

MICHAEL STERN, *Music Director*

GONZALO FARIAS, *Associate Conductor; David T. Beals III Chair*

FIRST VIOLINS

Jun Iwasaki[^], *Concertmaster*
Miller Nichols Chair
Stirling Trent, *Acting Associate Concertmaster*
Chiafei Lin, *Acting Assistant Concertmaster*
Sunho Kim[‡], *Assistant Concertmaster*
Anne-Marie Brown
Michael Brown[^]
Betty Chen
Anthony DeMarco
Susan Goldenberg*
Tomoko Iguchi
Dorris Dai Janssen
Filip Lazowski^Δ
Vladimir Rykov
Alex Shum*

SECOND VIOLINS

Tamamo Someya Gibbs, *Principal*
Kristin Velicer, *Acting Associate Principal*
Minhye Helena Choi, *Acting Assistant Principal*
Nancy Beckmann
Autumn Chodorowski[^]
Mary Garcia Grant
Kazato Inouye
Rena Ishii
Lisa Jackson^Δ
Stephanie Larsen
Sodam Lim[^]
Rachel Sandman^Δ

VIOLAS

MingYu Hsu[^], *Principal*
Jessica Nance, *Acting Associate Principal*
Duke Lee, *Acting Assistant Principal*
Matthew Sinno[‡], *Associate Principal*
Julius Adams^Δ
Kent Brauning
Sean Brumble
Marvin Gruenbaum
Jenifer Houck
Jesse Yukimura

CELLOS

Mark Gibbs, *Principal*
Robert A. Kipp Chair
Susie Yang, *Associate Principal*
Richard Hill Chair
Alexander East, *Assistant Principal*
Maria Crosby
John Eadie
Lawrence Figg
Rung Lee
Meredith McCook
Allen Probus

DOUBLE BASSES

Jeffrey Kail, *Principal*
Evan Halloin, *Associate Principal*
Nils Aardahl[^]
Joseph Nuñez^Δ
Caleb Quillen
Richard Ryan
Nash Tomey[‡]

FLUTES

Michael Gordon, *Principal*
Marylou and John Dodds Turner Chair
Shannon Finney, *Associate Principal*
Kayla Burggraf Michal

PICCOLO

Kayla Burggraf Michal

OBOES

Kristina Fulton, *Principal*
Shirley Bush Helzberg Chair
Alison Chung, *Associate Principal*
Matthew Lengas[^]

ENGLISH HORN

Matthew Lengas[^]

CLARINETS

Raymond Santos, *Principal*
Bill and Peggy Lyons Chair
Silvio Guitian, *Associate Principal*
John Klinghammer

E-FLAT CLARINET

Silvio Guitian

BASS CLARINET

John Klinghammer

BASSOONS

Ann Bilderback, *Principal*
Barton P. and Mary D. Cohen Chair
Thomas DeWitt, *Associate Principal*
Maxwell Pipinich

CONTRABASSOON

Thomas DeWitt

HORNS

Alberto Suarez, *Principal*
Landon and Sarah Rowland Chair
David Sullivan, *Associate Principal*
Elizabeth Gray
David Gamble
Stephen Multer,
Associate Principal Emeritus

TRUMPETS

Julian Kaplan, *Principal*
James B. and Annabel Nutter Chair
Steven Franklin, *Associate Principal*
George Goad[^]

TROMBONES

Roger Oyster, *Principal*
Porter Wyatt Henderson,
Associate Principal
Jahleel Smith^Δ
Adam Rainey[‡]

BASS TROMBONE

Jahleel Smith^Δ
Adam Rainey[‡]

TUBA

Joe LeFevre, *Principal*
Frank Byrne Chair

TIMPANI

Timothy Jepson, *Principal*
Michael and Susan Newburger Chair

PERCUSSION

Josh Jones, *Principal*
David Yoon, *Associate Principal*

HARP

Katherine Siochi, *Principal*

LIBRARIANS

Elena Lence Talley, *Principal*
Fabrice Curtis

Justin White,
Director of Orchestra Personnel

Renee Hagelberg,
Assistant Personnel Manager

Tyler Miller,
Stage Manager

* Non-Rotating Musician
[^] New Member
[‡] On Leave of Absence
^Δ One-Year Member

SYMPHONIE FANTASTIQUE, BRAHMS AND MENDELSSOHN

Friday and Saturday, October 28-29, 2022 at 8:00 p.m.
Sunday, October 30, 2022 at 2:00 p.m.

