2026/27 SEASON



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BRAHMS' GERMAN REQUIEM

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TCHAIKOVSKY'S FIFTH SYMPHONY



KANSAS CITY SYMPHONY

HELZBERG HALL,
KAUFFMAN CENTER FOR
THE PERFORMING ARTS

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THANK YOU

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Brahms' German Requiem

Friday, November 20, 2026 at 8 p.m.
Saturday, November 21, 2026 at 8 p.m.
Sunday, November 22, 2026 at 2 p.m.

MATTHIAS PINTSCHER, MUSIC DIRECTOR AND CONDUCTOR
JOSHUA MALINA, NARRATOR
SOPHIA BURGOS, SOPRANO
ANDREW FOSTER-WILLIAMS, BASS-BARITONE
KANSAS CITY SYMPHONY CHORUS, BETSY BURLEIGH, CHORUS DIRECTOR

Helzberg Hall, Kauffman Center for the Performing Arts

OLGA NEUWIRTH *Tombeau I*

ARNOLD SCHOENBERG *A Survivor From Warsaw,* op. 46
Joshua Malina, narrator
Tenors and basses of the
Kansas City Symphony Chorus

Intermission

JOHANNES BRAHMS *Ein deutsches Requiem* (A German Requiem), op. 45
I. Selig sind, die da Leid tragen
(Blessed are they that mourn)
II. Denn alles Fleisch, es ist wie Gras
(For all flesh is as grass)
III. Herr, lehre doch mich (Lord, teach me)
IV. Wie lieblich sind deine Wohnungen
(How lovely are thy tabernacles)
V. Ihr habt nun Traurigkeit
(Ye now therefore have sorrow)
VI. Denn wir haben hie keine bleibende
Statt (For here we have no continuing city)
VII. Selig sind die Toten
(Blessed are the dead)
Sophia Burgos, soprano
Andrew Foster-Williams, bass-baritone
Kansas City Symphony Chorus

The concert weekend is generously sponsored by **Dana Seeley and Vera and Mike† Seeley.**
Friday's concert is sponsored by **Michael D. Fields.**
Saturday's concert is sponsored by **Robert M. Suhre.**
Guest artists Sophia Burgos and Andrew Foster-Wiliams are sponsored by **Chuck and Karen Haber.**

Matthias Pintscher

MUSIC DIRECTOR AND CONDUCTOR



Matthias Pintscher is the music director of the Kansas City Symphony (KCS) since the 2024/25 season and has recently been extended through the 2033/34 season. Following the launch of his tenure with the orchestra's inaugural European tour, they returned in August 2026 for performances in Amsterdam, Hamburg and Berlin. In August 2026 Pintscher was named as the next music director of the Los Angeles Chamber Orchestra (LACO) starting with the 2027/28 season. His next appearance with LACO will be in April 2027.

Pintscher's 2026/27 season includes guest engagements with the Cincinnati, Dallas, San Diego and Utah symphonies, as well as appearances in Europe with the Orchestre philharmonique de Radio France, Stockholm Philharmonic, Berlin Radio Symphony Orchestra, Sinfonieorchester des Bayerischen Rundfunks, HR Sinfonieorchester, Boulez Ensemble and Musikkollegium Winterthur.

Alongside his distinguished conducting career, Pintscher is internationally acclaimed as a composer. His music is championed by many of today's finest performing artists, conductors, and orchestras, including the Boston Symphony, Chicago Symphony, Cleveland Orchestra, New York Philharmonic, Berlin Philharmonic, London Symphony Orchestra, Royal Concertgebouw Orchestra and Orchestre de Paris. During the coming season, two new works will receive their world premieres: *à tout moment*, performed by the Ensemble intercontemporain, and a suite from *Das kalte Herz*, Pintscher's opera that debuted earlier this year at the Staatsoper Berlin under his baton. He is published by Boosey and Hawkes; works written before 2023 are published by Bärenreiter.

Pintscher has been creative partner of the Cincinnati Symphony since the 2020/21 season. His previous titled positions include music director of the Ensemble intercontemporain (2013–2023), artist-in-association with the BBC Scottish Symphony Orchestra (2010–2018), music director of the 2020 Ojai Music Festival and season creative chair of the Tonhalle-Orchester Zürich (2018/19). Among many prestigious prizes, Pintscher was awarded the Prix Prince Pierre de Monaco and the Polar Prize together with Ensemble intercontemporain, and is Chevalier de l'Ordre des Lettres et des Arts. Born in Marl, North Rhine-Westphalia, Germany, Pintscher studied conducting with Pierre Boulez and Peter Eötvös.

Joshua Malina

NARRATOR

Joshua Malina has a recurring role in Apple TV's Jon Hamm–starring "Your Friends & Neighbors" from Jonathan Tropper and Craig Gillespie. He is well-known for his starring roles in Aaron Sorkin's Emmy® Award–winning series "The West Wing" as Will Bailey, as well as Sorkin's critically acclaimed series "Sports Night." More recently, he was a series regular in Shonda Rhimes' legal drama "Scandal" opposite Kerry Washington, after which he appeared in Shondaland's Netflix limited series "Inventing Anna" with Julia Garner.



Other TV credits include the series lead of Sony's comedy "Imagine That" opposite Hank Azaria, a series-regular role in the ABC comedy "Big Shots" starring with Michael Vartan and Dylan McDermott and memorable arcs in Showtime's "Shameless," "The Big Bang Theory," USA Networks' "In Plain Sight," NBC's "American Auto," the iconic "Larry Sanders Show" and more.

In film, his on-screen career was launched playing the role of Tom in Rob Reiner's "A Few Good Men" written by Aaron Sorkin, a role he had originated in the Broadway production. He went on to appear in other Sorkin films including "The American President" and "Malice." Additional feature credits include "In the Line of Fire" with Clint Eastwood, "Bulworth" with Warren Beatty and Halle Berry and "A View from the Top" with Gwenyth Paltrow and Mike Myers.

Also a veteran of the stage, Malina had a five-month run starring in the Broadway production of "Leopoldstadt," which won the Tony® Award for Best Play. He then starred in the London production of "What We Talk About When We Talk About Anne Frank" at the Marylebone Theater.

