



CARMINA BURANA

Thursday, March 28 at 7 p.m.
Friday and Saturday, March 29-30 at 8 p.m.
Sunday, March 31 at 2 p.m.

RYAN McADAMS, *guest conductor*

SARAH KIRKLAND SNIDER *Something for the Dark*

AUGUSTA READ THOMAS *EOS (Goddess of the Dawn)*, a Ballet for Orchestra

I. Dawn	V. Spring Rain
II. Daybright and Firebright	VI. Golden Chariot
III. Shimmering	VII. Sunlight
IV. Dreams and Memories	

INTERMISSION

ORFF *Carmina burana*

Fortuna Imperatrix Mundi
(Fortune, Empress of the World)

Part I. Primo vere (In Springtime)
Uf dem anger (On the lawn)

Part II. In taberna (In the Tavern)

Part III. Cour d'amours (The Court of Love)
Blanziflor et Helena (Blanchefleur and Helen)

Fortuna Imperatrix Mundi

JENNIFER ZETLAN, *soprano* | **NICHOLAS PHAN**, *tenor* | **HUGH RUSSELL**, *baritone*
KANSAS CITY SYMPHONY CHORUS, **CHARLES BRUFFY**, *chorus director*
LAWRENCE CHILDREN'S CHOIR, **CAROLYN WELCH**, *artistic director*

*See program insert for *Carmina Burana* text and translation.


The 2018/19 season is generously sponsored by
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In *Something for the Dark*, commissioned by the Detroit Symphony Orchestra, American composer Sarah Kirkland Snider offers “a meditation on the promise of renewal, and the hard-won wisdom that attends the small, personal, daily triumphs of asserting one’s right to be.”

SARAH KIRKLAND SNIDER (b. 1973)

***Something for the Dark* (2016) 12 minutes**

Piccolo, 2 flutes, 2 oboes, English horn, 3 clarinets, 2 bassoons, contrabassoon, 4 horns, 4 trumpets, 3 trombones, tuba, timpani, bass drum, chimes, crotales, cymbals, glockenspiel, marimba, sleigh bells, snare drum, suspended cymbals, tam-tam, tom-toms, triangle, vibraphone, harp, piano, celesta and strings.

When I received the commission to write this piece, I thought I would try to write something about hope — it being an essential element of Detroit’s narrative of endurance, or indeed any narrative. Early into my sketches for the piece, I stumbled upon the idea that sounded to me like hope incarnate: a bold, noble, full-hearted little melody surrounded by sunlight and dignity and shiny things. I thought that maybe I would open the piece with it and then have the music journey through some adversity to find its way back to an even bigger, bolder statement of optimism.

Growth! Triumph! A happy ending! But that wasn’t what happened. The piece opens with the shiny statement of hope, and sets out on an uncertain journey to find it again, but can’t. Instead, it encounters strange new echoes of the motif in different, unfamiliar settings. It follows digressions, trying to resolve related but new musical arguments. Eventually, it finds its way to solid ground, though this piece is quite a bit darker than where we began. But to my mind this arrival feels more trustworthy, more complete, more worthy of celebration because it feels more real.

While writing the piece, I was reading some Detroit poets on their take on the city, and grew better acquainted with the work of Philip Levine. The last two lines of “For Fran”

struck me as an apt motto for the kind of clear-eyed reflection on endurance that runs through his poems about Detroit. In preparing the flowerbeds for winter, Levine's wife becomes a symbol of the promise of renewal in general: "Out of whatever we have been / We will make something for the dark." Levine has said that much of his poetry about Detroit was born of

the hope that [Detroit] might be reborn inside itself, out of its own ruins, phoenix-like, rising out of its own ashes. Except I don't see it in heroic terms. The triumphs are small, personal, daily. Nothing grandly heroic is taking place; just animals and men and flowers asserting their right to be, even in this most devastated of American cities.

Something for the Dark is a meditation on the promise of renewal, and the hard-won wisdom that attends the small, personal, daily triumphs of asserting one's right to be.