HELZBERG HALL, KAUFFMAN CENTER FOR THE PERFORMING ARTS

DOMINGO HINDOYAN, *guest conductor*
KANSAS CITY SYMPHONY CHORUS
CHARLES BRUFFY, *chorus director*

FELIX MENDELSSOHN

Overture to *Ruy Blas*, op. 95

JOHANNES BRAHMS

Nänie for Chorus and Orchestra, op. 82

Schicksalslied for Chorus and Orchestra, op. 54
Kansas City Symphony Chorus

INTERMISSION

HECTOR BERLIOZ

Symphonie fantastique, op. 14
I. Reveries and Passions: Largo —
Allegro agitato e appassionato assai
II. A Ball: Waltz — Allegro non troppo
III. In the Country: Adagio
IV. March to the Scaffold: Allegretto non troppo
V. Dream of the Witches' Sabbath: Larghetto — Allegro

The 2022/23 season is generously sponsored by
SHIRLEY and BARNETT C. HELZBERG, JR.

The Classical Series is sponsored by the

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Guest conductor Domingo Hindoyan's appearance is sponsored by
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Photo by Simon Pauly

DOMINGO HINDOYAN, GUEST CONDUCTOR

Domingo Hindoyan is the chief conductor of the Royal Liverpool Philharmonic Orchestra and is one of today’s most exciting and celebrated conductors. Hindoyan also holds the position of principal guest conductor of the Polish National Radio Symphony Orchestra.

During his first season in Liverpool, Hindoyan opened his tenure with a critically acclaimed conducting debut at the BBC Proms, after which he embarked upon various recording projects, the first of which is slated for release in September 2022, and conducted a huge range of orchestral music. He also collaborated with Liverpool’s well-established “In Harmony” educational program and will continue to demonstrate his commitment to new music with various

world premieres and commissions in the upcoming season.

Hindoyan enjoys a vibrant career leading acclaimed ensembles and orchestras around the world including the Orchestre National de France, Royal Philharmonic Orchestra, Philharmonia Orchestra, Dresdner Philharmonie, New Japan Philharmonic Orchestra, Orchestre de la Suisse Romande and Simón Bolívar Symphony Orchestra. He has also conducted concerts and operas at many renowned festivals, such as the Menuhin Festival Gstaad and as a regular guest at the Festival Radio France Occitanie Montpellier.

Highlights of the 2022/23 season include performances in the United States with the Los Angeles Philharmonic, Kansas City Symphony, San Diego Symphony and New World Symphony, and in Europe with the Czech Philharmonic, Orchestra National du Capitole de Toulouse, Orchestre National de Bordeaux Aquitaine and Prague Philharmonia.

On the opera stage, this upcoming season sees Hindoyan make a return to the Metropolitan Opera for a production of *Tosca*, as well as debuting at Opera du Rhin in Strasbourg with a production of *Turandot*. In recent seasons, Hindoyan has led performances at the Staatsoper Berlin, Wiener Staatsoper, Royal Swedish Opera, Royal Opera House Muscat, Liceu Opera Barcelona, Dresden Semperoper and Chicago Lyric Opera, where he was praised for “bringing out the best from the orchestra and vibrantly pacing the action” in their production of *La bohème* during the 2018/19 season (Chicago Sun Times).

Hindoyan was born in Caracas, Venezuela. He began his career as a violinist and member of the renowned Venezuelan musical education program El Sistema, and then was a member of Daniel Barenboim’s West-Eastern Divan Orchestra. He later went on to study conducting in Europe at the Haute École de Musique de Genève with Professor Laurent Gay and was the first assistant to Daniel Barenboim at the Deutsche Staatsoper Berlin between 2013 and 2016.



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 State University in St. Joseph and his master’s degree in voice performance from the Conservatory of Music at the University of Missouri-Kansas City. A scholarship fund has been established at the Conservatory in his name.

Bruffy has been artistic director of the Kansas City Chorale since 1988 and chorus director for the Kansas City Symphony since 2008.

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, Jessica Rudman, Steven Sametz, Terry Schlenker, Philip Stopford, Steven Stucky, Eric Whitacre, Edna Yeh 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. Joining the likes of Alan Bergman, Maynard Ferguson, Carlisle Floyd, Daniel E. Gawthrop, Andy Griffith, Ellis Marsalis, Jr., and Frank Ticheli, Charles Bruffy was celebrated in 2017 with the Signature Sinfonian award conferred by the 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.

