



KANSAS CITY
SYMPHONY



MAHLER'S "RESURRECTION" SYMPHONY

JUNE 14-16, 2024

HELZBERG HALL, KAUFFMAN CENTER
FOR THE PERFORMING ARTS

MICHAEL STERN, MUSIC DIRECTOR
AND CONDUCTOR

JOËLLE HARVEY, SOPRANO

KELLEY O'CONNOR, MEZZO-SOPRANO

KANSAS CITY SYMPHONY CHORUS,

CHARLES BRUFFY, CHORUS DIRECTOR

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PROGRAM

MAHLER'S "RESURRECTION" SYMPHONY

Friday and Saturday, June 14-15, 2024 at 8 p.m.

Sunday, June 16, 2024 at 2 p.m.

Helzberg Hall, Kauffman Center for the Performing Arts

MICHAEL STERN, CONDUCTOR

JOÉLLE HARVEY, SOPRANO

KELLEY O'CONNOR, MEZZO-SOPRANO

KANSAS CITY SYMPHONY CHORUS,

CHARLES BRUFFY, CHORUS DIRECTOR

GUSTAV MAHLER Symphony No. 2 in C Minor, "Resurrection"

I. Allegro maestoso

II. Andante moderato

III. In ruhig fliessender Bewegung

(In quietly flowing motion)

IV. Urlicht (Primeval Light)

V. Finale: Im Tempo des Scherzo. Wild herausfahrend!

(In the tempo of the scherzo. Excitedly moving forward!)

Joëlle Harvey, *soprano*

Kelley O'Connor, *mezzo-soprano*

Kansas City Symphony Chorus

ABOUT MICHAEL STERN



MICHAEL STERN, MUSIC DIRECTOR

Michael Stern's celebrated 19-year tenure as music director of the Kansas City Symphony is remarkable for the orchestra's artistic ascent, organizational development and stability, and the extraordinary growth of its varied audiences. With a determined focus on impeccable musicianship and creative programming, Stern and the orchestra have partnered with Grammy® Award-winning Reference Recordings for an ongoing series of highly praised CDs.

Stern is also music director of the National Repertory Orchestra, a summer music festival in Breckenridge, Colorado, as well as the newly rebranded Orchestra Lumos, formerly the Stamford (CT) Symphony. He was recently named artistic advisor of the Edmonton Symphony Orchestra, one of Canada's foremost orchestral ensembles, and following a 22-year tenure as founding artistic director of Iris Orchestra in Germantown, Tennessee, he now serves the newly reimagined Iris Collective as artistic advisor.

Stern has led orchestras throughout Europe and Asia, including the Budapest and Vienna radio symphonies, the Helsinki, Israel, London, Moscow and Royal Stockholm philharmonics, London Symphony, National Symphony of Taiwan, Orchestre de Paris and Tokyo's NHK Symphony, among many others.

In North America, Stern has conducted the Atlanta, Baltimore, Chicago, Cincinnati, Houston, Indianapolis, National (Washington, D.C.), Montreal, Pittsburgh, St. Louis, Seattle and Toronto symphonies, the Cleveland and Philadelphia orchestras and the New York Philharmonic. He has been a regular guest at the Aspen Music Festival and School, where he also worked with students in the American Academy of Conducting at Aspen.

Stern has also held conducting positions with Germany's Saarbrücken Radio Symphony Orchestra as well as France's Orchestre National de Lyon and Orchestre National de Lille.

Stern received his music degree from the Curtis Institute of Music in Philadelphia, where his major teacher was the noted conductor and scholar Max Rudolf. Stern co-edited the third edition of Rudolf's famous textbook, "The Grammar of Conducting," and also edited a new volume of Rudolf's collected writings and correspondence. He is a 1981 graduate of Harvard University, where he earned a degree in American history.

