical realms.

Orchestra conducted by Adrian Boult on September 29, 1918. The first public performance of the entire work was led by Albert Coates on November 15, 1920, in London.

THE MUSIC

Holst offered the following note for the 1920 performance:

These pieces were suggested by the astrological significance of the planets; there is no programme music, neither have they any connection with the deities of classical mythology bearing the same names. If any guide to the music is required the subtitle to each piece will be found sufficient, especially if it be used in the broad sense. For instance, Jupiter brings jollity in the ordinary sense, and also the more ceremonial type of rejoicing associated with religions or national festivities. Saturn brings not only physical decay, but also a vision of fulfillment. Mercury is the symbol of mind.

The movements' subtitles are:

1. Mars, the Bringer of War
2. Venus, the Bringer of Peace
3. Mercury, the Winged Messenger
4. Jupiter, the Bringer of Jollity
5. Saturn, the Bringer of Old Age
6. Uranus, the Magician
7. Neptune, the Mystic

(The planet Pluto was not discovered until 1930 — 13 years after *The Planets* was written.)

Well aware of compositional trends and avant-garde works by Arnold Schoenberg, Igor Stravinsky, Richard Strauss and others, Holst hewed to his own unique path in *The Planets*, staying within a tonal orbit but avidly exploring other musical realms. His frequent and inventive use of ostinato — a repeated rhythmic and/or melodic figure — is a notable characteristic of the work.

The Planets Program notes (cont.)

With its off-kilter 5/4 meter and nearly incessant bombast, Mars' militaristic march summons a bellicose image, worthy inspiration for sections of John Williams' "Star Wars" scores as well as Hans Zimmer's score for "Gladiator." Venus provides serene contrast, setting the stage for fleet Mercury and its quicksilver changes. Jovian jollity is certainly inflected by Holst's interest in English folk music.

Saturn's deliberate pace and magisterial bearing builds gradually to a driving syncopation filled with clanging bells, all gradually subsiding into the distance. A flourish of unison brass notes heralds the arrival of Uranus, the magician. With a lopsided rhythmic bounce, the magic show commences. Grand gestures lead to a moment of disbelief before the magician disappears in a wisp of smoke. The veiled sounds of mystical Neptune swirl mysteriously as women's voices float wordlessly into the ether, bringing Holst's astrological contemplation to a close.

— *Eric T. Williams*

A promotional poster for the Kansas City Symphony's Christmas Festival. The top left features the symphony's logo, which consists of stylized white lines forming a mountain range or sound waves, with the text "KANSAS CITY SYMPHONY" below it. To the right of the logo, the text "Christmas Festival" is written in a large, bold, white serif font. Below this, "DECEMBER 17-20 | 6 PERFORMANCES" is written in a smaller, bold, white sans-serif font. The main image is a photograph of the orchestra performing on stage. The conductor, seen from behind, stands on a podium with his arms raised. The musicians are seated in rows, playing various instruments. A Christmas tree is visible in the background. The bottom of the poster has a red banner with white text that reads "PURCHASE TICKETS NOW | KCSYMPHONY.ORG | 816.471.0400".

Christmas Festival
DECEMBER 17-20 | 6 PERFORMANCES

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Prokofiev's Sixth & Barber's Violin Concerto

Friday, October 30, 2026 at 8 p.m.

Saturday, October 31, 2026 at 8 p.m.

Sunday, November 1, 2026 at 2 p.m.

LUDOVIC MORLOT, GUEST CONDUCTOR

STELLA CHEN, VIOLIN

Helzberg Hall, Kauffman Center for the Performing Arts



SOFIA GUBAIDULINA

Märchenpoem (Fairytale Poem)

SAMUEL BARBER

Concerto for Violin and Orchestra, op. 14

I. Allegro

II. Andante

III. Presto in moto perpetuo

Stella Chen, violin

Intermission

SERGEI PROKOFIEV

Symphony No. 6 in E-Flat Minor, op. 111

I. Allegro moderato

II. Largo

III. Vivace

The concert weekend is sponsored by **Hargroves Family Foundation**.

Friday's performance is sponsored by **Linda Stevens**.

Guest artist Stella Chen is sponsored by **James Heryer and Annette Evans** and **Anonymous**.

