

MICHAEL STERN, *Music Director*

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

FIRST VIOLINS

Jun Iwasaki[^], *Concertmaster*
Miller Nichols Chair
Stirling Trent, *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 Lazovski^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*
Julius Adams^Δ
Kent Brauningner
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

Katie Ventura^Δ, *Acting Principal*
Katherine Siochi[‡], *Principal*

LIBRARIANS

Elena Lence Talley, *Principal*
Fabrice Curtis

Justin White,
Director of Orchestra Personnel

Kirsten Loynachan,
Assistant Personnel Manager

Tyler Miller,
Stage Manager

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

SPRING CELEBRATION: HOLST, HAYDN AND HINDEMITH

Friday and Saturday, April 21-22, 2023 at 8:00 p.m.
Sunday, April 23, 2023 at 2:00 p.m.

HELZBERG HALL, KAUFFMAN CENTER FOR THE PERFORMING ARTS

MICHAEL STERN, *conductor*
SASHA COOKE, *mezzo-soprano*
SCOTT HENDRICKS, *baritone*
KANSAS CITY SYMPHONY CHORUS
CHARLES BRUFFY, *chorus director*

GUSTAV HOLST *Walt Whitman Overture, op. 7*

FRANZ JOSEPH HAYDN *Symphony No. 96 in D Major, "The Miracle"*
I. Adagio — Allegro
II. Andante
III. Menuet: Allegretto
IV. Vivace

INTERMISSION

PAUL HINDEMITH *When Lilacs Last in the Dooryard Bloom'd*
Text by Walt Whitman

Prelude
I. When lilacs last in the dooryard bloom'd
II. Arioso: In the swamp
III. March: Over the breast of spring
IV. O western orb
V. Arioso: Sing on, there in the swamp
VI. Song: O how shall I warble
VII. Introduction and Fugue: Lo! body and soul
VIII. Sing on! you gray-brown bird
IX. Death Carol: Come, lovely and soothing Death
X. To the tally of my soul
XI. Finale: Passing the visions

Sasha Cooke, *mezzo-soprano* | Scott Hendricks, *baritone* | Kansas City Symphony Chorus

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

The Classical Series is sponsored by the

MURIEL McBRIEN
KAUFFMAN FAMILY FOUNDATION

The concert weekend is sponsored by
JOHN and MARNY SHERMAN

Saturday's concert is sponsored by
WALLACE and MARY FERN SOUDER

Additional support provided by



R. CROSBY KEMPER, JR. FUND



SASHA COOKE, MEZZO-SOPRANO

Mezzo-soprano Sasha Cooke trained at Rice University and the Juilliard School and has gone on to work with some of the world's leading opera companies, orchestras and conductors. Renowned for her versatility, dramatic magnetism and strengths in both early and modern repertoire, Cooke enjoys an international career both on stage and as a recording artist and is the recipient of two Grammy® Awards.

A prolific and eclectic concert artist, Cooke has sung with the Los Angeles Philharmonic, Philadelphia Orchestra, London Symphony Orchestra, Tokyo Symphony, Deutsches Symphonie-Orchester Berlin, Boston Symphony, Houston Symphony, Dallas Symphony, Hong Kong Philharmonic, Orchestre Métropolitain de Montreal and New World Symphony under the baton of distinguished conductors

including Yannick Nézet-Séguin, Gustavo Dudamel, Bernard Haitink, Michael Tilson Thomas, James Gaffigan, Edo de Waart, Riccardo Muti, Trevor Pinnock, Harry Bicket, Mark Elder, John Nelson and Krzysztof Urbanski.

On the opera stage, she has performed with the Metropolitan Opera, Opéra National de Bordeaux, Los Angeles Opera, San Francisco Opera, Seattle Opera, Houston Grand Opera, Dallas Opera, Gran Teatre del Liceu and English National Opera. Highlights include her role debut as Cherubino/*Le nozze di Figaro*, Eduige/*Rodelinda* and Kitty Oppenheimer/*Doctor Atomic* at the Metropolitan Opera; *Hänsel und Gretel* for San Francisco Opera, Los Angeles Opera and Seattle Opera; the title role in *Orlando* for San Francisco Opera; Eduige/*Rodelinda* for Gran Teatre del Liceu; the title role of Nico Muhly's *Marnie* and Kitty/*Doctor Atomic* for English National Opera; and Smeaton /*Anna Bolena* for Opéra National de Bordeaux. She created the role of Laurene Jobs in Mason Bates's *The(R)evolution of Steve Jobs* for Santa Fe Opera.

Operatic plans for the 2022/23 season include Thirza/*The Wreckers* for Houston Grand Opera. On the concert platform Cooke sings Mahler Symphony No. 3 with the Accademia Nazionale di Santa Cecilia conducted by Antonio Pappano, *Dream of Gerontius* at the Wiener Konzerthaus conducted by Nick Collon, Mozart's Requiem with the Concertgebouworkest conducted by Klaus Mäkelä, and Handel's *Messiah* with the Philadelphia Orchestra conducted by Yannick Nézet-Séguin. Other concert appearances include Mahler's *Das Lied von der Erde* with the Houston Symphony, Michael Tilson Thomas' *Meditations on Rilke* with the New York Philharmonic, Vivaldi's *Gloria* with the Chicago Symphony, Mendelssohn's *Elijah* with the NDR Elbphilharmonie Orchestra and Hindemith's *When Lilacs Last in the Dooryard Bloom'd* with the Kansas City Symphony.

The 2021/22 season saw the release of Sasha's new CD, "How do I find you?", on the Pentatone label, in tribute to artists during the COVID-19 pandemic.



SCOTT HENDRICKS, BARITONE

Texan Scott Hendricks has emerged as one of today's most compelling and versatile baritones. From Puccini to Schreker, Verdi to Britten, and Debussy to modern-day composers, Hendricks has always maintained a diverse operatic diary.

An esteemed interpreter of both Puccini and Verdi, his roles include Sharpless/*Madama Butterfly*, Scarpia/*Tosca*, Michele/*Il tabarro*, Renato/*Un ballo in maschera*, Conte di Luna/*Il trovatore*, Amonasro/*Aida*, Germont/*La traviata*, Iago/*Otello*, Posa/*Don Carlos*, and the title roles in *Gianni Schicchi*, *Rigoletto* and *Macbeth*.

