



# Matthias Conducts Mahler

MAHLER'S THIRD SYMPHONY

May 30 - June 1, 2025

**MATTHIAS PINTSCHER, MUSIC DIRECTOR AND CONDUCTOR**

**JASMIN WHITE, CONTRALTO**

**WOMEN OF THE KANSAS CITY SYMPHONY CHORUS,**

**CHARLES BRUFFY, CHORUS DIRECTOR**

**ALLEGRO CHOIRS OF KANSAS CITY,**

**CHRISTY ELSNER, CREATIVE DIRECTOR AND FOUNDER**

Helzberg Hall, Kauffman Center for the Performing Arts



KANSAS CITY  
SYMPHONY

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# Matthias Conducts Mahler

## MAHLER'S THIRD SYMPHONY

Friday, May 30, 2025 at 8 p.m.  
 Saturday, May 31, 2025 at 8 p.m.  
 Sunday, June 1, 2025 at 2 p.m.

Helzberg Hall, Kauffman Center for the Performing Arts

**MATTHIAS PINTSCHER, MUSIC DIRECTOR AND CONDUCTOR**

**JASMIN WHITE, CONTRALTO**

**WOMEN OF THE KANSAS CITY SYMPHONY CHORUS,**

**CHARLES BRUFFY, CHORUS DIRECTOR**

**ALLEGRO CHOIRS OF KANSAS CITY,**

**CHRISTY ELSNER, CREATIVE DIRECTOR AND FOUNDER**

### GUSTAV MAHLER

Symphony No. 3 in D Minor (1906 revision)

#### PART ONE

I. Kräftig, Entschieden (Strong, decisive)

#### PART TWO

II. Tempo di menuetto: Sehr mässig

(In the tempo of a minuet: very moderate)

III. Comodo, scherzando, ohne Hast

(Comfortable, scherzo, without haste)

IV. Sehr langsam, misterioso

(Very slowly, mysteriously)

V. Lustig im Tempo und keck im Ausdruck

(Cheerful in tempo and cheeky in expression)

VI. Langsam. Ruhevoll. Empfunden

(Slowly, tranquil, deeply felt)

Jasmin White, contralto

Allegro Choirs of Kansas City

Women of the Kansas City Symphony Chorus



# Matthias Pintscher

MUSIC DIRECTOR  
AND CONDUCTOR

Matthias Pintscher is the newly appointed music director of the Kansas City Symphony, beginning with the 2024/25 season. He has just concluded a successful decade-long tenure as the music director of the Ensemble Intercontemporain, the iconic Parisian contemporary ensemble founded by Pierre Boulez and winner of the 2022 Polar Prize. During his stewardship, Pintscher led this most adventurous institution in the creation of dozens of world premieres by cutting-edge composers from all over the world and took the ensemble on tours around the globe — to Asia and North America and throughout Europe to all the major festivals and concert halls.

The 2023/24 season was Pintscher's fourth year as Creative Partner at the Cincinnati Symphony, where he conducted a new work by intifiggi-vizueta, as well as an immersive video concert of Olivier Messiaen's *Des Canyons aux étoiles*. He also toured with the Junge Deutsche Philharmonie where he is artist-in-residence. As guest conductor, he returned to the RAI Milano Musica, Orchestre de Chambre de Paris, NDR Hamburg, Indianapolis

Symphony, Milwaukee Symphony, Barcelona Symphony, Lahti Symphony, Deutsche Kammerphilharmonie Bremen, La Scala and Berlin's Boulez Ensemble. Pintscher has conducted several opera productions for the Berliner Staatsoper, Wiener Staatsoper and Théâtre du Châtelet in Paris. He returned to the Berliner Staatsoper in 2024 for Beat Furrer's *Violetter Schnee*.

Pintscher is also well-known as a composer, and his works appear frequently on the programs of major symphony orchestras throughout the world. In August 2021, he was the focus of the Suntory Hall Summer Festival — a weeklong celebration of his works with the Tokyo Symphony Orchestra as well as a residency by the Ensemble Intercontemporain with symphonic and chamber music performances. His third violin concerto, *Assonanza*, written for Leila Josefowicz, premiered in January 2022 with the Cincinnati Symphony.

