



MOZART, BACH and SCHUBERT'S NINTH

Friday and Saturday, November 16-17, 2018 at 8 p.m.
Sunday, November 18, 2018 at 2 p.m.

MICHAEL STERN, *conductor*

KANSAS CITY SYMPHONY CHORUS, CHARLES BRUFFY, *chorus director*

ALLEGRO CON BRIO, CHRISTY ELSNER, *founder and artistic director of Allegro Choirs of Kansas City*

W.A. MOZART

Ave verum corpus, K. 618
KANSAS CITY SYMPHONY CHORUS

J.S. BACH

"O Jesu Christ, meins Lebens Licht," BWV 118
KANSAS CITY SYMPHONY CHORUS

JOHN ADAMS

On the Transmigration of Souls
KANSAS CITY SYMPHONY CHORUS
ALLEGRO CON BRIO

INTERMISSION

SCHUBERT

Symphony No. 9 in C Major, D. 944, "The Great"
I. Andante – Allegro ma non troppo
II. Andante con moto
III. Scherzo: Allegro vivace
IV. Allegro vivace

The 2018/19 season is generously sponsored by
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Ave verum corpus, a motet for chorus, organ and strings composed during the final year of Mozart's life, is an extraordinarily beautiful setting of the Latin text "Hail, true body born of the Virgin Mary."

WOLFGANG AMADEUS MOZART (1756-1791)

Ave verum corpus, K. 618 (1791)

4 minutes

Mixed chorus, organ and strings.

Ave verum corpus, a motet for chorus, organ and strings, is one of several masterpieces from the final year of Mozart's short life. Mozart completed the work on June 17, 1791, while in Baden. He may have written *Ave verum corpus* for a Baden performance on Corpus Christi Day, which took place on June 23. This brief, hushed work — comprised of just 46 measures — is one of the most beautiful and moving of all choral pieces.

TEXT AND TRANSLATION

Ave, verum corpus,
natum de Maria virgine,
vere passum immolatum
in cruce pro homine.
Cujus latus perforatum
unda fluxit et sanguine,
esto nobis praegustatum
in mortis examine.

Hail, true body
born of the Virgin Mary,
who truly suffered, sacrificed
on the cross for man.
May the water and blood
from His pierced side
be for us a foretaste
of the trial of death.

RECOMMENDED RECORDING

W.A. Mozart: *Ave verum corpus*

Academy of St. Martin in the Fields / Neville Marriner, conductor

Label: Philips Catalog # 438999



“O Jesu Christ, meins Lebens Licht” is a breathtaking setting for chorus and orchestra of verse by Martin Behm.

JOHANN SEBASTIAN BACH (1685-1750)

“O Jesu Christ, meins Lebens Licht,” BWV 118
(1737) 7 minutes

Mixed chorus, 3 oboes, bassoon, 2 trumpets, organ and strings.

Bach may have originally composed this beautiful choral work for a funeral service. Two versions of the work exist with different orchestrations (1736-37, 1746-47). “O Jesu Christ, meins Lebens Licht” has been categorized both as a motet and a cantata. Regardless, the work is a superb example of Bach’s mastery of choral writing that is both eloquent and breathtakingly complex.

TEXT AND TRANSLATION

O Jesu Christ, meins Lebens Licht,
Mein Hort, mein Trost, mein Zuversicht,
Auf Erden bin ich nur ein Gast
Und drückt mich sehr der Sünden Last.

O Jesus Christ, my life’s light,
My refuge, my comfort, my trust,
On earth I am but a guest
And the burden of sin greatly oppresses me.

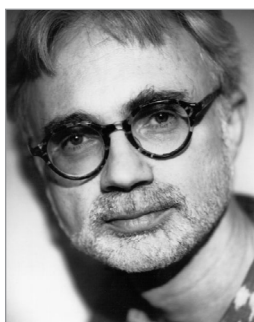
— Martin Behm (1557-1622)

RECOMMENDED RECORDING

J.S. Bach: “O Jesu Christ, meins Lebens Licht,” BWV 118

English Baroque Soloists / John Eliot Gardiner, *conductor*

Label: Archiv Produktion (DG) Catalog # 439885



American composer John Adams wrote *On the Transmigration of Souls* in commemoration of the first anniversary of the September 11, 2001, terrorist attacks.

In this work scored for choruses, orchestra, and pre-recorded sounds, Adams creates a “memory space” in which each listener is free to explore his or her own reflections on the events of September 11, mortality, and loss.