Hendricks has sung at major opera houses and festivals around the world, including Metropolitan Opera, Washington National Opera, Canadian Opera Company,

Opéra national de Paris, Royal Opera House Covent Garden, Gran Teatre del Liceu Barcelona, Bayerische Staatsoper München, Staatsoper Stuttgart, Theater an der Wien, Théâtre Royal de La Monnaie, Dutch National Opera and De Vlaamse Opera, where he received international critical acclaim for his portrayal of the title role in the world première of Giorgio Battistelli's *Richard III*. Other performances include Opera Zurich (Hamlet III in Rihm's *Die Hamletmaschine*), Opéra National du Rhin (Forester/*The Cunning Little Vixen*), Teatro Massimo Palermo (Tamare/*Die Gezeichneten*), Teatro La Fenice (Traveler/*Death in Venice*), Saito Kinen Festival (Yeletsky/*Pique Dame*), Bregenz Festival (Escamillo/*Carmen*), Mikhailovsky Theatre in St. Petersburg, Welsh National Opera and Israeli Opera.

Recent highlights include Barnaba/*La Gioconda*, his role debut as Tonio/*Pagliacci*, the role of Victor Frankenstein in the world premiere of Mark Grey's *Frankenstein* at La Monnaie, the title role in the world premiere of *M - Eine Stadt sucht einen Mörder* at Komische Oper Berlin, Scarpia/*Tosca* at San Francisco Opera and Jack Rance/*La fanciulla del West* in Zurich, as well as Ruprecht/*The Fiery Angel* in Warsaw and the Festival d'Aix-en-Provence.

Past engagements include Janáček's *The Makropulos Affair* under Jakub Hrůša at the Zurich Opera, *Il trovatore* staged by Dmitri Tcherniakov at the Cologne Opera, and the title role in Philipp Stölzl's *Rigoletto* production conducted by Enrique Mazzola at the Bregenz Festival. In the 2021/22 season he took on this role at the Halle Opera as well as Sir John Falstaff/*Falstaff* at the Opéra de Lyon and Gleby/*Siberia* at the Theater Bonn.

In the 2022/23 season, Hendricks returns to the Komische Oper Berlin as Falstaff and makes his role debut as Kurwenal at the Opéra National de Lorraine in Nancy. In the United States he can be heard as Rigoletto in Salt Lake City and then as Kovalyov in a new production of Shostakovich's *The Nose* at the Theatre La Monnaie in Brussels.



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.



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 in churches and venues throughout the region.

KANSAS CITY SYMPHONY CHORUS ROSTER

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

SOPRANO

Rebecca Baker
Abby Banning
Alice Barnard
Pamela Beglau
Nellie Bills
Anne Hardy Biswell
Elizabeth Brockhoff
Christina Brocksmith
Katie Camlin
Katie Carttar
Skye D. Clements
Laura Connor
Kaylee Costanzo
Audrey Duncan Welch
Erikka Dunn
Judith Evnen
Rachel Field
Jennifer Forman
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
Sariah Pinick
Victoria Ricci
Jennifer Roth
Jessica Seidler
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
Megan Harris-Reeves
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
Mary McMaster
Heidi Menssen
Jillian Miller
Svetlana Mitchell
Karla Morgan Massia
Megan Nienhueser
Grace Park
Madeline Rettman
Carol Robinson
Angela Rudd
Becky Schimmel
Angela Scumacher
Porras
Anna Snow
Karen I. Spalding
Sara Treffer
Carolyn Welch
Sarah Zung

TENOR

Roman Accardi
David Baker
Leon Barnes
Tim Braselton
William Cooper
Kit Doyle
Bryce Elder
Ricky Farrell
Keith D. Florea
Presten Fry
Ryan Hernandez
Fredrick Hoepfner
Brandon Hottman
Nate Hubert
James Jorns
Russell Joy
Mark Kahler
William Kennefacke
Mark Lange
Damon Locke
Trent Menssen
Jacob Nienhueser
Jacob Overholtzer
Jonathan Plummer
Jeff Preuss
Dwight Purtle
David Sutherland
Alan Taliercio
Travis Toebben
Sheldon Vogt
Stephen White
Jeff Williams
Elliott Yoakum
Craig D. Zernickow

BASS

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



GUSTAV HOLST

Walt Whitman Overture, op. 7 (1899)

7 minutes

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

THE STORY

In 1898, 24-year-old British composer Gustav Holst finished his studies at the Royal College of Music in London and declined another year on scholarship because, in his words, it was time to “learn by doing.” “Doing” composition, however, proved not lucrative enough to support himself — he quipped, “Man cannot live by composition alone” — so he took gigs as church organist, trombonist with an opera company and the Scottish Orchestra, and trombonist with a light popular orchestra that he called “a wicked and loathsome waste of time.” Despite his busy performance schedule, he still carved out a little time to compose. Literature was always a strong influence on his writing, and he found inspiration in the American poet Walt Whitman throughout his career — setting Whitman’s texts in *A Dirge for Two Veterans* and *The Mystic Trumpeter*, both from 1904, and in *Ode to Death* (1919), which takes as its text the last section of “When Lilacs Last in the Dooryard Bloom’d” (which we will hear in full in Paul Hindemith’s setting later in this concert). But before he set Whitman’s text, he had absorbed Whitman’s ideas. The *Walt Whitman Overture* was composed while on tour with the opera company, and while it does not contain any text, it illustrates in musical form Whitman’s concepts of beauty.

The overture was one of Holst’s early successes, and while it is too early a work to display many hallmarks of the composer’s mature style, it set the stage for greater music to come.

THE MUSIC

The *Walt Whitman Overture* begins excitedly, with swirling strings and fanfare-like figures in the woodwinds and brass. The music soon subsides into long-spun lyrical lines that comprise the most substantial part of the work. The opening material returns, and a coda takes a surprising harmonic turn before returning to the home key of D major for a flashy fanfare finish. **AJH**

Program notes by Afj Harbison (AfjH) and Eric T. Williams (ETW).



