

ORCHESTRA ROSTER

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PICCOLO

Kayla Burggraf Michal

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 Matthew Lengas

ENGLISH HORN

Matthew Lengas

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 John Klinghammer

E-FLAT CLARINET

Silvio Guitian

BASS CLARINET

John Klinghammer

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CONTRABASSOON

Thomas DeWitt

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 David Sullivan, *Associate Principal*
 Elizabeth Gray
 David Gamble
 Stephen Multer,
Associate Principal Emeritus

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 Steven Franklin, *Associate Principal*
 Grant SmileyΔ
 Brian Rood ‡

TROMBONES

Roger Oyster, *Principal*
 Porter Wyatt Henderson,
Associate Principal
 Adam Rainey

BASS TROMBONE

Adam Rainey

TUBA

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* Non-Rotating Musician

‡ On Leave of Absence

Δ One-Year Member

ODE TO JOY: BEETHOVEN'S NINTH

Thursday, June 23, 2022 at 7:30 p.m. — *Beethoven only*

Friday and Saturday, June 24-25, 2022 at 8:00 p.m.

Sunday, June 26, 2022 at 2:00 PM

HELZBERG HALL, KAUFFMAN CENTER FOR THE PERFORMING ARTS

MICHAEL STERN, *conductor*

AWADAGIN PRATT, *piano*

CAITLIN LYNCH, *soprano*

KELLEY O'CONNOR, *mezzo-soprano*

DERREK STARK, *tenor*

PEIXIN CHEN, *bass*

KANSAS CITY SYMPHONY CHORUS

CHARLES BRUFFY, *chorus director*

GEORGE FRIDERIC HANDEL

"Zadok the Priest," Coronation Anthem No. 1
 Kansas City Symphony Chorus

JESSIE MONTGOMERY

Rounds for Solo Piano and String Orchestra
 Awadagin Pratt, *piano*

Kansas City Symphony co-commission

INTERMISSION

LUDWIG VAN BEETHOVEN

Symphony No. 9 in D Minor, op. 125, "Choral"

I. Allegro ma non troppo, un poco maestoso

II. Molto vivace

III. Adagio molto e cantabile

IV. Presto — Allegro assai — Allegro assai vivace

Kansas City Symphony Chorus

Caitlin Lynch, *soprano*

Kelley O'Connor, *mezzo-soprano*

Derrek Stark, *tenor*

Peixin Chen, *bass*

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GEORGE FRIDERIC HANDEL

“Zadok the Priest,” Coronation Anthem No. 1 (1727)

5 minutes

Mixed chorus, 2 oboes, 2 bassoons, 3 trumpets, timpani, continuo and strings.

THE STORY

George Frideric Handel’s first Coronation Anthem has a long tradition behind it. The text, describing the coronation of King Solomon from 1 Kings 1:38-40, had been used in the coronation of every English monarch since King Edgar at Bath Abbey in 973 — more than 750 years before Handel’s time.

The composer, a transplant from Germany, became a British citizen through one of the last acts of King George I. The king suffered a stroke and died in June 1727. Handel’s first commission as a newly naturalized Englishman was to compose four anthems for the coronation of King George II (the other three are “Let Thy Hand be Strengthened,” “The King Shall Rejoice” and “My Heart is Inditing”). The coronation took place on October 11, 1727, and all four anthems were performed. Unfortunately, the choir entirely forgot one anthem earlier in the service, another ended in confusion, and “Zadok” was performed at the wrong time. There were plenty of do-overs, however: Handel’s version of this anthem has been performed during every British coronation service since 1727. (Incidentally, this means that the text has been used in every coronation for 1,050 years!)

THE MUSIC

At the coronation service, the choir consisted of more than 60 singers and the orchestra may have been up to 160 strong. These large forces (for the time), combined with the long reverberation of Westminster Abbey, made for a majestic anthem that deals in large contrasts rather than intricate details. After a soft introduction by the strings and continuo, the choir enters with a sudden forte, reinforced by the full orchestra with three trumpets. The middle section, on the text “And all the people rejoiced and said,” is a dance in 3/4. In the final section, statements of “God save the king” are interspersed with long imitative runs of sixteenth notes on “Alleluia, Amen.” The anthem ends with a plagal (IV-I) cadence, like a hymn. *AJH*

Program notes by AJ Harbison (AJH) and Eric T. Williams (ETW).



GEORGE FRIDERIC HANDEL (1685-1759)

Handel was born about a month before, and 90 miles from, Johann Sebastian Bach. Though they were two of the most pre-eminent Baroque composers and organists, they never met, and lived very different lives:

- Bach never left Germany; Handel studied in Italy and spent much of his life in England.
- Bach wrote in every popular genre of the time except opera; Handel built his reputation on operas and composed more than 40.
- Bach married twice and had 20 children; Handel never married, and on his death left much of his estate to his niece.

Handel’s father was a barber, and discouraged his son from pursuing musical interests. There is a story (though it is unproven)

that Handel found a way to smuggle a small clavichord to the attic of his family’s home, and would quietly steal up to the attic to play while the rest of his family was asleep.