Sophia Burgos

SOPRANO



Puerto Rican–American soprano Sophia Burgos is celebrated internationally for her expressive musicality, dramatic intelligence and expertise in modern and contemporary repertoire. Hailed for her "creamy, flexible and iridescent soprano," she performs regularly on the world's leading opera and concert stages.

The 2026/27 season features significant house and role debuts: Suzy in Philip Venables' *4.48 Psychosis* at the Royal Opera House and Opéra de Montpellier, where she will create the role of Xóchitl Reyes in the world premiere of Diana Syrse's *Hotel Moctezuma*. Her concert schedule includes Crumb's *Ancient Voices of Children* with the Royal Northern Sinfonia, alongside European recitals.

Recent engagements include Clara in the world premiere of Matthias Pintscher's *Das kalte Herz* at Staatsoper Berlin, Sabine in Battistelli's *7 Minuti* at the Opéra National de Lyon, Vercors in Philippe Leroux's *L'annonce faite à Marie* at Opéra Nantes-Angers (world premiere) and at Théâtre du Châtelet. She sang Pamina at Volksoper Wien and Mrs. Naidoo in Philip Glass' *Satyagraha* at De Vlaamse Opera, as well as returning to the Ruhrtriennale as Two in Ted Huffman's creation *We Are The Lucky Ones*, a co-production with De Nationale Opera Amsterdam.

Burgos has performed in concert with Ensemble intercontemporain, Klangforum Wien, Sinfonieorchester des Bayerischen Rundfunks, NDR Elphilharmonie Orchester, LA Philharmonic, Boston Symphony, Cincinnati Symhony, BBC Symphony Orchestra and Belgian National Orchestra at festivals in Salzburg, Edinburgh and Tongyeong, as well as throughout Europe and North America with conductors including Zubin Mehta, Matthias Pintscher, Ivor Bolton, Antonello Manacorda, Sir John Eliot Gardiner, Sir Simon Rattle and Vladimir Jurowski.

Her diverse discography includes Janáček's *The Cunning Little Vixen* with the London Symphony Orchestra conducted by Sir Simon Rattle, nominated for a Grammy Award in 2022 and named Editor's Choice (October 2020) and Critics' Choice 2020 by Gramophone magazine.

Born in Chicago, with deep ties to her Puerto Rican heritage, she is also a certified music educator and recently launched a YouTube channel to foster engagement between performers and audiences.

Andrew Foster-Williams

BASS-BARITONE

Andrew Foster-Williams has carved out a distinguished international career playing a wide range of operatic roles, each brought to life with vocal authority, dramatic insight and stylistic finesse. His artistry is defined not only by the breadth of his repertoire but by the depth with which he inhabits each role whether villainous, noble, comedic or tragically complex.



As one of opera's most formidable antagonists, his portrayal of Don Pizarro *(Fidelio)* at Theater an der Wien and Philharmonie de Paris brought his ability to channel menace with vocal precision to the fore, and his portrayals of Gunther in Pierre Audi's acclaimed new *Götterdämmerung* and of Kurnewal in Ralf Pleger's staging of *Tristan und Isolde*, both at La Monnaie and conducted by Alain Altinoglu, have demonstrated his ability to embody the dignity and inner conflict of Wagnerian figures.

Equally compelling are his interpretations of roles that demand moral weight and emotional complexity. His Captain Balstrode (*Peter Grimes*) at Theater an der Wien and Opéra de Lyon was praised for its warmth and integrity. His Nick Shadow (*The Rake's Progress*) at Opéra National de Lorraine was acclaimed for its fatal blending of charm and danger in equal measure, and as Lysiart (*Euryanthe*), also at Theater an der Wien, he added psychological tension to the opera's romantic intrigue. Delving further into introspective territory, Foster-Williams' portrayal of Golaud (*Pelléas et Mélisande*) at Theater Basel captured brooding jealousy and vulnerability.

Outside the opera house, Andrew Foster-Williams has built an impressive concert profile, and this season sees him in two of his signature pieces, Elgar's *The Dream of Gerontius* with the Munich Philharmonic under Andrew Manze and Tampere Philharmonic conducted by Matthew Halls, and Brahms' *Ein deutsches Requiem* with the BBC National Orchestra of Wales with Thomas Zehetmair and with Andrew Manze conducting the Polish National Radio Symphony.

Andrew Foster-Wiliams' discography includes acclaimed recordings such as Beethoven's *Cantata on the Death of Emperor Joseph II* and Haydn's *The Seasons*, as well as award-winning contributions to the Opéra français series.

Betsy Burleigh

CHORUS DIRECTOR



Betsy Burleigh comes to the Kansas City Symphony with more than 20 years of experience preparing choruses to sing with major American orchestras. She began as assistant conductor of the Cleveland Orchestra Chorus, preparing the singers for all performances at the Blossom Festival. She later became conductor of the Mendelssohn Choir of Pittsburgh, preparing all choral works for the Pittsburgh Symphony as well as conducting independent concerts. Burleigh has also prepared concerts for the Boston Symphony at Tanglewood, in Symphony Hall and most recently for the 2025 Holiday Pops concerts with Keith Lockhart.

Burleigh is no stranger to the podium herself. As musical director of the Mendelssohn Choir of Pittsburgh, she conducted performances of Brahms' *German Requiem*, Bach's B-Minor Mass, Rachmaninoff's *All-Night Vigil* and Mozart's Great Mass in C Minor. Her Chorus pro Musica (Boston) performance of Haydn's *Creation* was praised as an "expansive, poetic reading" (Boston Globe) and her rendition of Orff's *Carmina Burana* was called both "nuanced" and "hair-raising" (Boston Musical Intelligencer). As a guest conductor, Burleigh has led concerts with the Pittsburgh Symphony, Rhode Island Philharmonic, Akron Symphony, the Berkshire Choral Society and the Cathedral Choral Society (Washington, D.C.).

Burleigh also served as chorus master for the Cleveland Opera, preparing performances of *Carmen, Turandot, Eugene Onegin, Roméo et Juliette, Sweeney Todd and Iolanthe*, as well as conducting Sondheim's *A Little Night Music*.