GUSTAV HOLST (1874-1934)

Known for:

- *The Planets* (1914-1916)
- *St. Paul's Suite* (1913)
- *Brook Green Suite* (1933)

- The von Holst family had Scandinavian roots but was decidedly settled in England when Gustavus Theodore von Holst was born in Cheltenham in 1874. His mother, father, grandfather and great-grandfather were all musicians and Gustav was taught piano and violin at an early age. His mother was frail and died when Gustav was only 8 years old. His constitution was similarly fragile and he suffered from asthma and exceptionally poor eyesight. He developed neuritis (an inflammation of the nerves) in his right arm, dashing career aspirations as a pianist, so he took up trombone, thinking it would be therapeutic for asthma.
- Following stints as a village organist and choirmaster, Holst attended the Royal College of Music, studying composition with Charles Villiers Stanford. While there, Holst met fellow composer Ralph Vaughan Williams. Lifelong friends, the two would often discuss literature and critique each other’s works.
- As a young man, Holst cobbled together a modest living playing trombone with several ensembles. He composed various works deeply influenced by Richard Wagner’s music and began exploring Hindu philosophy and Sanskrit literature. He wanted to compose hymns using the Rig Veda, the oldest of the four sacred Hindu texts, but thought existing English translations were stilted so he embarked on learning Sanskrit in order to make his own translation. His abiding interest in Hindu texts would result in several compositions, including two operas.
- Another early interest was in socialism as espoused by William Morris and George Bernard Shaw. Holst became conductor of the Hammersmith Socialist Choir where he met soprano Isobel Harrison. She had a civilizing effect on him and they married in 1901.
- Seeking more time to compose, Holst gave up the trombone and began a teaching career at a number of schools, most notably St. Paul’s Girls’ School, a post he would hold from 1905 until his death.
- As director of music at Morley College for Working Men and Women, Holst led the students in the first performance of Henry Purcell’s *The Fairy Queen* in more than 200 years. The score, lost shortly after Purcell’s death in 1695, had been discovered and republished in 1903. Holst organized a cadre of students to copy hundreds of pages of vocal and orchestra parts and rehearsed the ensemble for 16 weeks. The 1911 performance was critically acclaimed and fostered renewed interest in Purcell as well as earlier Tudor composers.
- A new music wing at St. Paul’s opened in 1913 and it included a soundproof room where Holst could teach and compose in peace. In honor of the occasion, he composed *St. Paul’s Suite*, one of his best-known works. Motivated by a newfound interest in astrology, he began working on *The Planets* shortly thereafter. He was unnerved by its subsequent popularity, declaring, “Every artist ought to pray that he may not be a success. If he is a failure he stands a good chance of concentrating upon the best work of which he is capable.”
- A fall from the podium while conducting in 1923 left Holst with lingering physical issues aggravating his always poor health. Contending with his worsening condition, he agreed to a major operation in May 1934. Although the procedure was successful, his heart failed under the strain and he died two days later. His ashes are interred at Chichester Cathedral. **ETW**

FRANZ JOSEPH HAYDN

Symphony No. 96 in D Major, “The Miracle”

21 minutes

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

THE STORY

Franz Joseph Haydn began working for the Hungarian Esterházy family in 1761 and had an extensive list of demanding duties, including conducting the orchestra, coaching singers and composing a diverse range of music at the prince’s pleasure. The 1790 death of the ruling prince led to severe cutbacks in their expenditures for the arts, giving Haydn the freedom to travel and compose as he wished. The German-born violinist Johann Peter Salomon — then a London-based impresario — was quick to capitalize on the opportunity. Haydn’s music was popular in London, due in some measure to performances at subscription concerts offered by Johann Christian Bach and Carl Friedrich Abel (who had studied with Christian’s father, Johann Sebastian Bach). Salomon offered Haydn a huge fee and promised him a large orchestra for the six new symphonies requested.

Haydn arrived in London on January 1, 1791, and was immediately caught up in a whirlwind of social and musical activity. The concerts were a huge success, partly spurred on by a friendly rivalry with a competing subscription series featuring Haydn’s former student Ignaz Pleyel. Symphony No. 96, although numbered fourth of Haydn’s twelve “London” symphonies (the second set of six composed for Haydn’s subsequent London trip in 1794-5), was probably the first in order of composition. It likely premiered at the initial subscription concert on March 11, 1791, in London’s Hanover Square Rooms.

“The Miracle” nickname for the symphony refers to a catastrophe avoided, ostensibly when the work premiered, as related by Haydn’s biographer, Albert Christoph Dies:

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 the 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!” Haydn himself was much moved, and thanked merciful Providence who had allowed it to happen that he [Haydn] could, to a certain extent, be the reason, or the machine, by which at least thirty persons’ lives were saved. Only a few of the audience received minor bruises.

Although the story is true, it took place on February 2, 1795, at a performance of Haydn’s Symphony No. 102. The erroneous attribution to Symphony No. 96 is shrouded in mystery but the appellation stuck.

Haydn noted the success of Symphony No. 96 in his diary: “I created a furor with a new Symphony, and they had to repeat the Adagio: this had never occurred before in London. Imagine what it means to hear such a thing from an Englishman’s lips.”

THE MUSIC

Constructed in the four-movement format largely standardized by Haydn himself, the symphony opens with a slow and very gracious introduction, setting the stage for a jaunty D major adventure. Well-attuned to satisfying the musical tastes of his listeners, Haydn deftly establishes expectations and then deliciously tweaks them, often through unexpected though welcome departures — new harmonies, subtle color changes, solos, even silence — that enliven the music.

The second movement is wondrously elegant and also shows Haydn’s considerable skill at thematic development. Harkening back to some of his earlier symphonies, he shines the solo spotlight on individual instruments before heading into a vigorous minuetto, firmly punctuated by horns, trumpets and timpani, with a trio section featuring the oboe. The finale is classic Haydn, spirited and finely crafted. **ETW**





FRANZ JOSEPH HAYDN (1732-1809)