At the “suggestion” of the Duke of Saxe-Weissenfels (whose suggestions were not to be disregarded), Handel was apprenticed to the organist of his hometown parish church, Friedrich Zachow. Recognizing Handel’s talent, Zachow introduced the young man (around 8 years old at the time) to a large quantity of music from his own library, in a wide variety of genres and styles. Handel copied many of the scores by hand to learn them, and recalled later in his life, “I used to write like the devil in those days.” Zachow was the only formal music teacher Handel ever had.

As a young man, Handel spent several years in Italy composing operas, oratorios and cantatas in Italian as well as some Roman Catholic church music in Latin. His first six operas were premiered between 1705 and 1709. His Italian operas, written not only in the Italian language but also in the Italian musical style, spread his fame abroad. Several of his operas proved immensely successful in London, and he was granted an annual allowance of £200 by Queen Anne in 1713. Handel was appointed music director for the Duke of Chandos in 1718 and composed a number of choral works that became the foundation for the English oratorio — a form he would master and bring to its most famous expression in *Messiah*.

The British public’s appetite for Italian operas waned in the 1730s, and though Handel continued composing them, he also produced revivals of some earlier English oratorios and composed new ones that met with a great deal of success, including *Deborah*, *Saul* and *Israel in Egypt*. In 1741, Handel received a commission from the Lord Lieutenant of Dublin to compose an oratorio to a libretto of biblical texts chosen and arranged by arts patron Charles Jennens. Handel accepted, and *Messiah* received its premiere at Dublin’s New Music Hall in April 1742. During its first London performance, King George II was so moved by the “Hallelujah Chorus” that he rose to his feet; the audience followed the king, and it became a tradition that remains to this day.

Handel struggled with failing health over the last two decades of his life, including two strokes and progressive blindness, first in his left eye, then his right. In the score of his final oratorio, *Jephtha*, he wrote at one point: “Reached here on 13 February 1751, unable to go on owing to weakening of the sight of my left eye.” He died at his London home in 1759, and was buried in Westminster Abbey. His funeral, attended by state honors, drew more than 3,000 mourners.

Mozart said of him, “Handel understands affect better than any of us. When he chooses, he strikes like a thunder bolt.” And Beethoven said, “Go to him to learn how to achieve great effects, by such simple means ... [He is] the master of us all ... the greatest composer that ever lived. I would uncover my head and kneel before his tomb.” *AJH*

HANDEL
CORONATION ANTHEM NO. 1

Zadok the priest
And Nathan the prophet
Anointed Solomon king
And all the people rejoiced, rejoiced, rejoiced
And all the people rejoiced, rejoiced, rejoiced
Rejoiced, rejoiced, rejoiced
And all the people rejoiced, rejoiced,
Rejoiced and said:
God save the king
Long live the king
God save the king
May the king live forever
Amen, amen, alleluia, alleluia, amen, amen
Amen, amen, alleluia, amen

God save the king
Long live the king
May the king live forever
Amen, amen, alleluia, alleluia, amen
May the king live
May the king live
Forever, forever, forever
Amen, amen, alleluia, alleluia, amen, amen
Alleluia, alleluia, amen, amen, amen
Amen, amen, alleluia, alleluia, alleluia, amen

God save the king
God save the king
Long live the king
May the king live
May the king live
Forever, forever, forever
Amen, amen, alleluia, alleluia, amen, amen, amen,
Amen, amen, amen, alleluia, amen
Alleluia, alleluia, alleluia,
Amen, alleluia!



JESSIE MONTGOMERY

Rounds for Solo Piano and String Orchestra (2022)

16 minutes

Solo piano and strings.

Rounds for Solo Piano and String Orchestra is inspired by the imagery and themes from T.S. Eliot's epic poem "Four Quartets." Early in the first poem, "Burnt Norton," we find these evocative lines:

At the still point of the turning world. Neither flesh nor fleshless;
Neither from nor towards; at the still point, there the dance is,
But neither arrest nor movement. And do not call it fixity,
Where past and future are gathered. Neither movement from nor towards,
Neither ascent nor decline. Except for the point, the still point,
There would be no dance, and there is only the dance.

Text © T.S. Eliot

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In addition to this inspiration, while working on the piece, I became fascinated by fractals (infinite patterns found in nature that are self-similar across different scales) and also delved into the work of contemporary biologist and philosopher Andreas Weber who writes about the interdependency of all beings. Weber explores how every living organism has a rhythm that interacts and impacts with all of the living things around it and results in a multitude of outcomes.

Like Eliot in "Four Quartets," beginning to understand this interconnectedness requires that we slow down, listen, and observe both the effect *and* the opposite effect caused by every single action and moment. I've found this is an exercise that lends itself very naturally towards musical gestural possibilities that I explore in the work — action and reaction, dark and light, stagnant and swift.

Structurally, with these concepts in mind, I set the form of the work as a rondo, within a rondo, within a rondo. The five major sections are a rondo; section "A" is also a rondo in itself; and the cadenza — which is partially improvised by the soloist — breaks the pattern, yet contains within it the overall form of the work.

To help share some of this with the performers, I've included the following poetic performance note at the start of the score:

Inspired by the constancy, the rhythms, and duality of life, in order of relevance to form:

Rondine — AKA swifts (like a sparrow) flying in circle patterns

Playing with opposites — dark/light; stagnant/swift

Fractals — infinite design

I am grateful to my friend Awadagin Pratt for his collaborative spirit and ingenuity in helping to usher my first work for solo piano into the world.