# Jasmin White

## CONTRALTO

American contralto Jasmin White “has it all” (VRT News). White possesses a remarkable versatility, adapting both vocal technique and stage presence to seamlessly navigate diverse genres; they can shift from the light and charming demands of Rossini to the profound depths of Wagner’s drama.

The 2024/25 season marks Jasmin White’s first season as a member of the soloist ensemble at Volksoper Wien. This season at Volksoper, White will perform *Die Zauberflöte* (Dritte Dame), *Jolanthe und der Nussknacker* (Martha), *La rondine* (Suzy), and *Die lustigen Weiber von Windsor* (Frau Reich). Earlier in the season, White will make a variety of debuts, including *Disinganno* in *Il trionfo del Tempo e del Disinganno* with Les Arts Florissants and *Sorceress* with Danish National Symphony Orchestra, as well as joining *Il Pomo d’Oro* for two productions, including *Alcina* (Bradamante) and *Jeptha* (Hamor) at Madrid’s Teatro Real, Paris’ Théâtre des Champs-Élysées, Konzerthaus Dortmund and Vienna’s Theater an der Wien. In spring, White welcomes a trio of Mahler symphonies: Mahler 2 at the Osterfestspiele Salzburg with the Finnish Radio Symphony Orchestra, conducted by Esa-Pekka Salonen, then, returning to their home country, Mahler 3 with the Kansas City Symphony in May and again with the Oregon Symphony



in June. White will close out the season in recital with pianist Michał Biel in Bergen, Norway and a summer tour of *Il trionfo del Tempo e del Disinganno* with Les Arts Florissants.

In 2023, White won first place in the Queen Sonja Singing Competition in Norway and second place and the audience-awarded Musiq3 Prize of the Public in the Queen Elisabeth Competition in Belgium.

A citizen of the Cherokee Nation of Oklahoma and a Cherokee-TERO-certified Indigenous fine artist hailing from Grand Ronde, Oregon, White is a graduate of the Artist Diploma in Opera Studies program at the Juilliard School, the Master of Music in Voice program at Cincinnati College-Conservatory of Music and the Bachelor of Music in Vocal Arts program at the University of Southern California.

# 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 and the New York Times acknowledged him as an heir to Shaw's legacy. 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, 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.





## 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. 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.

## KANSAS CITY SYMPHONY CHORUS ROSTER

Charles Bruffy, *Chorus Director*

Patrice Sollenberger, *Assistant Chorus Director*

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### SOPRANO

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Elizabeth Brockhoff  
Emily Butler  
Elise Campagna  
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Laura Connor  
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Sariah Pinick  
Suzette Price  
Maria  
Rangel-Flemmer  
Gretchen Rohrs  
Jennifer Roth  
Bethany Ruisinger  
Jana Samuel  
Kathy Stayton  
Maham Theisen  
Annie Walsh

### ALTO

Gwendolyn Akins  
Conway  
Lynne Beebe  
Katie Camlin  
Briana Carrillo  
Hyang Sook Choi  
Jan Cohick  
Helen Cowan  
Tori Fugate  
Patricia Henshaw  
Julia K Heriford  
Dale Jarka  
Lenette Johnson  
Margaret Jones  
Ashley Jones Rivers  
Avery Keown  
Janice Kibler  
Lori LeVine

Meghan LeVota  
Diane Martin  
Hollie Meek  
Heidi Menssen  
Svetlana Mitchell  
Karla Morgan Massia  
Carol Robinson  
Caitlin Smith  
Karen I. Spalding  
Sara Treffer  
Caitlin Walker  
Grace Wampler  
Carolyn Welch  
Sarah Zung