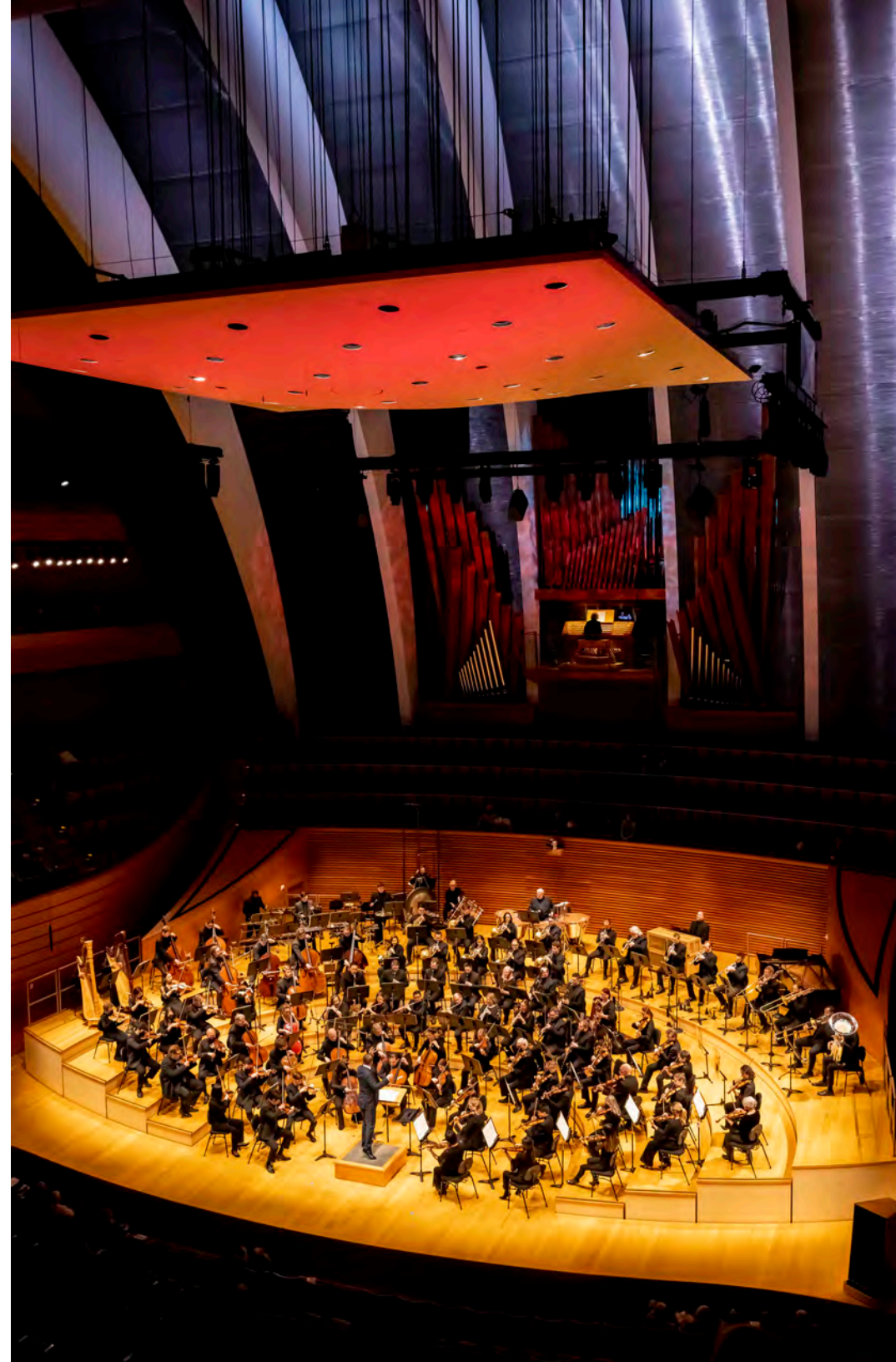
Known for:

- 12 “London” symphonies
- Trumpet Concerto (1796)
- *The Creation* (1798)
- 6 string quartets, op. 76

- Franz Joseph Haydn was born on March 31, 1732, in Rohrau, Austria, a small village near Vienna. His father was a wheelwright and his mother had served a noble household as a cook. Joseph’s talent was evident early and he went to live with a schoolmaster/choir director in nearby Hainburg to study music. Possessing a beautiful voice and strong musicality, he joined the choir school at St. Stephen’s Cathedral in Vienna, studying singing, keyboard and violin. His younger brother Michael followed in his footsteps at St. Stephen’s.
- After his voice changed and he was rather unceremoniously dismissed from St. Stephen’s for cutting off the pigtail of another choirboy, Haydn scraped together a living by working as a freelance musician and teacher. Noted Italian opera composer Nicola Porpora, then living in Vienna, provided him some employment, instruction in opera composition and introductions to noble patrons. He worked briefly as music director for Count Karl von Morzin before being hired in 1761 as Vice Kapellmeister (associate music director) for Prince Paul Anton Esterházy. The wealthy Hungarian Esterházy family would be Haydn’s employer for the next 29 years.
- Working in some degree of isolation at Esterházy estates in Eisenstadt and Esterháza, Haydn was forced to develop a measure of originality in his compositions. Serving as Kapellmeister from 1766, Haydn conducted the orchestra, coached singers, produced operas and composed a prodigious amount of music including 68 string quartets, 176 trios, 32 divertimenti, 108 symphonies, 47 piano sonatas, 14 masses and about 20 operas, among other works.
- Often called the “father of the string quartet and the symphony,” Haydn was

largely responsible for developing the form of both genres. Over time, Haydn more or less codified the number of movements, formal structures and stylistic considerations that became hallmarks of each genre. The nickname “Papa” Haydn also was apropos due to his consideration for the musicians under his supervision.

- When a princely succession in 1790 released Haydn from his Esterházy duties, he took advantage of his increasing fame on two extended visits to London (1791-92 and 1794-95), composing 12 symphonies (known collectively as the “London” symphonies) and enjoying the royal patronage of King George III, Queen Charlotte and the Prince of Wales, later King George IV.
- Haydn knew Wolfgang Mozart and held him in high regard. They occasionally played string quartets together, Haydn on violin and Mozart on viola. Out of similar esteem, Mozart dedicated six superb string quartets to Haydn, calling him “my dearest friend.”
- Haydn’s relationship with Ludwig van Beethoven was somewhat stormier. Haydn taught the young composer but his extended absences and busy schedule frustrated Beethoven. A misunderstanding over Haydn’s comments about Beethoven’s opus 1 trios caused a rift that took years to mend. Reportedly, Beethoven knelt before Haydn and kissed his teacher’s hands at an 1808 performance of *The Creation* in honor of Haydn’s 76th birthday.
- Haydn’s last days came as French troops occupied Vienna in May 1809. Such was his fame that Napoleon ordered an honor guard placed at Haydn’s home and a French cavalry officer named Clément Sulemy visited and sang an aria from *The Creation* for the composer. **ETW**



PAUL HINDEMITH

When Lilacs Last in the Dooryard Bloom'd (1946)

63 minutes

Solo mezzo-soprano, solo baritone, mixed chorus, piccolo, flute, oboe, English horn, clarinet, bass clarinet, bassoon, contrabassoon, 3 horns, 2 trumpets, bugle, 2 trombones, tuba, timpani, bass drum, chimes, cymbals, field drum, glockenspiel, gong, snare drum, triangle, organ and strings.

