

STARRING YOUR SYMPHONY CHORUS BEETHOVEN'S MASS IN C

*Friday, February 28 and Saturday, February 29, 2020 at 8 p.m.
Sunday, March 1, 2020 at 2 p.m.*

HELZBERG HALL, KAUFFMAN CENTER FOR THE PERFORMING ARTS

MATTHEW HALLS, *guest conductor*

KARINA GAUVIN, *soprano*

KRISZTINA SZABÓ, *mezzo-soprano*

NICHOLAS PHAN, *tenor*

TYLER DUNCAN, *baritone*

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

F. J. HAYDN

Symphony No. 102 in B-flat Major, Hob. I:102

I. Largo — Vivace

II. Adagio

III. Menuet: Allegro

IV. Presto

JAMES MACMILLAN

Sinfonietta

— **INTERMISSION** —

BEETHOVEN

Mass in C Major, op. 86

I. Kyrie

II. Gloria

III. Credo

II. Sanctus

III. Agnus Dei

Karina Gauvin, *soprano*

Krisztina Szabó, *mezzo-soprano*

Nicholas Phan, *tenor*

Tyler Duncan, *baritone*

Kansas City Symphony Chorus

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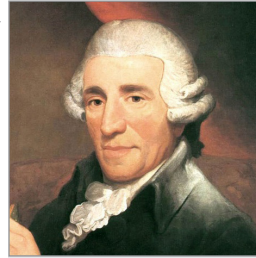
R. Crosby Kemper, Jr. Fund

FRANZ JOSEPH HAYDN (1732–1809)

Symphony No. 102 in B-flat Major,

Hob. I:102 (1794) 23 minutes

2 flutes, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.



The symphony, in four movements, concludes with a finale that is a miracle of energy and humorous musical expression.

It was at the invitation of the German-born violinist, composer and impresario, Johann Peter Salomon, that Franz Joseph Haydn made two visits to London. Salomon offered Haydn a lucrative contract to supervise a series of London concerts that would feature new works by the esteemed Austrian composer. On New Year's Day, 1791, Haydn sailed to England. The composer would remain in London until June 1792. It was the first of two visits to that city, the second lasting from February 1794 to August 1795. Haydn had long been revered in England, and the London public seized the opportunity to lavish its adulation upon the composer.

Haydn acknowledged that the journeys to England provided him with the happiest years of his life. They were certainly years of tremendous productivity. Haydn composed numerous works for performance by the superb London musicians at his disposal. These compositions include various chamber and vocal pieces as well as 12 magnificent symphonies (Nos. 93 through 104). Collectively, the 12 “London” symphonies form one of the great monuments of the Classical era.

The first performance of Symphony No. 102 took place in London as part of a February 2, 1795, concert at the King's Theater in the Haymarket. During the premiere, a stunning event took place. Haydn related the circumstances to biographer Albert Christian Dies, who wrote:

When Haydn appeared in the orchestra and seated himself at the Pianoforte, to conduct a symphony personally, the curious audience in the parterre left their seats and pressed forward towards the orchestra, with a view to seeing Haydn better at close range. The seats in the middle of the parterre were therefore empty, and no sooner were they empty but a great chandelier plunged down, smashed, and threw numerous company into great confusion. As soon as the first moment of shock was over, and those who had pressed forward realized the danger which they had so luckily escaped, and could find words to express the same, many persons showed their state of mind by shouting loudly: “Miracle! miracle!”

Ultimately, however, these incredible circumstances were ascribed to a performance not of Haydn’s Symphony No. 102, but of No. 96. And so, it is the latter Symphony that has become known as “The Miracle.” Still, it is a nickname that applies perfectly to Symphony No. 102, both for the circumstances surrounding its premiere and the sublime invention evident throughout.

The Symphony No. 102 is in four movements. The first opens with a pensive, slow-tempo introduction that foreshadows the music of the ensuing principal Vivace. The second movement presents a series of variations on a melody introduced by the first violins. The third movement is a minuet, a dance in triple meter that here features brisk tempos, resolute accents and striking dynamic contrasts. The central trio spotlights the winds. The finale, encored at the Symphony’s premiere, is a quicksilver tour-de-force, with one delightful (and often humorous) surprise following another.