KANSAS CITY SYMPHONY CHORUS



CHARLES BRUFFY, *chorus director*
PATRICE SOLLENBERGER, *assistant chorus director*
DAN VELICER, *accompanist*
LYNNE BEEBE, *president*
KIMBERLY GEAR, *librarian*

SOPRANO

Rebecca Baker
 Abby Banning
 Pamela Beglau
 Nellie Bills
 Anne Hardy Biswell
 Chasey Briggs
 Elizabeth Brockhoff
 Christina Brocksmith
 Katie Carttar
 Skye D. Clements
 Laura Connor
 Kaylee Costanzo
 Audrey Duncan Welch
 Judith Evnen
 Rachel Field
 Kimberly J. Gear
 Sofia Gillespie
 Holly Hacking
 Erica Hazelton
 Rebekah Jackson
 Bethany Klug
 Nancy Lacy
 Kristy Lambert
 Zenia Lee
 Marie Lerner-Sexton
 Lindsey Marts
 Sarah Meyer
 Carolyn Miller
 Sabrina Miller
 Kirsten Oelklaus
 Keri Olson
 Anna Pechenina
 Theresa Peterson
 Sariah Pinick
 Victoria Ricci
 Jennifer Roth
 Jessica Seider
 Jerusha Staggs
 Sheree Stoppel
 Amy Toebben
 Connie Van Engen
 Annie Walsh
 Evelyn Wouters

ALTO

Gwendolyn Akins
 Conway
 Lynne Beebe
 Lauren Beemer
 Joyce Bibens
 Marlene Carnahan
 Kelly Carpenter
 Briana Carillo
 Jan Cohick
 Madison Deal
 Nicole Eubanks
 June Farson
 Anna Featherston
 Tori Fugate
 Athena Gillespie
 Staci Harvey
 Patricia Henshaw
 Julia Heriford
 Dale Jarka
 Lenette Johnson
 Margaret Jones
 Ashley Jones Rivers
 Janice Kibler
 Katherine Lang
 Lori LeVine
 Becky Lindenmuth
 Antoinette Martin
 Sandra McCormick
 Heidi Menssen
 Svetlana Mitchell
 Karla Morgan Massia
 Megan Nienhueser
 Madeline Rettman
 Carol Robinson
 Becky Schimmel
 Anna Snow
 Karen I. Spalding
 Sara Treffer
 Carolyn Welch
 Sarah Zung

TENOR

Roman Accardi
 Leon Barnes
 Tim Braselton
 Hunter Chamberlain
 Kit Doyle
 Ricky Farrell
 Keith D. Florea
 Presten Fry
 Ryan Hernandez
 Fredrick Hoepfner
 Brandon Hottman
 Nate Hubert
 Russell Joy
 Mark Kahler
 William Kennefacke
 Mark Lange
 Trent Menssen
 Jacob Nienhueser
 Jacob Overholtzer
 Jonathan Plummer
 Jeff Preuss
 Dwight Purtle
 Ward Russell
 David Sutherland
 Alan Taliercio
 Travis Toebben
 Sheldon Vogt
 Jeff Williams
 Elliott Toakum
 Craig D. Zernickow

BASS

Ben Albertson
 Jerl Banning
 Peter D. Beckett
 Kalon Breckenridge
 Scott Connor
 Robert Dothage
 Brian Dotson
 Bruce E. Douglas
 James R. Duncan
 Jeff Duncan
 Bill Featherston
 Joseph Ford
 Richard T. Gill
 David Hess
 Donald Hiess
 Riley Kurre
 Bill Lacy
 Art Lafex
 Roger McDougale
 Don Milligan
 Patrick Orlich
 John Pinkston
 Joe Potter
 David H. Reid
 Ed Roberts
 John Ross
 Robert Stepanich
 James Stephens
 Rick Stephenson
 Patrick Sullivan
 Gregory Toplikar
 Ken Van Engen

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.

FELIX MENDELSSOHN**Overture to *Ruy Blas*, op. 95 (1839)****8 minutes**

2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani and strings.

THE STORY

In 1838, Victor Hugo, best known as the author of the novel *Les Misérables*, wrote a tragedy for the stage titled *Ruy Blas*. The story concerns a Spanish nobleman, Don Salluste, who seeks revenge on the queen for scorning his affections. He disguises his servant Ruy Blas as a nobleman and brings him to the court, where the queen falls in love with him and appoints him prime minister. Don Salluste arrives to reveal the secret of Blas' low birth and status as his servant. Ruy Blas kills Don Salluste and commits suicide by drinking poison; as he dies, the queen forgives him and openly declares her love.