— Jessie Montgomery (February 2022)

Commissioned by Art of the Piano Foundation for pianist Awadagin Pratt.

Co-commissioned by Kansas City Symphony, Hilton Head Symphony Orchestra, Baltimore Symphony Orchestra, Colorado Symphony, Indianapolis Symphony Orchestra, IRIS Orchestra, Milwaukee Symphony Orchestra, Rochester Philharmonic Orchestra, and St. Louis Symphony Orchestra.



JESSIE MONTGOMERY (b. 1981)

Jessie Montgomery is an acclaimed composer, violinist and educator. She is the recipient of the Leonard Bernstein Award from the ASCAP Foundation and the Sphinx Medal of Excellence, and her works are performed frequently around the world by leading musicians and ensembles. Her music interweaves classical music with elements of vernacular music, improvisation, poetry and social consciousness, making her an acute interpreter of 21st century American sound and experience. Her profoundly felt works have been described as "turbulent, wildly colorful and exploding with life" (The Washington Post). Her

growing body of work includes solo, chamber, vocal and orchestral works.

Some recent highlights include *Shift, Change, Turn* (2019), commissioned by the Orpheus Chamber Orchestra and the St. Paul Chamber Orchestra, *Coincident Dances* (2018) for the Chicago Sinfonietta, and *Banner* (2014) — written to mark the 200th anniversary of "The Star-Spangled Banner" — for the Sphinx Organization and the Joyce Foundation, which was presented in its UK premiere at the BBC Proms in August 2021. Summer 2021 brought a varied slate of premiere performances, including *Five Freedom Songs*, a song cycle conceived with and written for soprano Julia Bullock, commissioned by the Sun Valley and Grand Teton music festivals, San Francisco and Kansas City symphonies, Boston and New Haven symphony orchestras, and the Virginia Arts Festival; *I was waiting for the echo of a better day*, a site-specific collaboration with Bard SummerScape Festival and Pam Tanowitz Dance; and *Passacaglia*, a flute quartet for the National Flute Association's 49th annual convention.

Since 1999, Jessie has been affiliated with the Sphinx Organization, which supports young African American and Latinx string players and has served as composer-in-residence for the Sphinx Virtuosi, the Organization's flagship professional touring ensemble. A founding member of PUBLIQuartet and a former member of the Catalyst Quartet, Jessie holds degrees from the Juilliard School and New York University and is currently a PhD candidate in music composition at Princeton University. She is professor of violin and composition at the New School. In May 2021, she began her three-year appointment as the Mead Composer-in-Residence with the Chicago Symphony Orchestra.



AWADAGIN PRATT, PIANO

Pianist Awadagin Pratt is acclaimed for his musical insight and intensely involving performances. Born in Pittsburgh, Pratt began studying piano at the age of 6 and three years later began studying violin. At age 16 he entered the University of Illinois where he studied piano, violin, and conducting. He subsequently enrolled at the Peabody Conservatory of Music where he became the first student in the school's history to receive diplomas in three performance areas — piano, violin and conducting.

In 1992, Pratt won the Naumburg International Piano Competition and two years later was awarded an Avery Fisher Career Grant. Since then, he has played numerous

recitals throughout the U.S. His many orchestral performances include appearances with the New York Philharmonic, Minnesota Orchestra and the Pittsburgh, Cincinnati, Baltimore, Indianapolis, Atlanta, St. Louis, National and Detroit symphonies, among others. Summer festival engagements include appearances at Ravinia, Blossom, Wolftrap, Caramoor, Aspen and the Hollywood Bowl.

Also an experienced conductor, Pratt has led programs with the Toledo, New Mexico, Vancouver, Winston-Salem and Santa Fe symphonies, the Northwest Sinfonietta, the Concertante di Chicago and several orchestras in Japan. Upcoming engagements include performances with the Chamber Orchestra of Pittsburgh and conducting *Porgy and Bess* for Greensboro Opera.

Pratt's recordings for Angel/EMI include "A Long Way From Normal," an all-Beethoven Sonata CD, "Live From South Africa," "Transformations" and an all-Bach disc with the St. Lawrence String Quartet. His most recent recordings are the Brahms sonatas for cello and piano with Zuill Bailey for Telarc and a recording of the music of Judith Lang Zaimont with the Harlem String Quartet for Navona Records.

Pratt is founder and artistic director of the Art of the Piano, producing a festival every spring featuring performances and conversations with well-known pianists. Through the Art of the Piano Foundation, Pratt has commissioned seven composers — Jessie Montgomery, Alvin Singleton, Judd Greenstein, Tyshawn Sorey, Jonathan Bailey Holland, Paola Prestini and Peteris Vasks — to compose works for piano. Singleton's work was premiered by the New World Symphony in April 2021 and Montgomery's concerto will be performed by a consortium of nine U.S. orchestras, including the St. Louis, Baltimore, Milwaukee, Kansas City and Indianapolis symphonies.

Pratt is currently professor of piano and artist in residence at the College-Conservatory of Music at the University of Cincinnati. In recognition of his achievements, he received the Distinguished Alumni Award from Johns Hopkins University as well as honorary doctorates from Illinois Wesleyan and Susquehanna universities.

Awadagin Pratt is a Yamaha artist. For more information, please visit www.awadagin.com.