Ludovic Morlot

GUEST CONDUCTOR

Ludovic Morlot's élan, elegance and intensity on stage have endeared him to audiences and orchestras worldwide, from the Berliner Philharmonic to the Boston Symphony. His most recent appointment sees Morlot take up the role of chief conductor designate of the Porto Symphony Orchestra at Casa da Música from 2027, alongside his current positions as music director of the Barcelona Symphony Orchestra since September 2021, conductor emeritus of the Seattle Symphony (where he was music director 2011–2019) and associate artist of the BBC Philharmonic Orchestra since 2019.



In 2026/27 Morlot makes his debut at the MITO SettembreMusica festival, presenting the Italian premieres of two Ravel rediscoveries alongside works by Falla, continuing his close association with the Ravel anniversary celebrations that have

marked recent seasons. He returns to the BBC Philharmonic, BBC National Orchestra of Wales, Aalborg Symphony and Trondheim Symphony. Across North America, he conducts the San Diego, Seattle, Kansas City, New Jersey, Utah and Vancouver symphonies as well as the National Arts Centre Orchestra. In Asia and Australasia he returns to the Adelaide Symphony and Nagoya Philharmonic.

Morlot's tenure in Seattle formed a hugely significant period in the orchestra's musical journey, and he still returns for several weeks each season. During his tenure the orchestra earned five GRAMMY® Awards, as well as the distinction of being named Gramophone's 2018 Orchestra of the Year. To date Morlot has released 21 recordings with the Seattle Symphony Media label, including Messiaen's *Des canyons aux étoiles* in 2023.

Trained as a violinist, he studied conducting at the Pierre Monteux School (USA) with Charles Bruck and Michael Jinbo. He continued his education in London at the Royal Academy and then at the Royal College as recipient of the Norman del Mar Conducting Fellowship. Ludovic is affiliate professor at the University of Washington School of Music in Seattle and a visiting artist at the Colburn School in Los Angeles. He sat on the jury of the Leeds International Piano Competition (2021) and was elected a Fellow of the Royal Academy of Music in 2014 in recognition of his significant contribution to music.

Stella Chen

VIOLIN

Praised for her “silken grace” and “brilliant command” (The Strad), American violinist Stella Chen first gained international recognition as the winner of the 2019 Queen Elizabeth International Violin Competition. Her critically acclaimed debut album “Stella x Schubert,” released in 2023 on Apple Music’s Platoon label, earned her the Young Artist of the Year title at the Gramophone Awards.



Chen has performed across North America, Europe and Asia in concerto, recital and chamber music settings. She recently made debuts with the New York Philharmonic, Chicago Symphony, Minnesota Orchestra, Israel Philharmonic, Chamber Orchestra of Europe and Orchestra of St. Luke’s. Her performances have taken her to some of the world’s most iconic venues, including the Vienna Musikverein, Concertgebouw Amsterdam and Berlin Philharmonie. She appears frequently with the Chamber Music Society of Lincoln Center, both in New York and on tour.

Highlights of Chen’s 2025/26 season include concerto debuts with the Vancouver Symphony, Cincinnati Symphony and Antwerp Symphony, as well as an American tour with the Orpheus Chamber Orchestra, including a performance at Carnegie Hall. She appears in recital and chamber music performances at La Jolla Music Society and Chamber Music San Francisco and leads a residency at San Francisco Conservatory.

A dedicated chamber musician, Chen has been featured at festivals including the Kronberg Academy, Moritzburg Festival, Ravinia, Seattle Chamber Music Society, Perlman Music Program, Music@Menlo, Bridgehampton, Rockport and Sarasota Music Festival, where she returned as faculty in 2025.

Chen is the inaugural recipient of the Robert Levin Award from Harvard University, where she was mentored and inspired by Robert Levin. Her teachers and mentors have included Donald Weilerstein, Itzhak Perlman, Miriam Fried, Li Lin and Catherine Cho. She received her doctorate from the Juilliard School, where she was recently appointed to the College and Pre-College Division Faculty.

Chen performs on the “General Kyd” 1720 Stradivarius, generously on loan from Dr. Ryuji Ueno and Rare Violins in Consortium, Artists and Benefactors Collaborative.