— Sarah Kirkland Snider

AUGUSTA READ THOMAS (b. 1964)

***EOS: Goddess of the Dawn, a Ballet for Orchestra* (2015) 15 minutes**

Piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, bassoon, 2 horns, 3 trumpets, 2 trombones, wood block, triangle, bongos, chimes, claves, congas, crotales, glockenspiel, marimba, suspended cymbals, finger cymbals, vibraphone, xylophone, harp, piano, celesta and strings.

Greek mythology and dance are two of my lifelong passions.

My other works on Greek themes include *Selene* for percussion quartet and string quartet, *Helios Choros* for large orchestra, *Terpsichore's Dream* for chamber orchestra, and *Euterpe's Caprice* for solo flute.

My catalogue includes 45 additional works for orchestra or orchestral concerti, and I conceived most of my orchestral and chamber works as suitable for dance. I stand at the drafting table

as I compose and fully embody the sounds by dancing (though, trust me, you do NOT want to see me dance!), scatting the music, singing the music, playing it at the piano, and feeling the flow, impulse, inner life of the line, whether that be slow and timeless or jazzy and driving or capricious and fleet-footed. When an orchestra member asks me a question, I usually sing the answer.

Although my music is careful and precise in its notation and structure, I like my music to have the feeling that it is an organic creation being self-propelled on the spot as if we listeners are overhearing an improvisation. I try to imbue the music with my own physical and mental sense of caprice, an improvisatory spirit, and a joy in a diversity of characters and colors.

EOS exhibits a kaleidoscopic variety of rhythmic syntaxes, radiant colors, and resonant harmonic fields. I work hard to present a very clean and thoughtful technical control of materials and orchestration. I hope my efforts result in unique compositions — always luminous and never muddy.

— *Augusta Read Thomas*



EOS: Goddess of the Dawn embodies two of American composer Augusta Read Thomas's "lifelong passions": Greek mythology and dance.

KANSAS CITY SYMPHONY **FUN FACT**

250,000 +

PEOPLE WHO ATTEND SYMPHONY CONCERTS + EVENTS ANNUALLY

CARL ORFF (1895-1982)

Carmina burana (1937) 60 minutes

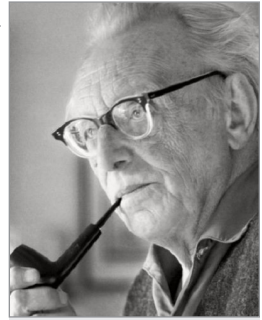
Soprano, tenor and baritone solos, large chorus, small chorus, children's chorus, 2 piccolos, 3 flutes, 3 oboes, English horn, 3 clarinets, E-flat clarinet, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, antique cymbals, bass drum, castanets, chimes, cymbals, glockenspiel, ratchet, sleigh bells, snare drum, suspended cymbals, tam-tam, tambourine, triangle, piano, celesta and strings.

Carmina burana (Songs of Benediktbeuern) is Carl Orff's setting of texts discovered in the monastery of Benediktbeuern, located south of Munich. The texts are taken from the songs of the goliards — medieval students, monks and seminarians who seem to have spent as much time carousing as they did studying. The songs of the goliards celebrate (sometimes in the most explicit terms) the pleasures of food, wine and lovemaking.

Orff scored *Carmina burana* for soprano, tenor and baritone soloists as well as huge choral and orchestral forces. Orff also envisioned dance as an integral part of his “scenic cantata.”

In the early 20th century, many composers attempted to stretch the traditional concepts of tonality to their limits. Some 20th-century composers, such as Arnold Schoenberg, abandoned tonality altogether. Their atonal compositions produced heated reactions from both critics and audiences. To this day, the subject of atonality is guaranteed to inspire lively exchanges among music lovers.

In that context, Carl Orff's *Carmina burana* represents a stunning departure from the course of much of the concert music of the time. From the opening chorus, “O Fortuna” — a hymn to the inexorable power of Fate — it is clear *Carmina burana* marks



Carl Orff's “scenic cantata,” *Carmina burana*, is a setting of songs of the medieval goliards that celebrate the pleasures of food, wine and lovemaking. Orff's unforgettable melodies and propulsive rhythms continue to weave their magic spell.