## Christy Elsner

### CREATIVE DIRECTOR AND FOUNDER

A native Kansan, Christy Elsner is the Founder and Artistic/Executive Director of the Allegro Choirs of Kansas City. Prior to the creation of Allegro, Christy developed a love of working with singers while teaching middle school. With the dream of starting her own auditioned choir program, Christy developed a choral educational method filled with innovative rehearsing, passionate life lessons and the desire to teach young singers to “never settle.” Through her guidance and infinitely positive manner, the

young singers of Allegro are a national and internationally recognized premier choir program. Her first book, “Gadgets for Great Singing,” was published in 2013 by Hal Leonard. She is currently finishing her second book, “The Athletic Singer.” Her choral arrangements are published with MusicSpoke and Hal Leonard. She is the 2010 recipient of the Kindest Kansas Citizen award and the 2008 recipient of the MENC Outstanding Middle Level Educator. She was recently honored by The Independent as “Ladies with Latitude: Five Women Making a Difference in the Kansas City Performing Arts.” She obtained her music education degree from the University of Kansas and received the Marcus E. Hahn Award for Outstanding Senior in Music Education. When she’s not dreaming about Allegro, she loves to cook, work out, play with her two Boxers and watch Jayhawk basketball. She is married to her high school sweetheart, Sean, and their three children are all Allegro alums.

### ABOUT ALLEGRO CHOIRS OF KANSAS CITY

For 25 years, Allegro Choirs of Kansas City has shared varied repertoire and heartfelt singing with thousands of audience members locally, nationally and abroad. Since its creation in 1999, Allegro has grown from one choir of 38 to five choirs with over 200 singers. The vibrant, premier choir program enriches, inspires and transforms the lives of young singers by learning and performing music of the highest quality with technical and artistic excellence. Drawn from across the Kansas City metro, the choir program consists of four auditioned youth choirs, one

non-auditioned youth choir and a new women’s choir. The singers represent multiple public and private schools as well as home-schooled singers. Allegro has toured extensively throughout the U.S. and Europe. The choirs have been invited guests of the National Cathedral in Washington, D.C., Dallas’ Meyerson Symphony Hall, Carnegie Hall, St. Peter’s Basilica, and the White House in a performance for former President and First Lady Obama. Please visit [allegrokc.org](http://allegrokc.org) to learn more about auditions and Allegro.



## ALLEGRO CHOIRS OF KANSAS CITY ROSTER

Remi Anderson	Jalyn Floetke	Sophia Olivarez
Charleston Barker	Hayleigh Francis	Ella Pasquini
Alice Benson	Kailyn Funk	Skylar Pickens
Ellie Berg	Myla Gorman	Zoe Pierron
Jordin Berg	Lainey Guettermann	Ocasio Raus
Stella Biondi	Charlotte Gurley	Daphne Reed
Lucy Bolejack	Julia Haney	Sophia Roberts
Ava Bond	Morgan Harper	Amy Ross
Eliza Brady	Kaylee Hartley	Rose Rulifson
Madeline Bratkovic	Carleigh Heffron	Elin Scherrer
Nora Bryan	Marie Herring	Julianna Sheaffer
Nora Butler	Eden Hodges	Katherine Simmons
Blythe Buttrey	Leah Hodges	Adalia Simonson
Ella Call	Mackenzie Huebner	Abby Smith
Taylor Campbell	Jocelyn Hunt	Katalin Somogie
Eloise Cedeno	Paige Jackson	Ava Staniszewski
Charlotte Chadwick	Reagan Jeffcote	Amelia Stinson
Delaney Close	Selene Jundi	Brianna Stoddard
Mallory Collins	Ella Kaemmer	Charlotte Stone
Harper Cornwell	Laila Kelman	Sienna Suderman
Maddie Coulter	Lola Kocsis	Abigail Swanson
Vivian Crum	Emma Lee	Charlotte Sweet
Sydney Culbertson	Chloe Madson	Maddy Thurman
Elizabeth Dean	Bella Martin	Karmen Tilghman
Jordin DeRossett	Estella Maser	Adie Timmons
Susannah Dickerson	Rishita Mazumdar	Tori Timmons
Avery Diliberto	Alexis McGuire	Grace Vandehey
Rebekah Dorland	Katherine Medina	Coroline Vazquez
Grace Douglas	Lucy Menzies	Selina Vega
Danielle Droessler	Savana Methman	Quinn Wetzell
Brookelynn Durham	Sadie Milnes	Chloe White
Catie Ewens	Margaret Morgan	Scarlett Willhite
Mia Ewens	Risa Nash	Mackenzie Williams
Sophie Ewens	Caroline Nissen	Delani Young
Meredith Facer	Audrey Novacky	Adelyn Zysk
Henley Ferguson	Abigail Oler	Ella Zysk





