

# HARRIMAN JEWELL SERIES



*with assistance from*  
THE KARBANK FAMILY  
IN MEMORY OF BARNEY KARBANK ON HIS 100<sup>TH</sup> BIRTHDAY  
*presents*

NATIONAL SYMPHONY ORCHESTRA OF UKRAINE

VOLODYMYR SIRENKO

ARTISTIC DIRECTOR & CHIEF CONDUCTOR

NATALIA KHOMA CELLO

This evening marks the Orchestra and Maestro Sirenko's second and Ms. Khoma's first appearance on the Series.

**The Muriel McBrien Kauffman Family Foundation  
is the sponsor of our 59th Season.**

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7:00 P.M., SUNDAY, FEBRUARY 18, 2024  
HELZBERG HALL  
KAUFFMAN CENTER FOR THE PERFORMING ARTS  
KANSAS CITY, MISSOURI

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PROGRAM

NATIONAL SYMPHONY ORCHESTRA OF UKRAINE  
VOLODYMYR SIRENKO ARTISTIC DIRECTOR & CHIEF CONDUCTOR  
NATALIA KHOMA CELLO

Sinfonia Concertante in B-flat Major (1790)

DMITRY BORTNIANSKY (1751–1825)

Cello Concerto in A Minor, Op. 129 (1850)

ROBERT SCHUMANN (1810–1856)

- I. Nicht zu schnell
- II. Langsam
- III. Sehr lebhaft

*Natalia Khoma, cello*

INTERMISSION

Symphony No. 3 in C Major, Op. 52 (1907)

JEAN SIBELIUS (1865–1957)

- I. Allegro moderato
- II. Andantino con moto, quasi allegretto
- III. Moderato – Allegro ma non tanto

*The tour of the National Symphony Orchestra of Ukraine is made possible by the generous support of Andrew Solomon and John Habich Solomon.*

The photographing or sound recording of this concert or possession of any device for such photographing or sound recording is prohibited.

*Please join us after the concert for an informal conversation with the artists.  
We invite you to move to seats closer to the stage at that time.*

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## PROGRAM NOTES

**Sinfonia Concertante in B-flat Major (1790)**

**DMITRY BORTNIANSKY (1751–1825)**

*Approximate Performance Time: 18 minutes*

Bortniansky was a 7-year-old choirboy in his small hometown in Ukraine when he was chosen to study and sing in the court chapel in Saint Petersburg. His early trajectory resembled another native son of Hlukhiv who was just six years older, Maksym Berezovsky, who also rose from singing in the court choir to starring in the Italian operas that Catherine the Great loved so much. Not long after Berezovsky was sent to Italy to study composition (where he wrote the first symphony by a Ukrainian), Bortniansky followed to pursue his own studies, and he spent much of the 1770s there developing his craft in operas and sacred vocal music.

The striking parallels between Ukraine's first two international composers diverged upon their returns to Russia: Berezovsky fell out of favor with Catherine and died at 31, whereas Bortniansky became a favorite of the empress, eventually succeeding one of the visiting Italians to serve as Kapellmeister to her son Paul, the future emperor. Bortniansky composed much of his instrumental music during this period to entertain the court, and he also taught keyboard lessons to the royal family.

Little is known about the origins of the Sinfonia Concertante that Bortniansky composed in 1790. That type of concerto for two or more soloists first became popular in Paris, and the manuscript (which was only published for the first time in 1953) has its title page written out in French, specifying solo parts for fortepiano and harp, accompanied by strings and bassoon. The harp part in the original scoring is quite basic compared to the virtuosic keyboard writing, so a reasonable guess is that Bortniansky wrote this so that he and a court harpist could perform together with an orchestra. Constructed in three typical movements, the Sinfonia Concertante sounds like it could have originated in Wolfgang Amadeus Mozart's Vienna, especially in this expanded arrangement by the Ukrainian composer Vsevolod Sirenko that redistributes the solo parts into the orchestra.