ABOUT JOËLLE HARVEY

JOËLLE HARVEY, SOPRANO

Acclaimed by the Financial Times as singing the “most delectably mellifluous Susanna to have been heard here for some years,” American soprano Joëlle Harvey has built a reputation as one of the finest singers of her generation, performing major roles on stages such as the Metropolitan Opera, Glyndebourne, Royal Opera House, Zurich Opera, Teatro La Fenice and the Festival d’Aix-en-Provence.

Harvey’s 2023/24 season included an appearance at London’s Wigmore Hall singing the role of Tirsi in Handel’s *Clori, Tirsi e Fileno*, with Harry Bicket leading the English Concert. She sang Handel’s *Messiah* with the San Francisco Symphony, Chicago Symphony, North Carolina Symphony and Handel & Haydn Society; Fauré’s Requiem with the National Symphony Orchestra; and a program of Haydn and Mozart with the Handel & Haydn Society. Season debuts include the Houston Symphony for Orff’s *Carmina burana* and the New World Symphony for Beethoven’s Ninth Symphony. Notably, Harvey joins two long-tenured music directors for their farewell seasons: Louis Langrée, leading the Cincinnati Symphony in Brahms’ *Ein deutsches Requiem*, and the Kansas City Symphony’s Michael Stern, who conducts performances of Mahler’s Symphony No. 2.



The 2022/23 season brought appearances with a host of internationally acclaimed organizations. Harvey joined the New York Philharmonic conducted by Jaap van Zweden as the soprano soloist in a gala performance of Beethoven’s Ninth Symphony celebrating the opening of David Geffen Hall. She debuted with the Bamberg Symphoniker conducted by Jakub Hrůša at the Lucerne Festival and performed with the Deutsches Symphonie-Orchester Berlin led by Robin Ticciati and the Minnesota Orchestra conducted by Paul McCreesh. The season also held returns to the Cleveland Orchestra, Chicago Symphony, Cincinnati Symphony and Metropolitan Opera. She also made her Jacksonville Symphony debut in Brahms’ *Ein deutsches Requiem* and debuted with the Orchestra of St. Luke’s in an all-Handel program conducted by Bernard Labadie at Carnegie Hall. During the summer of 2023, she returned to the Glyndebourne Festival in the title role of a new production of Handel’s *Semele*, and to the BBC Proms, singing the Israelite Woman in Handel’s *Samson* with Laurence Cummings and the Academy of Ancient Music.

A native of Bolivar, New York, Harvey received her bachelor’s and master’s degrees in vocal performance from the University of Cincinnati College-Conservatory of Music. She began her career training at Glimmerglass Opera and the Merola Opera Program.

ABOUT KELLEY O'CONNOR



KELLEY O'CONNOR, MEZZO-SOPRANO

The Grammy® Award-winning mezzo-soprano Kelley O'Connor is one of the most compelling vocal artists of her generation. She is known for a commanding intensity on stage, a velvet vocal tone and the ability to create sheer magic in her interpretations. O'Connor performs and inhabits a broad selection of repertoire, from Beethoven, Mahler and Brahms to Dessner, Corigliano and Adams (who wrote the title role of *The Gospel According to the Other Mary* for her); she is sought after by many of today's most accomplished composers. She performs with leading orchestras and conductors around the world, with preminent artists in recitals and chamber music, and with highly acclaimed opera companies in the U.S. and abroad.

In the 2023/24 season, O'Connor performs with the Houston Symphony in John Adams' *El Niño* led by David Robertson, and brings Peter Lieberon's *Neruda Songs* to concerts with the New World Symphony under the baton of Stéphane Denève, with the Omaha Symphony and Music Director Ankush Bahl, and the Auckland Philharmonia Orchestra led by Johannes Fritzsich. She performs as a soloist in Mahler's Second Symphony with the Kansas City Symphony with Music Director Michael Stern and in the composer's Third Symphony with the San Francisco Symphony conducted by Music Director Esa-Pekka Salonen. Additional performances of the season include Handel's *Messiah* with the Atlanta Symphony and Mozart's Requiem with the Oregon Symphony under the direction of Music Director Michael Danzmayr.