## Gustav Mahler (1860–1911)

### Symphony No. 3 in D Minor

(1896)

92 minutes

*Alto solo, women's chorus, children's chorus, 4 piccolos, 4 flutes, 4 oboes, English horn, 4 clarinets, 2 E-flat clarinets, bass clarinet, 4 bassoons, contrabassoon, 8 horns, 4 trumpets, 4 trombones, tuba, timpani (2 players), bass drum, chimes, cymbals, glockenspiel, rute, snare drum, suspended cymbals, tam-tam, tambourine, triangle, 2 harps and strings.*

#### THE STORY

##### The Epic Scale

Mahler's Second Symphony, which was completed in 1894, seemed to stretch the bounds of symphonic music to their limits — it had five movements, two vocal soloists and a large chorus, and was 80 minutes long. Then came his Third Symphony, completed in 1896, and whatever bounds were left were broken. It has six movements, one vocal soloist, a children's chorus and a women's chorus, and it lasts over an hour and a half, making it the longest symphony in the standard repertoire. The first movement alone, more than 30 minutes long, is longer than almost

any complete symphony by Mozart or Haydn.

##### The Philosophy

But it's not only the symphony's forces and proportions that make it epic. Mahler famously said, "The symphony must be like the world. It must embrace everything." Perhaps nowhere is this approach so completely embodied as in the Third Symphony.

The two texts, in the fourth and fifth movements, give a clue as to Mahler's worldview. The critic John Mangum has described it as "a vision of a world filled with a pain assuaged only by death, and a longing fulfilled only by

heavenly paradise.” Mahler himself wrote:

The greatest problems of humanity, those which I have evoked and attempted to solve in the Second (why do we exist? do we continue to exist after death?), can no longer touch me here. What, in fact, do they amount to in the face of the All-Powerful, of the Pan in whom everything lives and must live? Can a spirit that, as in this symphony, meditates on the eternal truths of creation and divinity die? Thus one becomes convinced that everything is blissfully created forever, human sorrow and misery have no further place here. Sublime gaiety reigns, an eternally sunny day — for the gods, naturally, not for men — for them all this is terrifying and monstrous, and eternally elusive.

The “eternal truths of creation” form the basis of most of the symphony, as Mahler originally gave these titles to the movements:

- I. Pan Awakes — Summer Marches In
- II. What the Flowers in the Meadow Tell Me
- III. What the Animals in the Forest Tell Me
- IV. What Mankind Tells Me
- V. What the Angels Tell Me
- VI. What Love Tells Me

Mahler did not include those titles in the score when the symphony was published, but they offer a glimpse into his thought process. He sought to

depict all of nature in the music, and in a sense to find meaning from it, to capture the “eternally elusive.”

He also considered titling the whole symphony “Pan,” as he was intrigued by the dual meanings of the word. On the one hand, it refers to a mythological Greek deity, the god of the wild and of nature, clearly connected to his exploration of the natural world in the work. On the other, it is a Greek word meaning “all,” which could refer to the piece’s all-encompassing scope.

### The Composition Process

In the 1880s and 1890s Mahler was a fast-rising conducting superstar. He moved quickly from post to post as he pursued his ultimate goal of landing one of the most prestigious conducting jobs in the world at that time, the directorship of the Vienna Hofoper (a goal he achieved in 1897). He was acclaimed in every position, but frustrated that his conducting obligations left so little time for composition. As a result, he decided to stop accepting invitations for summer conducting jobs and devote his summers completely to composition.

In 1893 he visited the town of Steinbach, on the banks of Lake Attersee, for a vacation. He was so taken with it that the following year he purchased a hut there, which he used to compose every summer for the next three years. It was in that hut that he drafted, revised and completed both the Second and Third symphonies.



Mahler's hut in Steinbach, now a mini-museum dedicated to the composer. Image: "Gustav Mahler-Komponierhäuschen" by Thomas Ledl (own work, 2013) [CC BY-SA 3.0], via Wikimedia Commons.

The Third Symphony was started in sketch form in 1893, during that first visit. The following summer, 1894, was occupied with finishing the Second Symphony. Most of the composition of the Third took place in 1895, as Mahler worked on all the movements except the first. The summer of 1896 saw the composition of the massive first movement and finishing touches on the rest, with the full symphony completed in August.

