



Saint-Saëns' Organ Symphony, Pahud Plays Ibert

MATTHIAS PINTSCHER, MUSIC DIRECTOR AND CONDUCTOR
EMMANUEL PAHUD, FLUTE
JAN KRAYBILL, ORGAN

January 17-19, 2025

Helzberg Hall,
Kauffman Center for the Performing Arts

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Saint-Saëns' Organ Symphony, Pahud Plays Ibert

Friday, January 17, 2025 at 8 p.m.

Saturday, January 18, 2025 at 8 p.m.

Sunday, January 19, 2025 at 2 p.m.

Helzberg Hall, Kauffman Center for the Performing Arts

MATTHIAS PINTSCHER, MUSIC DIRECTOR AND CONDUCTOR

EMMANUEL PAHUD, FLUTE

JAN KRAYBILL, ORGAN

CLAUDE DEBUSSY

Prélude à l'après-midi d'un faune, L. 86
(Prelude to the Afternoon of a Faun)

JACQUES IBERT

Concerto for Flute and Orchestra
I. Allegro
II. Andante
III. Allegro scherzando
Emmanuel Pahud, *flute*

MICHAEL TILSON THOMAS

Notturmo
Emmanuel Pahud, *flute*

Intermission

CAMILLE SAINT-SAËNS

Symphony No. 3 in C Minor, op. 78,
"Organ Symphony"
I. Adagio — Allegro moderato — Poco adagio
II. Allegro moderato — Presto —
Maestoso — Allegro



Matthias Pintscher

**MUSIC DIRECTOR
AND CONDUCTOR**

Matthias Pintscher is the newly appointed music director of the Kansas City Symphony, effective from the 2024/25 season. He launched his tenure with a highly successful tour to Europe in August, with concerts at the Concertgebouw in Amsterdam, the Berlin Philharmonie and Hamburg's Elbphilharmonie. Pintscher recently concluded a decade-long tenure as the Music Director of the Ensemble Intercontemporain (EIC), the iconic Parisian contemporary ensemble founded by Pierre Boulez and winner of the 2022 Polar Prize of the Royal Swedish Academy. During his stewardship, Pintscher led this most adventurous institution in the creation of dozens of world premieres by cutting-edge composers from all over the world and took the ensemble on tours around the globe — to Asia and North America and throughout Europe to all the major festivals and concert halls.

The 2023/24 season was Pintscher's fourth year as Creative Partner at the Cincinnati Symphony, where he conducted a new work by intí figgis-vizueta, as well as an immersive video concert of Olivier Messiaen's *Des canyons aux étoiles*. He also toured

with the Junge Deutsche Philharmonie where he is artist-in-residence. As guest conductor, he returned to the RAI Milano Musica, Orchestre de Chambre de Paris, NDR Hamburg, Indianapolis Symphony, Milwaukee Symphony, Barcelona Symphony, Lahti Symphony, Deutsche Kammerphilharmonie Bremen, La Scala and Berlin's Boulez Ensemble. Pintscher has conducted several opera productions for the Berliner Staatsoper, Wiener Staatsoper and Théâtre du Châtelet in Paris. He returned to the Berliner Staatsoper in 2024 for Beat Furrer's *Violetter Schnee*.

Pintscher is also well-known as a composer, and his works appear frequently on the programs of major symphony orchestras throughout the world. In August 2021, he was the focus of the Suntory Hall Summer Festival — a weeklong celebration of his works with the Tokyo Symphony Orchestra as well as a residency by the Ensemble Intercontemporain with symphonic and chamber music performances. His third violin concerto, *Assonanza*, written for Leila Josefowicz, premiered in January 2022 with the Cincinnati Symphony.

Emmanuel Pahud

FLUTE

French and Swiss flautist Emmanuel Pahud began studying music at the age of 6. He graduated in 1990 with the Premier Prix from the Paris Conservatoire and went on studying with Aurèle Nicolet. He won first prize at the Duino, Kobe and Geneva competitions, and at age 22 he joined the Berliner Philharmoniker as Principal Flute under Claudio Abbado, a position which he still holds today. In addition, he enjoys an extensive international career as a soloist and chamber musician.

Pahud appears regularly at prominent concert series, festivals and orchestras worldwide, and has collaborated as a soloist with leading conductors such as Claudio Abbado, Daniel Barenboim, Pierre Boulez, Lorin Maazel, Yannick Nézet-Séguin, Itzhak Perlman, Trevor Pinnock, Simon Rattle, Mstislav Rostropovich and David Zinman.