JOHN ADAMS (b. 1947)

On the Transmigration of Souls (2002)

23 minutes

Children’s chorus, mixed chorus, 2 piccolos, 3 flutes, 3 oboes, 2 clarinets, bass clarinet, contrabass clarinet, 2 bassoons, contrabassoon, 4 horns, 4 trumpets, 3 trombones, 2 tubas, timpani, glockenspiel, crotales, triangle, chimes, suspended cymbal, brake drums, piano, celesta, quarter-tone piano, 2 harps, pre-recorded sounds and strings.

The New York Philharmonic and Lincoln Center’s Great Performers co-commissioned John Adams to compose *On the Transmigration of Souls* in commemoration of the first anniversary of the horrific events of September 11, 2001.

Adams cautions that he did not intend *On the Transmigration of Souls* to be “a musical ‘narrative’ or description” of the events of September 11. Instead, the composer created what he characterizes as “a memory space:”

My desire in writing this piece is to achieve in musical terms the same sort of feeling one gets upon entering one of those old, majestic cathedrals in France or Italy. When you walk into the Chartres Cathedral, for example, you experience an immediate sense of something otherworldly. You feel you are in the presence of many souls,

generations upon generations of them, and you sense their collected energy as if they were all congregated or clustered in that one spot. And even though you might be with a group of people, or the cathedral itself filled with other churchgoers or tourists, you feel very much alone with your thoughts and you find them focused in a most extraordinary and spiritual way.

On the Transmigration of Souls is structured as a grand musical/dramatic arch, with the hushed opening and closing sections framing episodes that are far more turbulent. Pre-recorded sounds of city life lead to the appearance of a young boy's voice, repeating the word "missing." Other voices recite the names of September 11 victims, accompanied by a wordless chorus.

Approximately 10 minutes into the work, the contemplative mood changes. The city sounds mingle with a voice reading from a missing persons flyer, posted at Ground Zero. We also hear voices reciting the names of victims. The tension builds as the mood becomes more anguished.

About two-thirds in, the emotional climax of *On the Transmigration of Souls* occurs. The chorus repeats with increasing intensity the desperate words of the wife of a man buried in the rubble of the World Trade Center towers: "The man's wife says, 'I loved him from the start ... I wanted to dig him out, I know just where he is.'" An orchestral explosion leads to the choruses forcefully proclaiming the words "Love" and "Light." Slowly, the mood calms, and the sounds of city life return.

RECOMMENDED RECORDING

John Adams: *On the Transmigration of Souls*

Atlanta Symphony / Robert Spano, conductor

Label: Telarc Catalog # 60673



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CHORUS TEXT

(Except where noted, the text consists of phrases from missing-persons posters and memorials posted in the vicinity of the ruins of the World Trade Center, Lower Manhattan, September and October 2001.)

“Remember”

“We will miss you. We all love you. I’ll miss you, my brother, my loving brother.”

“It was a beautiful day”

“You will never be forgotten”

“She looks so full of life in that picture”

“I see water and buildings...” *(last words of flight attendant on AA #11)*

“The Windows on the World”

“A gold chain around his neck, a silver ring... his middle finger... a small gap... his two front teeth...

a little mole on his left cheek... a wedding band... a diamond ring”

The sister says: “He was the apple of my father’s eye.” *(NY Times “Portraits of Grief”)*

The father says: “I am so full of grief. My heart is absolutely shattered.” *(NY Times “Portraits of Grief”)*

The young man says: “He was tall, extremely good-looking, and girls never talked to me when he was around.”

(NY Times “Portraits of Grief”)

The sister says: “She had a voice like an angel, and she shared it with everyone, in good times and bad.”

(NY Times “Portraits of Grief”)

The mother says: “He used to call me every day. I’m just waiting.” *(NY Times “Portraits of Grief”)*

The lover says: “Tomorrow will be three months, yet it feels like yesterday since I saw your beautiful face,

saying, ‘Love you to the moon and back, forever.’” *(NY Times “Portraits of Grief”)*

The man’s wife says: “I loved him from the start... I wanted to dig him out. I know just where he is.”