Last season, O'Connor was the alto soloist in performances of Mahler's Second Symphony with Giancarlo Guerrero and the Nashville Symphony and with Louis Langrée and the Cincinnati Symphony. She joined Jaap van Zweden and the New York Philharmonic to open the renovated David Geffen Hall at Lincoln Center in a gala performance of Beethoven's Ninth Symphony. Other performances of this work brought her together with Gianandrea Noseda and the National Symphony Orchestra, Xian Zhang and the San Francisco Symphony, and José Luis Gomez and the Tuscon Symphony Orchestra. She returned to the St. Louis Symphony for performances of Mahler's *Das Lied von der Erde* with Stéphane Denève, appeared with Xian Zhang and the New Jersey Symphony in Mahler's Third Symphony, and debuted with the Taiwan Philharmonic in Berlioz's *Roméo et Juliette* led by Jun Märkl. With Sir Donald Runnicles, O'Connor gave the world premiere of a new work by the Syrian-American composer Kareem Roustom at the Grand Teton Music Festival, and she brought life to John Corigliano's *One Sweet Morning* with Peter Oundjian and the Colorado Music Festival.

O'Connor's recording catalogue includes a Grammy® Award-winning recording of Osvaldo Golijov's *Ainadamar* with Robert Spano and the Atlanta Symphony, Mahler's Third Symphony with Jaap van Zweden and the Dallas Symphony Orchestra, Lieberon's *Neruda Songs* and Michael Kurth's *Everything Lasts Forever* with Robert Spano and the Atlanta Symphony, Adams' *The Gospel According to the Other Mary* with Gustavo Dudamel and the Los Angeles Philharmonic, and Beethoven's Ninth Symphony with Franz Welser-Möst and the Cleveland Orchestra.

ABOUT CHARLES BRUFFY

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, 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.

ABOUT THE CHORUS

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.

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Sarah-Cate Horseman
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Nancy Lacy
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Zenia Lee
Marie Lerner-Sexton
Eimly Lillibridge
Laura Lloyd
Lindsey Marts
Sarah Meyer
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Natalie Neri
Kirsten Oelklaus O'Brien
Sariah Pinick
Maria Rangel
Gretchen Rohrs
Jennifer Roth
Jana Samuel
Jerusha Staggs
Kathy Stayton

Amy Vander Molen
Annie Walsh
Suzanne Wilmot
Evelyn Wouters
Ashley Young
Victoria Zackert

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Conway
Lynne Beebe
Lauren Beemer
Joyce Bibens
Katie Camlin
Marlene Carnahan
Briana Carrillo
Jan Cohick
Helen Cowan
Madison Deal
Karen Engebretson
Nicole Eubanks
June Farson
Anna Featherston
Tori Fugate
Athena Gillespie
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Angela Schumacher-Porras
Lauren Shea
Anna Snow
Karen I. Spalding
Sheree Stoppel
Sara Treffer
Caitlin Walker
Carolyn A. Welch
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TENOR

Roman Accardi
David Baker
Leon Barnes
Tim Braselton
Bill Cooper
Timothy Dennison
Kit Doyle
Bryce Elder
Keith Florea
Fredrick Hoepfner
Brandon Hottman
Nate Hubert
James Jorns
Russell Joy
Mark Kahler
William Kenefake
Mark Lange
Trent Messen
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Ward Russell
David Sutherland
Alan Taliercio
Dan Vander Molen
Sheldon Vogt
Stephen White
Jeff Williams

Travis Windsor
Elliott Yoakum
Craig Zernickow

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Ben Albertson
Scott Chellgren
Scott Connor
Andrew Day
Robert Dothage
Bruce E. Douglas
James R. Duncan
Bill Featherston
Richard T. Gill
Scott Hall
Cole Harbur
Jonathan Hinderks
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PROGRAM NOTES



GUSTAV MAHLER (1860-1911)

Symphony No. 2 in C Minor, "Resurrection" (1888-1894)
77 minutes

Soprano solo, alto solo, mixed chorus, 4 piccolos, 4 flutes, 4 oboes, 2 English horns, 4 clarinets, 2 E-flat clarinets, bass clarinet, 4 bassoons, contrabassoon, 10 horns, 8 trumpets, 4 trombones, tuba, 2 sets of timpani, bass drum, chimes, cymbals, orchestra bells, snare drum, 2 tam-tams, triangle, 2 harps, organ and strings.

