



KANSAS CITY  
SYMPHONY



2019/20 YOUNG PEOPLE'S CONCERTS

# Postcards from THE AMERICAS

*Richard Hill Teacher's Guide*

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## GREETINGS!

Welcome to the Kansas City Symphony Young People's Concert – *Postcards from the Americas*. I look forward to seeing you in Helzberg Hall! As the concert approaches, I encourage you to take advantage of the materials inside this guide.

This curriculum guide is intended to be a resource for your classroom both before and after you attend the concert. Inside, you will find program information including music to be performed and in-class activities designed to maximize your experience at the symphony. The concert will feature exciting music from countries throughout the Americas.

Special additions to this year's Young People's Concerts are two singalongs, perfect for students to perform with the Symphony! The first is a singalong commissioned by Symphony Principal Librarian Elena Lence Talley in honor of her father, a Cuban immigrant, and all other immigrants — past, present and future. Students are also invited to sing along with the traditional Mexican folk song “De Colores.” Music for both these singalongs are included in this guide and online at [kcsymphony.org](http://kcsymphony.org). Additional activities include learning about appropriate concert etiquette and the eighth annual Writing Challenge.

We are excited to present this diverse program introducing music throughout the Americas. I look forward to seeing you in Helzberg Hall!

Sincerely,

Stephanie Brimhall  
Education Manager, Kansas City Symphony  
(816) 218-2639 | [sbrimhall@kcsymphony.org](mailto:sbrimhall@kcsymphony.org)

*Young People's Concerts are part of the John and Marny Sherman Education Series. This teacher's guide is underwritten by the Estate of Richard Hill.*

## FROM THE PODIUM

CLICK ON  
TITLES FOR  
AUDIO

### HELLO, FRIENDS!

How many of you have taken a trip recently? Maybe a summer vacation or a visit to somewhere you've never been before? I love experiencing new places! I try to learn as much as I can about what makes a place I've



traveled to special. What is it about the people who live there, their language, food, traditions, and culture that make that place unique? More than anything, I'm always fascinated by the MUSIC from the countries and cities that I visit.

Some of my favorite music comes from Central America and South America. The music from this part of the world is full of vibrant rhythms, colorful harmonies, and a real zest for life!

I can't wait for the Kansas City Symphony to share some of this incredible music with you when you come to Helzberg Hall for our Young People's Concerts. Together, we'll explore exciting pieces from places throughout the Americas including Mexico, Brazil, Peru, Uruguay, and right here in North America!

To me, the best part of being a person on planet Earth is learning about other people's cultures and celebrating our rich diversity. Music beautifully reflects what makes each of us different, and at the same time, it brings us together and is the one language that we ALL speak! As a special treat, we are thrilled to have you join us for a brand new song by Gary Fry which celebrates exactly that! I look forward to making beautiful music for you and with you soon.

Sincerely,

A handwritten signature in black ink, reading "Jason Seber".

Jason Seber

David T. Beals III Associate Conductor, Kansas City Symphony

## 2019/20 YOUNG PEOPLE'S CONCERT PROGRAM

**PAUL CRESTON** "Night in Mexico"  
from *Airborne Suite*

**JOPLIN/** *Elite Syncopations*  
**Arr. NAUGHTIN**

**TRADITIONAL** "De Colores"

**GABRIELA** *Three Latin American*  
**LENA FRANK** *Dances*  
III. The Mestizo Waltz

**G. MATOS** "La Cumparsita"  
**RODRIGUEZ/**  
**Arr. NAUGHTIN**

**RAFAEL** *El Cumbanchero*  
**HERNÁNDEZ/**  
**Arr. GONZALES**

**GARY FRY** "Come and Sing a  
Song with Me"

**ZEQUINHA** "Tico-Tico no fubá"  
**DE ABREU/**  
**Arr. NAUGHTIN**

Listen to the Spotify playlist [HERE](#).

## ABOUT THE PROGRAM

### PAUL CRESTON

**BORN:** October 10, 1906 in New York, New York

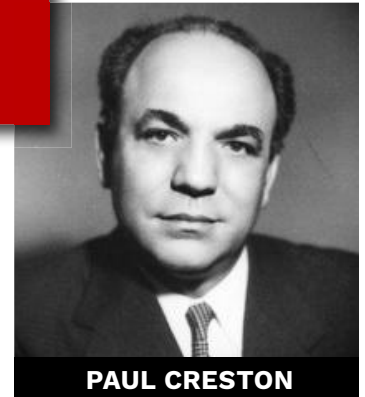
**DIED:** August 24, 1985 in Poway, California

Paul Creston, originally named Guiseppe Guttovoggio, was born to a family of Italian immigrants. While he received early music lessons in piano and organ, he was entirely self-taught in composition, studying works by masters like Beethoven, Mozart, Brahms, Chopin, Debussy, Stravinsky, and J.S. Bach.

#### “NIGHT IN MEXICO” FROM *AIRBORNE SUITE*

Creston’s *Airborne Suite* has a unique origin. Eastern Airlines, one of the four major U.S. airlines from 1926 to 1991, commissioned American composers to write music based on different Eastern Airlines destinations. Each movement is loosely based on the Eastern Airlines jingle, and focuses on a specific time of day in a specific location. The movements include “Sunrise in Puerto Rico” by Alan Hovhaness, “High Noon in Montreal” by Creston, “Twilight in Texas” by Henry Cowell and “Night in Mexico” by Creston.