THE KANSAS CITY SYMPHONY ROYAL GALA *Let's have a Ball!*

The Symphony League of Kansas City –
along with Honorary Chairs Marny and
John Sherman – invite you to have a "Ball"

September 10, 2022

Kauffman Center for the Performing Arts.

The evening begins with an exhilarating Symphony performance in Helzberg Hall led by Michael Stern, then transitions to a rousing vintage-style supper club in Brandmeyer Hall with dinner, drinks and entertainer extraordinaire, Lonnie McFadden.

Relive KC's heyday when the music was swinging
along with the original Monarch's baseball bats.
Today our town is still known for its music and
baseball – thanks to our world-class Symphony
and two-time World Series winners, the KC Royals.

Come celebrate KC then and now while supporting our
Symphony's continued vitality, community outreach
and youth educational enrichment.

Join Co-Chairs Sue Ann Fagerberg and Ursula Terrasi
to experience the "Royal" treatment at this exciting evening!

For more information visit kcsymphonyball.org

LUDWIG VAN BEETHOVEN

Symphony No. 9 in D Minor, op. 125, “Choral” (1824)

65 minutes

Soprano, alto, tenor and baritone/bass soloists, mixed chorus, piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, timpani, bass drum, cymbals, triangle and strings.

“What will be the judgment a century hence concerning the lauded works of our favorite composers today? Inasmuch as nearly everything is subject to the changes of time, and, more’s the pity, the fashions of time, only that which is good and true, will endure like a rock, and no wanton hand will ever venture to defile it.”

Beethoven, writing in the instruction book of Archduke Rudolph.

THE STORY

Ludwig van Beethoven was profoundly deaf as he embarked on composing his Ninth Symphony. Foreclosed from audible interaction and largely withdrawn from social connection, his window on the outside world was necessarily circumscribed. Still, his musical imagination was unbounded.

In 1817, the Philharmonic Society of London (now the Royal Philharmonic Society) negotiated with Beethoven concerning the commission of two symphonies and their premiere in London led by the composer. Although that project did not come to fruition, a more modest symphonic request from the Society arrived in 1822 and Beethoven accepted the £50 commission. He began work a decade after completing his Eighth Symphony in 1812. Although initial plans were for an instrumental symphony, Beethoven had long been fascinated with Friedrich Schiller’s 1785 “Ode to Joy,” first considering a musical setting in 1793. By the time he finally set the Ode to the monumental music of his Ninth Symphony, Beethoven had been thinking about it for 30 years.

The Ninth Symphony was finished in 1824. Beethoven gave more than casual consideration to premiering the work outside of Vienna because he was concerned about its reception by the city’s fickle cognoscenti who were besotted with Gioachino Rossini and other Italian composers. A petition drive was launched and, with the requisite ego stroking, Beethoven was convinced to offer the premiere in Vienna. The circumstances were challenging at best: there were only two full rehearsals for the concert and the orchestra was a mix of professionals and amateurs ill-prepared for the musical demands placed upon them. Nonetheless, Theater am Kärntnertor was packed for the premiere on May 7, 1824. The concert included *The Consecration of the House Overture* and three sections of the *Missa Solemnis*.

Violinist Joseph Böhm noted:

Beethoven himself conducted, that is, he stood in front of a conductor’s stand and threw himself back and forth like a madman. At one moment he stretched to his full height, at the next he crouched down to the floor; he flailed about with his hands and feet as though he wanted to play all the instruments and sing all the chorus parts.

Fortunately, the musicians had been cautioned beforehand to follow the beat provided by Michael Umlauf, the concertmaster. When the audience applauded, Beethoven couldn’t hear the ovation and stood with his back to the crowd. Famously, the alto soloist Caroline Unger turned Beethoven to the audience so he could see the massive acclaim for his music.

The Philharmonic Society received its score (now housed in the British Library) shortly after the Vienna premiere, and the symphony was performed in the Argyll Rooms on Regent Street in London on March 21, 1825.

THE MUSIC

The first movement of this monumental work begins softly, with rumblings framed by open intervals, neither major nor minor. The sound builds and the key of D minor emerges conclusively. The watchwords for this movement are “anticipation” and “declamatory.” Beethoven constantly treads the edge between the two and the tension is deeply rewarding. He is in no hurry and neither should you be — savor the initial steps on this epic journey.

A conventional symphony would place a slow movement next but Beethoven offers up one of his trademark whirlwind scherzos. After the initial flourish, the music builds inexorably from its quiet beginnings to a triumphant galop. Occasional pauses highlight the nervous energy that pervades the movement. Resounding timpani blows offer punctuation and momentum. The repeated sections inherent to the movement’s structure provide ample opportunity to become familiar with the thematic material.

The third movement includes some of the loveliest music Beethoven ever wrote. The sweet melodies are set simply, cradled in warm harmony and cosseted from rhythmic jostling. Trumpet herald calls interrupt the reverie but calm eventually prevails.

A cacophonous blast opens the last movement setting the stage for the ruminating cello/bass recitative that follows. With a backward glance, quotes from previous movements are framed by recitative. When the music for the Ode finally arrives, it does so very softly in a low register. Beethoven carefully layers the sound, building a triumphant hymn. A brief moment of serenity is interrupted by the opening discord. At last, the eagerly awaited moment has arrived: the baritone soloist implores his friends to abandon the jarring sounds, to sing instead about friendship and unity. A colloquy between soloists and chorus follows.