(NY Times “Portraits of Grief”)

“Light, Love, Sky, Day”

THE NAMES

John Florio
Christina Flannery
Lucy Fishman
Richard Fitzsimmons
David Fodor
Sal A. Fiumefreddo
Carl Flickinger
Eileen Flecha
Jane S. Beatty
Manuel Da Mota
James Patrick Berger
Marilyn C. Bautista
Jacquelyn P. Sanchez
Kenneth W. Basnicki
Lt. Michael Fodor
Guy Barzvi
Oliver Bennett
Eric Bennett
Charlie Murphy
Jeffrey Coombs
Domingo Benilda

Manette Marie Beckles
Paul James Battaglia
Thomas J. Fisher
Alysa Basmajian
Ivan Luis Carpo Bautista
Kalyan K. Sarkar
John Bergin
Mario Santoro
Herman Sandler
Maurice Barry
Michael Beekman
Andre Fletcher
Bryan Craig Bennett
Inna Basina
Jasper Baxter
Lt. Steven J. Bates
John Santore
Denise Benedetto
Joseph W. Flounders
Jennifer de Jesus
Donna Bernaerts-Kearns

Karleton Fyfe
Gregory Salzedo
John Fabian
Kevin D. Marlo
Michael LaForté
David Fontana
Nicholas C. Lassman
Paul Rizza
Donald A. Foreman
Juan Garcia
Alisha Caren Levine
Frederick Gabler
Betsy Martinez
Giann F. Gamboa
Peter J. Ganci
Brian E. Martineau
Grace Galante
James Martello
David S. Barry
Dominick J. Berardi
Alexis Leduc

Brian Magee
Christopher Larrabee
Daniel Maher
Denis Lavelle
Edward J. Lehman
Elena Ledesma
Eugene Lazar
Gary E. Lasko
Hamidou S. Larry
James Leahy
Juanita Lee
Janine LaVerde
Jeffrey Latouche
John D. Levi
John Adam Larson
John J. Lennon
Jorge Luis Leon

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Schubert's final symphony, written toward the close of the composer's tragically brief life, is a work of epic, heroic scope and poignant expression.

The juxtaposition of Schubert's sublime achievement with his impending mortality evokes the inscription on the composer's monument, "The art of music here entombed a rich possession, but even fairer hopes."

FRANZ SCHUBERT (1797-1828)

Symphony No. 9 in C Major, D. 944, "The Great" (1826) 50 minutes

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

Schubert composed his C major Symphony between 1824 and 1826. No public performances of the symphony took place during the composer's lifetime. Schubert died in 1828, at age 31. Eleven years later, composer Robert Schumann visited Schubert's brother, Ferdinand, at his Vienna home. There, Schumann discovered the score of the symphony. He persuaded Ferdinand Schubert to forward the score to composer Felix Mendelssohn, then the conductor of the Gewandhaus Orchestra in Leipzig, who premiered it in Leipzig on March 21, 1839.

Schubert's "Great" Symphony earned the approval of such musical geniuses as Schumann and the French composer Hector Berlioz, who felt it "worthy of a place among the loftiest productions of our art." General acceptance of this magnificent work was quite another matter. In 1844, Mendelssohn attempted to conduct the symphony with the

London Philharmonic, but the musicians burst into laughter during rehearsal of the piece. It was not until 1856 that it received its first London performance.

In time, the symphony attained its rightful status as one of the finest symphonies of the 19th century. In "The Great," Schubert offers a masterful synthesis of lyrical beauty (so evident in his extraordinary

songs) and symphonic development. We are left to imagine what Schubert might have achieved had he been given more time on this earth. In any case, music lovers do at least have this work, an extraordinary creation by a genius taken all too soon.

The symphony opens with a slow-tempo introduction. Horns proclaim the introduction's central theme that will serve as the basis for much of the material in the ensuing *Allegro ma non troppo*. The movement concludes in dramatic fashion, with a heroic reprise of the opening theme. The second movement is an epic funeral march. Over the repeated tread of the strings, an oboe, later joined by the clarinet, plays the sprightly principal march theme, to which the orchestra responds in bold fashion. After the march returns a final time, the music resolves to a hushed conclusion. The broad Scherzo is in A-B-A form, with two robust episodes framing a central Trio, bursting with charm, and a welcome sense of repose. The finale is based upon two principal themes. A variant of the second theme later clearly emerges as a descendent of the "Ode to Joy" from Beethoven's Ninth Symphony (Schubert attended that work's May 7, 1824 premiere in Vienna). In the closing pages, the motifs from the finale join forces to bring "The Great" Symphony to its heroic conclusion.

RECOMMENDED RECORDING

Schubert: Symphony No. 9, "The Great"

Vienna Philharmonic / Georg Solti, *conductor*

Label: London/Decca Legends Catalog # 460311



THE KANSAS CITY SYMPHONY CHORUS, LED BY GRAMMY® AWARD-WINNING Chorus Director Charles Bruffy, 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 in 1988. Before the appointment of Chorus Director Charles Bruffy in 2008, the Symphony Chorus worked under the direction of choral conductors Eph Ehly and Arnold Epley.