The sordid play, which received a lukewarm reception at its premiere (though it is now considered Hugo's best stage work), was chosen by the Leipzig Theatrical Pension Fund to be presented at a benefit performance in March 1839. The organizers asked Mendelssohn to contribute a song and an overture to the performance, to capitalize on the composer's popularity and increase ticket sales. Mendelssohn read the play and despised it, calling it "detestable and more utterly beneath contempt than you could believe." However, he agreed to contribute to the good cause, and completed a song in February. The organizers expressed disappointment that there was no overture, but suggested they were to blame, not providing the time required to compose such a work. Mendelssohn was so piqued that, out of spite, he wrote and delivered the overture in three days.

THE MUSIC

Far from being a rush job, the Overture has become Mendelssohn's most-played stage composition apart from *A Midsummer Night's Dream*. The introduction alternates between chordal declarations in the woodwinds and brass and frenzied melodies in the strings. The third string entrance launches the first theme. A contrasting second theme is introduced by the unusual combination of unison clarinets, bassoons and cellos. The third theme is characterized by upward-leaping arpeggios. The ending of the work belies its sober C-minor opening with several pages of exuberant, triumphant C major. **AJH**

**FELIX MENDELSSOHN (1809-1847)****Known for:**

- Overture (1826) and incidental music (1842) from *A Midsummer Night's Dream*, including the "Wedding March"
- Symphony No. 4, "Italian" (1833)
- Violin Concerto (1844)

- Felix Mendelssohn was born into a wealthy Hamburg family that entertained some of Germany's leading artists, musicians and scientists. He was a very precocious child and displayed talent early on in painting, poetry, athletics and linguistics as well as music.
- Mendelssohn was a talented conductor as well as pianist and composer. In 1829, at the ripe old age of 20, he conducted the first performance of Bach's *St. Matthew Passion* since Bach's death in 1750. This performance was the primary catalyst for a worldwide revival of interest in Bach's music. Having been assisted by the actor Eduard Devrient, Mendelssohn wrote, "To think that it took an actor and a Jew's son to revive the greatest Christian music for the world!"
- Mendelssohn traveled widely in his 20s and 30s. Inspiration often struck him while traveling, and some of his most famous works came from his trips across Europe, including the *Hebrides Overture* and the "Scottish" and "Italian" symphonies.
- While Mendelssohn was a contemporary of Romantic trailblazers such as Richard Wagner, Hector Berlioz and Franz Liszt, he was much more conservative in his style. He used primarily classical melodic and harmonic material within classical forms, though he was influenced by the Romantic ideas of the primacy of emotional expression and the evocative power of musical pictures.
- In 1843 Mendelssohn founded the Leipzig Conservatory, which served as a bastion of conservatism in music through the 1800s. It is still a music school today and bears Mendelssohn's name.
- Mendelssohn worked at a frenetic pace throughout most of his life and suffered from poor health in his later years. The death of his sister Fanny (a talented composer in her own right), with whom he was very close, in May 1847 was a devastating blow. Less than six months later, Mendelssohn himself died of a series of strokes at age 38. Robert Schumann was one of his pallbearers.
- Fun facts about Mendelssohn:
 - Mendelssohn was praised by Queen Victoria as "the greatest musical genius since Mozart."
 - Any work by Mendelssohn with an opus number higher than 72 is a posthumous publication. Of some 185 works, only 72 were published in the composer's short lifetime.
 - The tune to the Christmas carol "Hark! the Herald Angels Sing" was composed by Mendelssohn. It was originally written as part of a secular cantata celebrating the 400th anniversary of Gutenberg's printing press. **AJH**

JOHANNES BRAHMS***Nänie* for Chorus and Orchestra, op. 82 (1880-81)****15 minutes***Mixed chorus, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 3 trombones, timpani, harp and strings.***THE STORY**

Memento mori or “meditation on mortality” is well-represented in the arts and Brahms’ *Nänie* fuses poetic and musical such reflection while also serving as a memorial for an acquaintance. Anselm Feuerbach was an artist who longed for a romanticized past, often portraying his subjects using classical forms and allusions as well as painting numerous mythological scenes. He and Brahms met in 1865 and the two men shared a similar philosophical bent, both cultivating an intellectual aesthetic. However, Feuerbach was quite volatile and an ongoing friendship was unworkable. He went to Italy where he worked until his untimely death in 1880 at the age of 50. News of Feuerbach’s passing saddened Brahms and doubtless losing a contemporary contributed to his own sense of mortality. As he pondered, perhaps his thoughts turned to another loss a few years earlier, that of the composer Hermann Goetz. Among Goetz’s music was a setting of “*Nänie*,” a poem by Friedrich Schiller published in 1799. The poem’s mythological references likely appealed to Brahms and set to music, would be a fitting memorial for Feuerbach. Completed in 1881, *Nänie* was dedicated to Feuerbach’s stepmother Henriette.