JAMES MACMILLAN (b. 1959)

Sinfonietta (1991) 19 minutes

Piccolo, alto flute, English horn, E-flat clarinet, bass clarinet, soprano saxophone, contrabassoon, horn, piccolo trumpet, trombone, tuba, anvil, bass drum, congas, cowbell, glockenspiel, sizzle cymbal, snare drum, suspended cymbals, tam-tam, tom-tom, triangle, tubular bells, vibraphone, wood block, harp, piano and strings.

Sinfonietta, by Scottish composer and conductor James MacMillan, received its premiere at Queen Elizabeth Hall in London on May 14, 1992. Martyn Brabbins conducted the London Sinfonietta.

The composer provides the following commentary:

Sinfonietta begins serenely with very still textures, slowly moving chords and repeating melodic material. The feeling is ritualistic and calm. With a series of extremely sudden jolts and furiously emphatic repetitions the music swings gradually towards a grotesque, quasi-militaristic central section. This swaggering parody of a march brings the rich raucous wind sounds to the fore as the music becomes more frenetic. The climax throws this bellicose craziness into stark juxtaposition with a re-emergent floating material on unison strings which re-establishes the mood of the opening. This simple arch-form takes the work from the tranquil to the visceral and back again.

— James MacMillan. ■



Sinfonietta, by Scottish composer James MacMillan, is constructed as an arch, with two serene episodes framing “a grotesque, quasi-militaristic central section.”



Beethoven composed his Mass in C for Haydn's former patron, Prince Nikolaus Esterházy.

LUDWIG VAN BEETHOVEN (1770-1827)

Mass in C Major, op. 86 (1807)

45 minutes

Soprano, alto, tenor and bass soloists, mixed chorus,
2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns,
2 trumpets, timpani, organ and strings.

In the spring of 1807, Ludwig van Beethoven received a request from Prince Nikolaus Esterházy, whose family had long employed Beethoven's former teacher, Franz Joseph Haydn (1732-1809). During the period of 1796-1802, Haydn composed six choral masses, each written to celebrate the name day of the prince's wife. These choral masses are considered among Haydn's greatest achievements. After Haydn retired from service to the Esterházy family, Prince Nikolaus hired other prominent composers to write the mass each year. He commissioned Beethoven to compose the mass for the Princess' September 1807 name day celebration. Beethoven accepted the prince's commission, but progress on the work proved to be slow. Toward the end of July, Beethoven responded to Prince Nikolaus' request for an update on the status of the piece by complaining that he was overextended with other obligations and suffering from ill health. As corroboration, Beethoven sent the prince a letter from his treating physician.

Beethoven did complete the Mass in time for performance on September 13, 1807, and traveled to Eisenstadt to conduct the premiere. Beethoven was never the most technically accomplished conductor, and the deterioration of his hearing, already a severe problem by this time, made rehearsals a trial for everyone. The performance fared little better.

After the premiere, Beethoven met with Prince Nikolaus, who chided the composer: "But, my dear Beethoven, what is this that you have done again?" Beethoven canceled another scheduled Eisenstadt

concert and returned to Vienna that same day. Beethoven originally dedicated the Mass in C to Prince Nikolaus. However, Beethoven never gave the score to the prince, and later rededicated the work to a Vienna patron, Prince Ferdinand Kinsky, when the score was published in 1812.

Despite the work's difficult birth, and the subsequent composition of the towering *Missa solennis*, op. 123 (1823), the Mass in C remained one of Beethoven's favored works. It is a beautiful, moving and inspired composition that deserves to be heard far more frequently on concert programs.

I. Kyrie

Kyrie eleison.

Lord, have mercy.

Christe eleison.

Christ, have mercy.

Kyrie eleison.

Lord, have mercy.

II. Gloria

Gloria in excelsis Deo,

Glory to God in the highest,

Et in terra pax

And on earth peace

hominibus bonae voluntatis.

to people of good will.

Laudamus te, benedicimus te,

We praise You, we bless You,

adoramus te, glorificamus te!

We worship You, we glorify You!

Gratias agimus tibi

We give thanks to You

propter magnam gloriam tuam.

because of Your great glory.