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

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

CHARLES BRUFFY, *chorus director*

PATRICE SOLLENBERGER, *assistant chorus director*

DAN VELICER, *accompanist*

KIMBERLY GEAR, *president*

JAN WIBERG, *librarian*

SOPRANO

Abby Bachkora
Paula Bowers
Angela Broadus
Elizabeth Brockhoff
Amy Burback
Holly Chase
Skye Clements
Meaghan Coble
Audrey Duncan
Brenda Dunham
Hannah Dykstra
Judith Evnen
Hannah Fabean
Kimberly Gear
Bethany Glendenning
Holly Hacking
Maggie Harper
Erica Hazelton
Rita Hrenchir
Nancy Lacy
Kristy Lambert
Zenita Lee
Marie Lerner-Sexton
Lindsey Marts
Sarah Meyer
Kathryn Nicolaus
Naomi Olivera
Keri Olson
Anna Pechenina
Florence Emily
Pollard
Deborah Roach
Gretchen Rohrs
Jennifer Roth
Sierra Saylor
Donna Schnorf-
Willems
Kathy Stayton
Sheree Stoppel
Amy Toeppen
Rebecca Tuttle
Constance Van Engen
Annie Walsh
Laura Wittmer

ALTO

Lori Allen
Lynne Beebe
Lauren Beemer
Joyce Bibens
Michelle Buechter
Bobbi Caggianelli
Kelly Carpenter
Barbara Ceballos
Jan Cohick
Sonja Coombes
Kate Cross
ChandaLynn Denson
Karen Eisele
Nicole Eubanks
June Farson
Tori Fugate
Athena Gillespie
Stephanie Henry
Julia Heriford
Caitlin Hill
Bettye Hubbard
Lenette Johnson
Raissa Johnson
Ashley Jones
Lori LeVine
Leona Martin
Heidi Meadows
Svetlana Mitchell
Shannon Moore
Karla Morgan Massia
Kaylee Osborne
Lindsey Patterson
Virginia Payne
Melissa Rausch
Maggie Sneed
Allison Sowler
Karen Spalding
Claire Storey
Lauren Suchy
Paulette A. Thompson
Sara Treffer
Tatyana Voronin
Marsha Wells
Jan Wiberg
Sarah Zung

TENOR

Leon Barnes
Tim Braselton
Loren Bridge
Paul Buechter
Wayne Crawford
Kit Doyle
Phil Dunham
Christopher Funk
Emerson Hartzler
JP Helder
Brandon Hottman
Cliff Hubbard
Jere Kimmel
Mark Lange
Kyle Leeser
Richard Liantonio
Lyle Linder
Aaron Lukken
Trent Menssen
Joseph Neal
Jonathan Plummer
Brandon Preece
Jeff Preuss
Dwight Purtle
Robert Ritter
Eduardo Rodriguez
Ward Russell
David Sutherland
Alan Taliercio
Travis Toeppen
Sheldon Vogt
Jeff Williams
Craig Zernickow

BASS

Doug Allen
Brett Anderson
Kalon Breckenridge
John Burke
Scott Connor
Alex Cosio-Santillan
Robert Dothage
James R. Duncan
Bill Featherston
Lee Finch
Benjamin Forrester
Matt Forsyth
Richard T. Gill
Andrew Greenleaf
David Hess
Daniel Hockman
Eddie Huang
Bill Lacy
Art Lafex
Hale Lentz
Dave Lockett
Donald Milligan
Patrick Orlich
John Pinkston
Joe Potter
Jerry Radek
Roger Randall
David Reid
Ed Roberts
John Ross
Larry Sneegas
Roger Sodsdod
Robert Stepanich
James Stephens
Rick Stephenson
John Thiessen
Greg Toplikar
Keith Tucker
Ken Van Engen
William Warren
Michael Wasleski
Ronald Williams

About CHARLES BRUFFY, *chorus director*

ONE OF THE MOST ADMIRED CHORAL CONDUCTORS IN THE UNITED STATES, Charles Bruffy began his career as a tenor soloist, performing with the Robert Shaw Festival Singers for recordings and concerts in France and concerts at Carnegie



Hall. Shaw encouraged his development as a conductor. He received his undergraduate degree from Missouri Western University in St. Joseph and his master's degree in conducting from the Conservatory of Music and Dance at the University of Missouri-Kansas City.

Bruffy has been artistic director of the Kansas City Chorale since 1988 and chorus director for the Kansas City Symphony since 2008. He is also director of music for Rolling Hills Presbyterian Church.