### The Premiere

While several movements were performed on their own in 1896 and 1897, the premiere of the complete symphony was held on June 9, 1902, conducted by Mahler himself. It was a resounding success, particularly the last movement. Swiss critic William Ritter called it "perhaps the greatest Adagio written since Beethoven." An anonymous review in the influential music publication *Allgemeine musikalische Zeitung* said, "It rises to heights which situate this movement among the most sublime in all symphonic literature." Mahler took 12 curtain calls, and the local paper reported that the ovation following the performance lasted for 15 minutes. Over the next five years, the symphony

proved so popular that Mahler alone conducted it at least 15 times.

### THE MUSIC

No fade-in beginning here: Mahler begins his longest symphonic work with all eight horns playing the melody together, fortissimo (very loudly) and accented. The melody is notable for its resemblance in rhythm and contour to the melody from the last movement of Brahms' First Symphony. A second, major-key theme is introduced by winds and a solo violin, while a third is stated by a solo trombone. (There is even a theme that sounds like the beginning of the song "Be Our Guest" from "Beauty and the Beast.") Most of the movement sounds like marches — appropriate to the theme of "summer marching in" — and the themes recur and are transformed throughout. The biggest climax comes at the end with a major-key blaze of glory.

The second part of the symphony begins with the second movement. The movement depicting "what the flowers in the meadow tell me" is cast as a minuet, a graceful dance. It begins unassumingly, with a simple lilting melody in the oboe accompanied by plucked violas and cellos. This

simple beauty, easily lending itself to the picture of a summer meadow dotted with colorful flowers, predominates throughout the movement, which is lighter both in mood and orchestration than the first.

The “animals in the forest” movement starts in a similar way, with wind instruments over a plucked string accompaniment, but develops into a portrait of the woods teeming with all kinds of animal life. Mahler said of this movement that it pictures “the quiet, undisturbed life of the forest before the appearance of man. Then the animals catch sight of the first human being [represented by an offstage horn] and, although he walks calmly past them, the [animals] ... sense that future trouble will come for them.” The horn makes several appearances, but the sense of foreboding is typically brief and the movement ends with fanfares in the brass.

For “what mankind tells me,” Mahler brings in a human voice for the first time. The alto soloist sings a setting of the “Midnight Song” from Friedrich Nietzsche’s philosophical novel “Also sprach Zarathustra,” describing the “deep woe” of the world but the “deeper joys” that “all want deep, deep Eternity.” (See the text and translation on pages 12-13.) The sparse orchestral accompaniment primarily consists of alternating notes rocking back and forth, several motifs that recur multiple times,

and glissandos (slides) in the oboe and English horn meant to sound like birdcalls.

The fifth movement follows without a pause. “What the angels tell me” sets a poem from “Des Knaben Wunderhorn” (The Boy’s Magic Horn), a collection of German folk poetry and songs that was extremely influential for Mahler. Between 1887 and 1901 he wrote 24 musical settings to Wunderhorn poems, and versions of those settings were used in his Second, Third and Fourth symphonies. The poem in this movement talks about never-ending heavenly joy that comes from being free from sin. The children’s chorus sings “bimm, bamm,” imitating bells, and the women’s chorus joins the alto soloist in singing the text. This movement is by far the shortest in the symphony, lasting only four minutes.

The sixth movement, “What love tells me,” also follows without a pause and includes no vocal elements. Conductor Bruno Walter wrote, “In the last movement, words are stilled — for what language can utter heavenly love more powerfully and forcefully than music itself?” What begins as a slow, majestic chorale in the strings builds over the course of 20 minutes to a glorious conclusion of awesome beauty and power — a fittingly epic conclusion to this epic work.

— AJ Harbison

# Mahler Symphony No. 3

## Text and Translation

### FOURTH MOVEMENT

O Mensch! Gib Acht!  
Was spricht die tiefe Mitternacht?  
"Ich schlief! Ich schlief!  
Aus tiefem Traum bin ich erwacht!  
Die Welt ist tief,  
Und tiefer, als der Tag gedacht!  
Tief ist ihr Weh!  
Lust — tiefer noch als Herzeleid!  
Weh spricht: Vergeh!  
Doch alle Lust will Ewigkeit —,  
— Will tiefe, tiefe Ewigkeit!"