**Cello Concerto in A Minor, Op. 129 (1850)**

**ROBERT SCHUMANN (1810–1856)**

*Approximate Performance Time: 26 minutes*

The Cello Concerto in A minor, Op. 129 by Robert Schumann was completed in a period of only two weeks, between 10 October and 24 October 1850, shortly after Schumann became the music director at Düsseldorf.

The concerto was never played in Schumann's lifetime. It was premiered on 23 April 1860, four years after his death, in Oldenburg, with Ludwig Ebert as soloist.

Written late in his short life, the concerto is considered one of Schumann's more enigmatic works due to its structure, the length of the exposition, and the transcendental quality of the opening as well as the intense lyricism of the second movement. On the autograph score Schumann gave the title *Konzertstück* (concert piece) rather than *Konzert* (concerto), which suggested he intended to depart from the traditional conventions of a concerto from the very beginning. It is notable that Schumann's earlier piano concerto in the same key was also originally written as a concert piece.

Consistent with many of Schumann's other works, the concerto utilizes both fully realized and fragmentary thematic material introduced in the first movement, material which is then quoted and developed throughout. Together with the concerto's relatively short, linked movements, the concerto is thus extremely unified both in material and in character, although the work's emotional scope is very wide. Schumann's use of the same themes but in very different contexts and moods lends the cello concerto a strong sense of character development and an extended emotional arc, from its opening measures vacillating between deeply meditative and agitated to the brilliant, affirmative conclusion.

*(continued on the next page)*

**Symphony No. 3 in C Major, Op. 52 (1907)**  
**JEAN SIBELIUS (1865–1957)**

*Approximate Performance Time: 32 minutes*

The Symphony No. 3 in C Major, Op. 52, is a three-movement work for orchestra written from 1904 to 1907 by the Finnish composer Jean Sibelius.

Coming between the romantic intensity of Sibelius's first two symphonies and the more austere complexity of his later symphonies, it is a good-natured, triumphal, and deceptively simple-sounding piece. The symphony's first performance was given by the Helsinki Philharmonic Society conducted by the composer, on 25 September 1907.

The Third Symphony represents a turning point in Sibelius's symphonic output. His First and Second symphonies are grandiose Romantic and patriotic works. The Third, however, shows a distinct, almost Classical desire to contain the largest amount of musical material in the fewest possible melodic figures, harmonies, and durations. This musical economy is most apparent in the first movement, almost reminiscent of Beethoven in its clear and cleanly developed sections.

*Program notes © Roman Oleksiienko*

■ **NATALIA KHOMA**, an internationally renowned cellist, has been hailed around the world as “technically dazzling”, “intense, brilliant, and with perfect structure”. She also has been praised for “the precision of her executions, Slavic Zen, full warm cello tone....and, what a drive!” “A deeply emotional yet meticulously precise reading, full of fire, that transcended the barriers of music, musician, and audience”.

Natalia made her first public appearance on TV at age ten and performed her first concerto with orchestra at age thirteen. Since winning First Prize at the Lysenko Cello Competition, while still a student in high school, Khoma has won top prizes at the Budapest Pablo Casals International Competition, Markneukirchen Competition in Germany, and the Tchaikovsky International Competition in Moscow, as well as First Prize at the Jeunesses Musicales Belgrade International Cello Competition.



A native of Lviv, Ukraine, Ms. Khoma studied at Solomia Krushelnytska School for gifted children with Evhen Shpitzer, at the Moscow Conservatory with Natalia Shakhovskaya and in the United States, received an Artist Diploma from Boston University under the direction of Leslie Parnas.

The first and only Ukrainian cellist to become a laureate of the Tchaikovsky Competition, Natalia Khoma has since distinguished herself as a recitalist and soloist with orchestras throughout Russia, as well as the U.S., Canada, South America, Germany, Norway, Belgium, Italy, France, Spain, Switzerland, Eastern Europe, South Africa and the Middle and Far East.