Currently, Burleigh is the Thomas R. Kasdorf Professor of Choral Conducting at the Indiana University Jacobs School of Music, where she trained choruses and conducted performances of Britten's *War Requiem*, Orff's *Carmina Burana*, Vaughan Williams' *Sea Symphony*, Poulenc's Gloria, Walton's *Belshazzar's Feast*, Haydn's *The Seasons*, Dett's *The Ordering of Moses*, Dvořák's Mass in D and Handel's *Messiah*. She served as chair of the choral conducting department from 2013 to 2024. She is thrilled to be back in the professional orchestra world, working with the Kansas City Symphony, Matthias Pintscher and the Kansas City Symphony Chorus.

Kansas City Symphony Chorus

The Kansas City Symphony Chorus, led by acclaimed chorus director Betsy Burleigh, 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.

The Symphony Chorus has represented Kansas City on 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 Planet*s 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.



Chorus Roster

Betsy Burleigh, Chorus Director
Patrice Sollenberger, Assistant Chorus Director
Keith Florea, President
Briana Carrillo, Librarian

SOPRANOS
Addison Acheson
Laura Alexander
Feban Assefa
Rebecca Baker
Pamela Beglau
Anne Hardy Biswell
Elizabeth Brockhoff
Rachel Burke
Emily Butler
Elise Campagna
Skye D. Clements
Laura Connor
Kaylee Costanzo
Audrey Duncan
Holly Hacking
Deanna Hartman
Erica Hazelton
Madeleine Herst
Tiffany Keegan
Nancy Lacy
Kristy Lambert
Zenia Lee
Marie Lerner-Sexton
Jie Li
Amy Locke
Jihye Lovelace
Lindsey Marts
Sarah Meyer
Doriana Nealy
Natalie Neri
Kirsten Oelklaus O'Brien
Janese Pentico
Suzette Price
Maria Rangel-Flemmer
Gretchen Rohrs
Jennifer Roth
Bethany Ruisinger
Jana Samuel
Angela Schumacher-Porras
Laura Sheeley
Jerusha Staggs
Letician Kay Turner
Connie Van Engen
Annie Walsh
Denise Weigand

ALTOS
Gwendolyn Akins Conway
Lynne Beebe
Joyce Bibens
Katie Camlin
Marlene Carnahan
Briana Carrillo
Jan Cohick
Jillian Colrain
Helen Cowan
Nicole Eubanks
June Farson
Anna Featherston
Kimberly J. Gear
Jackie Gillis
Rachel Guthrie
Patricia Henshaw
Julia K Heriford
Lenette Johnson
Margaret Jones
Ashley Jones Rivers
Avery Keown
Janice Kibler
Katherine Lang
Mikaela Lange
Abby Lathrop
Julia Leamon
Lori LeVine
Meghan LeVota
Diane Martin
Sandra McCormick
Hollie Meek
Heidi Menssen
Svetlana Mitchell
Karla Morgan Massia
Rebecca Overbey
Erica Pehrson
Madeline Rettman
Carol Robinson
Caitlin Smith
Karen Spalding
Sara Treffer
Grace Wampler
Carolyn Welch
Ella Young
Sarah Zung

TENORS
Ron Alburtus
Leon Barnes
Rory K. Behrens
Tony Donley
Kit Doyle
Ryan Flemmer
Keith Florea
Fredrick Hoeppner
Brandon Hottman
James Jorns
Russell Joy
Mark Kahler
Sam Keller
William Kenefake
R. William Kubie
Mark Lange
Paul Meissbach
Trent Menssen
Casey Morgan
Jonathan Plummer
Jeff Preuss
Ward Russell
Brogan Sullivan
David Sutherland
Alan Taliercio
Sheldon Vogt
Stephen White
Jeff T. Williams
Travis Windsor
Craig Zernickow

BASSES
Ben Albertson
Jerl Banning
James Bourassa
Richard Brooks
Zach Buchanan
John Burke
Scott Chellgren
Zachary Dickmeier
Robert Dothage
Bruce Everett Douglas
James Duncan
Jeff Duncan
Josh Dwyer
Aden S. Eilts
Bill Featherston
Ben Forrester
Bryson Gates
Brendan Gibson
Richard T. Gill
Scott B. Hall
Joseph S. Hicks
Kailun Hu
Liv Jackson
Bill Lacy
Art Lafex
Roger McDougle
Donald Milligan
John Pinkston
Austin Planker
Joe Potter
David Reid
Daniel T. Rickey Jr.
Ed Roberts
Weston T. Smith
Robert Stepanich
Rick Stephenson
Ken VanEngen
Mike Wieners

Olga Neuwirth

KANSAS CITY SYMPHONY'S 2026/27 ARTIST IN FOCUS

Artist in Focus is a new Kansas City Symphony initiative with Music Director Matthias Pintscher designed to bring audiences closer to one of today's most distinctive creative voices. The inaugural Artist in Focus is Olga Neuwirth, one of today's most imaginative and fearless composers and a frequent artistic collaborator with Matthias. Her music challenges expectations, crosses boundaries and asks us to listen in new ways. Audiences will encounter her creative work throughout the season.



Olga Neuwirth was born in 1968 in Graz, Austria and studied at the Vienna Academy of Music and San Francisco Conservatory of Music, also studying painting and film at San Francisco Art College. Her composition teachers included Adriana Hölszky, Elinor Armer, Tristan Murail and Luigi Nono.

For over 30 years Neuwirth's works have explored a wide range of forms and genres: operas, radio plays, artworks, photography, film music and sound installations. In many works she fuses live musicians, electronics, audio and video into unique audiovisual experiences. She has been raising her voice against social and political inequalities and supporting the promotion of underrepresented female composers since the late 1980s. Highlights include two portrait concerts at the Salzburg Festival (1998); *Clinamen/ Nodus* for Pierre Boulez and the London Symphony Orchestra (2000); her multimedia operas *Baa-Lambs Feast* (1993/1998), after Leonora Carrington, and *Lost Highway* (2003), after David Lynch, which won a South Bank Show Award (ENO at the Young Vic, 2008); composer-in-residence at the Lucerne Festival in 2002 and 2016; two operas while living in New York (2010/11) — *The Outcast: Homage to Herman Melville* and *American Lulu*, based on Alban Berg's *Lulu*; and *Masaot/Clocks Without Hands* (2014), written as a commemoration of her grandfather, a refugee, for the Vienna Philharmonic under Daniel Harding.