Pahud is a dedicated chamber musician and regularly gives recitals with pianists Eric Le Sage, Alessio Bax, Yefim Bronfman, Hélène Grimaud and Stephen Kovacevich, as well as jazzing with Jacky Terrasson. In 1993, Pahud founded the Summer Music Festival in Salon de Provence together with Eric Le Sage and Paul Meyer, which is still a unique chamber music festival today. He also continues chamber music performances and recordings with Les Vents Français, a premiere wind quintet



featuring François Leleux, Paul Meyer, Gilbert Audin and Radovan Vlatkovic.

He is committed to expanding the flute repertoire and commissions new flute works every year from composers such as Elliott Carter, Marc-André Dalbavie, Thierry Escaich, Toshio Hosokawa, Michaël Jarrell, Philippe Manoury, Matthias Pintscher, Christian Rivet, Eric Montalbeti, Luca Francesconi and Erkki-Sven Tüür.

Since 1996, Pahud has recorded 40 albums exclusively for EMI / Warner Classics, which all have received unanimous critical acclaim and awards, resulting in one of the most significant contributions to recorded flute music.

Pahud was honored to receive the Chevalier dans l'Ordre des Arts et des Lettres for his contribution to music, and he is an Honorary Member of the Royal Academy of Music. He also is an Ambassador for UNICEF and recipient of the Léonie Sonning Music Prize for 2024.



Claude Debussy (1862-1918)

Prélude à l'après-midi d'un faune, L. 86 (1894)

(Prelude to the Afternoon of a Faun)

10 minutes

3 flutes, 2 oboes, English horn, 2 clarinets, 2 bassoons, 4 horns, 2 harps, antique cymbals and strings.

THE STORY

The French composer Claude Debussy drew inspiration from a wide variety of sources: nature, painting, Javanese gamelan music, the woman (or women) he happened to be in a relationship (or affair) with at any given time. He was also an avid reader, and worked on music for several Shakespeare plays as well as an opera based on Edgar Allan Poe's short story "The Fall of the House of Usher." But his greatest literary influence was the French Symbolist poets, who eschewed realism and objectivity in favor of suggestion and subjectivity.

Debussy was taken with the Symbolist poem "L'après-midi d'un faune" (The Afternoon of a Faun) by Stéphane Mallarmé, published in 1876. It describes, in a dreamlike first-person narrative, the sensual desires of a faun (half man, half goat)

for wine, women and song. The composer wrote of his score:

The music of this prelude is a very free illustration of Mallarmé's beautiful poem. By no means does it claim to be a synthesis of it. Rather there is a succession of scenes through which pass the desires and dreams of the faun in the heat of the afternoon. Then, tired of pursuing the timorous flight of nymphs and naiads, he succumbs to intoxicating sleep, in which he can finally realize his dreams of possession in universal Nature.

Mallarmé himself was initially unhappy with the idea of his poem being used as the basis for a musical composition, but Debussy invited him to the premiere performance and he decided to attend. Afterward,

Mallarmé wrote to the composer, “I have just come out of the concert, deeply moved. The marvel! Your illustration of the Afternoon of a Faun, which presents no dissonance with my text, but goes much further, really, into nostalgia and into light, with finesse, with sensuality, with richness. I shake your hand admiringly, Debussy. Yours, Mallarmé.”

THE MUSIC

This piece from 1894, as well as other works by Debussy, was instrumental in opening the door to the explosion of musical exploration that was soon to follow in the 20th century. Pierre Boulez, a hugely influential composer and conductor, considered this composition to be the beginning of modern music, saying of it, “The flute of the faun brought new breath to the art of music.” Debussy’s chromatic melody lines, lush orchestration and ambiguous harmonies paint the

atmosphere of the poem without describing specific details.

The opening flute solo is one of the most famous in all classical music. Notice how Debussy treats the woodwinds as the primary instruments and the strings as the background color, in contrast with German music that was the other way around. There are no clearly delineated sections, as themes blend together in continuously flowing music. A climax leads back to the flute’s original theme; after two statements in different keys, it returns to the original key, marked “avec plus de langueur” (with more languor). In the last moments of the piece, two horns and the first violins play a final harmonized version of the theme, followed by high notes on antique cymbals as the music dies away.

— *AJ Harbison*

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Harry Potter and the Sorcerer’s Stone™ in Concert

Wednesday and Thursday, January 29–30 at 7 p.m.

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Justin Freer, guest conductor

Relive the film that started it all. Watch the wand choose the wizard, a troll run amok and magic mirrors in high definition while your KC Symphony performs John Williams’ iconic score. Don’t miss this incredibly unique event as Harry, Ron, Hermione and all your favorite characters return to the screen and enchant the world all over again. Rated PG.



Jacques Ibert (1860-1962)

Concerto for Flute and Orchestra (1932)

20 minutes

Solo flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, trumpet, timpani and strings.