She has performed as a soloist with such leading ensembles as the Berlin Radio Orchestra, Moscow Radio Orchestra, Belgrade Philharmonic Orchestra, Budapest Philharmonic Orchestra, Ukrainian National State Symphony Orchestra, Johannesburg Philharmonic Orchestra, and the Franz Liszt Chamber Orchestra, and has had solo recitals throughout the world, including in Tchaikovsky Hall (Moscow), Carnegie Hall's Weil Recital Hall, Steinway Hall and Merkin Hall (New York), Jordan Hall and Tsai Performance Center (Boston), and in a host of countries across the globe. She is often invited to appear at international festivals in Switzerland, Germany, Spain, Canada, Ukraine, and the U.S. among others.

Ms. Khoma has been a professor at the Lviv Conservatory in Ukraine, Roosevelt University College of Music in Chicago, Michigan State University and was a visiting professor of the University of Connecticut School of Music. In 2011 she was appointed Artistic Advisor and Program Coordinator of the Music and Art Center of Greene County, New York.

Natalia Khoma is an Honorary Professor of Lviv State Academy of Music, Odesa State Music Academy and Tchaikovsky National Music Academy of Ukraine (Kyiv Conservatory).

In 2010 Natalia was featured on a Grammy nominated CD for the Dorian Sono Luminus label. She has also recorded for NHK-TV (Japan), Naxos, TNC/Cambria, Blue Griffin, IMP, Dorian, Centaur and Ongaku labels, as well as for Ukrainian, Russian, German, Spanish, Serbian, Israeli and Hungarian Radio and Television and has appeared on WNYC-FM in New York, WGBH-FM in Boston, WCWU in Worcester and CKWR in Ontario (Canada).

Natalia Khoma is proud to once again tour with the National Symphony Orchestra of Ukraine, one of the finest Symphony Orchestras in Europe. In addition to her performing activities, Natalia is a Professor of Cello at the College of Charleston in Charleston, SC and Director of the Charleston Music Fest. Natalia serves as organizer of the Children and Music Foundation, which provides musical training, instruments, and financial aid to young, gifted Ukrainian students in need.

■ **VOLODYMYR SIRENKO** was born in 1960 in the Poltava region of Ukraine. His conducting debut took place at the Kyiv Philharmonic Hall in 1983 with works by Stravinsky, Schoenberg, and Boulez. In 1989, Sirenko graduated from the Kyiv Conservatoire where he studied conducting under Prof. Allin Vlasenko. In 1990, he was a finalist at the International Conducting Competition in Prague. A year later, he was appointed as Chief Conductor and Artistic Director of the Ukrainian Radio Symphony Orchestra, a position which he held until 1999. During this period, he made over 200 recordings with the orchestra, including Mozart Symphonies Nos. 38 and 41, Beethoven Symphony No. 9, Brahms *A German Requiem*, Dvorak Symphonies Nos. 7 and 9, R. Strauss *Macbeth*, and Janacek *Taras Bulba*.

Since 1999 he has been the Artistic Director and Chief Conductor of the National Symphony Orchestra of Ukraine. Highlights include cycles of Gustav Mahler's Complete Symphonies, Bach's four Passions and *Mass in B Minor*, Lyatoshynsky's Complete Symphonies, Honegger's *Jeanne d'Arc au bûcher*, Berlioz's *La damnation de Faust*, and Debussy's *Le Martyre de St. Sebastien*.



He has recorded over 50 recordings with the orchestra; *Silvestrov's Requiem for Larissa* was nominated for a Grammy Award in 2005. He has premiered many works by Ukrainian composers including *Silvestrov's Symphonies Nos. 7, 8, 9*, *Stankovych's Symphony No. 6*, and oratorios *The Tale of Igor's Campaign* and *Taras Passions*.

Sirenko has toured Austria, Bahrain, Belgium, Bulgaria, Canada, the Czech Republic, Germany, France, Italy, Japan, Kazakhstan, China, Korea, Lebanon, the Netherlands, Oman, Poland, Portugal, Slovakia, Spain, the United Arab Emirates, the United Kingdom, and the United States of America.