Domine Deus, Rex coelestis,

Lord God, Heavenly King,

Deus Pater omnipotens.

God the Father Almighty.

Domine Fili unigenite,

Lord, the only begotten Son,

Jesu Christe.

Jesus Christ.

Domine Deus, Agnus Dei,

Lord God, Lamb of God,

filius Patris.

Son of the Father.

Qui tollis peccata mundi,

You who take away the sins of the world,

miserere nobis.

have mercy on us.

Qui tollis peccata mundi,

You who take away the sins of the world,

suscipe deprecationem nostram.

receive our prayer.

Qui sedes ad dexteram Patris,

You who sit at the right hand of the Father,

miserere nobis.

have mercy on us.

Quoniam tu solus sanctus,
tu solus Dominus.
Tu solus altissimus, Jesu Christe,
cum Sancto Spiritu, in gloria
Dei Patris. Amen.

For only You are holy,
only You are Lord.
Only You most high, Jesus Christ,
with the Holy Spirit, in the glory
of God the Father. Amen.

III. Credo

Credo in unum Deum,
Patrem omnipotentem,
factorem caeli et terrae,
visibilium omnium et invisibilium.

I believe in one God,
the Father almighty,
Maker of heaven and earth,
and of all things visible and invisible.

Et in unum Dominum, Jesum Christum,
Filium Dei unigenitum,
et ex Patre natum
ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
genitum, non factum,
con substantialem Patri,
per quem omnia facta sunt.

And in one Lord, Jesus Christ,
the only begotten Son of God,
and born of the Father
before all generations.
God from God, light from light,
true God from true God,
Begotten, not made,
one in substance with the Father,
by whom everything was made.

Qui propter nos homines
et propter nostram salutem
descendit de coelis.

Who for us men
and for our salvation
came down from heaven.

Et incarnatus est de Spiritu Sancto
ex Maria Virgine, et homo factus est.
Crucifixus etiam pro nobis
sub Pontio Pilato,
passus, et sepultus est.
Et resurrexit tertia die,
secundum scripturas,
Et ascendit in coelum,
sedet ad dexteram Patris.
Et iterum venturus est cum gloria
judicare vivos et mortuos.
Cujus regni non erit finis.

And was made flesh by the Holy Spirit
of the Virgin Mary, and was made man.
And was crucified also for us
under Pontius Pilate,
suffered, and was buried.
And He was resurrected on the third day,
according to the scriptures,
And ascended into heaven,
sitting at the right hand of the Father.
And He shall come again with glory
to judge the living and the dead.
His kingdom shall have no end.

PROGRAM NOTES By Ken Meltzer

Et in Spiritum Sanctum,
Dominum et vivificantem,
qui ex Patre et Filio procedit;
Qui cum Patre et Filio
simul adoratur et conglorificatur,
qui locutus est per prophetas.

And in the Holy Spirit,
Lord and giver of life,
Who proceeds from the Father and the Son;
Who with the Father and Son
is equally worshipped and glorified,
who spoke by the prophets.

Et unam sanctam catholicam
et apostolicam ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum.
Et expecto resurrectionem mortuorum,
et vitam venturi saeculi. Amen.

And one holy catholic
and apostolic church.
I acknowledge one baptism
in the remission of sins.
And I wait for the resurrection of the dead,
and the life of the world to come. Amen.

IV. Sanctus

Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth.

Holy, holy, holy,
Lord God of Hosts.

Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.

Heaven and earth are full of Your glory.
Hosanna in the highest.

Benedictus qui venit
in nomine Domini.
Osanna in excelsis.

Blessed is he who comes
in the name of the Lord.
Hosanna in the highest.

V. Agnus Dei

Agnus Dei,
qui tollis peccata mundi,
miserere nobis.

Lamb of God,
Who takes away the sins of the world,
have mercy on us.

Agnus Dei,
qui tollis peccata mundi,
miserere nobis.

Lamb of God,
Who takes away the sins of the world,
have mercy on us.

Dona nobis pacem.

Grant us peace.