THE STORY

Walt Whitman observed tremendous loss of life during the Civil War and was profoundly moved at President Abraham Lincoln's assassination in April 1865. His mourning took the form of a lengthy poem, "When Lilacs Last in the Dooryard Bloom'd." Eighty years later, the United States was again grieving the death of a president in the shadow of war. Renowned choral conductor Robert Shaw sought to memorialize Franklin Delano Roosevelt and commissioned Paul Hindemith in late 1945 to compose a work for the Collegiate Chorale. The highly respected German composer had found refuge from World War II in the United States, teaching at Yale University and eventually becoming a citizen in 1946. Thus, a sense of grateful patriotism informed his work. The selection of Whitman's poetry is not surprising — many composers have set his words, valuing the vivid imagery. While both Lincoln and Roosevelt had their detractors, heroic parallels tended to hold sway and because the poem never mentions Lincoln by name, there is a certain universality to its sorrow.

The poem's span of 208 lines required Hindemith's ingenuity in contending with textual length and depth, and he achieved remarkable unity throughout the work with an economy of gestures. Superbly skilled in counterpoint and musical forms, Hindemith launched into the task with zeal, using a variety of structures to shape the narrative. He completed the piece on April 20, 1946, and Shaw noted his approval: "I am convinced that *Lilacs* affords one of — if not the most — sensitive text settings of our time." Shaw and the Collegiate Chorale premiered the work in New York City on May 14, 1946. Hindemith initially called the work *An American Requiem*, perhaps in reference to Brahms' *German Requiem*, but eventually adopted the subtitle "A Requiem 'For those we love.'"

THE MUSIC

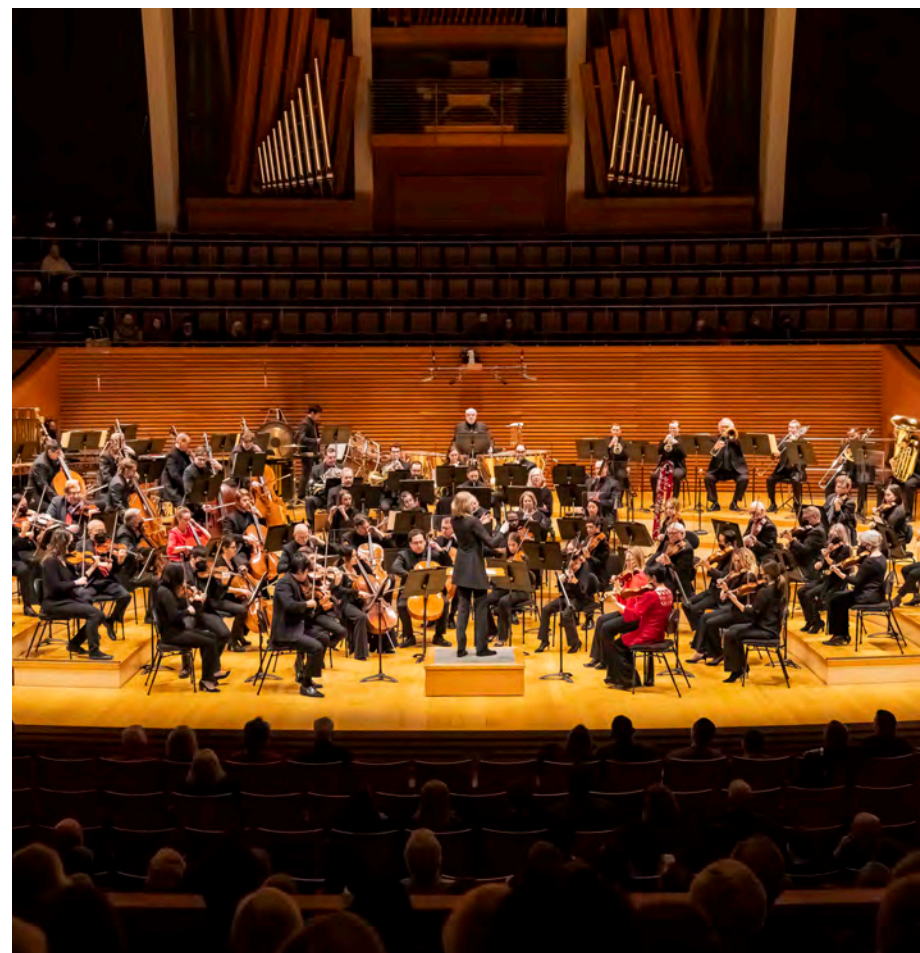
Hindemith's music is considered by some to be academic and contrapuntally challenging. His stylistic journey went from the late Romantic vocabulary of Richard Strauss to the expressionistic aesthetic of Arnold Schoenberg's early works before arriving at a unique tonal approach that incorporates aspects of each.

Lilacs is built in four large sections comprising 12 total movements. From somber depths, the prelude repeatedly intones a four-note motif, rising in an anguished cry that eventually subsides for the baritone's declamatory entrance uttering the text from which the title was drawn. The baritone's springtime lilac imagery contrasts vividly with the despair and anger voiced by the chorus. A seamless transition incorporating soft birdcall leads to a mezzo-soprano solo representing the solitary thrush, a bird often considered a symbol of hope. A march sung by the chorus concludes the first section. Chronicling the journey of a coffin carrying a loved one to rest, the march has an unsettled air and depicts the crowd gathered to witness the sad procession.

The second section commences with a sense of agitation as Hindemith's music propels the text forward, punctuating each line forcefully. Providing balm to the sorrowful, the thrush returns, acknowledging loss but offering a sense of serenity, mirrored in the sensitive accompaniment. The poet next considers how to honor this grievous loss and the chorus replies consolingly to each query before embarking on a stirring fugal paean to America's land and people.

The "gray-brown bird" begins the third section with a woeful timbre, answered by the poet setting the stage for a hymn, "For Those We Love," drawn from the Jewish melody "Gaza." The hymn and subsequent "Death Carol" are the emotional and musical heart of *Lilacs*, running the gamut from tender intimacy to defiant acceptance.