He has worked with many international orchestras including the Royal Philharmonic Orchestra, Sinfonia Varsovia, NOSPR (Katowice), the Bratislava Radio Symphony, the Jerusalem Symphony Orchestra, Israel Sinfonietta, the Brooklyn Philharmonic, and the BBC Philharmonic. Sirenko has appeared in numerous concert halls around the world, including Concertgebouw (Amsterdam), Berliner Philharmoniker, Brucknerhaus (Linz), Barbican Hall and Cadogan Hall (London), Theatre des Champs-Élysées and Opera Comique (Paris), Teatro La Fenice (Venice), Seoul Art Center, Palau de la Musica in Valencia and Centro Manuel de Falla in Granada, Filharmonia Narodowa (Warsaw), the Roy Thomson Hall (Toronto), the Tokyo City Opera and the Osaka Symphony Hall.



■ Formed by the Council of Ministers of Ukraine in November of 1918, the **NATIONAL SYMPHONY ORCHESTRA OF UKRAINE** is considered to be one of the finest symphony orchestras in Eastern Europe. Its first conductor was Oleksander Horilyj. Natan Rachlin was the Artistic Director of the Orchestra from 1937 until 1962. Stefan Turchak, Volodymyr Kozhuchar, Fedir Hlushchenko, Igor Blazhkov, and Theodore Kuchar consequently conducted the Orchestra as its Principal Conductors. Other conductors who worked with the NSOU include Kostiantyn Simeonov, Leopold Stokowski, Igor Markevitch, Kurt Sanderling, Kiril Kondrashin, Kurt Masur, Hermann Abendroth, Willy Ferrero, and others. Soloists who performed with the NSOU include Artur Schnabel, Yehudi Menuhin, Isaac Stern, David Oistrakh, Sviatoslav Richter, Mstislav Rostropovich, Emil Gilels, Leonid Kogan, Gidon Kremer, Oleh Krysa, Monserrat Caballe, Jose Carreras, Plácido Domingo, Andrea Bocelli, and Juan Diego Floréz. The NSOU was entrusted with the premier performances of the works of the following composers: Boris Lyatoshynsky, Valentyn Sylvestrov, Myroslav Skoryk, and Evgen Stankovych.

The Orchestra has gained international recognition over a remarkably short period of time. Since 1993, the

NSOU has released more than 100 sound recordings which include both Ukrainian and international repertoire. Most of these recordings have received the highest international acclaim. In 1994, the Australian Broadcasting Company (ABC) rated NSOU's recording of Boris Lyatoshynsky's Symphonies No. 2 and No. 3 as "The Best Recording of the Year". The recording of Sylvestrov's *Requiem for Larissa* was nominated for a Grammy Award in 2005. The recording of Bloch and Lees' Violin Concertos was nominated for a Grammy Award four years later. The NSOU has performed in successful concert tours throughout Australia, Austria, Bahrain, Belgium, Canada, China, the Czech Republic, Denmark, France, Germany, England, Hong Kong, Iran, Italy, Japan, Kazakhstan, Lebanon, Liechtenstein, the Netherlands, Oman, Poland, Portugal, Slovakia, Spain, Switzerland, United Arab Emirates, and the United States of America. Volodymyr Sirenko is the Artistic Director & Chief Conductor of the National Symphony Orchestra of Ukraine. Oleksandr Hornostai is Managing Director & Producer of the Orchestra.

*This is the National Symphony Orchestra of Ukraine's 4th US tour.*

# NATIONAL SYMPHONY ORCHESTRA OF UKRAINE

## VOLODYMYR SIRENKO ARTISTIC DIRECTOR & CHIEF CONDUCTOR

### FIRST VIOLIN

Maksym Grinchenko, Concert Master  
 Markiyan Hudziy  
 Vitalii Lieonov  
 Tetiana Khomenko  
 Roman Poltavets  
 Oksana Kot  
 Olena Poltavets  
 Valery Kuzik  
 Olga Mykhailiuk  
 Oleg Lytvynenko  
 Andrii Koliada  
 Kateryna Kuryшева

### SECOND VIOLIN

Halyna Hornostai, Principal  
 Viktoriia Hanapolska  
 Andriy Mazko  
 Valentyna Petrychenko  
 Oleksii Sechen  
 Hanna Shkil  
 Valentyna Voskresenska  
 Mykhailo Zolotov  
 Tetiana Nikonenko  
 Nadiia Novikova