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THE WORD “VERSATILE” IS AN APT DESCRIPTION FOR BRITISH

conductor Matthew Halls. He first came to prominence as a keyboard player and early music conductor, but Halls is now better known for his dynamic and intelligent work with major symphony orchestras and opera companies plus his vibrant interpretations of music from all periods.



Increasingly in demand by North American symphony orchestras, Halls has performed with the orchestras of Cleveland, Philadelphia, Dallas, Houston, Indianapolis, Kansas City, Pittsburgh, Seattle and Utah, along with the Los Angeles Chamber Orchestra and the National Arts Centre Orchestra. His debut with the Toronto Symphony, in which he led Beethoven’s Ninth

Symphony, “captured much of the energy and excitement that its first audience must have felt at its premiere nearly 200 years ago” (*Toronto Star*). Having served as artistic director of the Oregon Bach Festival for five years, Halls is equally at home conducting baroque and contemporary repertoire.

In 2019/20, Halls’ North American guest appearances include return appearances with the Seattle, Kansas City, and Jacksonville symphonies along with an appearance at the Colburn School in Los Angeles. He recently made his New York debut with Lincoln Center’s Mostly Mozart Festival in a performance with violinist Joshua Bell.

In recent seasons, Halls has performed in Australia with the Adelaide Symphony Orchestra, Tasmanian Symphony Orchestra, and the Auckland Philharmonia. He conducts regularly with the Iceland Symphony Orchestra, recently presenting a series of five performances traversing all of Beethoven’s piano concerti with Paul Lewis. Recent and upcoming European engagements include those with the BBC Scottish Symphony Orchestra, South Netherlands Philharmonic, Finnish Radio Symphony, Hong Kong SingFest, Bournemouth Symphony Orchestra, Warsaw Philharmonic, Mozarteum Salzburg, Philharmonie Zuidenderland and Capriccio Barockorchester.

Halls’ recording on Hyperion of Handel’s *Parnasso in Festa* won the Stanley Sadie Handel Recording Prize in 2008. On Linn Records, he has recorded a set of four Bach harpsichord concerti conducted from the keyboard, which Gramophone welcomed as “joyful and invigorating,” and Bach’s *Easter* and *Ascension* oratorios, as well as award-winning discs of Purcell’s Sonatas in Three and Four Parts. ■

RECOGNIZED FOR HER BAROQUE REPERTOIRE

performances, Canadian soprano Karina Gauvin also sings Mahler, Bach, Beethoven, Britten and late 20th and 21st century music with equal success. She has received prestigious distinctions including the “Soloist of the Year” award from the Communauté internationale des radios publiques de langue française (International Community of French-Language Public Radio), first prize in the CBC Radio competition for young performers, the Virginia Parker Prize and the Maggie Teyte Memorial Prize. Her 2019/20 season includes engagements with the Manitoba Chamber Orchestra, Orchestre Métropolitain, Philharmonie de Paris, Théâtre du Châtelet, Kansas City Symphony and Carnegie Hall.



Gauvin has sung with the world’s greatest orchestras in the cities of Montréal, San Francisco, Chicago, New York, Los Angeles and Rotterdam, as well as baroque orchestras such as Les Talens Lyriques, Venice Baroque Orchestra, Accademia Bizantina, Il Complesso Barocco, Akademie Für Alte Musik Berlin, Tafelmusik Baroque Orchestra and Les Violons du Roy.

Notable opera successes include Vitellia in Mozart’s *La clemenza di Tito* at the Théâtre des Champs-Élysées, Vénus in Rameau’s *Dardanus* with Opéra National de Bordeaux, L’Eternità/Giunone in *La Calisto* with the Bayerische Staatsoper, the title role in *Armide* with De Nederlandse Opera, *Armida* in Handel’s *Rinaldo* at the Glyndebourne Festival, the title role of Handel’s *Alcina* with Les Talens Lyriques, and Ariadne in Georg Conradi’s *Die Schöne und getreue Ariadne* for the Boston Early Music Festival. She performed in Vivaldi’s *Tito Manlio* in Brussels and at the Barbican in London, sung Fulvio in Handel’s *Ezio* in Paris and Vienna, and performed the title role in *Giulio Cesare* in Paris and Vienna as well as the title role in Vivaldi’s *Juditha Triumphans* at the Concertgebouw in Amsterdam. She also has sung Seleuce in Handel’s *Tolomeo* with Alan Curtis, with whom she recorded Handel operas on ARCHIV/Deutsche Grammophon, Virgin and Naïve labels, among others. Her recorded performances with the Boston Early Music Festival Orchestra have earned two Grammy® nominations.