While the poem is a lament on the inevitability of death, Brahms does not dwell in minor keys or use the tropes of previous centuries in expressing sadness. Indeed, the beauty of Brahms’ setting adds poignancy to Schiller’s oblique mythological references. In quick succession, Schiller alludes to Orpheus’ loss of Eurydice; Aphrodite’s sorrow at the death of Adonis, killed by a wild boar; and Achilles’ death at the hands of Paris before the gates of Troy, mourned by his mother Thetis rising from the waters. Schiller’s poem concludes with the message that to be lamented is the achievement of glory, as most everyone is forgotten in death.

THE MUSIC

Built in a classically oriented three-part (ABA) form, *Nänie* shares melodic DNA with Brahms’ other choral works. A wistful oboe leads the orchestral introduction, spinning a seemingly endless melodic strain that nonetheless provides a sense of inevitability for the chorus’ tender entrance. Underpinning the sheer beauty of the music is Brahms’ exceptional craftsmanship. Fugal entrances provide rich texture without drawing attention to counterpoint. The chorus sings almost continuously as the orchestra provides a silken accompaniment. Perhaps because of the lyre’s association with Greek gods, Brahms uses the harp liberally in his musical storytelling. Among the most dramatic moments are the occasions where the chorus sings unaccompanied, the unadorned sound of the human voice blended in elegiac harmony. Near the end, timpani, viola and cello provide a subtle heartbeat. The final word, “herrlich” or glorious, is repeated as arpeggios drift upward, carried on the winds of time. **ETW**

NÄNIE (ELEGY) BY FRIEDRICH VON SCHILLER

Auch das Schöne muß sterben! Das Menschen und Götter bezwinget,
Nicht die ehrene Brust rührt es des stygischen Zeus.
Einmal nur erweichte die Liebe den Schattenbeherrscher,
Und an der Schwelle noch, streng, rief er zurück sein Geschenk.
Nicht stillt Aphrodite dem schönen Knaben die Wunde,
Die in den zierlichen Leib grausam der Eber geritzt.
Nicht errettet den göttlichen Held die unsterbliche Mutter,
Wann er, am skäischen Tor fallend, sein Schicksal erfüllt.
Aber sie steigt aus dem Meer mit allen Töchtern des Nereus,
Und die Klage hebt an um den verherrlichten Sohn.
Siehe, da weinen die Götter, es weinen die Göttinnen alle,
Daß das Schöne vergeht, daß das Vollkommene stirbt.
Auch ein Klaglied zu sein im Mund der Geliebten, ist herrlich,
Denn das Gemeine geht klanglos zum Orkus hinab.

Even Beauty must die; that which vanquishes men and gods
Does not move the iron breast of the Stygian Zeus.
Only once did love soften the ruler of shadows,
And then, at the very threshold, he ruthlessly called back his gift.
Aphrodite could not staunch the wound of the beautiful youth,
His delicate body savagely torn by the wild boar.
Nor could the immortal mother save the godlike hero,
When he, falling at the Scaean gate of Troy, fulfilled his destiny.
But she rises from the sea with all the daughters of Nereus,
And raises the lament for her glorified son.
Behold, the gods weep, and all the goddesses, too,
That Beauty must pass away, that the Perfect must die.
Even to be a song of lamentation on the lips of the beloved is glory,
For it is the common lot to go down to Orkus unsung.

JOHANNES BRAHMS***Schicksalslied* for Chorus and Orchestra, op. 54 (1868-71)****15 minutes***Mixed chorus, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani and strings.***THE STORY**

Why composers write particular works is often shrouded in mystery. The creative impulse may emanate from numerous realms, sometimes coalescing by virtue of a pivotal event or even chance occurrence; or, in the case of *Schicksalslied*, both.