Heading off on a tangent, Beethoven inserts a Turkish march, so called for its use of bass drum, cymbals, and triangle, which were associated with Janissaries, the personal guard of Turkish sultans. The orchestra comes to the fore again in a clever fugal passage before the chorus jubilantly restates the Ode. An interlude of quasi-recitative and choral reflection precedes a glorious double fugue, one of the most inspiring moments in the entire symphony.

As the symphony heads into its closing moments, Beethoven’s inventive blend of chorus, solo voices, and orchestra is on impressive display. Almost two centuries after its premiere, Beethoven’s Ninth Symphony retains its magnificence and place as a brilliant masterwork. **ETW**



LUDWIG VAN BEETHOVEN (1770–1827)

Known for:
9 symphonies
5 piano concertos
16 string quartets

- Widely considered one of the greatest composers of all time, Beethoven did not have an idyllic childhood. His alcoholic father regularly beat him and deprived him of sleep while forcing him to practice piano and violin incessantly. Ludwig's formal education ended at age 10 and he struggled with math and spelling his entire life.
- Beethoven moved to Vienna in 1792 and began studying composition with Franz Joseph Haydn. However, he first made his reputation as a virtuoso pianist, dazzling one and all with his formidable technique and exceptional prowess at improvisation.
- Although an urban dweller, Beethoven loved the great outdoors. He was fascinated by nature's elemental power and regularly walked in the woods around Vienna. He even contemplated moving to a more rural setting. He moved a lot; by one count, he moved 67 times during his 35 years in Vienna.
- Beethoven's deafness became manifest in his late 20s and he struggled to hide it. In the famous Heiligenstadt Testament, a letter Beethoven wrote to his brothers in 1802 but never sent (it was discovered among his papers at his death in 1827), he detailed the anguish of his affliction and how he resolved to continue living solely because of music.
- Whether due to his thorny personality or physical appearance, Beethoven never married or had children. There is tremendous speculation about his love interests, especially one known as the "Immortal Beloved," but certainty is elusive.
- Beethoven's groundbreaking Ninth Symphony includes four vocal soloists and a chorus singing his glorious setting of Friedrich Schiller's poem "Ode to Joy." Since its premiere in 1824, the Symphony's brilliant music and message of friendship has inspired people the world over. **ETW**

LUDWIG VAN BEETHOVEN (1770–1827)

"Ode an die Freude," from Symphony No. 9

Text by Friedrich Schiller (1759–1805)

O Freunde, nicht diese Töne!
Sondern lasst uns angenehmere
anstimmen und freudenvollere!

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum!
Deine Zauber binden wieder,
Was die Mode streng geteilt;
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Wem der grosse Wurf gelungen,
Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja, wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund.

Freude trinken alle Wesen
An den Brüsten der Natur;
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod;
Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott!

Froh, wie seine Sonnen fliegen
Durch des Himmels prächt'gen Plan,
Laufet, Brüder, eure Bahn,
Freudig, wie ein Held zum Siegen.

Seid umschlungen, Millionen!
Diesen Kuss der ganzen Welt!
Brüder! Über'm Sternenzelt
Muss ein lieber Vater wohnen.
Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such' ihn überm Sternenzelt!
Über Sternen muss er wohnen.

Oh friends, no more these sounds!
Let us sing songs that are more cheerful
and full of joy!

Joy, lovely divine spark,
Daughter of Elysium,
With fiery rapture,
We approach your sanctuary!
Your magic reunites,
What stern custom separated;
All men shall be brothers,
Under your gentle wings.

Whoever has enjoyed the great fortune
Of being a friend to a friend,
Whoever has won a dear wife,
Join in our chorus of jubilation!
Yes, even if he has but one soul
On this earth to call his own!
And whoever has not, let him steal away
Tearfully and alone.

Every creature drinks joy
At nature's breast.
Everyone, good and bad
Follows in her rosy path.
She gave us kisses and the fruit of the vine,
And a friend, faithful until death;
Even the worm can feel contentment,
And the cherub stands before God!

Gladly, as His suns fly
Through the mighty path of heaven,
So, brothers, run your course,
Joyfully, like a hero on his conquest.

Be embraced, you millions!
This kiss is for all the world!
Brother! Above this tent of stars
There must dwell a loving Father.
Do you kneel, you millions?
Do you sense your Creator, world?
Seek him above in the tent of stars!
Above the stars he must dwell.

ABOUT THE 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 as the Symphony’s “choral voice” 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
LYNNE BEEBE, PRESIDENT
KIMBERLY GEAR, LIBRARIAN

SOPRANO

Deb Alburtus
 Abby Bachkora
 Rebecca Baker
 Abby Banning
 Pamela Beglau
 Nellie Bills
 Anne Hardy Biswell
 Elizabeth Brockhoff
 Skye D. Clements
 Audrey Duncan Welch
 Judith Evnen
 Briana Frank
 Kimberly J. Gear
 Sofia Gillespie
 Holly Hacking
 Erica Hazelton
 Lesa Holgerson
 Amy Kotecha
 Nancy Lacy
 Kristy Lambert
 Marie Lerner-Sexton
 Lindsey Marts
 Sicily Mathenia
 Sarah Meyer
 Sabrina Miller
 Kathryn Nicolaus
 Rosie O'Brien
 Kirsten Oelklaus
 Keri Olson
 Anna Pechenina
 Emily Pollard
 Gretchen Rohrs
 Jennifer Roth
 Sierra Saylor
 Jessica Seidler
 Jerusha Staggs
 Sheree Stoppel
 Amy Toebben
 Jordan Tyler
 Connie Van Engen
 Marie Wagner
 Annie Walsh
 Evelyn Wouters