Gauvin’s discography includes more than 30 titles, and she has won numerous awards, including a Chamber Music America Award for “Fête Galante” and several Opus Prizes. Her other recording projects

include Handel's Ariodante for EMI Virgin Classics, Giulio Cesare for the Naïve House, and Britten's Les Illuminations with Les Violons du Roy. Additionally, she recorded an album in honor of Anna Maria Strada del Po with Alexander Weimann and the Arion Ensemble. ■

About KRISZTINA SZABÓ, mezzo-soprano

KRISZTINA SZABÓ IS FEATURED ON THE 2020 GRAMMY®

Award-nominated recording of George Benjamin's "Lessons in Love and Violence." This season's engagements include Bach's *St. Matthew Passion* with the Kalamazoo Symphony Orchestra, Mozart's Requiem with the Vancouver Symphony Orchestra, Wagner's Wesendonck



Lieder with Donald Runnicles and the Toronto Symphony Orchestra Chamber Soloists, Handel's *Messiah* with Early Music Vancouver and the Portland Baroque Orchestra, Gertrude in *Hänsel und Gretel* with Canadian Opera Company, Bach's Mass in B Minor with Music of the Baroque and Bethlehem Bach Festival, Bach's *St. John Passion* with Tafelmusik, and Craig Hella Johnson's oratorio *Considering Matthew Shephard* with Pax Christi Chorale.

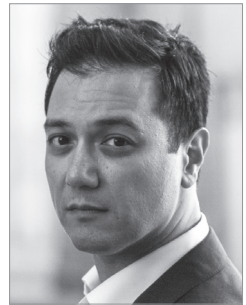
Her recent performances include Mozart's Mass in C Minor with the Cleveland Orchestra at the Blossom Music Festival, Handel's *Messiah* with the St. Louis Symphony, Steffani's *Stabat Mater* and Handel's *Messiah* with Tafelmusik, Pergolesi's *Stabat Mater* with Early Music Seattle, Telemann's *Der Tag des Gerichts* with Music of the Baroque, the world premiere of Ian Cusson's *Where There's a Wall* at National Arts Centre, Ottawa, as well as performing the role of Judith in *Bluebeard's Castle* with Colorado Music Festival and Chicago Opera Theater. Szabó also has sung the roles of the Crowd, Narrator, Minister and Minister's Wife in George Benjamin's *Into the Little Hill* with Mahler Chamber Orchestra and Musikfest Berlin; Second Angel and Marie in Benjamin's *Written on Skin* with Opera Philadelphia and Mahler Chamber Orchestra; and Witness 2, Singer 2 and Woman 2 in the world premiere of *Lessons in Love and Violence* with the Royal Opera House in Covent Garden, followed by a reprise with Dutch National Opera. Additionally, she was Dorabella in *Così fan tutte* at Lincoln Center's Mostly Mozart Festival.

Szabó also has appeared in concert with the orchestras of Atlanta, Baltimore, Nova Scotia, Kitchener-Waterloo and Calgary. She has sung with Les Violons du Roy, Talisker Players, Plural Ensemble (Madrid), Vancouver Bach Choir and Toronto Mendelssohn Choir, and performed at the Grand Teton Music Festival. Her opera highlights include engagements with San Francisco Opera, Canadian Opera Company, L'Opéra de Montréal, L'Opéra de Québec, Calgary Opera, Vancouver Opera, Wexford Festival Opera and the Caramoor Festival. She has recorded art songs with the Canadian Ukrainian Opera Association and Ippolitov-Ivanov's Four Poems by Rabindranath Tagore with the Talisker Players. ■

About NICHOLAS PHAN, *tenor*

Described by the Boston Globe as “one of the world’s most remarkable singers,” American tenor Nicholas Phan is increasingly recognized as an artist of distinction. He is an avid recitalist and a passionate advocate for art song and vocal chamber music. In 2010, he co-founded Collaborative Arts Institute of Chicago.