The last section opens with an assessment of war's human cost, especially for the living. Martial music and bugle calls evoke a battle setting as "Taps" is woven into a benediction. In the finale, Whitman gathers all of the poetic strands into a doleful cord of remembrance, emphasized by Hindemith's sympathetic score. **ETW**





PAUL HINDEMITH (1895-1963)

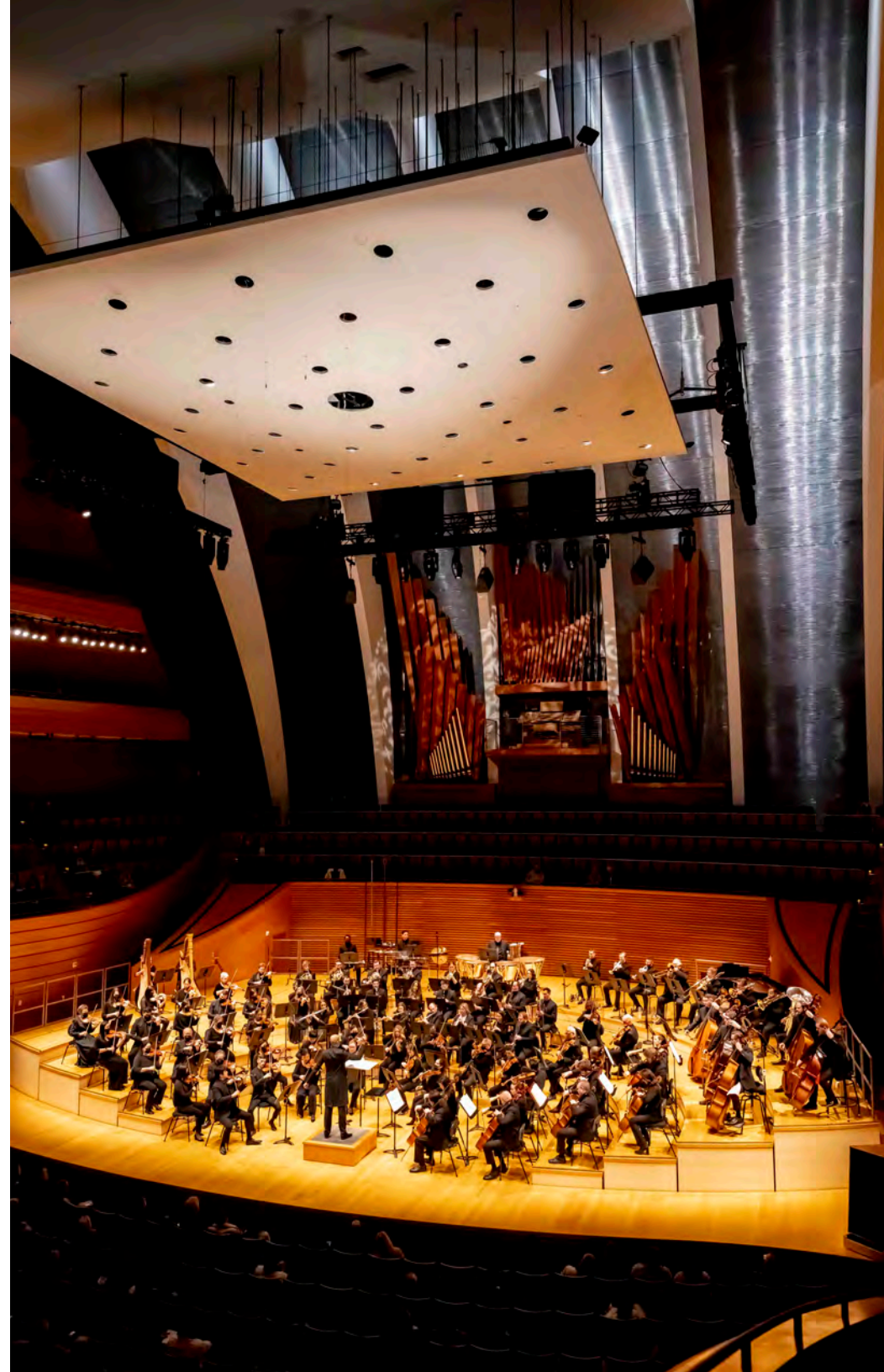
Known for:

- *Mathis der Maler, Symphony* (1934)
- *Trauermusik* (1936)
- *Symphonic Metamorphosis on Themes of Carl Maria von Weber* (1943)

- Born in Hanau, near Frankfurt, Germany, Paul Hindemith was the eldest of Robert and Marie Hindemith's three children. Robert was generally unsuccessful at his business endeavors so responsibility for the family's support fell to Marie who worked as a maid. In these straitened circumstances, Robert was a harsh parent who demanded much of his children. He determined they would become musicians: Paul was taught violin, leading a trio with his siblings, often accompanied by Robert on zither.
- Due to the family's poverty, Paul's formal schooling ended in 1905, when he was 10. He continued his violin lessons and in 1909 received a scholarship at Hoch's Conservatory in Frankfurt where he studied with Adolph Rebner. Classes in counterpoint, composition and conducting rounded out his musical education. He played in dance bands to earn money and joined the Frankfurt Opera Orchestra in 1914, shortly thereafter becoming its concertmaster. In 1915, he joined his teacher in the Rebner Quartet, initially as a violinist and later switching to viola.
- Hindemith was conscripted into the German army in 1917 and he played bass drum in a regimental band before serving as a sentry in Flanders. At the end of World War I, he rejoined the Rebner Quartet and resumed composing music. Rebner's conservative programming clashed with Hindemith's contemporary sensibilities, leading to an intense quarrel and Hindemith's decision to leave the ensemble in 1921. He immediately founded the Amar-Hindemith Quartet which toured widely and made many recordings of newly composed works.
- Hindemith's music received global attention from performances at the International Society for Contemporary Music festival in Salzburg, Austria, in 1922. His burgeoning reputation

led to a professorship at Berlin's Hochschule für Musik in 1927 and he left the quartet in 1929.