### VIOLA

Oleksandr Pohoryelov, Principal  
 Galyna Nemecek  
 Mykola Ivanov  
 Orest Krysa  
 Olha Andriienko  
 Bogdan Fesiuk  
 Sofiia Starodub  
 Tetiana Kholodova

### CELLO

Mykola Liubenko, Principal  
 Vira Kornilova  
 Serhii Vakulenko  
 Olena Ikaieva  
 Tetiana Miaszkovska  
 Ihor Yarmus  
 Yevhen Skrypka  
 Olena Dvorska

### DOUBLE BASS

Yakiv Seniv, Principal  
 Oleksandr Neshchadym  
 Serhii Zhelezniak  
 Taras Butko  
 Volodymyr Kaveshnikov  
 Oleksandr Siryi

### FLUTE

Igor Chura, Principal  
 Kateryna Yurchenko

### OBOE

Hennadii Kot, Principal  
 Yurii Litun

### CLARINET

Yurii Nabytovych, Principal  
 Pavlo Boiko

### BASSOON

Taras Osadchyi, Principal  
 Alexandra Naumov

### FRENCH HORN

Yosyp Apostol, Principal  
 Valentyn Marukhno  
 Kostiantyn Sokol  
 Yuliia Shevchenko

### TRUMPET

Illia Shevchuk, Principal  
 Roman Oleksiienko

### TROMBONE

Andrii Holovko, Principal  
 Adrian Shyiko  
 Andrii Zymerko

### TUBA

Oleksiy Kobzist

### PERCUSSION

Danylo Shurygin  
 Georgii Orobinskyi

National Symphony Orchestra of Ukraine  
 Oleksandr Hornostai, Managing Director  
 Roman Oleksiienko, Deputy Director  
 Georgii Orobinskyi, Stage Manager

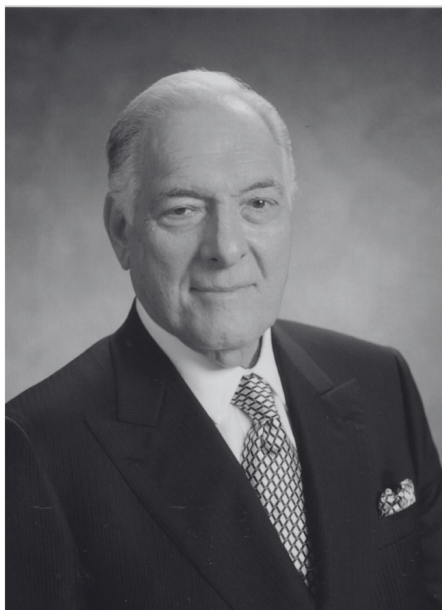
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## In Memory of Barney Karbank On His 100th Birthday

*For he's a jolly good fellow, for he's a jolly good fellow  
For he's a jolly good fellow, which nobody can deny!*

Barney Karbank and his wife Rose were patrons of the Harriman-Jewell Series (originally the William Jewell Fine Arts Program) from its beginning in 1965. They were season subscribers and attended nearly all the performances, including Luciano Pavarotti's North American debut at Gano Hall and the many Itzhak Perlman recitals.

Having contracted polio as a child, Barney learned a set of life skills common to those who confront serious illness during their youth—patience to overcome obstacles, strength of will and a good measure of common sense.

Barney founded Karbank Real Estate Company in 1950. He focused on industrial real estate brokerage and development in Kansas City and around the United States.

Barney had an unusual ability to cut through extraneous issues and focus on essential matters, and could be relied upon to get things done in a sensible, logical and efficient manner. He worked with a quiet sense of responsibility.

Barney and Rose had great respect for Richard Harriman and regarded him as a dear friend. They felt likewise for Clark Morris, Richard's protégé and current Artistic Director of the Harriman-Jewell Series.

Barney died in 2005, Rose in 2013. Their children remain active in the Harriman-Jewell Series and William Jewell College. They are honored to continue their parents' legacy by underwriting annual performances on the Series.