Highlights of Phan’s 2019/20 season include returns to the New York Philharmonic and San Francisco Symphony, as well as debuts with the Bavarian Radio Symphony Orchestra with Riccardo Muti, the London Symphony Orchestra with Michael Tilson Thomas, Handel and Haydn Society with Masaaki Suzuki, and the New World Symphony for a program of vocal chamber music. He makes his role debut in the title role of Handel’s *Judas Maccabaeus* with Philharmonia Baroque and Nicholas McGegan, and he gives the world premiere of Antoine Plante’s arrangement Schubert’s *Winterreise* for full orchestra with the Houston-based orchestra Mercury. In January 2020, Phan curated and performed in *Emerging Voices* with the Philadelphia Chamber Music Society, a series of concerts, salons and panel discussions celebrating Paris and art song. Phan also gives the world premieres of two new song cycles in 2020, one by Nico Muhly commissioned for the *Emerging Voices* project and one by Gabriel Kahane. A celebrated recording artist, Phan also released his sixth solo album, “Clairières,” in January 2020, a recording of songs by Lili and Nadia Boulanger.



Phan's solo album, "Gods and Monsters," was nominated for the 2017 Grammy® Award for Best Classical Vocal Solo Album. His previous solo albums, "Illuminations," "A Painted Tale," "Still Fall the Rain" and "Winter Words," made many "best of" lists, including those of the New York Times, New Yorker, Chicago Tribune and Boston Globe. Phan's growing discography also includes a Grammy® Award-nominated recording of Stravinsky's *Pulcinella* with Pierre Boulez and the Chicago Symphony, Scarlatti's *La gloria di primavera* with Philharmonia Baroque, Bach's *St. John Passion* (in which he sings both the Evangelist and the tenor arias) with Apollo's Fire, and the world premiere recordings of two orchestral song cycles — *The Old Burying Ground* by Evan Chambers and *A Sunbeam's Architecture* by Elliott Carter. ■

About TYLER DUNCAN, *baritone*

Canadian baritone Tyler Duncan brings consummate musicianship, vocal beauty and interpretive insight to recital, concert and operatic literature. He has appeared with the New York Philharmonic in *Messiah* under Andrew Manze, in a Mendelssohn/Bach program under Masaaki Suzuki and as soloist in Poulenc's *Le bal masqué* for chamber ensemble. He has made numerous appearances with Les Violons du Roy led by Bernard Labadie, the Toronto Symphony led by Peter Oundjian, Montreal Symphony led by Kent Nagano, Toronto's Tafelmusik and Ottawa's National Arts Centre Orchestra as well as the Oregon Bach and Bard music festivals.



Duncan's roles at New York's Metropolitan Opera have included Yamadori in *Madama Butterfly* and Fiorello in Rossini's *Il Barbiere di Siviglia*. At the American Spoleto Festival, he sang Friendly in the 18th-century ballad opera *Flora* and the Speaker in Mozart's *Die Zauberflöte*. He has sung Dandini in Rossini's *La Cenerentola* with Pacific Opera Victoria and Demetrius in Britten's *A Midsummer Night's Dream* at the Princeton Festival. He has performed various roles in Lully's *Armide* with Houston's Mercury Baroque, Purcell's *The Faerie Queen* and *King Arthur* with Early Music Vancouver, and the role of Papageno in Mozart's *Die Zauberflöte* for Greensboro Opera. He also sang the Speaker at France's Angers-Nantes

Opéra and Raimondo in the Boston Early Music Festival production of Handel's *Almira*, and made his Japanese debut in Bizet's *Carmen* led by Seiji Ozawa.

Additionally, Duncan has appeared in concert with the American, Baltimore, Milwaukee, National, Puerto Rico, Québec, San Diego, Seattle, Utah and Winnipeg symphonies, as well as the Calgary and Rochester philharmonics. He also has performed with the Philharmonie der Nationen, Boston's Handel and Haydn Society, Portland Baroque Orchestra and San Francisco's Philharmonia Baroque. He has sung at the Berkshire and Chautauqua choral festivals, with the Munich Bach Choir, and in Carnegie Hall with the Oratorio Society of New York. He has given recitals in New York, Boston, Paris and Montreal, as well as throughout Canada, Germany, Sweden, France and South Africa.