PROGRAM NOTES By Ken Meltzer

an emphatic return to the forces of melody and rhythm in their most elemental form. 20th-century atonality, and even traditional melodic development, are nowhere to be found. Instead, Orff's infectious melodies are repeated over and over with variety supplied by contrasts in dynamics as well as vocal and instrumental colors. Throughout *Carmina burana's* raucous celebration of *carpe diem* philosophy, the work creates an irresistible force of energy guaranteed to leave the audience breathless at the conclusion.

RECOMMENDED RECORDING

ORFF *Carmina burana*

Sheila Armstrong, *soprano* | Gerald English, *tenor*

Thomas Allen, *baritone*

St. Clement Danes Grammar School Boys' Choir

London Symphony Orchestra and Chorus / André Previn, *conductor*

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RYAN McADAMS IS QUICKLY ESTABLISHING HIMSELF AS ONE OF

the most exciting and versatile conductors of his generation. Equally prized as a symphonic, operatic and contemporary music conductor, he made a highly successful European debut in February 2010 with



the orchestra of the Maggio Musicale in Florence, where he has returned three times in the past three years. The Jerusalem Post hailed his debut with the Israel Philharmonic, replacing an indisposed Raphael Frühbeck de Burgos, as “extraordinary,” “masterful” and “immensely dramatic.” The Israel Philharmonic released a live recording of the concert on the Helicon Classics label. He has returned to the Israel Philharmonic twice since, most recently in performances featuring cellist Alisa

Weilerstein and Orff’s *Carmina burana*. A Fulbright scholar, he previously served as apprentice conductor of the Royal Stockholm Philharmonic assisting then-chief conductor Alan Gilbert. McAdams is the first-ever recipient of the Sir Georg Solti Emerging Conductor Award.

His appearances in 2018/19 include new productions of *Carmen* with the Maggio Musicale in Florence and Teatro dell’Opera di Roma; the world premiere of Donnacha Dennehy’s *The Second Violinist* with Irish National Opera in Dublin, the Barbican in London and Dutch National Opera; *Madama Butterfly* with Lyric Opera of Kansas City; subscription concerts with the Phoenix and Eugene symphonies, Borusan Istanbul Philharmonic Orchestra, Moscow State Philharmonic and Louisiana Philharmonic; and performances with the National Symphony and Crash Ensemble. Recent highlights included *Carmen* with Teatro Regio Torino in the Piazza San Carlo for an audience of 25,000, a new production of *Le nozze di Figaro* with Lyric Opera of Kansas City and *Il barbiere di Siviglia* with Opera Theatre of St. Louis. McAdams has appeared with the Vancouver Symphony, Santa Fe Symphony, Louisville Orchestra, Academy of St. Martin in the Fields, Los Angeles Philharmonic, Orchestre symphonique et lyrique de Nancy, Columbus Symphony, Saint Paul Chamber Orchestra, L’Orchestra de Chambre de Geneve, New York City Opera, Talea Ensemble, New York City Ballet, Sinfonica Nazionale della RAI, Indianapolis Symphony, Tanglewood Music Festival, Aspen Music Festival, New Jersey Symphony and Glimmerglass Opera. ■

INTERNATIONALLY RECOGNIZED FOR HER ARTISTRY AND

captivating stage presence, soprano Jennifer Zetlan can be seen and heard on opera and concert stages, recital venues and Broadway. Last season, she created the title role of Rhoda in *Rhoda and the Fossil Hunt* for On Site Opera, reprised her role in *Crossing* with American Repertory Theatre at the Brooklyn Academy of Music, reprised the role of Fanny in the New York premiere of Ricky Ian Gordon's *Morning Star*, and joined the San Francisco Symphony as Xenia in *Boris Godunov*. The 2018/19 season includes her return to the Metropolitan Opera as the cover of Laura Fleet in the New York premiere of *Marnie, Carmina burana* with the Kansas City Symphony, Fauré's *Requiem* at St. John of the Divine and the title role in *Ellen West* with Opera Saratoga.