THE STORY

Known today for his monumental symphonies, Mahler was most highly regarded during his own lifetime as a conductor. He began his conducting career in 1880 with a job at a summer theater, ambitiously moving almost yearly to successively larger opera houses. From Bad Hall, he went to Laibach, Iglau, Olmütz, Kassel and Prague before being appointed as an assistant conductor at the Leipzig Opera. A major European musical center, Leipzig was an exciting place for the young conductor and composer. It was there that an army captain, Baron Carl von Weber, approached Mahler with the proposition of completing *Die drei Pintos*, an unfinished comic opera by his grandfather, Carl Maria von Weber.

The 27-year-old Mahler enthusiastically launched into the project and along the way had an intensely passionate affair with Marion Mathilde von Weber, the baron's wife. (The couple made plans to elope that went unfulfilled — but that's another story.)

Mahler was also composing his First Symphony at the same time, which he completed on March 29, 1888, two months after the premiere of *Die drei Pintos*. Following the opera's successful premiere, Mahler was surrounded by floral tributes and had a hallucinatory vision of himself dead on his funeral bier. According to some sources, Marion von Weber came and cleared away the flowers and wreaths, bringing about Mahler's resurrection. The vision spurred his creativity and he began writing an extensive orchestral work, originally entitled *Totenfeier* (Funeral Rite). He was uncertain whether the work should be part of a new symphony or a standalone tone poem. Without deciding, he left Leipzig for a position in Budapest a few months later.

Mahler suffered grievous losses in 1889, with both parents and his eldest sister dying that year. Those deaths and the less-than-enthusiastic reception for his First Symphony contributed to a compositional slump and he wrote little music during the next few years. Eventually, his interests turned to the German folk poetry in "Des Knaben Wunderhorn" (The Youth's Magic Horn) and he began composing lieder (art songs), but progress on a symphonic work languished.

Yet another move, this time to Hamburg in 1891, brought Mahler renewed energy and he returned to symphonic endeavors. Composing occupied his summers when he was free from the pressures of conducting and in the summer of 1893, he lodged in Steinbach, a village on Lake Attersee

PROGRAM NOTES

near Salzburg, Austria. The idyllic surroundings were stimulating and with the dark *Totenfeier* now decided as the first movement of his Second Symphony, he allowed happier memories to dominate the second movement, cast as a serene Ländler (a dance in triple time, popular in Bavaria and Austria), disturbed only briefly by sad recollections. Mahler then returned to the *Wunderhorn* lieder to use in subsequent movements. On July 8, he finished a vocal version of “Des Antonius von Padua Fischpredigt,” a satirical song about St. Anthony preaching a sermon to the fishes who immediately return to their piscine ways, unchanged. The expanded orchestral version, finished a few days later, formed the symphony’s third movement. “Urlicht” (Primeval Light) served as the basis for the fourth movement. By August, the symphony’s first four movements were complete but Mahler was uncertain about a finale. As derivative as it might seem, he envisioned a triumphant choral movement but could not find a suitable text. He later recalled, “My experience with the last movement of my Second Symphony was such that I literally ransacked world literature, even including the Bible, to find the redeeming word.”