ALTO

Lynne Beebe
 Lauren Beemer
 Joyce Bibens
 Marlene Carnahan
 Kelly Carpenter
 Alexis Close
 Jan Cohick
 Sonja Coombes
 Kaylee Costanzo
 Madison Deal
 ChandaLynn Denson
 Erikka Dunn
 Karen Eisele
 Nicole Eubanks
 June Farson
 Anna Featherston
 Rhys Fry
 Tori Fugate
 Athena Gillespie
 Staci Harvey
 Julia Heriford
 Bettye Hubbard
 Dale Jarka
 Lenette Johnson
 Margaret Jones
 Ashley Jones Rivers
 Janice Kibler
 Lori LeVine
 Antoinette Martin
 Sandra McCormick
 Heidi Meadows
 Kate Mettill
 Svetlana Mitchell
 Karla Morgan Massia
 Megan Nienhueser
 Virginia Payne
 Melissa Rausch
 Madeline Rettman
 Anna Snow
 Allison Sowle
 Karen I. Spalding
 Lauren Suchy
 Sara Treffer
 Carolyn Welch
 Jan Wiberg
 Alissa Zerr
 Sarah Zung

TENOR

Roman Accardi
 Daniel Baker
 Leon Barnes
 Tim Braselton
 Loren Bridge
 Hunter Chamberlain
 Kit Doyle
 Ricky Farrell
 Keith D Florea
 Presten Fry
 Fredrick Hoepfner
 Brandon Hottman
 Cliff Hubbard
 Kelly Isbell
 Russell Joy
 William Kennefack
 Mark Lange
 Trent Menssen
 Joseph Neal
 Jacob Nienhueser
 Jacob Overholtzer
 Jonathan Plummer
 Jeff Preuss
 Dwight Purtle
 Rob Ritter
 Colin Starr
 David Sutherland
 Alan Taliencio
 Travis Toebben
 Sheldon Vogt
 Jeff Williams
 Elliott Yoakum
 Craig D Zernickow

BASS

Ben Albertson
 Brett Anderson
 Peter D. Beckett
 Kalon Breckenridge
 John Burke
 Scott Connor
 Robert Dohage
 Bruce E. Douglas
 James R. Duncan
 Jeff Duncan
 Bill Featherston
 Richard T. Gill
 David Hess
 Donald Hires
 Nikola Horton
 Eddie Huang
 Riley Kurre
 Bill Lacy
 Art Lafex
 Dave Lockett
 William Lubaroff
 Roger McDougale
 Don Milligan
 Kenneth Moncrieff
 Patrick Orlich
 Michael Pahr
 John Pinkston
 Joe Potter
 Roger Randall
 David H. Reid
 Ed Roberts
 John Ross
 Larry Sneegas
 Robert Stepanich
 James Stephens
 Rick Stephenson
 Patrick Sullivan
 John Thiessen
 Gregory Toplikar
 Ken Van Engen



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 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.



CAITLIN LYNCH, SOPRANO

Declared "luminous" by the New York Times and "eloquent" by the Wall Street Journal, soprano Caitlin Lynch is captivating audiences with her portrayals of iconic leading ladies. With a repertoire that encompasses Mozart to Verdi and Handel to Heggie, Lynch brings her dynamic portrayals of both classic and contemporary operas to stages around the world.

Lynch begins the 2021/22 season with her company debut at Austin Opera in Mozart's *Le nozze di Figaro*. Later in the season, she appears in Mozart's *Die Zauberflöte* with Houston Grand Opera, joins the Metropolitan Opera in its production of *Le nozze di Figaro*, sings a

concert of Bolcolm and Brahms with the Chamber Music Society of Detroit, and appears with the Kansas City Symphony for performances of Beethoven's Ninth Symphony. In future seasons, she will sing in a world premiere opera with Houston Grand Opera, and debut with the Saint Paul Chamber Orchestra.

Even with the extensive impact of Covid-19 over the past two seasons, Lynch found opportunities to share her talent, performing Beethoven's Ninth Symphony with the Kalamazoo Symphony, Mozart's Mass in C Minor with the Handel and Haydn Society, digital concerts with Portland Opera and Motor City Lyric Opera, and a digital recital for the Chamber Music Society of Detroit.

During the 2018/19 season, Ms. Lynch made her company debut with San Diego Opera in *Le nozze di Figaro*, returned to Palm Beach Opera in *Don Giovanni* and to the Seiji Ozawa Music Academy in *Carmen*. With Chautauqua Opera, she debuted the role of Marie Antoinette in *Ghosts of Versailles*.

Highlights of earlier seasons include a return to the Metropolitan Opera in *Le nozze di Figaro*, performing at the Mostly Modern Festival in Robert Paterson's *Walt's America*, returning to the Spoleto Festival USA in John Adams' *El Niño*, debuts with English National Opera in *Don Giovanni* and Micaëla in *Carmen* conducted by Seiji Ozawa at his Music Academy, and performing the role of Cynthia in Nico Muhly's world-premiere production of *Two Boys* at the Metropolitan Opera.