Passionate about contemporary music, Zetlan has performed in the premieres of numerous American operas including Ned Rorem's *Our Town*, Matthew Aucoin's *Crossing*, Steven Stucky and Jeremy Denk's *The Classical Style*, Ricky Ian Gordon's *Morning Star*, Nico Muhly's *Two Boys* and *Dark Sisters*, Daron Hagen's *Amelia*, David Diamond's "Six Arias" from *The Noblest Game* and Louis Karchin's *Jane Eyre*.

At the Metropolitan Opera, Zetlan has appeared in *War and Peace*, *Boris Godunov*, *Le nozze di Figaro*, *Macbeth* and *Two Boys*. Notable roles elsewhere include Gilda in *Rigoletto* (Seattle Opera and Crested Butte), Musetta in *La bohème* (Princeton Festival and Seattle Opera), Woglinde in *Das Rheingold* and *Götterdämmerung* and The Forest Bird in *Siegfried* (Seattle Opera), Pamina in *Die Zauberflöte* (Ash Lawn Opera and Nashville Opera), Sardula in *The Last Savage* (Santa Fe Opera), Madeline in *The Fall of the House of Usher* (Nashville Opera), Laoula in *L'étoile* (New York City Opera), and Nannetta in *Falstaff* (Juilliard Opera Center).

Zetlan has performed with the New York Philharmonic, Milwaukee Symphony Orchestra, Saint Paul Chamber Orchestra, Lexington Philharmonic, Indianapolis Symphony, American Composers Orchestra, Juilliard Orchestra, Omaha Symphony, Baltimore Symphony and National Chorale. She also has sung at Carnegie Hall with Oratorio Society of New York, Musica Sacra, Alarm Will Sound, American Symphony Orchestra, MasterVoices and New York Youth Symphony. ■

About NICOLAS PHAN, tenor

AMERICAN TENOR NICHOLAS PHAN IS INCREASINGLY

recognized as an artist of distinction. A singer with an incredibly diverse repertoire, he performs regularly with the world's leading orchestras and opera companies. Phan is also an avid recitalist and a passionate advocate for art song and vocal chamber music. In 2010, Phan co-founded Collaborative Arts Institute of Chicago.

Phan once again launches his new season in Chicago, curating CAIC's seventh annual Collaborative Arts Festival. Other highlights of his 2018/19 season are two role debuts: Eumolpus in Stravinsky's *Perséphone*, with Michael Tilson Thomas and the San Francisco Symphony, as well as the title role in Handel's *Jephtha* with Boston Baroque and Martin Pearlman. The title role in Bernstein's *Candide* with Marin Alsop and the Israel Philharmonic will mark his debut in Israel. In addition to three programs with the San Francisco Symphony, he returns to the Chicago Symphony, Dallas Symphony, Kansas City Symphony and St. Louis Symphony. A celebrated recording artist, Phan will be heard on two forthcoming albums this season: Berlioz's *Roméo et Juliette* with Tilson Thomas and the San Francisco Symphony and Handel's *Joseph and His Brethren* with Nicholas McGegan and Philharmonia Baroque.

Avie Records released Phan's most recent solo album "Illuminations" in April 2018. His previous solo album, "Gods and Monsters," was nominated for the 2017 Grammy® Award for Best Classical Vocal Solo Album. His other previous solo albums "A Painted Tale," "Still Fall the Rain" and "Winter Words" made many "best of" lists, including those of the New York Times, New Yorker, Chicago Tribune and Boston Globe. Phan's discography also includes a Grammy Award-nominated recording of Stravinsky's *Pulcinella* with Pierre Boulez and the Chicago Symphony, the opera *L'Olimpiade* with the Venice Baroque Orchestra, Scarlatti's *La gloria di primavera* with Philharmonia Baroque, an album of Bach's secular cantatas with Masaaki Suzuki and Bach Collegium Japan, Bach's *St. John Passion* with Apollo's Fire, and the world premiere recordings of two orchestral song cycles, *The Old Burying Ground* by Evan Chambers and Elliott Carter's *A Sunbeam's Architecture*. ■