THE STORY

The French composer Jacques Ibert, relatively unknown today, had a thriving musical career in the first half of the 20th century. He studied at the Paris Conservatoire and won its highest prize, the Prix de Rome, on his first try. (Of the two other French composers on today's program, Claude Debussy won on his third try, and Camille Saint-Saëns failed twice.) One of his early works, *Escapes* (Ports of Call), was inspired by his time as a navy officer during World War I and began to establish his reputation in France and abroad. He also returned to the Villa Medici in Rome 18 years after winning the Prix de Rome to be the director of the Académie de France there, a position he held (with a brief hiatus during World War II) for more than 20 years.

Ibert never wrote his music to suit what was trendy or in fashion at the time, preferring to follow his own path. He declared, "All systems are valid, provided that one derives music from them." As a result, his music is eclectic, drawing on various influences and styles to fulfill his individual vision for any given piece.

Ibert's Flute Concerto was dedicated to the great French flutist Marcel Moyse, who gave the piece's premiere in 1934 in Paris. Moyse, however, did not advocate for the work or even perform it often, and it was neglected for many years because of its difficulty.

THE MUSIC

Flutes don't naturally project a lot of sound, except in their very high registers, but Ibert skillfully adapts the orchestral accompaniment accordingly so that the soloist can be heard no matter how low or high they are playing. The concerto starts with a loud chord from the orchestra and a quick upward scale, leading to the solo flute's entrance. From that measure onward, the flute plays almost continuously throughout the concerto, requiring great endurance as well as technical skill. The fast first movement features a jaunty main theme and a slow, expressive secondary theme, both introduced by the flute. It seems to end quietly, before the surprise of a fortissimo

(very loud) chord at the very end.

The second movement features lovely, long-breathed lines from the flute, accompanied by hushed strings. No other instruments enter for the movement's first two minutes; the first few notes of a muted horn lead to a climax with the full orchestra marked "Appassionato" (passionately). This quickly subsides, however, into a section where a solo violin plays a duet with the flute, and the movement ends quietly. The third movement

is fast and fun; the flute shows off with very quick repeated notes along with melodies that jump around. There are several passages that showcase the flute alone, without any accompaniment, including an extended cadenza right before the exuberant finish.

— AJ Harbison

Flutist or Flautist?

Short answer:
Both are correct!

Longer answer:
"Flutist" is more common in the U.S., as well as in Canada, India and the Philippines, while "flautist" (which comes from the Italian term "flautista") is more common in the U.K. and Australia.

James Galway, a famous flute player from Northern Ireland, expresses his opinion on the debate this way:

"I am a flute player, not a flautist. I don't have a flaut and I've never flauted."



Emmanuel Pahud



Michael Tilson Thomas (b. 1944)

Notturmo (2005)

13 minutes

Solo flute, harp and strings.

Notturmo is a virtuoso piece evoking the lyrical world of Italian music. Its shape recalls concert arias, “études de concert” and salon pieces — creations of a bygone world that I still hold in great esteem. I remember the great care and attention that Piatigorsky and Heifetz lavished on such pieces and some of the seemingly effortless charm of that genre has found its way into this work.

The piece has a subtext. It's about the role music plays in the life of a musician and the role we musicians play (must play?) in life. It's about musicians first discovering the wonder of music and their own unique voice. Then, of course, there's the profession: the concerts, gigs, the routine, and the wear and tear that can lead you to

ask, “Why am I carrying on with all this trilling and arpeggiating?” But we play what we must play with excellence and commitment, even if it drives us nearly over the edge. The great part is, if we have the chance to take a little breath, we discover that the wonder never goes away.

Notturmo was written for the American flutist Paula Robison and in tribute to Paul Renzi, who was for fifty years first/principal flutist of the San Francisco Symphony.

— *Michael Tilson Thomas*

Camille Saint-Saëns (1860-1962)

Symphony No. 3 in C Minor, op. 78, "Organ Symphony" (1932)
37 minutes

Piccolo, 3 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, triangle, piano, organ and strings.



THE STORY

While acknowledged from his youth as a piano and organ virtuoso, Camille Saint-Saëns did not achieve early renown as a composer. Twice he failed to win France's Prix de Rome, his compositions being deemed competent but lacking promise. His work as a church organist and teacher left limited time for composition. Opera took precedence over the symphonic form in France during the 19th century, and Saint-Saëns fell sway to the preference; he wrote 13 operas but achieved little success with them.