Duncan holds music degrees from the University of British Columbia, Germany's Hochschule für Musik (Augsburg) and Hochschule für Musik und Theater (Munich). He is a founding faculty member of the Vancouver International Song Institute. ■

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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 State Western University in St. Joseph and his master's degree in voice performance 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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About KANSAS CITY SYMPHONY CHORUS



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 for an album released by Reference Recordings on October 11, 2019. The Chorus performed with the Symphony at the 2019 American Choral Directors Association National Convention. The Chorus also represented the Symphony this fall by singing the national anthem at a Royals game.

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. ■

Kansas City Symphony
CHORUS ROSTER

CHARLES BRUFFY, *chorus director*

PATRICE SOLLENBERGER, *assistant chorus director*

DAN VELICER, *accompanist*

KIMBERLY GEAR, *president*

JAN WIBERG, *librarian*

SOPRANO

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Abby Bachkora
Nellie Bills
Anne Biswell
Paula Bowers
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Florence (Emily) Pollard
Deborah Roach
Gretchen Rohrs
Jennifer Roth
Sierra Saylor
Jerusha Staggs
Kathy Stayton
Hannah Steele
Sheree Stoppel
Gracie Tew
Amy Toebben
Rebecca Tuttle
Jordan Tyler
Constance Van Engen
Marie Wagner
Caitlin Walker
Annie Walsh

ALTO

Lori Allen
Lynne Beebe
Lauren Beemer
Pamela Beglau
Joyce Bibens
Michelle Buechter
Bobbi Caggianelli
Marlene Carnahan
Kelly Carpenter
Barbara Ceballos
Alexis Close
Jan Cohick
Sonja Coombes
Kate Cross
ChandaLynn Denson
Karen Eisele
Nicole Eubanks
June Farson
Reece Fry
Tori Fugate
Alyxandra Gideon
Athena Gillespie
Staci Harvey
Julia Heriford
Bettye Hubbard
Dale Jarka
Lenette Johnson
Maggie Jones
Ashley Jones
Lori LeVine
Sandra McCormick
Heidi Meadows
Svetlana Mitchell
Shannon Moore
Karla Morgan Massia
Kaylee Osborne
Lindsey Patterson
Virginia Payne
Melissa Rausch
Allison Sowle
Karen Spalding
Lauren Suchy
Paulette A. Thompson
Sara Treffer
Marsha Wells
Jan Wiberg
Sarah Zung

TENOR

Ricardo Arriaga
Leon Barnes
Tim Braselton
Paul Buechter
Gabriel Carter
Kit Doyle
Phil Dunham
Ricky Farrell
Keith Florea
Emerson Hartzler
Brandon Hottman
Cliff Hubbard
Russell Joy
Mark Lange
Richard Liantonio
Aaron Lukken
Trent Menssen
Joseph Neal
Jacob Nienhueser
Jacob Overholtzer
Jonathan Plummer
Brandon Preece
Jeff Preuss
Dwight Purtle
Robert Ritter
Ward Russell
Aaron Sangsgaard
Colin Starr
David Sutherland
Alan Talierno
Travis Toebben
Sheldon Vogt
Jeff Williams
Craig Zernickow

BASS

Doug Allen
Brett Anderson
Peter Beckett
Kalon Breckenridge
John Burke
Scott Connor
Robert Dothage
James R. Duncan
Bill Featherston
Richard T. Gill
David Hess
Daniel Hockman
Eddie Huang
Riley Kurre
Bill Lacy
Art Lafex
Dave Lockett
Roger McDougle
Donald Milligan
Kenneth Moncrieff
Patrick Orlich
John Pinkston
Joe Potter
Jerry Radek
Roger Randall
David Reid
Ed Roberts
John Ross
Larry Sneegas
Joel Steelman
Robert Stepanich
James Stephens
Rick Stephenson
Patrick Sullivan
John Thiessen
Greg Toplikar
Keith Tucker
Ken Van Engen
Michael Wasleski
Ronald Williams