Neuwirth's opera *Orlando*, after Virginia Woolf, was premiered at the Vienna State Opera in December 2019; she was the first woman commissioned in the 150-year history of the house. *Orlando* was the winner of the 2022 Grawemeyer Award and the work was released on DVD on the label Unitel. Among numerous prizes, she was awarded the prestigious Wolf Prize together with Stevie Wonder in 2021 and in 2022 she was given another prestigious award, the Ernst von Siemens Music Prize.

Tombeau I (2024)



OLGA NEUWIRTH (b. 1968)

10 MINUTES

Piccolo, 2 flutes, 2 oboes, 2 clarinets, E-flat clarinet, bass clarinet, bassoon, contrabassoon, 2 horns, 2 trumpets, piccolo trumpet, 2 trombones, tuba, timpani, bass drum, crotale, cymbal, Japanese bowl, tam-tam, suspended spring coil, Thai gongs, triangle, tubular bells, electric guitar, electronic sample and strings.

THE STORY

In 2024, Austrian composer Olga Neuwirth composed two pieces with the title *Tombeau* (the French word for "tomb"): *Tombeau I*, on our program today, and *Tombeau II: Hommage à Pierre Boulez*. The second piece was premiered first, in January 2025. Neuwirth stated in an interview that the piece was an homage to the composer Pierre Boulez. It takes the form, in her words, of "a slow and huge crescendo" with "a huge outcry" at the end.

Tombeau I, on the other hand, is related musically to *Tombeau II* but with a different form: "It swells and subsides again. At the end, there is a slow fade-out after a great outcry." There is an electronic sample that plays throughout the piece, another form of homage to Boulez, who founded the Institut de Recherche et Coordination Acoustique/ Musique (IRCAM) in Paris in the 1970s to research and experiment with electronics in music. Neuwirth also includes an electric guitar in the score, standing in for the ondes Martenot, an early electronic instrument that interested Boulez. The guitar is detuned by 60 cents (there are 100 cents in a half-step), giving it an eerie, uncanny quality.

Tombeau I was premiered by our Music Director Matthias Pintscher, conducting the Orchestre Philharmonique de Radio France, in February 2025.

"It swells and subsides again. At the end, there is a slow fade-out after a great outcry." — Olga Neuwirth

THE MUSIC

The piece begins dramatically with loud chords interspersed amidst quiet, atmospheric music. Other instruments play slightly detuned as well as the guitar, creating an unsettled character. The swell starts almost imperceptibly; by the time you realize the volume is building, it has already been building for some time. After the "great outcry," the fade is similarly long and drawn-out, until the piece dies away into silence.

— AJ Harbison



A Survivor From Warsaw, op. 46 (1947)

ARNOLD SCHOENBERG (1874–1951)



7 MINUTES

Piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombone, tuba, timpani, bass drum, castanets, cymbals, military drum, orchestra bells, tam-tam, tambourine, triangle, xylophone, harp, narrator, men's chorus and strings.

THE STORY

Though Austrian composer Arnold Schoenberg converted to Lutheranism as a young man, his Jewish heritage and identity remained foundational to who he was throughout his life and influenced many of his compositions. He formally returned to Judaism in 1933, shortly before emigrating to America to escape the rise of Nazism.

Following World War II, as the horrors of the Holocaust began coming to light, Schoenberg was approached by the Russian Jewish choreographer Corinne Chochem with an idea for a tribute. That project fell through when Chochem did not agree to Schoenberg's requested commission fee. But shortly thereafter he received a separate commission from the Koussevitzky Music Foundation, which he accepted, explaining that he already had an orchestral work in progress.

Schoenberg wrote the text of *A Survivor from Warsaw* himself, drawing on reports he had heard of defiant Jews singing while being marched to the gas chamber. The narration is in English, with the lines of the soldiers in German. The men's chorus sings the Shema Yisrael, a traditional Jewish prayer drawn from Deuteronomy 6. (See the text on pages 14–15.)

Schoenberg later wrote of the piece, "It [is] at first a warning to all Jews, never to forget what has been done to us … We should never forget this … The miracle of [the story] is, to me, that all these people who might have forgotten, for years, that they are Jews, suddenly facing death, remember who they are."

Schoenberg wrote the text of *A Survivor From Warsaw* himself, drawing on reports he had heard of defiant Jews singing while being marched to the gas chamber.

THE MUSIC

A Survivor from Warsaw is written using Schoenberg's twelve-tone technique, in which the music is based on a specific ordering of the twelve notes of the chromatic scale. All twelve notes must be played in order, but the tone row can be played in its original form, backwards, upside down or upside down and backwards, creating a matrix of musical possibilities. The narrator's part is in the style of sprechstimme, or speak-singing, where specific musical pitches are not given but a general reference of relative pitch, as well as definitive rhythms, are notated. Schoenberg used different notations for this at different points in his career; in this piece, he uses a single-line staff:



The piece begins with extremes of range and dynamics, as well as techniques like flutter-tonguing in the winds and brass and col legno (playing with the wood instead of the hair of the bow) in the strings, to set the scene for the disturbing narrative. The orchestra paints the action as the narrator tells the story. The music rises to a fever pitch, with the prisoners sounding "like a stampede of wild horses." Immediately following the lines "and all of a sudden, in the middle of it, they began singing the Shema Yisrael," the men's chorus enters — singing, not sprechstimme, for the first time. The melody Schoenberg sets the text to is still a dissonant and angular one, and when the singing is finished, the piece comes to an abrupt end without resolution.

— AJ Harbison

Schoenberg's *A Survivor From Warsaw* Text

TEXT BY ARNOLD SCHOENBERG

Narrator:
I cannot remember everything.
I must have been unconscious most of the time.
I remember only the grandiose moment
when they all started to sing as if prearranged,
the old prayer they had neglected for so many years,
the forgotten creed!