- With the Nazis' rise to power in 1933, Hindemith's concertizing was drastically reduced and, despite advocacy on his behalf by conductor Wilhelm Furtwängler, he was denounced as an "atonal noisemaker" by Propaganda Minister Joseph Goebbels. His music was banned from performance in 1936 and added to the "Degenerate Music" list in 1938. At the same time, the Turkish government commissioned him to revamp curricula for all music institutions in Turkey. His efforts were tremendously successful, earning him respect and appreciation from Turkish musicians.
- Due to the increasing turmoil in Germany, Hindemith and his wife (of Jewish heritage) left Berlin for Switzerland in 1933. Friends in the United States arranged for employment and the Hindemiths arrived in the U.S. in 1940. Lectures at Yale University led to a full professorship there, a post he would hold until 1953. After enduring travel restrictions associated with being considered "enemy aliens" during World War II, the Hindemiths became naturalized U.S. citizens in 1946.
- A teaching position in Zurich, Switzerland enticed Hindemith to return to Europe. An arrangement between the University of Zurich and Yale University allowed Hindemith to alternate years between the institutions but he found the experience unworkable. He resigned from Yale and settled in Blonay, Switzerland, where he would spend the rest of his life. At this point, conducting engagements took up the vast majority of his time, including programs and tours with the Berlin Philharmonic, Vienna Philharmonic and London Symphony Orchestra. He died shortly after his 68th birthday following a series of strokes, suffering from acute pancreatitis. *ETW*



I *Prelude*

1. When lilacs last in the dooryard bloom'd

Baritone

When lilacs last in the dooryard bloom'd,
And the great star early droop'd in the western sky in the night,
I mourn'd, and yet shall mourn with ever-returning spring.

Ever-returning spring, trinity sure to me you bring,
Lilac blooming perennial and drooping star in the west,
And thought of him I love.

Chorus

O powerful western fallen star!
O shades of night! O moody, tearful night!
O great star disappear'd! O the black murk that hides the star!
O cruel hands that hold me powerless! O helpless soul of me!
O harsh surrounding cloud that will not free my soul!

Baritone

In the dooryard fronting an old farm-house near the white-wash'd palings,
Stands the lilac-bush, tall-growing, with heart-shaped leaves of rich green,
With many a pointed blossom, rising, delicate, with the perfume strong I love,
With every leaf a miracle ... and from this bush in the door-yard,
With delicate-color'd blossoms, and heart-shaped leaves of rich green,
A sprig, with its flower, I break.

2. In the swamp in secluded recesses

Arioso — Mezzo-soprano

In the swamp in secluded recesses,
A shy and hidden bird is warbling a song.
Solitary, the thrush,
The hermit, withdrawn to himself, avoiding the settlements,
Sings by himself a song.
Song of the bleeding throat!
Death's outlet song of life — (for well, dear brother, I know
If thou wast not granted to sing, thou would'st surely die.)

3. Over the breast of the spring, the land, amid cities

March — Chorus

Over the breast of the spring, the land, amid cities,
Amid lanes, and through old woods, (where lately the violets peep'd from the
ground, spotting the gray debris;
Amid the grass in the fields each side of the lanes — passing the endless grass;
Passing the yellow-spear'd wheat, every grain from its shroud in the dark-brown
fields uprisen,
Passing the apple-tree blows of white and pink in the orchards;
Carrying a corpse to where it shall rest in the grave,
Night and day journeys a coffin.

Coffin that passes through lanes and streets,
Through day and night with the great cloud darkening the land,
With the pomp of the inloop'd flags with the cities draped in black,
With the show of the States themselves as of crepe-veil'd women standing,
With processions long and winding and the flambeaus of the night,
With the countless torches lit, with the silent sea of faces and the unbared heads,
With the waiting depot, the arriving coffin, and the sombre faces,
With dirges through the night, with the thousand voices rising strong and solemn,
With all the mournful voices of the dirges pour'd around the coffin,
The dim-lit churches and the shuddering organs —
Where amid these you journey,
With the tolling, tolling bells' perpetual clang,

Baritone

Here, coffin that slowly passes,
I give you my sprig of lilac.

(Nor for you, for one, alone,
Blossoms and branches green to coffins all I bring,
For fresh as the morning, thus would I chant a song for you,
O sane and sacred death.

All over bouquets of roses,
O death, I cover you with roses and early lilies,
But mostly and now the lilac that blooms the first,
Copious, I break, I break the sprigs from the bushes,
With loaded arms I come, pouring for you,
For you and the coffins all of you, O death.)

II

4. *O western orb sailing the heaven*

Baritone and Chorus

O western orb sailing the heaven,
Now I know what you must have meant, as a month since we walk'd,
As we walk'd up and down in the dark blue so mystic,
As we walk'd in silence the transparent shadowy night,
As I saw you had something to tell, as you bent to me night after night,
As you droop'd from the sky low down, as if to my side, (while the other stars all
look'd on,)
As we wander'd together the solemn night, (for something, I know not what,
kept me from sleep,)
As the night advanced, and I saw on the rim of the west, ere you went, how full
you were of woe,
As I stood on the rising ground in the breeze, in the cold transparent night,
As I watch'd where you pass'd and was lost in the netherward black of the night,
As my soul, in its trouble, dissatisfied sank, as where you, sad orb,
Concluded, dropt in the night, and was gone.

5. *Sing on, there in the swamp!*

Arioso — Mezzo-soprano

Sing on, there in the swamp!
O singer bashful and tender, I hear your notes, I hear your call.
I hear. I come presently, I understand you,
But a moment I linger, for the lustrous star has detain'd me,
The star, my departing comrade, holds and detains me.

6. *O how shall I warble myself for the dead one there I loved?*

Baritone

O how shall I warble myself for the dead one there I loved?
And how shall I deck my song for the large sweet soul that has gone?
And what shall my perfume be, for the grave of him I love?

Chorus

Sea-winds, blown from the east and west,
Blown from the Eastern sea and blown from the Western sea, till there on the
prairies meeting,

Baritone

These, and with these, and the breath of my chant,
I perfume the grave of him I love.

O what shall I hang on the chamber walls?
And what shall the pictures be that I hang on the walls,
To adorn the burial-house of him I love?

Chorus

Pictures of growing spring, and farms, and homes,
With the Fourth-month eve at sundown, and the gray smoke lucid and bright,
With floods of the yellow gold of the gorgeous, indolent, sinking sun, burning,
expanding the air,

7. *Lo! body and soul*

Introduction and Fugue — *Chorus*

With the fresh sweet herbage under foot, and the pale green leaves of the trees prolific,
In the distance the flowing glaze, the breast of the river, with a wind-dapple here and there,
With ranging hills on the banks, with many a line against the sky, and shadows,
And the city at hand with dwellings so dense, and stacks of chimneys,
And all the scenes of life, and the workshops, and the workmen homeward returning.

Lo, body and soul! — this land!
Mighty Manhattan, with spires, and the sparkling and hurrying tides, and the ships,
The varied and ample land — the South and the North in the light — Ohio's
shores and flashing Missouri,
And ever the far-spreading prairies, cover'd with grass and corn.