CANADIAN BARITONE HUGH RUSSELL CONTINUES TO RECEIVE

high praise for his charisma, dramatic energy and vocal beauty. He is widely acclaimed for his performances in the operas of Mozart and Rossini, and orchestras throughout North America regularly invite him to perform. At the center of his orchestral

repertoire is Orff's popular *Carmina burana*, which Russell has performed with the Philadelphia Orchestra, Cleveland Orchestra, Los Angeles Philharmonic, San Francisco Symphony, Houston Symphony, Pittsburgh Symphony, Seattle Symphony, Toronto Symphony and Vancouver Symphony, among others. The New Orleans Times-Picayune said, "Baritone Hugh Russell also grasped the theatrical nature of

Orff's work, nearly stealing the show with a voice that ranged from organ-deep rumbles to flute-like falsetto — and an acting style that drew roars of laughter as he captured the bullishness of an intoxicated medieval abbot."

In the 2018/19 season, Russell performs *Carmina burana* with the Chicago Philharmonic, Kansas City Symphony, Las Vegas Philharmonic, Louisiana Philharmonic, Orquesta Nacional de Costa Rica and Orquesta Sinfonica del Principado de Asturias in Oviedo, Spain. Additionally, he sings Abimelech in *Samson et Dalila* in concert with North Carolina Opera and reprises the role of Noah Joad in *Grapes of Wrath* with Michigan Opera Theater. Later in the season, Russell performs with the Sun Valley Summer Symphony, Seoul Philharmonic and Utah Opera. Last season's performances of *Carmina burana* included the New Mexico Philharmonic and in Mexico City under the baton of Carlos Miguel Prieto. He also sang Rachmaninoff's *The Bells* with the Orchestre Metropolitain de Montreal and Yannick Nézet-Séguin, joined Palm Beach Opera in the role of Major General Stanley in *Pirates of Penzance*, and performed the role of Noah Joad in *Grapes of Wrath* with Opera Theatre of St. Louis. ■



KANSAS CITY SYMPHONY FUN FACT

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THE KANSAS CITY SYMPHONY CHORUS, LED BY GRAMMY®

Award-winning Chorus Director Charles Bruffy, is a 160-voice ensemble that continues its long tradition of excellence serving as “the choral voice of the Kansas City Symphony.”

The Symphony Chorus has been offering quality choral music to the greater Kansas City metropolitan area since the early 1960s, first as the Mendelssohn Choir and then as the Civic Chorus. After the creation of the Kansas City Symphony, the Symphony Chorus assumed its current name and role in 1988. Before the appointment of Chorus Director Charles Bruffy in 2008, the Symphony Chorus worked under the direction of choral conductors Eph Ehly and Arnold Epley.

The Symphony Chorus has represented Kansas City in five concert tours, including performances in New York City, Boston, the Berkshires, Germany, Austria, Switzerland and Mexico where it performed with the Mexico City Symphony. The Symphony Chorus women recorded Holst’s *The Planets* with the Kansas City Symphony in January 2015.

The Kansas City Symphony Chorus musicians are all volunteers from the region’s extensive musical community selected through rigorous auditions. Members have rich backgrounds in both music education and performance, and are engaged as soloists and conductors in schools, churches and venues throughout the region. ■

CHARLES BRUFFY, *chorus director*

PATRICE SOLLENBERGER, *assistant chorus director*

DAN VELICER, *accompanist*

KIMBERLY GEAR, *president*

JAN WIBERG, *librarian*

SOPRANO

Paula Bowers
Abby Bachkora
Angela Broadus
Elizabeth Brockhoff
Amy Burbach
Holly Chase
Skye Clements
Meaghan Coble
Audrey Duncan
Brenda Dunham
Hannah Dykstra
Judith Evnen
Hannah Fabean
Kimberly Gear
Bethany Glendenning
Holly Hacking
Maggie Harper
Erica Hazelton
Rita Hrenchir
Nancy Lacy
Kristy Lambert
Zenia Lee
Marie Lerner-Sexton
Lindsey Marts
Sarah Meyer
Kathryn Nicolaus
Naomi Olivera
Keri Olson
Anna Pechenina
Shelbi Polasik
Florence Emily Pollard
Deborah Roach
Gretchen Rohrs
Jennifer Roth
Sierra Saylor
Donna Schnorf Willems
Sarah Schulte
Kathy Stayton
Sheree Stoppel
Amy Toeppen
Rebecca Tuttle
Constance Van Engen
Annie Walsh
Laura Wittmer