Brahms completed his sublime *German Requiem* in 1868, its origin usually attributed to his sadness at the death of his mother in 1865. Its premiere that April was stunning, bringing the 34-year-old composer yet more acclaim. For a man with a philosophical bent, such an epic experience provided fertile ground for ongoing rumination about the human condition and death. Just a few months later, Brahms visited his friend Albert Dietrich, who later recounted the visit and the chance occurrence that led to *Schicksalslied*:

One morning we went together to Wilhelmshaven, for Brahms was interested in seeing the magnificent naval port. On the way there, our friend, who was usually so lively, was quiet and grave. He described how early that morning (he was always an early riser), he had found [Friedrich] Hölderlin's poems in the bookcase and had been deeply impressed by "Hyperions Schicksalslied." Later on, after spending a long time walking round and visiting all the points of interest, we were sitting resting by the sea, when we discovered Brahms a long way off sitting by himself on the shore writing. It was the first sketch for the *Schicksalslied*, which appeared fairly soon afterwards. A lovely excursion which we had arranged to the Urwald was never carried out. He hurried back to Hamburg, in order to give himself up to his work.

Progress was quick but the ending presented Brahms with a challenge, both philosophically and structurally. The tension of Hölderlin's poem — bliss of the immortal gods contrasted with the doomed suffering of human beings — offered interesting musical prospects but its dispirited ending and binary structure clashed with Brahms' sensibilities. After struggling with it for nearly three years, he reached an elegant and ingenious solution. By adding a third section, an orchestral recapitulation of the divine opening, he obtained formal stability and honored the poet's words while offering the contemplation of solace.

THE MUSIC

Schicksalslied opens with a velvety cushion of sound, gently punctuated by timpani. The chorus, in "celestial" mode, declaims the perfection of such immortal existence. Gently ascending arpeggios lead to four unsettled chords presaging the agitated music of human suffering. Brahms' musical setting is sensitive to the text when depicting both bliss and torment. He expertly melds vocal and orchestral forces, providing focus and clarity by generally having the chorus sing in rhythmic unison. The restless music for Hölderlin's third stanza is followed by an interlude where Brahms amplifies the text concerning the inaccessibility of rest. The third stanza returns in full before the ethereal sounds of the opening are presented, offering a hopeful conclusion to this compact work. **ETW**

SCHICKSALSIED (SONG OF DESTINY) BY FRIEDRICH HÖLDERLIN

Ihr wandelt droben im Licht
Auf weichem Boden, selige Genien!
Glänzende Götterlüfte
Rühren euch leicht,
Wie die Finger der Künstlerin
Heilige Saiten.

Schicksallos, wie der schlafende
Säugling, atmen die Himmlischen;
Keusch bewahrt
In bescheidener Knospe
Blühet ewig
Ihnen der Geist,
Und die seligen Augen
Blicken in stiller,
Ewiger Klarheit.

Doch uns ist gegeben
Auf keiner Stätte zu ruh'n;
Es schwinden, es fallen
Die leidenden Menschen
Blindlings von einer
Stunde zur andern
Wie Wasser von Klippe
Zu Klippe geworfen,
Jahrlang ins Ungewisse hinab.

You walk in the light above
on soft ground, blessed spirits!
Gleaming divine breezes
waft by you gently,
like the artist's fingers
on sacred strings.

Fateless, like the sleeping
infant, breathe the celestial ones;
chastely preserved
in humble buds,
their spirit
blooms forever,
and their blissful eyes
gaze in silent,
eternal clarity.

Yet to us is given
no place to rest;
suffering mankind
withers and falls
blindly from one
hour to the next
like water thrown
from cliff to cliff,
down into the unknown forever.



JOHANNES BRAHMS (1833-1897)

Known for:

- **Violin Concerto (1878)**
- **Hungarian Dances (1869-1879)**
- **A German Requiem (1857-1868)**

- Brahms started piano studies at age 7, no doubt encouraged by his father who was a double bassist with the Hamburg Philharmonic.
- There is considerable academic debate whether Brahms was forced to play piano in Hamburg's waterfront bars and brothels as a youth because of his family's poverty. Brahms is alleged to have told stories about the experience, but many of the tales have questionable provenance.
- By all reports, Brahms could be cynical, ill-tempered, blunt, tactless, prickly and gruff. "I am only too often reminded that I am a difficult person to get along with. I am growing accustomed to bearing the consequences of this."
- Brahms came to prominence with the assistance of Robert and Clara Schumann, whom he met in 1853. A composer and influential music critic, Robert wrote an article celebrating Brahms as a genius and heir to Beethoven's legacy. When Robert was hospitalized in 1854, Brahms helped Clara manage the

Schumann household (and its 7 children). Although the ultimate truth of their relationship remains obscure, it is documented that Brahms and Clara were strongly attracted to one another. Robert's death in 1856 made marriage possible but they chose not. Brahms never married and Clara never remarried. Their relationship deepened over the years and, while not immune to disagreements, they remained devoted to one another for the rest of their lives.