On the concert stage, Lynch has collected accolades for her resplendent performances in Orff's *Carmina burana* with the Seattle Symphony, Milwaukee Symphony and Alabama Symphony, as well as performances of Beethoven's Ninth Symphony with the Seattle Symphony, Brahms' *Ein Deutsches Requiem* with the Grant Park Music Festival, and Handel's *Messiah* at Pacific Symphony, Milwaukee Symphony, and Lexington Philharmonic.

Lynch completed young artist programs at Seattle Opera, Houston Grand Opera and Glimmerglass Opera. She has a bachelor's degree from the University of Michigan and a master's degree from the University of Cincinnati College-Conservatory of Music.



KELLEY O'CONNOR, MEZZO-SOPRANO

Possessing a voice of uncommon allure, the Grammy® Award-winning mezzo-soprano Kelley O'Connor is one of the most compelling performers of her generation. She is internationally acclaimed equally in the pillars of the classical music canon as she is in new works by modern masters.

In the 2021/22 season, O'Connor returns to the Concertgebouw for performances of Peter Lieberman's *Neruda Songs* and a robust North American concert calendar includes performances of Mozart's Requiem with the Dallas Symphony Orchestra, Mahler's *Das Lied von der Erde* with the Seattle Symphony, Mendelssohn's *Elijah* with the Indianapolis Symphony Orchestra, and Beethoven's Ninth Symphony with the Minnesota Orchestra and the Kansas

City Symphony.

John Adams wrote the title role of *The Gospel According to the Other Mary* for O'Connor and she has performed the work frequently. She continues to be the eminent living interpreter of Peter Lieberman's *Neruda Songs*. Sought after by many of the most heralded composers of today, O'Connor has given the world premieres of Joby Talbot's *A Sheen of Dew on Flowers* with the Britten Sinfonia and Bryce Dessner's *Voy a Dormir* with Robert Spano leading the Orchestra of St. Luke's at Carnegie Hall.

Concert highlights of recent seasons include Mozart's Requiem and Beethoven's Ninth Symphony with the Budapest Festival Orchestra, Lieberman's *Neruda Songs* with the Philadelphia Orchestra, a program of Berio and Crumb with the New York Philharmonic, Korngold's *Abschiedslieder* with the Atlanta Symphony Orchestra, and Mahler's *Das Lied von der Erde* with the symphonies of Atlanta, Dallas, Detroit, and Glasgow among many others.

Operatic highlights include the title role of Britten's *The Rape of Lucretia* presented by Boston Lyric Opera, *Carmen* with Los Angeles Opera, Donizetti's *Anna Bolena* at the Lyric Opera of Chicago, *Madama Butterfly* at the Boston Lyric Opera and the Cincinnati Opera, Berlioz's *Béatrice et Bénédict* at Opera Boston, *Falstaff* with the Santa Fe Opera, and *A Midsummer Night's Dream* at the Lyric Opera of Chicago and the Canadian Opera Company.

For her debut with the Atlanta Symphony in *Ainadamar*, Kelley O'Connor joined Robert Spano for performances and a Grammy® Award-winning Deutsche Grammophon recording. Her discography also includes Mahler's Third Symphony with Jaap van Zweden and the Dallas Symphony Orchestra, Lieberman's *Neruda Songs* and Michael Kurth's *Everything Lasts Forever* with Robert Spano and the Atlanta Symphony, Adams' *The Gospel According to the Other Mary* with Gustavo Dudamel and the Los Angeles Philharmonic, and Beethoven's Ninth Symphony with Franz Welser-Möst and the Cleveland Orchestra.



DERREK STARK, TENOR

Hailed by Opera News for his "handsome sound," and described as a "standout" by the Wall Street Journal, tenor Derrek Stark, is quickly establishing a reputation as an elegant performer with nuanced and stylish singing.

In 2020, Stark reprised the role of Rodolfo in *La bohème* with the Imperial Symphony Orchestra and made a role debut as Percy in Baltimore Concert Opera's *Anna Bolena*. In 2021, he sang the role of Pinkerton in *Madama Butterfly* with Opera Tampa and Eugene Opera. During the 2021/22 season, he looks forward to reprising the title role in *Idomeneo* with Opera Fuoco and returning to Eugene Opera as

Tamino in *Die Zauberflöte*, Gulfshore Opera for Alfred in *Die Fledermaus* and Opera Tampa as Rinuccio in *Gianni Schicchi*. He will make his debut with the Kansas City Symphony in Beethoven's Ninth Symphony.

Stark made his international debut with Opernhaus Zürich in Richard Strauss' *Der Rosenkavalier* and returned to Palm Beach Opera as Alfredo in *La traviata*. The 2019 season also included performances at Teatro Nuovo in *La straniera* and with OperaFusion in *Gianni Schicchi*.

Previous season highlights include singing Giasone in *Medea in Corinto* with Teatro Nuovo, Rodolfo in *La bohème* with San Antonio Opera and Miami Lyric Opera, The Governor in *Candide* with Palm Beach Opera, Harry in *La fanciulla del West* with Santa Fe Opera, and Remendado in *Carmen* with Lyric Opera of Kansas City. Other role highlights include Alfredo in *La traviata*, Rinuccio in *Gianni Schicchi*, Peter Quint in *The Turn of the Screw*, Tamino in *Die Zauberflöte*, and Fenton in *Falstaff*.