Respected and renowned for his fresh and passionate interpretations of standards of the choral music repertoire — and for

championing new music — he has commissioned and premiered works by composers such as Jean Belmont Ford, Ola Gjeilo, Matthew Harris, Anne Kilstofte, Libby Larsen, Zhou Long, Cecilia McDowall, Michael McGlynn, Stephen Paulus, Steven Sametz, Philip Stopford, Steven Stucky, Eric Whitacre and Chen Yi.

Under Bruffy's supervision, MusicSpoke and the Roger Dean Company, a division of the Lorenz Corporation, publish a choral series specializing in music for professional ensembles and sophisticated high school and college choirs. His eclectic discography includes five albums on the Nimbus label and eight recordings for Chandos Records, three of which have been recognized by the Academy of Recording Arts and Sciences with Grammy® Awards for Best Choral Performance. In 2017, Bruffy was recognized with the Signature Sinfonian award conferred by national fraternal society Phi Mu Alpha, recognizing "alumni members who have achieved a high standard of accomplishment in their field."

In his spare time, Bruffy breeds and raises Arabian and Saddlebred horses on his ranch just south of Kansas City in Cass County, Missouri. ■

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Con Brio is recognized nationally and internationally for their exceptional technique, rich tone and artistic expression. The choir is a frequent guest of the Kansas City Symphony and has performed by invitation at state, regional and national events. Major performances include concerts at Carnegie Hall, Myerson Symphony Hall in Dallas, St. Peter’s Basilica in Rome, National Cathedral in Washington, D.C., and a private performance for President Obama at the White House. Brio also has been the featured choir on recordings for Santa Barbara Music Publishing and other publishing companies.

Each year, the Allegro Choirs of Kansas City inspire thousands of audience members. The upbeat choral program enriches and transforms the lives of children as they learn and perform beautiful music with technical excellence. In addition to three major performances a year, the choirs engage with the Kansas City community, performing regularly at retirement homes, hospitals and charity functions. Allegro’s singers hail from across the Kansas City metro and represent more than 60 public and private schools. Allegro’s five choirs are honored to open the 2019 American Choral Directors Association National Conference this spring in Kansas City.

For more information about Allegro or to schedule an audition, please visit allegrokc.org. ■



Becca Adair
Emma Aguayo
Skye Anson
Celeste Bauman
Faith Bestgen
Lillian Bogard
Sonia Brekken
Madeline Burr
Mary Burr
Julianna Chase
Katie Clewell
Emily DeCock
Kaitlyn Dehais

Josie Devine
Lexi Dixon
Chloe Easley
Carlee Elsner
Mia Falcon
Victoria Farrington
Mallory Folsom
Mirena Fonseca
Adrianne Gautreaux
Mary Grace Greene
Hannah Hacking
Alana Hansen
Jordan Harrison

Lauren Hawley
Annabelle Heckert
Elise Heidrick
Sophia Hillman
Faith Himmel
Kaleigh Johnston
Halle Jones
Aj Kellogg
Kaylee Koester
Mackenzie Lane
Abby Lee
Elizabeth Lipford
Taylor Long

Madeline Malone
Mary McConville
Michaela McKibben
Mathys Moore
Hannah Mosser
Ashleigh Murphee
Ansley Odum
Jillian Otero
Alexis Peek
Emma Price
Johanna Quigley
Natalie Randall
Faith Rauhen

Emily Rose Rausch
Tessa Redding
Emma Sheldon
Gabrielle Stoddard
Kayleigh Stoddard
Emma Sullivan
India Jane Walker
Isabel Warden
Annie Winter
Sydney Wootton
Sofia Zelinski

About CHRISTY ELSNER,

founder and artistic director of Allegro Choirs of Kansas City

CHRISTY ELSNER, A NATIVE KANSAN, IS THE FOUNDER AND ARTISTIC

director of the Allegro Choirs of Kansas City. Under her direction, Allegro has grown



from one choir of 38 girls to five choirs enrolling

200 singers. As a director, Elsner uses humor and inspirational messages to inspire and engage singers in the pursuit of musical excellence. She

enjoys giving workshops and clinics for children's, youth and treble choirs, and she has published

a book on her innovative rehearsal techniques, "Gadgets for Great Singing" (2013). Her second book, "The Athletic Singer," is forthcoming.

Elsner is the recipient of the Kindest Kansas Citian Award (2010) and the MENC Outstanding Middle Level Educator (2008). She holds a music education degree from the University of Kansas, where she received the Marcus E. Hahn Award for

Outstanding Senior in Music Education. Her professional memberships include National Association for Music Education, Chorister's Guild, Chorus America and American Choral Directors Association. ■