But I have no recollection how I got underground
to live in the sewers of Warsaw for so long a time.

The day began as usual: Reveille when it still was dark.
Get out! Whether you slept or whether worries kept you awake the whole night.
You had been separated from your children, from your wife, from your parents;
you don't know what happened to them, how could you sleep?

The trumpets again —
Get out! The sergeant will be furious!
They came out; some very slow: the old ones, the sick ones;
some with nervous agility.
They fear the sergeant. They hurry as much as they can.

In vain! Much too much noise; much too much commotion — and not fast enough! The Feldwebel shouts: "Achtung! Stillgestanden! Na wird's mal? Oder soll ich mit dem Jewehrkolben nachhelfen? Na jutt; wenn ihrs durchaus haben wollt!" [Attention! Stand at attention! How about it? Or should I give you a little nudge with the rifle butt? Fine; if that's what you want!]

The sergeant and his subordinates hit everybody:
young or old, quiet or nervous, guilty or innocent.
It was painful to hear them groaning and moaning.

I heard it though I had been hit very hard,
so hard that I could not help falling down.
We all on the ground who could not stand up were then beaten over the head.

I must have been unconscious.
The next thing I knew was a soldier saying:
"They are all dead,"
whereupon the sergeant ordered to do away with us.
There I lay aside half-conscious.
It had become very still — fear and pain.

Then I heard the sergeant shouting: "Abzählen!" [Count off!]
They started slowly and irregularly:
one, two, three, four —

"Achtung!" [Attention!] the sergeant shouted again,
"Rascher! Nochmal von vorn anfangen! In einer Minute will ich wissen, wieviele ich zur Gaskammer abliefere! Abzählen!"
[Faster! Start again! In one minute I want to know how many I'm delivering to the gas chamber! Count off!]

They began again, first slowly: one, two, three, four,
became faster and faster, so fast
that it finally sounded like a stampede of wild horses,
and all of a sudden, in the middle of it,
they began singing the Shema Yisrael.

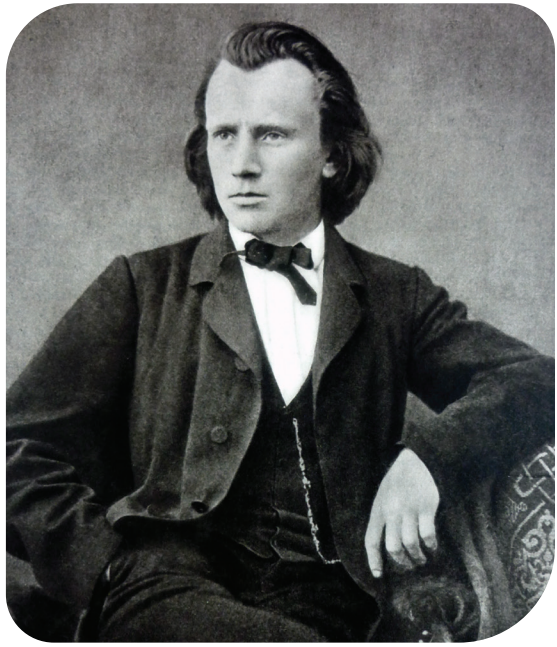
Men's Chorus:
Shema Yisrael, Adonai Eloheinu, Adonai echad.
V'ahavta eit Adonai Elohekha b'khol l'vavkha uv'khol nafsh'kha uv'khol m'odekha.
V'hayu had'varim ha'eileh asher anokhi m'tzavkha hayom al l'vavekha.
V'shinantam l'vanekha v'dibarta bam b'shivt'kha b'veitekha uv'lekht'kha vaderekh uv'shakhb'kha uv'kumekha.

[Hear, Israel, the Lord is our God, the Lord is one.
And you shall love the Lord your God with all your heart and with all your soul and with all your might.

And these words that I command you today shall be in your heart.
And you shall teach them diligently to your children, and you shall speak of them when you sit at home, and when you walk along the way, and when you lie down and when you rise up.]

Ein deutsches Requiem (A German Requiem), op. 45 (1865–68)

JOHANNES BRAHMS (1833–1897)



68 MINUTES

Soprano and baritone soloists, mixed chorus, piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, harp, organ and strings.

THE STORY

Throughout music history, composers of all (and no) religious persuasions have been drawn to the Catholic Church's Requiem Mass for the dead. The traditional Latin text is a powerful meditation on death, God and the response of those remaining among the living. Musical settings of the Requiem range from traditional treatments for use in funeral services to works written for a concert setting. Many composers in the 19th century and beyond have taken liberties with the text, picking and choosing elements of the traditional text and sometimes interspersing other texts as well. Johannes Brahms' *A German Requiem* falls into these latter categories.

Brahms' personal beliefs were most likely agnostic. Antonín Dvořák, who was a friend and admirer of Brahms, said of him, "Such a man, such a fine soul — and he believes in nothing!" But he was deeply affected and moved to a musical and spiritual response by the deaths of two people close to him. The first was his close friend Robert Schumann, who was committed to a mental sanatorium in 1854 and died there in

1856. The second was his mother, who died in 1865. Brahms began writing his requiem shortly after his mother's death. He decided to eschew the traditional text completely and instead chose his own texts in German from the Luther Bible, focusing on the living rather than the dead and, for the most part, minimizing theology and maximizing statements of comfort and reassurance. (See the text on pages 19–22.)

The organist for the first performance said to Brahms that the text "occup[ies] not only religious but very definitely Christian ground … But what is lacking … [is] the salvation in the death of our Lord." Brahms responded:

> As far as the text is concerned, I confess that I would gladly omit even the word *German* and instead use *Human*; also with my full knowledge and will I would dispense with places like John 3:16. On the other hand I have chosen one thing or another because I am a musician, because I needed it and because with my venerable authors I cannot delete or dispute anything. But I had better stop before I say too much.

Brahms originally planned a work with six movements, and wrote quickly, finishing the first, second, and fourth movements within weeks in early 1865. By the end of August 1866 he had completed all his intended movements (lacking what we know as the fifth). Those six movements were premiered in Bremen, with Brahms conducting, on Good Friday in April 1868 to critical and popular acclaim. In May, he composed an additional movement and put it in the fifth position; this final version was also a great success, premiering in Leipzig in February 1869 and quickly receiving further performances throughout Germany, England and Russia, cementing Brahms' international prominence.