Inspiration would come in the form of mourning yet another loss. Famed conductor Hans von Bülow had served as a mentor of sorts for Mahler when he moved to Hamburg and Bülow’s death in February 1894 was a blow. Mahler related the experience:

The way in which I received the inspiration for this is deeply characteristic of the essence of artistic creation. For a long time I had been thinking of introducing the chorus in the last movement and only my concern that it might be taken for a superficial imitation of Beethoven made me procrastinate again and again. About this time Bülow died, and I was present at his funeral. The mood in which I sat there, thinking of the departed, was precisely in the spirit of the work I had been carrying around within myself at that time. Then the choir, up in the organ loft, intoned the Klopstock “Resurrection” chorale [text by German poet and playwright Friedrich Gottlieb Klopstock]. Like a flash of lightning it struck me, and everything became clear and articulate in my mind. The creative artist waits for just such a lightning flash, his “holy annunciation.” What I then experienced had now to be expressed in sound. And yet, if I had not already borne the work within me, how could I have had that experience?

Mahler used the first two stanzas of Klopstock’s text and supplemented it with several verses of his own in the fifth movement. In a creative frenzy, he finished the symphony on June 29, 1894, six years after it was begun. Orchestration, an easy task for Mahler, was completed on December 18. He conducted the first three movements of the symphony with the Berlin Philharmonic on March 4, 1895, and the premiere of the full work with the same orchestra on December 13, 1895. The response was mixed, with many critics savaging the work and other audience members enraptured. Mahler did not use the title “Resurrection” but it has become firmly ensconced as the symphony’s identity.

PROGRAM NOTES

GUSTAV MAHLER *continued*

THE MUSIC

Whether precipitated by a failed love affair, the hallucinatory specter of his own death or the deep ponderings of an angst-ridden young man, Mahler's Second Symphony is among the composer's works influenced by the philosophies of Friedrich Nietzsche, renouncing moralistic dualism. The fundamental question concerning the meaning of life is posed in the first movement. The middle three movements are interludes, musings if you will. Mahler's answer to the existential question in the first movement arrives in the last movement. Amidst the Christian trappings, Mahler uses a humanist lens to posit resurrection as spiritual redemption.

Mahler's work as a conductor affected his symphonies in that he comes close to micromanaging every second of the performance through extensive instructions, in German, to the musicians, a practice that likely earned him a degree of enmity at his operatic posts. Often, his experience on the podium translated into practical advice concerning tempo, expression, dynamics and balance. Aware of the shift in character between the first two movements, Mahler called for a five-minute pause although such length is perhaps extravagant. He wrote to conductor Julius Butts in 1903, "There must also be a long, complete rest after the first movement since the second movement is not in the nature of a contrasting section but sounds completely incongruous after the first. This is my fault and it isn't lack of understanding on the part of the audience ..."

Beyond the massive orchestra on stage (and ensembles backstage), Mahler fans will readily observe his signature moves — the interplay between major and minor tonalities, wide intervallic displacement across the orchestra, generous use of chromaticism and dissonance, transitions unfolding on a vast time scale contrasted with explosive changes at other times, and radically divergent ideas in juxtaposition with classical structure. String tremolos and sustained pedal points allow for melodic development floating above while transparent solo vocal lines — intimate lieder — contrast with majestic choral passages. There is a sense of inevitability that grows throughout the symphony and the concluding chord is a welcome apotheosis of the longing that pervades this work.

The use of descriptive programs for Mahler's symphonies — even when penned by the composer himself — is fraught with peril because he so voraciously disavowed their use, preferring that the music convey its own meaning to each listener. When used as a means to greater understanding of the music, such descriptions perhaps serve a reasonable purpose if read judiciously. Mahler provided programmatic descriptions of the Second Symphony to his friend and confidante Natalie Bauer-Lechner in January 1896, to the critic Max Marschalk in March 1896 and at the request of King Albert of Saxony for a performance of the Second Symphony in Dresden in 1901. Although details varied, they all followed the same general outline. The Dresden notes below are representative.