- Cambridge University offered Brahms an honorary doctorate of music but he declined it. The University of Breslau (now University of Wrocław in Poland) conferred an honorary doctorate of music on the curmudgeonly composer and suggested that he write a piece in appreciation of the award. The practical joke-loving Brahms responded with *Academic Festival Overture*, a work he described as a "rollicking potpourri of student's songs" associated more with drinking than studious endeavors. **ETW**

HECTOR BERLIOZ

Symphonie fantastique, op. 14 (1830/1832)

49 minutes

Piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, E-flat clarinet, 4 bassoons, 4 horns, 2 trumpets, 2 cornets, 3 trombones, 2 tubas, 2 timpani, 2 bass drums, chime, cymbals, field drum, 2 large bells, 2 harps and strings.

THE STORY

After leaving medical school for the Paris Conservatoire and losing in three consecutive attempts at the Prix de Rome, Hector Berlioz wrote the work that would bring him fame: *Symphonie fantastique*. At the time, he was romantically obsessed with an Irish actress named Harriet Smithson, whom he had seen playing Ophelia in Shakespeare's "Hamlet" in Paris during the theatre troupe's 1827 tour. He sent her ardent love letters and followed her, completely infatuated. Smithson avoided him and didn't respond to his letters but this only seemed to fuel his overwrought imagination. Under this circumstance of unrequited love, an autobiographical premise to *Symphonie fantastique* seems reasonable albeit disturbing. Berlioz had hoped for Smithson to attend the 1830 premiere but was severely disappointed at her absence.

As for the rest of the story, Berlioz revised *Symphonie fantastique* following its premiere, and he presented the updated version at a concert in 1832. He strove mightily to get Smithson to attend the performance and it seems that she went, unaware of the program or even the composer's identity. They finally met the next day. The fact that neither spoke the other's language didn't impede a bizarre courtship and they wed in 1833 despite opposition from both families. Their son was born a year later but the couple was soon estranged, eventually separating in 1844. Smithson fell victim to alcoholism and Berlioz began a relationship with Marie Recio, a singer whom he would marry after Smithson's death in 1854.

THE MUSIC

Composed only 22 years after Beethoven's "Pastorale" Symphony (and just six years after his groundbreaking Ninth Symphony), *Symphonie fantastique* took programmatic music to an entirely new plane. Berlioz wrote two main versions of the program for *Symphonie fantastique*: one for the first edition of the score in 1845 and another in 1855. A translation of the 1845 version follows. **ETW**

PROGRAM OF THE SYMPHONY

The composer's aim has been to develop, to the extent that they have musical possibilities, various situations in the life of an artist. The plan of the instrumental drama, which is deprived of the help of words, needs to be outlined in advance. The following program should therefore be thought of like the spoken text of an opera, serving to introduce the musical movements, whose character and expression it calls into being. This program should be distributed to the audience at concerts where this symphony is included, as it is indispensable for a complete understanding of the dramatic plan of the work.

Part One: Reveries, Passions — The author imagines that a young musician, afflicted with that moral disease that a celebrated writer calls 'the surge of passions,' sees for the first time a woman who embodies all the charms of the ideal being of whom he has dreamed, and he falls hopelessly in love with her. Through a bizarre trick of fancy, the beloved image always appears in the mind's eye of the artist linked to a musical thought whose character, passionate but also noble and reticent, he finds similar to the one he attributes to his beloved.

The melodic image and its human model pursue him incessantly like a double *idée fixe*. This is the reason for the constant appearance, in every movement of the symphony, of the melody that begins the first allegro. The passage from this state of melancholic reverie, interrupted by a few fits of unmotivated joy, to one of delirious passion, with its movements of fury and jealousy, its return of tenderness, its tears, its religious consolation—all this is the subject of the first movement.

Part Two: A Ball — The artist finds himself in the most varied situations—in the midst of the tumult of a festivity, in the peaceful contemplation of the beauties of nature; but wherever he is, in the city, in the country, the beloved image appears before him and troubles his soul.