Brahms was deeply affected and moved to a musical and spiritual response by the deaths of two people close to him.

THE MUSIC

The inclusion of the fifth movement makes the requiem symmetrical, with the fourth movement as the center. The first and last movements both begin with the words "Selig sind" (Blessed are) and share musical elements, especially in their closings. The second and sixth movements are the most dramatic, with the longest texts. The third and fifth movements both begin with a solo voice. The fourth movement is the shortest, echoing the theme of blessing with Psalm 84:4: "Blessed are they that dwell in thy house."

Ein deutsches Requiem Program Notes (cont.)

A single musical motif forms the basis of the music throughout the piece: a rising major third, usually followed by a half-step in the same direction. This appears in the first entrance of the chorus at the beginning (F–A–B-flat) and in every movement thereafter. The final movement ends in a hush as the soprano and tenor parts reverse the motif, with a falling major third (A–F) on the word "selig" (blessed), making the last word sung in the work the same as the first.

— AJ Harbison



Brahms' *Ein deutsches Requiem* Text and Translation

Ein Deutsches Requiem nach Worten der Heiligen Schrift für Soli, Chor und Orchester

A German Requiem to words of the Holy Scriptures for soloists, chorus and orchestra

---

I. SELIG SIND, DIE DA LEID TRAGEN

Selig sind, die da Leid tragen, denn sie sollen getröstet werden.

Die mit Tränen säen, werden mit Freuden ernten.

Sie gehen hin und weinen und tragen edlen Samen, und kommen mit Freuden und bringen ihre Garben.

I. BLESSED ARE THEY THAT MOURN

Blessed are they that mourn: for they shall be comforted. [Matthew 5:4]

They that sow in tears shall reap in joy.

He that goeth forth and weepeth, bearing precious seed, shall doubtless come again with rejoicing, bringing his sheaves with him. [Psalm 126:5–6]

II. DENN ALLES FLEISCH, ES IST WIE GRAS

Denn alles Fleisch, es ist wie Gras und alle Herrlichkeit des Menschen wie des Grases Blumen. Das Gras ist verdorret und die Blume abgefallen.

So seid nun geduldig, lieben Brüder, bis auf die Zukunft des Herrn. Siehe, ein Ackermann wartet auf die köstliche Frucht der Erde und ist geduldig darüber, bis er empfahe den Morgenregen und Abendregen.

Aber des Herrn Wort bleibet in Ewigkeit.

Die Erlöseten des Herrn werden wiederkommen und gen Zion kommen mit Jauchzen; ewige Freude wird über ihrem Haupte sein; Freude und Wonne werden sie ergreifen, und Schmerz und Seufzen wird weg müssen.

II. FOR ALL FLESH IS AS GRASS

For all flesh is as grass, and all the glory of man as the flower of grass. The grass withereth, and the flower thereof falleth away. [1 Peter 1:24]

Be patient therefore, brethren, unto the coming of the Lord. Behold, the husbandman waiteth for the precious fruit of the earth, and hath long patience for it, until he receive the early and latter rain. [James 5:7]

But the word of the Lord endureth for ever. [1 Peter 1:25]

And the ransomed of the Lord shall return, and come to Zion with songs and everlasting joy upon their heads: they shall obtain joy and gladness, and sorrow and sighing shall flee away. [Isaiah 35:10]

Brahms' *Ein deutsches Requiem* Text and Translation (cont.)

III. HERR, LEHRE DOCH MICH

Herr, lehre doch mich, daß ein Ende mit mir haben muß, und mein Leben ein Ziel hat, und ich davon muß.

Siehe, meine Tage sind einer Hand breit vor dir, und mein Leben ist wie nichts vor dir.

Ach wie gar nichts sind alle Menschen, die doch so sicher leben. Sie gehen daher wie ein Schemen, und machen ihnen viel vergebliche Unruhe; sie sammeln und wissen nicht wer es kriegen wird.

Nun Herr, wes soll ich mich trösten? Ich hoffe auf dich.

Der Gerechten Seelen sind in Gottes Hand und keine Qual rühret sie an.

III. LORD, TEACH ME

Lord, make me to know mine end, and the measure of my days, what it is: that I may know how frail I am.

Behold, thou hast made my days as a handbreadth; and mine age is as nothing before thee.

Surely every man walketh in a vain show: surely they are disquieted in vain: he heapeth up riches, and knoweth not who shall gather them.

And now, Lord, what wait I for? My hope is in thee. [Psalm 39:4–7]

The souls of the righteous are in the hand of God and there shall no torment touch them. [Wisdom of Solomon 3:1]

IV. WIE LIEBLICH SIND DEINE WOHNUNGEN

Wie lieblich sind deine Wohnungen, Herr Zebaoth!

Meine Seele verlanget und sehnet sich nach den Vorhöfen des Herrn; mein Leib und Seele freuen sich in dem lebendigen Gott.

Wohl denen, die in deinem Hause wohnen, die loben dich immerdar.

IV. HOW LOVELY ARE THY TABERNACLES

How lovely are thy tabernacles, O Lord of hosts!

My soul longeth, yea, even fainteth for the courts of the Lord: my heart and my flesh crieth out for the living God.

Blessed are they that dwell in thy house: they will still be praising thee. [Psalm 84:1, 2, 4]

V. IHR HABT NUN TRAURIGKEIT

Ihr habt nun Traurigkeit; aber ich will euch wiedersehen und euer Herz soll sich freuen, und eure Freude soll niemand von euch nehmen.

Sehet mich an: Ich habe eine kleine Zeit Mühe und Arbeit gehabt und habe großen Trost funden.

Ich will euch trösten, wie einen seine Mutter tröstet.

V. YE NOW THEREFORE HAVE SORROW

And ye now therefore have sorrow: but I will see you again, and your heart shall rejoice, and your joy no man taketh from you. [John 16:22]

Behold with your eyes, how that I have but little labour, and have gotten unto me much rest. [Ecclesiasticus 51:27]

As one whom his mother comforteth, so will I comfort you. [Isaiah 66:13]

VI. DENN WIR HABEN HIE KEINE BLEIBENDE STATT

Denn wir haben hie keine bleibende Statt, sondern die zukünftige suchen wir.