I: Allegro maestoso

We are standing near the grave of a well-loved man. His whole life, his struggles, his sufferings and his accomplishments on earth pass before us. And now, in this solemn and deeply stirring moment, when the confusion and distractions of everyday life are lifted like a hood from our eyes, a voice of awe-inspiring solemnity chills our heart, a voice that, blinded by the mirage of

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everyday life, we usually ignore: “What next?” it says. “What is life and what is death? Will we live on eternally? Is it all an empty dream or do our life and death have a meaning?” And we must answer this question, if we are to go on living. The next three movements are conceived as intermezzi.

II: Andante moderato

A blissful moment in the dear departed’s life and a sad recollection of his youth and lost innocence.

III: In ruhig fließender Bewegung (In quietly flowing motion)

A spirit of disbelief and negation has seized him. He is bewildered by the bustle of appearances and he loses his perception of childhood and the profound strength that love alone can give. He despairs both of himself and of God. The world and life begin to seem unreal. Utter disgust for every form of existence and evolution seizes him in an iron grasp, torments him until he utters a cry of despair.

IV: Urlicht (Primeval Light)

The stirring words of simple faith sound in his ears: “I come from God and I will return to God!”

V: Finale: Im Tempo des Scherzo. Wild herausfahrend! (In the tempo of the scherzo. Excitedly moving forward!)

Once more we must confront terrifying questions, and the atmosphere is the same as at the end of the third movement. The voice of the Caller is heard. The end of every living thing has come, the last judgment is at hand and the horror of the day of days has come upon us. The earth trembles, the graves burst open, the dead arise and march forth in endless procession. The great and the small of this earth, the kings and the beggars, the just and the godless all press forward. The cry for mercy and forgiveness sounds fearful in our ears. The wailing becomes gradually more terrible. Our senses desert us, all consciousness dies as the Eternal Judge approaches. The last trump sounds; the trumpets of the Apocalypse ring out. In the eerie silence that follows, we can just barely make out a distant nightingale, a last tremulous echo of earthly life. The gentle sound of a chorus of saints and heavenly hosts is then heard: “Rise again, yes, rise again thou wilt!” Then God in all His glory comes into sight. A wondrous light strikes us to the heart. All is quiet and blissful. Lo and behold: there is no judgment, no sinners, no just men, no great and no small; there is no punishment and no reward. A feeling of overwhelming love fills us with blissful knowledge and illuminates our existence.

While working on the Second Symphony during the summer of 1893, Mahler confided in Bauer-Lechner, “My two symphonies treat exhaustively my entire life; it is experience and suffering that I have written down with my lifeblood. Truth and poetry in music; and if someone understands how to read well, my life must in fact appear transparent to him in them. So strongly are creation and experience interwoven that, if henceforth my life should flow calmly like through a meadow — I think I would no longer be able to create anything proper.” Mahler’s life would be anything but calm in the years that followed, and he created wondrous music that serves as a window on his life as well as a keen perspective on humanity.

TEXTS AND TRANSLATIONS

GUSTAV MAHLER SYMPHONY NO. 2 Fourth Movement: Urlicht (Primeval Light)

Alto solo

O Röschen rot!
Der Mensch liegt in größter Not!
Der Mensch liegt in größter Pein!
Je lieber möcht' ich im Himmel sein,
je lieber möcht' ich im Himmel sein!

Da kam ich auf einen breiten Weg;
da kam ein Engelein und wollt' mich abweisen.
Ach nein! Ich ließ mich nicht abweisen!
Ach nein! Ich ließ mich nicht abweisen:
Ich bin von Gott und will wieder zu Gott!

Der liebe Gott, der liebe Gott
wird mir ein Lichtchen geben,
wird leuchten mir
bis in das ewig selig Leben!

Text after "Des Knaben Wunderhorn"

Fifth movement: "Resurrection"

Soprano solo und coro

Aufersteh'n, ja aufersteh'n wirst du,
mein Staub, nach kurzer Ruh!
Unsterblich Leben! Unsterblich Leben
wird, der dich rief, dir geben!