ALTO

Lori Allen
Lynne Beebe
Lauren Beemer
Joyce Bibens
Michelle Buechter
Bobbi Caggianelli
Kelly Carpenter
Barbara Ceballos
Jan Cohick
Sonja Coombes
Kate Cross
ChandaLynn Denson
Karen Eisele
Nicole Eubanks
June Farson
Tori Fugate
Athena Gillespie
Stephanie Henry
Julia Heriford
Caitlin Hill
Bettye Hubbard
Lenette Johnson
Raissa Johnson
Maggie Jones
Ashley Jones
Lori LeVine
Leona Martin
Heidi Meadows
Svetlana Mitchell
Shannon Moore
Karla Morgan Massia
Kaylee Osborne
Lindsey Patterson
Virginia Payne
Melissa Rausch
Maggie Sneed
Allison Sowle
Karen Spalding
Lauren Suchy
Paulette A. Thompson
Sara Treffer
Tatyana Voronin
Marsha Wells
Jan Wiberg
Sarah Zung

TENOR

Paul Buechter
Leon Barnes
Tim Braselton
Wayne Crawford
Kit Doyle
Phil Dunham
Christopher Funk
Emerson Hartzler
JP Helder
Brandon Hottman
Cliff Hubbard
Russell Joy
Mark Lange
Richard Liantonio
Lyle Linder
Benjamin Lubbers
Aaron Lukken
Trent Menssen
Joseph Neal
Jonathan Plummer
Brandon Preece
Jeff Preuss
Dwight Purtle
Robert Ritter
Eduardo Rodriguez
Ward Russell
Colin Starr
David Sutherland
Alan Taliercio
Travis Toeppen
Sheldon Vogt
Jeff Williams
Craig Zernickow

BASS

Doug Allen
Brett Anderson
Kalon Breckenridge
John Burke
Scott Connor
Alex Cosio-Santillan
Robert Dothage
James R. Duncan
Bill Featherston
Lee Finch
Benjamin Forrester
Matt Forsyth
Richard T. Gill
David Hess
Daniel Hockman
Eddie Huang
Bill Lacy
Art Lafex
Hale Lentz
Dave Lockett
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John Pinkston
Joe Potter
Jerry Radek
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David Reid
Ed Roberts
John Ross
Larry Sneegas
Joel Steelman
Robert Stepanich
James Stephens
Rick Stephenson
John Thiessen
Greg Toplikar
Keith Tucker
Ken Van Engen
William Warren
Michael Wasleski
Ronald Williams

ONE OF THE MOST ADMIRED CHORAL CONDUCTORS IN THE

United States, Charles Bruffy began his career as a tenor soloist, performing with the Robert Shaw Festival Singers for recordings and concerts in France and concerts at Carnegie Hall. Shaw encouraged his development as a conductor. He received his undergraduate degree from Missouri Western University in St. Joseph and his master's degree in conducting from the Conservatory of Music and Dance at the University of Missouri-Kansas City.

Bruffy has been artistic director of the Kansas City Chorale since 1988 and chorus director for the Kansas City Symphony since 2008. He is also director of music for Rolling Hills Presbyterian Church.

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, Steven Sametz, Philip Stopford, Steven Stucky, Eric Whitacre 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. In 2017, Bruffy was recognized with the Signature Sinfonian award conferred by national fraternal society Phi Mu Alpha, recognizing "alumni members who have achieved a high standard of accomplishment in their field."