Märchenpoem (Fairytale Poem) (1971)



SOFIA GUBAIDULINA (1931–2025)

12 MINUTES

3 flutes, 3 clarinets, bass clarinet, suspended cymbals, marimba, vibraphone, harp, piano and strings.

The fairy tale appealed to me so much and seemed so symbolic of the fate of an artist that I developed a very personal relationship with this work. The music, which was written with great pleasure, can be performed with or without spoken text. The main character of this fairy tale is a small piece of chalk that is used to write on blackboards. The chalk dreams that it will draw marvellous castles, beautiful gardens with pavilions and the sea. But day in, day out, she is forced to draw boring words, numbers and geometric shapes on the blackboard. In contrast to the children, who are growing every day, she is getting smaller and smaller. Gradually, the chalk becomes desperate and loses all hope of ever being allowed to draw the sun or the sea. It soon becomes so small that it can no longer be used in the classroom and is thrown away. The chalk then finds itself in total darkness and thinks it has died. However, the supposed eclipse of death turns out to be a boy's trouser pocket. The child's hand brings the chalk to light and begins to draw castles, gardens with pavilions and the sea with the sun on the tarmac. The chalk is so happy that it doesn't even realise how it is dissolving as it draws this beautiful world.

— Sofia Gubaidulina

**“The fairy tale
appealed to me so
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this work.”**

— Sofia Gubaidulina

Concerto for Violin and Orchestra, op. 14 (1939)

SAMUEL BARBER (1910–1981)

25 MINUTES

Solo violin, piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, snare drum, piano and strings.

Composer Samuel Barber and violinist Iso Briselli were members of the first class to enroll at the newly established Curtis Institute of Music in 1924, finishing their studies there in 1933. Briselli, born in Odessa (now Ukraine) in 1912, came to the U.S. via Germany when his teacher, Carl Flesch, was appointed head of the violin department at Curtis. The youth was placed in the care of industrialist and philanthropist Samuel Fels (of Fels-Naptha soap wealth) and his wife Jennie, both ardent classical music supporters.



Briselli was an up-and-coming violin virtuoso and Barber was capturing attention as a composer. It was a logical career move for both of them to have Barber write a violin concerto for his friend. Fels offered the \$1,000 commission in May 1939 on Briselli's behalf, \$500 paid up front and the remainder on completion of the work by October. Barber accepted and began writing the concerto, but progress was slow due to the onset of World War II and his father falling seriously ill. Nonetheless, in mid-October, he gave the first two movements to Briselli, who was pleased with the lyrical work and suggested more virtuosic writing for the concluding movement. Barber complied, writing a dazzling four-minute movement in perpetual motion. Prior approval evaporated when Briselli's violin coach, Albert Meiff, saw the music. Meiff felt the concerto was not brilliant enough to showcase Briselli and offered to rewrite the violin part.

Concerto for Violin and Orchestra

Program notes (cont.)

Barber rebuffed Meiff's offer and declined to rewrite the third movement. Briselli relinquished his claim on the concerto as a result (requiring Barber to relinquish his claim on the remaining \$500 of the commission) and never performed it. Despite this uncomfortable circumstance, the two remained friends for the rest of their lives. The concerto received its premiere in February 1941 played by American violinist Albert Spalding with the Philadelphia Orchestra conducted by Eugene Ormandy.

Suffused with lyricism, Barber's Violin Concerto is inviting without being too eager to please.

THE MUSIC

Following its rocky start in the world, Barber's Violin Concerto has proven popular with both violinists and audiences. Suffused with lyricism, the work is inviting without being too eager to please. From the outset, the solo violin immediately starts spinning a honeyed and elegant melody that seems to go on forever. Its luscious sweetness is carefully balanced with a slight edge and perhaps a touch of melancholy.

The second movement begins with the oboe singing a dulcet melody. Following a generous introduction, the solo violin softly emerges from the mist, eventually blazing forth. Attuned to balance, Barber provides a richly harmonious orchestral texture while the solo violin leans into dissonant intervals and dark moody chords.