Siehe, ich sage euch ein Geheimnis: Wir werden nicht alle entschlafen, wir werden aber alle verwandelt werden; und dasselbige plötzlich, in einem Augenblick, zu der Zeit der letzen Posaune. Denn es wird die Posaune schallen, und die Toten werden auferstehen unverweslich, und wir werden verwandelt werden.

Dann wird erfüllet werden das Wort, das geschrieben steht: Der Tod ist verschlungen in den Sieg. Tod, wo ist dein Stachel? Hölle, wo ist dein Sieg?

Herr, du bist würdig zu nehmen Preis und Ehre und Kraft, denn du hast alle Dinge erschaffen, und durch deinen Willen haben sie das Wesen und sind geschaffen.

VI. FOR HERE HAVE WE NO CONTINUING CITY

For here have we no continuing city, but we seek one to come. [Hebrews 13:14]

Behold, I show you a mystery: we shall not all sleep, but we shall all be changed, in a moment, in the twinkling of an eye, at the last trump: for the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.

Then shall be brought to pass the saying that is written, Death is swallowed up in victory. O death, where is thy sting? O grave, where is thy victory? [1 Corinthians 15:51–52, 54–55]

Thou art worthy, O Lord, to receive glory and honour and power: for thou hast created all things, and for thy pleasure they are and were created. [Revelation 4:11]

Brahms' *Ein deutsches Requiem*
Text and Translation (cont.)

VII. SELIG SIND DIE TOTEN
Selig sind die Toten, die in dem Herren sterben von nun an. Ja, der Geist spricht, daß sie ruhen von ihrer Arbeit; denn ihre Werke folgen ihnen nach.

VII. BLESSED ARE THE DEAD
Blessed are the dead, which die in the Lord from henceforth: Yea, saith the Spirit, that they may rest from their labours; and their works do follow them. [Revelation 14:13]

English translation from the King James Version of the Bible, slightly modernized by AJ Harbison.



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Helzberg Hall, Kauffman Center for the Performing Arts

LILI BOULANGER — *D'un matin de printemps* (Of a Spring Morning)

LILI BOULANGER — *D'un soir triste* (Of a Sad Evening)

JOHANN SEBASTIAN BACH — Orchestral Suite No. 2 in B Minor, BWV 1067
- I. Ouverture
- II. Rondeau
- III. Sarabande
- IV. Bourrée I/II
- V. Polonaise/Double
- VI. Menuet
- VII. Badinerie

Intermission

PIOTR ILYICH TCHAIKOVSKY — Symphony No. 5 in E Minor, op. 64
- I. Andante — Allegro con anima — Molto più tranquillo
- II. Andante cantabile, con alcuna licenza
- III. Valse: Allegro moderato
- IV. Finale: Andante maestoso — Allegro vivace — Meno mosso

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D'un matin de printemps (Of a Spring Morning) and *D'un soir triste* (Of a Sad Evening) (1917–18)

LILI BOULANGER (1893–1918)



Piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, sarrusophone, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, bass drum, snare drum, suspended cymbal, tam-tam, triangle, harp, celesta and strings.

THE STORY

In 1917, the French composer Lili Boulanger was already suffering from the debilitating illness that would end her life the next year at the young age of 24. Throughout the year, she worked on a pair of complementary pieces: *D'un soir triste* (Of a Sad Evening) and *D'un matin de printemps* (Of a Spring Morning). Toward the end of the composition process, she could no longer hold her pen to compose on her own, and had to dictate the music to her sister Nadia, the famous composition teacher. *D'un soir triste* was written for orchestra from the beginning. *D'un matin de printemps* was originally written as a duet for violin and piano, but went through multiple iterations, including a trio version for violin, cello and piano and another duet for flute and piano. In January 1918, she arranged it for full orchestra. The two pieces were to be among her very last works; she died on March 15.

These two complementary pieces are among Lili Boulanger's very last works; she died at the age of 24 shortly after completing them.

D'UN MATIN DE PRINTEMPS
5 MINUTES

Much of Boulanger's work deals with themes of grief and loss, but *D'un matin de printemps* has a fresh, charming character, belying its creator's state. It shows the influence of Claude Debussy, the French impressionist composer, as well as Gabriel Fauré, who was not only one of her teachers but also a close family friend.

Like Debussy, Boulanger is strikingly colorful in her use of the woodwinds of the orchestra. A solo flute, in its breathy low range, introduces the theme against a tonally ambiguous background of strings and celesta. The melody is passed around the orchestra to different instruments. Multiple changes in harmony, time signature and mood display the ever-shifting nature of spring. Underneath the light surface, darker undercurrents can be heard, perhaps more indicative of the composer's battle with illness. Near the end of the piece, the strings lead several upward crescendos, with the violins restating the theme in a high register. A dramatic trumpet trill leads to a downward glissando on the harp and a strong last chord from the orchestra.

D'UN SOIR TRISTE
11 MINUTES

No specific program is provided by Boulanger, but the opening, with its hushed character and gentle dissonances, suggests the melancholy atmosphere conjured by the title. The emotion intensifies as the music rises into agitation and subsides again with the inevitability of the sea, waves continually rising and falling; there is more to this evening than mere quiet melancholy. A tam-tam and bass drum announce a brief funeral march; the harp and celesta brighten the texture. Menacing brass leads to a sober passage that recalls the opening. The main theme rises from the cellos to the high violins in a desperate cry. The music subsides one last time to resignation; several instruments suggest an E major ending, but the ominous harp, bass drum and timpani have the final dark say.

— AJ Harbison

Suite No. 2 in B Minor for Orchestra, BWV 1067 (1739)



JOHANN SEBASTIAN BACH (1685–1750)

19 MINUTES

Flute, strings and basso continuo (harpsichord and cello).