In his spare time, Bruffy breeds and raises Arabian and Saddlebred horses on his ranch just south of Kansas City in Cass County, Missouri. ■



KANSAS CITY SYMPHONY **FUN FACT**

250,000 +

PEOPLE WHO ATTEND SYMPHONY CONCERTS + EVENTS ANNUALLY

CAROLYN WELCH, ARTISTIC DIRECTOR OF THE LAWRENCE

Children's Choir, has been an integral part of the LCC organization since moving to Kansas in 1996, becoming artistic director in 2012. She oversees the artistic life of the five-choir organization and directs four of the choirs.



Welch holds both bachelor's and master's degrees in vocal performance and pedagogy from the University of Colorado at Boulder. She has taught private voice for many years and taught vocal and choral music from 1996 to 2013 for Lawrence public schools at the elementary, middle and high school levels. Welch has won several teaching awards and is the author of "Sing the Concepts," a set of songs for learning basic theory, and "Change One," a sight-reading curriculum.

Active as a judge and clinician, Welch recently served as the clinician for the Oregon Elementary All-State Choir and presented at the Oregon Music Educator's Conference in February 2019. She also serves as the incoming Children's Repertoire and Resources Chair for the Southwest Division of the American Choral Directors Association.

Welch and her husband Bryan live on a farm outside Lawrence, Kansas, where they raise organic grass-fed cattle and sheep. ■

A photograph of a chamber music performance. An older man in a brown jacket is conducting, pointing upwards. A younger man in a dark shirt is playing the violin. A woman in a red dress is seated to the right, playing the piano. The background shows a concert hall setting.

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comprised of five youth choirs for children in pre-K through 10th grade with approximately 175 children participating this year. LCC emphasizes age-appropriate vocal training and technique, rehearsal and performance skills, cultural education and musical excellence developed through high-quality choral literature. Equally important is providing opportunities for young people to experience joy and meaning through engagement in music.

The LCC Tour Choir

is the largest and most accomplished of the choirs, touring annually, performing locally, and collaborating with other artists and organizations. The Tour Choir has performed in England, Canada, Costa Rica, Germany, Latvia, Lithuania and throughout the United States. The



choir will travel to Ireland in June 2019.

Recent collaborations have included: *The Play of Daniel* with Anne Azema and the Boston Camerata (part of the Kansas City Friends of Chamber Music Series); “Modern Families” with the Heartland Men’s Chorus; “Simple Gifts” concerts with Joyce Castle (2015) and Vanessa Thomas (2016).at the Lied Center in Lawrence; joint concerts with the Allegro Choirs of Kansas City, Café Chorale, and the Texas Children’s Choir; and “The Kansas Nutcracker” at the Lawrence Arts Center. ■

SOPRANO

- Eva Ackley
- Salam Aljishi
- Julianna Biel
- Sophia Biel
- Perry Bonner
- Piper Bonner
- Gabriela Carttar
- Lili Christensen
- Nicholas Cordova
- Shannon Dahl
- Riley Ellis
- Ruby Flanner
- Olivia Goeser
- Delaney Haase
- Emma Hardesty

- Jake Hedges
- Susan Holder
- Calah Hunt
- Carolyn Hunt
- Tilly Johnson
- Kendall Jones
- Anna Kober
- Grace Ladner
- Lindsey Landholm
- Ellanor Langham
- Elayna LeBar
- Jack LeBar
- Catherine Lehrman
- Katharine Mastrosimone
- Alicia Narum
- Natalie Narum

- Kate Nuzum
- Zora Osborne
- Elliot Paden
- Vivian Podrebarac
- Piper Price
- Ashton Rapp
- Julia Rathmel
- Karsyn Robertson
- Mary Katherine Shultz
- Maksim Sloan
- Audrey Stock
- Madeleine Stockdall
- Ava Talbott
- Violet Thompson
- Mason Toevs
- Madeline Williams

ALTO

- Salam Aljishi
- Lili Christensen
- Nicholas Cordova
- Shannon Dahl
- Jack LeBar
- Catherine Lehrman
- Kate Nuzum
- Julia Rathmel
- Madeleine Stockdall