— *Friedrich Nietzsche*

### FIFTH MOVEMENT

Es sangen drei Engel einen süßen Gesang,  
mit Freuden es selig in dem Himmel klang.  
Sie jauchzten fröhlich auch dabei:  
daß Petrus sei von Sünden frei!  
Und als der Herr Jesus zu Tische saß,  
mit seinen zwölf Jüngern das Abendmahl aß,  
da sprach der Herr Jesus: "Was stehst du denn hier?  
Wenn ich dich anseh', so weinstest du mir!"

Und sollt' ich nicht weinen, du gütiger Gott,  
ich hab' übertreten die zehn Gebot!  
Ich gehe und weine ja bitterlich!  
Ach komm' und erbarme dich!  
Ach komm' und erbarme dich über mich!

"Hast du denn übertreten die zehen Gebot,  
so fall' auf die Kniee und bete zu Gott!  
Bete zu Gott nur alle Zeit,  
so wirst du erlangen die himmlische Freud'!"

Die himmlische Freud' ist eine selige Stadt,  
die himmlische Freud', die kein End' mehr hat,  
die himmlische Freude war Petro bereit't  
durch Jesum und Allen zur Seligkeit!

(aus *Des Knaben Wunderhorn*)



**FOURTH MOVEMENT**

O Man! Take care!  
 What says deep midnight's voice beware?  
 "I slept! I slept!  
 Awoke from dreams I go my way!  
 The world is deep,  
 And deeper than could dream the day!  
 Deep is its woe!  
 Joy — deeper still than grief can be!  
 Woe saith: Decay!  
 But joys all want Eternity —,  
 — want deep, deep Eternity!"

**FIFTH MOVEMENT**

Three angels were singing a sweet air,  
 with joy it rang out blessedly in heaven.  
 They also shouted with joy  
 that St. Peter was freed of sin!  
 And as the Lord Jesus sat at table,  
 eating the evening meal with his twelve disciples,  
 then spoke the Lord Jesus: "Why are you standing here?  
 When I look at you, you weep!"

And should I not weep, my merciful God,  
 I have broken the Ten Commandments!  
 I go my way weeping bitterly!  
 Ah, come and have mercy!  
 Ah, come and have mercy upon me!

"So have you broken the Ten Commandments,  
 then fall on your knees and pray to God!  
 Pray to God for all time,  
 then you shall attain the heavenly joy!"

The heavenly joy is a blessed city,  
 the heavenly joy that never has an end,  
 the heavenly joy was granted to Peter  
 through Jesus and for us all in blessedness!

(from *The Boy's Magic Horn*)

(translated by Renate Stark-Voit and Thomas Hampson)



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## KANSAS CITY SYMPHONY

In only its 42nd season, the Kansas City Symphony has already become one of America's most vibrant major orchestras and has gained national and international recognition. With the 2024/25 season, the Symphony welcomes conductor and composer Matthias Pintscher as its new music director. Pintscher regularly conducts many of the world's best orchestras and opera companies and ranks as one of the world's foremost composers of orchestral music.

Continually creating live music experiences in Helzberg Hall, located in the prestigious Kauffman Center for the Performing Arts, the Symphony serves Kansas City's metro population of more than 2.2 million people as well as welcoming visitors from around the globe. The Symphony's 80 full-time musicians from around the world bring a diverse and dynamic range of musical experiences to our audiences in both orchestral and chamber music formats each season. In addition to concerts in Helzberg Hall, Symphony musicians perform throughout the region on our portable stage, the Mobile Music Box. The Symphony also serves as the

orchestra for the Kansas City Ballet and the Lyric Opera of Kansas City, adding to the rich cultural experiences that these organizations offer to the community.

Top international soloists perform with the Symphony every season, including brilliant classical musicians, popular singer/songwriters, rock bands and other creative performers. The Symphony also performs live soundtracks for a variety of fan-favorite films, with the movie projected on a giant screen above the stage.

Music connects us; it has the unique ability to draw us closer to our inner selves and also closer to one another, transcending our differences. Every Kansas City Symphony concert will take you on an emotional journey — a journey that's deeply personal but also a journey that we all experience together as one.

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