While some critics find fault with the brevity of the last movement in comparison with the first two movements, Barber's sense of structure is unerring. The relentless perpetual motion is exhilarating and adds just the right amount of zest. Shifting rhythmic accents play metrical games with the constant stream of notes, adding to the challenge and fun of the movement. The solo violin concludes the concerto with a sizzling flurry of notes.

— *Eric T. Williams*

Symphony No. 6 in E-Flat Minor, op. 111 (1947)

SERGEI PROKOFIEV (1891–1953)

43 MINUTES

Piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, E-flat clarinet, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, snare drum, tam-tam, tambourine, triangle, woodblock, harp, celesta, piano and strings.

THE STORY

What is known in America as the Eastern Front of World War II, particularly the conflict between Nazi Germany and the USSR, is called in Russia the Great Patriotic War. It was of immense consequence — many historians credit the USSR's victory in the Battle of Stalingrad with single-handedly turning the tide of the war — at the cost of immense losses. More than 20 million USSR military personnel and civilians died in the war, fully 10% of the country's total population at the time.

It was to these victims of the deadliest war in human history that Sergei Prokofiev dedicated his Sixth Symphony. He began composing it in June 1945, shortly after Germany's unconditional surrender, and completed it in February 1947.

In March, the composer invited conductor Evgeny Mravinsky to hear him play through the symphony; Mravinsky responded with immediate enthusiasm, declaring that the music sounded as if it had “spanned one horizon to the other” and requesting to conduct its premiere. During the rehearsals in October 1947, Prokofiev said of the piece, “Now we are rejoicing in our great victory, but each of us has wounds that cannot be healed. One has lost those dear to him, another has lost his health. These must not be forgotten.” He also said that the

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— Sergei Prokofiev

Symphony No. 6 Program notes (cont.)

“reminiscences” near the end of the work were “questions cast into eternity.”

The premiere in Leningrad, conducted by Mravinsky, was a success, with both composer and conductor taking several curtain calls during a long ovation. Some found the music challenging; fellow Soviet composer Nikolai Myaskovsky said, “I began to understand [it] only on the third hearing.” The newspaper *Leningradskaya Pravda* praised the symphony as “another stunning victory for Soviet art”; however, this opinion was to be harshly reversed in the USSR’s cultural campaign against “formalism” in music the following year. The Zhdanov Decree denouncing formalism specifically mentioned Prokofiev numerous times (along with other composers like Shostakovich, Khachaturian and Myaskovsky), and performances of his music were subsequently banned. Prokofiev, already in failing health, died in 1953 — on the same day as Stalin — and did not live to see the Sixth and his other music restored in the cultural thaw that followed Stalin’s death.



Mravinsky and Prokofiev at the premiere of the Sixth Symphony.

THE MUSIC

For the world premiere performance, Prokofiev wrote the following program note:

The first movement is agitated, at times lyrical, at times austere; the second movement, “Largo,” is brighter and more tuneful; the finale, rapid and in a major key, is close in character to my Fifth Symphony, save for reminiscences of the austere passages in the first movement.

Unusually, the symphony is in three movements instead of four. The first movement begins with a rough descending line in the brass, perhaps with mocking hints of a march. The main theme is introduced by the violins, a long, winding melody, with a second, major-key theme played by the two oboes that has the same melancholic wandering character. The whole movement is unsettled and unsettling, ending quietly but perhaps a bit cautiously in a major key.

The second movement, called by Prokofiev “brighter and more tuneful,” begins with an unexpected anguished cry and more restlessness. After the music comes almost to a halt, the cellos bring respite with a passionate melody reminiscent of Prokofiev’s “love theme” from his ballet *Romeo and Juliet*. The cry and the love theme both return at the end of the movement, which ebbs peacefully to another quiet ending in major. The finale begins with a chipper fast melody — a little too chipper; one cannot help feeling, in the context of the rest of the symphony, that there is something sinister lurking beneath the cheerful façade. At points its fast tempo and high register make it sound almost hysterical. After a long, drawn-out *ritardando* (slowing down) played by only a bassoon and the bass clarinet, the “reminiscences” from the first movement return — the second theme from the oboes — sounding this time like a lament for the “wounds that cannot be healed.” A huge orchestral passage follows, with crunchy dissonances resolving into major chords. The material from the beginning of the movement returns as well, followed by a very abrupt ending that technically finishes on a major chord but does nothing to dispel or resolve the “questions cast into eternity.”