Lo, the most excellent sun so calm and haughty,
The violet and purple morn, with just-felt breezes,
The gentle, soft-born, measureless light,
The miracle, spreading, bathing all, the fulfill'd noon,
The coming eve, delicious, the welcome night, and the stars,
Over my cities shining all, enveloping man and land.

III

8. *Sing on, sing on, you gray-brown bird*

Mezzo-soprano

Sing on, sing on, you gray-brown bird,
Sing from the swamps, the recesses, pour your chant from the bushes,
Limitless out of the dusk, out of the cedars and pines.

Sing on dearest brother, warble your reedy song,
Loud human song, with voice of uttermost woe.

O liquid and free and tender!
O wild and loose to my soul — O wondrous singer!
You only I hear — yet the star holds me, (but will soon depart,)
Yet the lilac with mastering odor holds me.

Recitative — Baritone

Now while I sat in the day, and look'd forth,
In the close of the day, with its light, and the fields of spring, and the farmer
preparing his crops,
In the large unconscious scenery of my land, with its lakes and forests,
In the heavenly aerial beauty, (after the perturb'd winds, and the storms;)
Under the arching heavens of the afternoon swift passing, and the voices of
children and women,
The many-moving sea-tides, — and I saw the ships how they sail'd,
And the summer approaching with richness, and the fields all busy with labor,
And the infinite separate houses, how they all went on, each with its meals and
minutia of daily usages;
And the streets, how their throbbings throb'd, and the cities pent — lo! then and there,
Falling upon them all, and among them all, enveloping me with the rest,
Appear'd the cloud, appear'd the long black trail;

Hymn "For Those We Love" — Orchestra and Baritone

And I knew Death, its thought, and the sacred knowledge of death.
Then with the knowledge of death as walking one side of me,
And the thought of death close-walking the other side of me,
And I in the middle as with companions, and as holding the hands of companions,

Duet

I fled forth to the hiding receiving night, that talks not,
Down to the shores of the water, the path by the swamp in the dimness,
To the solemn shadowy cedars and ghostly pines so still.

And the singer so shy to the rest receiv'd me,
The gray-brown bird I know received us comrades three,
And he sang what seem'd the carol of death, and a verse for him I love.
From deep secluded recesses,
From the fragrant cedars and the ghostly pines so still,
Came the carol of the bird.

And the charm of the carol rapt me,
As I held as if by their hands my comrades in the night,
And the voice of my spirit tallied the song of the bird.

9. Death Carol. Come, lovely and soothing Death**Chorus**

Come, lovely and soothing death,
Undulate round the world, serenely arriving, arriving,
In the day, in the night, to all, to each,
Sooner or later, delicate death.

Prais'd be the fathomless universe,
For life and joy, and for objects and knowledge curious;
And for love, sweet love — But praise! praise! praise!
For the sure-enwinding arms of cool-enfolding Death.

Dark Mother, always gliding near, with soft feet,
Have none chanted for thee a chant of fullest welcome?
Then I chant it for thee — I glorify thee above all;
I bring thee a song that when thou must indeed come, come unfalteringly.

Approach, strong Deliveress!
When it is so — when thou hast taken them, I joyously sing the dead,
Lost in the loving, floating ocean of thee,
Laved in the flood of thy bliss, O Death.

From me to thee glad serenades,
Dances for thee I propose, saluting thee — adornments and feastings for thee;
And the sights of the open landscape, and the high-spread sky, are fitting,
And life and the fields, and the huge and thoughtful night.

The night, in silence, under many a star;
The ocean shore, and the husky whispering wave, whose voice I know;
And the soul turning to thee, O vast and well-veil'd Death,
And the body gratefully nestling close to thee.

Over the tree-tops I float thee a song!
Over the rising and sinking waves — over the myriad fields, and the prairies wide;
Over the dense-pack'd cities all, and the teeming wharves and ways,
I float this carol with joy, with joy to thee, O Death!

IV

*10. To the tally of my soul***Baritone**

To the tally of my soul,
 Loud and strong kept up the gray-brown bird,
 With pure, deliberate notes, spreading, filling the night.
 Loud in the pines and cedars dim,
 Clear in the freshness moist and the swamp-perfume,
 And I with my comrades there in the night.

While my sight that was bound in my eyes unclosed,
 As to long panoramas of visions.

I saw askant the armies,
 And I saw, as in noiseless dreams, hundreds of battle-flags;
 Borne through the smoke of the battles, and pierc'd with missiles, I saw them,

Chorus

And carried hither and yon through the smoke, and torn and bloody;
 And at last but a few shreds left on the staffs, (all in silence,)
 And the staffs all splinter'd and broken.

Baritone

I saw battle-corpses, myriads of them,
 And the white skeletons of young men — I saw them,
 I saw the debris and debris of all the dead soldiers of the war;
 But I saw they were not as was thought,

Chorus

They themselves were fully at rest — they suffer'd not;
 The living remain'd and suffer'd — the mother suffer'd,
 And the wife and the child, and the musing comrade suffer'd,
 And the armies that remain'd suffer'd.

*11. Passing the visions, passing the night***Finale — Baritone**

Passing the visions, passing the night;
 Passing, unloosing the hold of my comrades' hands;
 Passing the song of the hermit bird and the tallying song of my soul,
 (Victorious song, death's outlet song, yet varying, ever-altering song,

As low and wailing, yet clear the notes, rising and falling, flooding the night,
 Sadly sinking and fainting, as warning and warning, and yet again bursting with joy,
 Covering the earth and filling the spread of the heaven,
 As that powerful psalm in the night I heard from recesses,
 Passing, I leave thee, lilac with heart-shaped leaves;
 I leave thee there in the door-yard, blooming, returning with spring,
 I cease from my song for thee;
 From my gaze on thee in the west, fronting the west, communing with thee,
 O comrade lustrous, with silver face in the night.

Yet each I keep, and all, retrievements out of the night;
 The song, the wondrous chant of the gray-brown bird,
 And the tallying chant, the echo arous'd in my soul,
 With the lustrous and drooping star, with the countenance full of woe,
 With the lilac tall, and its blossoms of mastering odor;

With the holders holding my hand, nearing the call of the bird,
 Comrades mine, and I in the midst, and their memory ever to keep for the dead I
 loved so well;
 For the sweetest, wisest soul of all my days and lands — and this for his dear sake,

Chorus and soloists

Lilac and star and bird, twined with the chant of my soul,
 There in the fragrant pines, and the cedars dusk and dim.

Soloists

When lilacs last in the dooryard bloom'd.