THE STORY

Johann Sebastian Bach would likely be surprised to find out that, 250 years after his death, he is regarded by many as the greatest composer who ever lived. The concept of the artistic genius had not yet appeared in the arts, and he thought of himself more as a skilled craftsman whose craft happened to be music. Paper was expensive, so for one of his church gigs he would erase the cantata he wrote for the previous Sunday in order to reuse the paper for the one he was writing for the coming Sunday. He often griped about his pay. And the first version of one of the greatest choral works in history — his Mass in B Minor — was essentially written as a job application: He presented it in 1733 to the newly crowned king of Poland in hopes of being named his court composer.

As a result, it's not surprising that we don't know very much about the genesis of his four orchestral suites. We know that the genre was very popular at the time; we know that Bach wrote far fewer than other composers of the period (Georg Philipp Telemann, by comparison, wrote 600); we are relatively sure that he did not think of them as a set, since the sources range from 1724 to 1745. The second suite, the only one of the four in a minor key, dates from 1738 or 1739. It features a flute in a soloistic role, the only suite to include a flute or a solo instrument.

THE WORK

Like many Baroque suites, most of the movements are in the style of courtly dances. The opening "ouverture," as suggested by its French spelling, is in the French style pioneered by Jean-Baptiste Lully, court composer to Louis XIV. This consists of a slow section in dotted (long-short) rhythms followed by a fast fugue. (A fugue is an elaborate structure with counterpoint in imitation; think "Row, Row, Row Your Boat" but with a longer melody, multiple entrances in different keys and strict rules for how all the parts work.) The slow opening section returns after the fugue. The second movement "rondeau" has a falling motif heard right from the opening that comes back multiple times, with contrasting material between each return. The third movement is a "sarabande," a slow dance in triple meter. The following three-part "bourrée" picks the pace back up; the flute takes the lead in the second section. The "polonaise" movement is unique among the four suites, using the melody of the Polish folk song "Wezmę ja kontusz" (I'll take my nobleman's robe). Following the elegant "menuet," a triple-meter dance that remained a popular form into the Classical period, is a jaunty "badinerie" — French for "jesting" and akin to the Italian term "scherzo" — that gives the flute a final opportunity for virtuosity.

What is "basso continuo"?

The Baroque-era equivalent of a lead sheet or chord chart. It consisted of a bass line and specialized notation, called figured bass, that spelled out the harmony of the music. Instrumentation varied widely, but it usually consisted of an instrument capable of playing chords (like harpsichord, organ or guitar) and one or more instruments that played the bass line (like cello, double bass or bassoon). The keyboardist or guitarist "realized" the figured bass by improvising an accompaniment on the chords indicated.

— AJ Harbison

Symphony No. 5 in E Minor, op. 64 (1888)

PIOTR ILYICH TCHAIKOVSKY (1840–1893)

46 MINUTES

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

THE STORY

In 1878, the Russian composer Piotr Ilyich Tchaikovsky wrote his Fourth Symphony, in which a brass fanfare from the first movement, symbolizing fate, returns in the last movement. Seven years later, he wrote his programmatic *Manfred Symphony*, in which a motif representing the title character returns throughout the work. In 1888, with his Fifth Symphony, he brought the two ideas together — a "motto theme" symbolizing fate that returns throughout the whole piece and undergoes manifold transformations.



Tchaikovsky composed the symphony between May and August 1888, and conducted the premiere performance himself in Saint Petersburg in November. After two more performances, in spite of its popularity, he wrote to his patroness, "I am convinced that this symphony is not a success … Have I really, as they say, written myself out? Has le commencement de la fin [French for "the beginning of the end"] already begun? If so then this is awful. The future will show whether my fears are founded, but in any case, it is a shame that the symphony written in 1888 is worse than the one written in 1877 [the Fourth]." Later, though, after further performances, he wrote: "I no longer have a bad opinion of the symphony, and like it once more … I have started to love it again; my earlier judgment was undeservedly harsh." As for his fears of having "written himself out," they certainly proved unfounded: His ballets *The Sleeping Beauty* and *The Nutcracker*, as well as his Sixth Symphony, the "Pathétique," were still to come.

THE MUSIC

The motto theme appears at the very beginning, played by two clarinets. Tchaikovsky described this in an early sketch as "complete resignation before Fate, or, which is the same, before the inscrutable designs of Providence," and it certainly has a resigned, fatalistic character about it. The first movement presents an abundance of themes, some more melancholy than others, all executed with the composer's signature command of melody, harmony and striking orchestral color. It ends with a long diminuendo (getting softer), eventually fading into silence.

Tchaikovsky's Fifth Symphony employs a "motto theme" symbolizing fate that returns throughout the whole piece and undergoes manifold transformations.

The second movement has been described as a love song, with a lush theme introduced by a solo horn. (This melody was adapted into the Frank Sinatra song "Moon Love.") Midway through the movement, tension builds and the motto theme breaks in with disruptive force. After a pause, the love theme returns and reaches again its previous levels of passion. Just as it seems to subside, the motto theme interrupts again, sounding like a portent of doom. The love theme comes back softly, and this movement also ends quietly. The third movement is a graceful waltz, reminiscent of Tchaikovsky's beloved ballet music, which betrays nervous energy in the frenetic middle section. The motto theme reappears here, but quietly; one writer describes its appearance as that of "an enervated ghost." This movement ends, for the first time in the symphony, with a short sequence of loud, forceful chords. The fourth movement begins with the first statement of the motto theme in a major key, but subdued. It gives way to a fast and furious theme colorfully described by a reviewer of the symphony's New York premiere as "slaughter, dire and bloody, [sweeping] across the storm-driven score." More nervous energy appears in a theme characterized by fast woodwind runs. After brass fanfares in the rhythm of the motto, the orchestra takes up a march to the end, with the motto theme blazing forth triumphantly in E major.

— AJ Harbison

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On Stage with Blake Pouliot

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Dvořák's Eighth with Mozart

FRIDAY, JANUARY 15
SATURDAY, JANUARY 16
SUNDAY, JANUARY 17



Classical Celebration: Mozart & Haydn

FRIDAY, JANUARY 22
SATURDAY, JANUARY 23
SUNDAY, JANUARY 24



Baroque at 7:00: Matthias Conducts Bach and Vivaldi

WEDNESDAY, FEBRUARY 10

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