Wieder aufzublüh'n, wirst du gesä't!
Der Herr der Ernte geht
und sammelt Garben
uns ein, die starben!

— *Friedrich Gottlieb Klopstock*

Alto solo

O glaube, mein Herz! O glaube:
Es geht dir nichts verloren!
Dein ist, ja dein, was du gesehnt!
Dein, was du geliebt, was du gestritten!

Soprano solo

O glaube:
Du wardst nicht umsonst geboren!
Hast nicht umsonst gelebt, gelitten!

Alto solo

O little red rose!
Man lies in greatest need!
Man lies in greatest pain!
How much rather would I be in heaven,
how much rather would I be in heaven!

There I came upon a broad path;
an angel came and wanted to send me away.
Ah no! I did not let myself be turned away!
Ah no! I did not let myself be turned away:
I am of God, and to God I shall return.

Dear God, dear God
will grant me a small light,
will light my way
to the eternal, blissful life!

Soprano solo and chorus

Arise, yes, you will arise,
my dust, after short rest!
Eternal life! Eternal life
will be given you by Him who called you.

To bloom again are you sown!
The Lord of the Harvest goes
and gathers in, like sheaves,
us who have died.

Alto solo

O believe, my heart! O believe:
nothing is lost to you!
Everything is yours that you have desired,
yours, what you have loved, what you have
struggled for!

Soprano solo

O believe:
You were not born in vain!
Have not lived in vain, suffered in vain!

TEXTS AND TRANSLATIONS

Fifth movement: "Resurrection" *continued*

Coro und alto solo

Was entstanden ist, das muss vergehen!
Was vergangen, auferstehen!
Hör' auf zu beben!
Bereite dich, zu leben!

Soprano solo und alto solo

O Schmerz! Du Alldurchdringer!
Dir bin ich entrungen
O Tod! Du Allbezwinger!
Nun bist du bezwungen!

Mit Flügeln, die ich mir errungen,
in heißem Liebesstreben
werd' ich entschweben
zum Licht, zu dem kein
Aug' gedrungen!

Coro

Mit Flügeln, die ich mir errungen,
werde ich entschweben!
Sterben werd' ich, um zu leben!

Soprano solo, alto solo und coro

Aufersteh'n, ja aufersteh'n wirst du,
mein Herz, in einem Nu!
Was du geschlagen,
zu Gott wird es dich tragen!

— *Gustav Mahler*

Chorus and alto solo

What was created must perish!
What has perished must rise again!
Cease trembling!
Prepare yourself to live!

Soprano solo and alto solo

O Sorrow, all-penetrating!
I have been wrested away from you!
O Death, all-conquering!
Now you are conquered!

With wings that I won,
in love's fervent striving,
I shall float away
to the light which
no sight has penetrated!

Chorus

With wings that I won
I shall float away!
I shall die, so as to live!

Soprano solo, alto solo and chorus

Arise, yes, you will arise,
my heart, in an instant!
What struck you down
will bear you to God!

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For more information, please contact Mark Laverentz, Manager of Corporate Partnerships at (816) 218-2601 or mlaverentz@ksymphony.org.

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THE MUSIC

- Igor Stravinsky's *The Firebird*
- Tchaikovsky's Violin Concerto played by Gil Shaham
- Kansas City Symphony Chorus performs Mozart's Requiem
- Richard Strauss' monumental *Alpine Symphony*
- Saint-Saëns' "Organ Symphony"
- Beethoven's triumphant Symphony No. 7

THE ARTISTRY

- Guest conductors Bernard Labadie and Gemma New
- Cellist Alisa Weilerstein performs Dvořák
- Pianist Conrad Tao plays Beethoven's Piano Concerto No. 1
- Kristina Fulton performs the Oboe Concerto of Bohuslav Martinů
- Pianist Jean-Yves Thibaudet plays Saint-Saëns' "Egyptian" Concerto

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