— AJ Harbison

Kansas City Symphony

In only its 45th 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.

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Alejandro Lombo^

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Matthew Lengas

ENGLISH HORN

Matthew Lengas

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 John Klinghammer

E-FLAT CLARINET

Javier Morales-Martinez

BASS CLARINET

John Klinghammer

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 Maxwell Pipinich

CONTRABASSOON

Thomas DeWitt

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 Elizabeth Gray
 David Gamble
 Stephen Multer

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Associate Principal
 Joseph Maiocco

BASS TROMBONE

Joseph Maiocco

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[^] New Member

^Δ One-Year Member

[‡] On Leave of Absence

Welcome Our New KCS Musicians



ROY FEMENELLA

PRINCIPAL HORN

LONDON AND SARAH ROWLAND CHAIR

Roy Femenella is joining the Kansas City Symphony as principal horn in 2026. Born and raised in New York City, Roy has built a dynamic career as one of the most in-demand horn players of his generation. Prior to

moving to Kansas City he was a member of the Metropolitan Opera Orchestra, where he performed for five seasons. Recently he has served as guest principal horn of the San Francisco Symphony and has appeared regularly with ensembles such as the Philadelphia Orchestra, the Boston Symphony, l'Orchestre Symphonique de Montréal and Swedish Radio Symphony. Additionally, he has appeared as guest principal horn of the Colorado Music Festival Orchestra, Orquesta Sinfónica de Minería in Mexico City and Orquestra Metropolitana de Lisboa in Portugal. Recent chamber music appearances include a tour performing the Brahms Horn Trio throughout China, as well as appearances in Carnegie Hall's Weill Hall with colleagues from the Metropolitan Opera. Roy also has appeared on several major motion picture soundtracks.

During the 2017 through 2020 seasons, Roy held a fellowship at the New World Symphony in Miami, during which he gave several performances of Richard Strauss' Horn Concerto No. 2 as a winner of the New World Symphony's Concerto Competition. He holds a degree from the Juilliard School and pursued additional studies at the Aspen Music Festival and School, where he held a fellowship for three summers.

A passionate teacher, Roy was recently appointed to the Carolyn Wahl Faculty Chair at the Kinhaven Music School in Weston, Vermont, where he enjoys spending the summer mentoring the next generation of talented horn players.



LANDON HONOLKA
PRINCIPAL DOUBLE BASS

Landon Honolka is joining the Kansas City Symphony as principal double bass in 2026. Prior to his appointment in Kansas City, he served as principal bass of the Fort Wayne Philharmonic, Arkansas Symphony Orchestra and Oklahoma Baroque Orchestra. He was also a member of the double bass section of the Oklahoma City Philharmonic and has performed with ensembles including the Tulsa Symphony Orchestra, Fort Smith Symphony and New Mexico Philharmonic.

A native of Albuquerque, New Mexico, Landon began studying the double bass at age 11. His early musical development led him to Oklahoma City University, where he earned his Bachelor of Music degree before continuing his studies at the Juilliard School. While at Juilliard, he studied with Joseph Conyers, principal bass of the Philadelphia Orchestra, and developed a passion for orchestral performance, chamber music and bass pedagogy.

An active orchestral and solo performer, Landon has appeared as a concerto soloist with the Arapahoe Philharmonic and New Mexico Philharmonic. His performances have taken him throughout the United States, and he has worked alongside many of the country's leading musicians through summer festivals and professional engagements.

Landon is a recipient of fellowships to both the Aspen Music Festival and School and the National Repertory Orchestra, where he performed under internationally recognized conductors and collaborated with emerging artists from across North America.

Outside the concert hall, Landon enjoys strength training, cooking and spending time with his wife, Jessica, and their dog, Link.



YUN-CHUNG LIN
FIRST VIOLIN

Yun-Chung Lin earned her master's degree from the Juilliard School, where she studied with Areta Zhulla. She began her musical training in Taiwan and later earned her bachelor's degree from the Taipei National University of the Arts, where she studied with I-Ching Li, building a strong technical foundation and developing her artistic voice.