Part Three: Scene in the Fields — Finding himself in the country at evening, he hears in the distance two shepherds piping a *ranz des vaches* in dialogue [a *ranz des vaches* is a tune sung or played by a Swiss herdsman]. This pastoral duet, the scenery, the quiet rustling of the trees gently disturbed by the wind, certain hopes he has recently found reason to entertain—all these come together in giving his heart an unaccustomed calm, and in giving a brighter color to his ideas. He reflects upon his isolation; he hopes that soon he will no longer be alone. . . . But what if she were deceiving him! . . . This mixture of hope and fear, these ideas of happiness disturbed by black presentiments, form the subject of the adagio. At the end, one of the shepherds again takes up the *ranz des vaches*; the other no longer replies. . . . The distant sound of thunder . . . solitude . . . silence.

Part Four: March to the Scaffold — Having become certain that his love goes unrecognized, the artist poisons himself with opium. The dose of the narcotic, too weak to kill him, plunges him into a sleep accompanied by the most horrible visions. He dreams that he has killed the woman he had loved, that he is condemned, led to the scaffold, and that he is witnessing his own execution. The procession moves forward to the sounds of a march that is now somber and fierce, now brilliant and solemn, in which the muffled noise of heavy steps gives way without mediation to the most noisy clangor. At the end of the march, the first four measures of the *idée fixe* reappear like a last thought of love interrupted by the fatal blow.

Part Five: Dream of a Witches' Sabbath — He sees himself at the sabbath, in the midst of a frightful assembly of ghosts, sorcerers, monsters of every kind, all come together for his funeral. Strange noises, groans, outbursts of laughter, distant cries which other cries seem to answer. The beloved melody appears again, but it has lost its character of nobility and reticence; now it is no more than the tune of an ignoble dance, trivial and grotesque: it is she, come to join the sabbath. . . . A roar of joy at her arrival. . . . She takes part in the devilish orgy. . . . Funeral knell, burlesque parody of the *Dies irae*, sabbath round-dance. The sabbath round and the *Dies irae* combined.

Kansas City Symphony

ABOUT HECTOR BERLIOZ



HECTOR BERLIOZ (1803-1869)

Known for:

- *Symphonie fantastique* (1830)
- *Harold in Italy* (1834)
- *Les Troyens* (1858)
- *Roman Carnival Overture* (1844)

- Hector Berlioz grew up in a village between Grenoble and Lyon, France. He learned to play guitar, flute and flageolet (similar to a recorder) but was not a virtuoso performer. He read books on music theory and harmony but did not study piano. He later considered his lack of piano skills to be both an impediment and tremendous advantage, limiting his compositional adroitness but freeing him from the tyranny of musical convention.
- Berlioz was expected to follow in his father's footsteps and become a physician. He went to Paris to study medicine but he was thoroughly repulsed by the actual practice, recoiling at the "hideous corpses, the screams of patients, the groans and rattling breath of the dying! . . . [I] firmly resolved to die rather than enter the career which had been forced upon me." After that disillusionment, Berlioz began attending opera performances and resolved to pursue music as his life's work. His parents were not convinced and his mother provided a first-class guilt trip, saying "Go and wallow in the filth of Paris, sully your name, and kill your father and me with sorrow and shame!" He embarked wholeheartedly on his newfound passion and studied at the Paris Conservatoire.
- Not highly regarded in his home country, Berlioz spent much of the 1840s and 1850s conducting operas and symphonic music in cities across Europe. He was exceptionally literate and would readily quote Shakespeare, Goethe and other writers.
- In one of his more unhinged episodes, Berlioz took up with pianist Marie-Félicité-Denise Moke following his disappointment at Harriet Smithson's failure to attend the premiere of *Symphonie fantastique*. Moke then broke off the engagement to marry a wealthy member of the Pleyel family and her mother delivered the news to Berlioz. Distraught, he hatched a bizarre plot to take revenge. He planned to shoot Pleyel and Moke (and her mother since she was the bearer of bad news) and then commit suicide. And to avoid suspicion, he would dress as a maid. He made it as far as Nice before coming to his senses and abandoning the ghastly plan.
- Despite being a hopeless romantic, marriage was not the route to happiness for Berlioz. He and Harriet Smithson, ill-suited for one another from the start, endured several years of discontent before separating in 1844. Berlioz continued to support her. Suffering from alcoholism, she died in 1854, allowing Berlioz to marry Marie Recio, with whom he had lived since 1844. She died at the age of only 48 and is barely mentioned in his memoirs.
- Berlioz described the temperament best suited for his music: "To render my works properly requires a combination of extreme precision and irresistible verve, a regulated vehemence, a dreamy tenderness, and an almost morbid melancholy." *ETW*