Saint-Saëns found refuge in England during the Paris Commune uprising in 1871, and he harbored great affection

for the country thereafter, which was warmly returned. Thus, when London's Royal Philharmonic Society approached Saint-Saëns about writing a symphony, he was enthusiastic but nervous about the prospect. (The Society's previous commissions included Beethoven's Ninth Symphony and Mendelssohn's "Italian" Symphony.) The initial rehearsal of the piece bore out his concerns and he wrote his publisher, "We have sight-read the symphony. I was right: it is really *terribly* challenging." Nonetheless, the May 19, 1886 premiere in London's St. James' Hall was a great success, with Saint-Saëns performing as the soloist in Beethoven's Fourth Piano Concerto before conducting the "Organ Symphony."

Saint-Saëns dedicated the work to his friend, Franz Liszt, who died on July 31, shortly after the premiere. He never returned to the symphonic form, recognizing the singularity of this achievement. He later wrote, "With it I have given all I could give. What I did I could not achieve again."

THE MUSIC

Saint-Saëns entitled the new work "Symphonie No. 3 avec orgue" (with organ) in order to differentiate it from the more common organ symphony written for solo pipe organ as if it were

a symphony orchestra. He described the two-movement structure of the symphony in program notes for the premiere:

This symphony is divided into two parts. Nevertheless, it embraces in principle the four traditional movements, but the first is altered in its development to serve as the introduction to the Adagio, and the scherzo is connected by the same process to the finale. The composer has sought to avoid to some extent the interminable reprises and repetitions which more and more are tending to disappear from instrumental music under the influence of increasingly developed musical culture.

Using the technique of thematic transformation that Liszt and Hector Berlioz had pioneered, Saint-Saëns unifies the symphony with ever-imaginative recurrences of the main theme in which we hear

echoes of the “Dies irae,” a medieval chant from the Mass for the Dead.

One must be patient to enjoy the organ’s rich tone colors; the organ doesn’t play for the first 348 measures and when it finally does enter, it stays at a pianissimo (very soft) dynamic level, supporting the orchestral sound until the conclusion of the movement. Similarly, in the second movement, there is a 378-measure hiatus before the glorious C major chord that launches the work into its heroic finale. Correspondingly, the piano doesn’t play at all in the first movement, but in the second movement there are piano parts for two hands as well as four hands.

From serene meditations and devout chorale settings to vigorous fugal passages and a blazingly triumphant finale, Saint-Saëns’ mastery of the symphonic form is richly evident.

— *Eric T. Williams*

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Scott Terrell, guest conductor

A dazzling Valentine’s weekend performance honoring the legendary artists of classic soul, including tributes to Marvin Gaye, The Temptations, James Brown, Al Green and Otis Redding. American Idol contestant Michael Lynche and Broadway performers Chester Gregory and Darren Lorenzo join your Kansas City Symphony in this showcase of soulful rhythms and melodies.

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In only its 42nd season, the Kansas City Symphony has already become one of America's most vibrant major orchestras and has gained national and international recognition. With the 2024/25 season, the Symphony welcomes conductor and composer Matthias Pintscher as its new music director. Pintscher regularly conducts many of the world's best orchestras and opera companies and ranks as one of the world's foremost composers of orchestral music.

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

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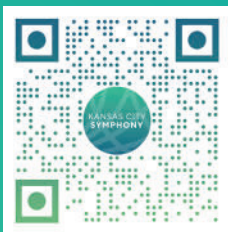
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Conrad Tao Plays Beethoven

Friday, January 24 at 8 p.m. (Symphonic Piazza)

Both works by Beethoven will be performed for the Symphonic Piazza Concert.

Saturday, January 25 at 8 p.m.

Sunday, January 26 at 2 p.m.

Matthias Pintscher, music director and conductor**Conrad Tao**, piano

Conrad Tao

Ludwig van Beethoven Concerto No. 1 in C Major
for Piano and Orchestra**Conrad Tao** *The Hand*, Concerto for Piano and Orchestra
(Kansas City Symphony commission and world premiere)**Ludwig van Beethoven** Symphony No. 7 in A Major

Shostakovich's Symphony No. 10

Friday, February 7 at 8 p.m.

Saturday, February 8 at 8 p.m.

Sunday, February 9 at 2 p.m.

Daniela Candillari, guest conductor**Karen Gomyo**, violin

Karen Gomyo

Ellen Reid *Floodplain***Sergei Prokofiev** Concerto No. 1 in D Major for Violin and Orchestra**Dmitri Shostakovich** Symphony No. 10 in E Minor

Pictures at an Exhibition

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

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

Saturday, February 22 at 8 p.m.

Sunday, February 23 at 2 p.m.

Joseph Young, guest conductor**Hannah Tam**, violin (Underwritten by the Almy Legacy Fund)

Hannah Tam

Brian Raphael Nabors *Pulse***Alexander Glazunov** Concerto in A Minor for Violin and Orchestra**Modest Mussorgsky/Ravel** *Pictures at an Exhibition*SYMPHONIC PIAZZA
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