Equally at home in concert repertoire, Stark has performed with the Atlantic Classical Orchestra, the Boise Philharmonic, and the Orchestra of Saint Luke's in repertoire ranging from Beethoven's Ninth Symphony to Orff's *Carmina burana* and Rossini's *Petite messe solennelle*. Most recently, Stark joined the Milwaukee Symphony Orchestra in performances of *Carmina burana*.

Stark is an alumnus of many prestigious training programs, including the Benenson Young Artist Program at Palm Beach Opera, Bel Canto at Caramoor, the Lyric Opera of Kansas City, and the Santa Fe Opera. He holds a bachelor's degree from Mansfield University in Pennsylvania, and a master's degree from the Jacobs School of Music at Indiana University.



PEIXIN CHEN, BASS

Peixin Chen is recognized for his majestically resonant bass voice and for a keen dramatic instinct that he brings to a wide range of roles on the international opera stage. His repertoire spans Mozart and Rossini to Puccini, Verdi, and Wagner.

Chen has worked with an illustrious array of conductors and directors including Harry Bicket, Sebastian Lang-Lessing, Lorin Maazel, Zubin Mehta, Giancarlo del Monaco, Andrés Orozco-Estrada, David Paul, Michel Plasson, David Pountney, James Robinson, Esa-Pekka Salonen, Patrick Summers, Krzysztof Urbanski, and Francesca Zambello.

Engagements of the 2021/22 season include *Die Zauberflöte* and *Boris Godunov* at the Metropolitan

Opera, *Turandot* at Houston Grand Opera, and *Aida* at Cincinnati Opera. Symphonic performances bring him to the Kansas City Symphony for Beethoven's Ninth Symphony.

Highlights of recent seasons include a European debut at the Festival d'Aix en Provence in *Aufstieg und Fall der Stadt Mahagonny* conducted by Esa-Pekka Salonen, a Metropolitan Opera debut as Sarastro in *The Magic Flute* conducted by Harry Bicket and later performances as Masetto in *Don Giovanni* led by Cornelius Meister, and a return to Opera Philadelphia as Colline in *La bohème* conducted by Corrado Rovaris.

Peixin Chen has sung Sparafucile in *Rigoletto* at Santa Fe Opera and the Lyric Opera of Kansas City, Sarastro in *Die Zauberflöte* with Opera Philadelphia, Dulcamara in *L'elisir d'amore* at Washington National Opera, and the Patriarch of Moscow in Dvořák's *Dmitrij* at the Bard Music Festival. With his home company of Houston Grand Opera, he has bowed as Don Bartolo in *Il barbiere di Siviglia*, Oroveso in *Norma*, The King in *Aida*, Ferrando in *Il trovatore*, Sarastro in *The Magic Flute*, and as Hunding in *Die Walküre*. As a member of the Merola Program under the auspices of San Francisco Opera, he appeared as Basilio in performances of *Il barbiere di Siviglia*.

Le nozze di Figaro has featured prominently in his career, assaying the title role for Opera Saratoga and bowing as Bartolo at the Houston Grand Opera conducted by Harry Bicket, at Beijing's National Center for the Performing Arts, and in fully-staged performances with the Milwaukee Symphony Orchestra led by Edo de Waart.

Chen's concert schedule has included performances of Verdi's Requiem with the Houston Grand Opera Orchestra and Chorus and Beethoven's Ninth Symphony with Leonard Slatkin and the Detroit Symphony Orchestra as well as with Andrés Orozco-Estrada and the Houston Symphony.

He is a graduate of the Houston Grand Opera Studio and a student of Dr. Stephen King.

JUN IWASAKI, CONCERTMASTER-DESIGNATE

Jun Iwasaki will be the Kansas City Symphony's next concertmaster, joining the orchestra in September 2022. He has served as concertmaster of the Nashville Symphony since 2011. A graduate of the Cleveland Institute of Music's prestigious Concertmaster Academy, he has been hailed for his combination of dazzling technique and lyrical musicianship. In a review of Iwasaki's performance at the Mimir Chamber Music Festival, the Fort Worth Star Telegram called him "the magician of the evening. He could reach into his violin



and pull out bouquets of sound, then reach behind your ear and touch your soul."

Prior to joining the Nashville Symphony, Iwasaki served as concertmaster of the Oregon Symphony from 2007 to 2011, and he performed with that ensemble at the first annual Spring for Music Festival at New York's Carnegie Hall in 2011. Over his career, he has appeared with numerous other ensembles, including the Columbia Symphony Orchestra, Blossom Festival Orchestra, Rome (Georgia) Philharmonic, New Bedford Symphony, Canton Symphony, Richardson Symphony, Cleveland Pops Orchestra, Plano Symphony Orchestra and the Cleveland Institute of Music Orchestra. In addition, he has served as concertmaster of Asian Artists and Concerts Orchestra, Iwasaki's appearances as guest concertmaster include the Santa Barbara Symphony, Ottawa's National Arts Center Orchestra, and the Canton (Ohio) Symphony Orchestra from 2005 to 2007.

Iwasaki has won numerous First and Grand Prize performance awards, including First Prize in 2005's Japanese American Association Competition and the Coleman Chamber Music Competition.