She has performed with renowned artists including Mihaela Martin, Joseph Lin, Nai-Yuan Hu and Yu-Chien Tseng. Since junior high school, she has earned recognition in numerous competitions as both a soloist and a chamber musician. Driven by a passion for orchestral performance, she served as an intern with the Taiwan Philharmonic (NSO), gaining valuable professional experience. She was also awarded full scholarships to the Taipei Music Academy Festival and the Asian Youth Orchestra, where she collaborated with outstanding musicians from around the world and broadened her musical perspective.

Beyond the concert stage, Yun-Chung is deeply committed to community engagement. She regularly brings music to hospital patients and students in rural elementary schools, using her artistry to connect with and inspire others. Through these performances, she strives to make classical music more accessible and meaningful, reflecting her dedication to both artistic excellence and service to the community.

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ALEJANDRO LOMBO
FLUTE/PICCOLO

Alejandro Lombo is the piccoloist of the Kansas City Symphony, and previously held the piccolo position with The Florida Orchestra. He has performed with the Philadelphia Orchestra, and the symphony orchestras of Detroit, Houston, London and Milwaukee, among others.

Recent highlights include European tours alongside the Kansas City Symphony under Matthias Pintscher and the Philadelphia Orchestra under Yannick Nézet-Séguin.

He also has served as the principal flutist of Symphony in C and the Detroit Opera and was a fellow with the Los Angeles Chamber Orchestra.

Alejandro is a graduate of the Curtis Institute of Music and the Juilliard School, where he studied with Jeffrey Khaner. He has also been deeply influenced by his studies with Erica Peel, Hannah Hammel and Chelsea Knox.

Alejandro is a Yamaha Performing Artist.

Outside of music, he enjoys trying new restaurants and staying active through weightlifting, running, biking and swimming.



MICHAEL ZOGAIB
DOUBLE BASS

A native of Buffalo, New York, Michael Zogaib is joining the Kansas City Symphony bass section in 2026. Prior to joining the Kansas City Symphony, Michael held one-year contracts with the Phoenix Symphony and the Houston Symphony Orchestra. He also has performed

alongside the Cleveland Orchestra, Fort Worth Symphony Orchestra and Buffalo Philharmonic Orchestra.

In 2021, Michael received a Bachelor of Music degree from the Cleveland Institute of Music, where he studied with Scott Dixon. He completed a Master of Music degree in 2024 from the Shepherd School of Music at Rice University, where he studied with Timothy Pitts. Other influential teachers include Paul Ellison, Brett Shurtliffe and William Staebell. As a student, Michael attended various summer music festivals including Domaine Forget de Charlevoix and the Aspen Music Festival and School, where he was a fellowship recipient for three summers.

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 Jack† and Jean Rosenfield
 Elizabeth S. Rowe, in loving
 memory of Edward and
 Karen Rowe
 William and Nancy Scheerer
 John and Errett Schmid
 Mr.† and Mrs.
 Thomas M. Scott
 Don Shanks and
 Terry Pritchett†
 Donald C. Shoberg†
 Joe and Susan Sims
 Rick and Betsey Solberg
 Linda S. Stevens
 Rosemary Stipe
 Robert M. Suhre Foundation
 Linda and Steve Taylor
 Marilyn and William B. Taylor
 Ursula Terrasi
 Kaleen Tibert†
 Marylou and John†
 Dodds Turner
 Patricia Werthan Uhlmann
 Susan K. Vick
 Daniel Walker
 Robert and Merrill Walz
 Kyle and Jacquelyn Ward
 Dale and Diane Wassergord
 Daniel† T. and
 Christine Webster
 Sheila M. Wikas
 Bryce H. Wilson

† In memoriam



Dr. Jekyll & Mr. Hyde

SILENT FILM + LIVE ORGAN
WITH DOROTHY PAPADAKOS
WEDNESDAY, OCTOBER 28



Buckets N Boards

SUNDAY, NOVEMBER 8



The Music of Studio Ghibli

SATURDAY, NOVEMBER 14



Brahms' German Requiem

FRIDAY, NOVEMBER 20
SATURDAY, NOVEMBER 21
SUNDAY, NOVEMBER 22