Creston’s compositional style often uses rhythm as the foundation of his work. “Night in Mexico” uses this rhythmic drive to create the festivity of a midnight party in Mexico.

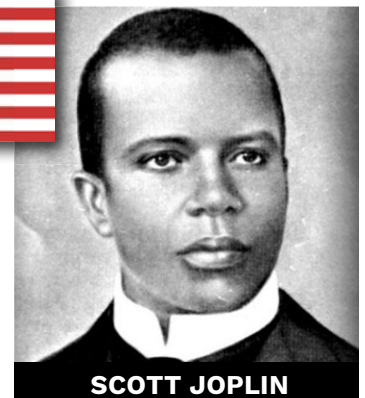


### SCOTT JOPLIN

**BORN:** November 24, 1868 in Texarkanna, Texas

**DIED:** April 1, 1917 in Manhattan, New York

Scott Joplin, American composer and pianist, is considered the king of ragtime music. He was born in Texas but settled in Sedalia, Missouri in 1895. He studied music at the George R. Smith College for Negroes in pursuit of a career as a composer and pianist. In addition to composing an opera, Joplin elevated the ragtime style, which combines the rhythmic nature of African-American folk music with the harmonic maps and tempos of marches from composers like John Philip Sousa. His rags were written as “classical” music and were described by opera historian Elise Kirk as “...more tuneful, contrapuntal, infectious, and harmonically colorful than any others of his era.”



#### *ELITE SYNCOPATIONS*

*Elite Syncopations* is a ragtime piano composition published in St. Louis, Missouri in 1902. The cover includes the line, “By the King of Rag Time Writers,” but Joplin referred to himself as “The Entertainer.” A “rag” is a piece of music with a unique rhythm. Instead of emphasizing the main beats, composers accent the off-beats. This is called “syncopation.” This slight feeling of imbalance was exciting and new to listeners and is why Joplin remains one of the most celebrated African-American composers of all time.

## TRADITIONAL FOLKSONG

### “DE COLORES”

“De Colores” is a traditional Spanish language folksong that is well known throughout the Spanish-speaking world. The song dates back the 16th century, when it was common for folksongs to be shared orally, by singing them rather than writing them down. The lyrics express joy and celebrate that our world is full of so many colors.





## GABRIELA LENA FRANK

**BORN:** September, 1972 in Berkeley, California

Born in Berkeley, California, to a mother of mixed Peruvian/Chinese ancestry and a father of Lithuanian/Jewish descent, Dr. Gabriela Lena Frank explores her multicultural heritage most ardently through her compositions. Inspired by the works of Béla Bartók and Alberto Ginastera, Frank has travelled extensively throughout South America and her pieces reflect her studies of Latin-American culture, incorporating poetry, mythology, and native musical styles into a western classical framework. Among her many awards and accolades, Frank has won a Latin Grammy® and been nominated for Grammy® awards as both a composer and pianist.



**GABRIELA LENA FRANK**

### THREE LATIN AMERICAN DANCES | III. THE MESTIZO WALTZ

Frank's love of South American folk music led her to combine elements of Andean music with her classical training. "I realized that I had found my mission," she explains. "I wanted to, in a very general way, be as mestiza in my music as I was in my person: I'm multiracial, I'm multicultural, and I think that that's something deeply American. I love my country, and I'm surrounded by daughters and sons of immigrants that contribute and work hard — that was uppermost in my mind then, and in the course of recent events in our country it's uppermost in my mind now. It's something that has become more urgent in my work as a musician, not less so.

Frank writes: "The Mestizo Waltz is a lighthearted tribute to the 'mestizo,' or mixed-race, music of the South American Pacific coast. In particular, it evokes the 'romancero' tradition of popular songs and dances that mix influences from indigenous Indian cultures, African slave cultures, and western brass bands."

## GERARDO HERNÁN MATOS RODRÍGUEZ

**BORN:** March 28, 1897 in Montevideo, Uruguay

**DIED:** April 25, 1948 in Montevideo, Uruguay



Gerardo Hernán Matos Rodríguez was a Uruguayan musician, composer and journalist. Best known for his tangos, he also composed music for theatre and film. His first known work, the tango "La Cumparsita," has become the most famous tango of all time.



**GERARDO HERNÁN MATOS RODRÍGUEZ**

### "LA CUMPARSITA"

Rodríguez composed "La Cumparsita" while in college studying music and architecture. The style was more march-like than the traditional habanera tango rhythm, which was more suitable to accompany the dance itself.

## RAFAEL HERNÁNDEZ

**BORN:** October 24, 1892 in Aguadilla, Puerto Rico

**DIED:** December 11, 1965 in San Juan, Puerto Rico



Puerto Rican composer Rafael Hernández immigrated to New York as a child and began studying music at the age of 12. He learned to play various instruments including trombone, guitar, piano and violin. He composed his first piece at the age of 20. With the onset of World War I, Hernández enlisted in the United States Army where he served as an orderly while also playing the trombone in his company's military band. Following the war, he spent time in New York, Cuba and Mexico before finally settling in Puerto Rico with his family. In 1947, Hernández became the director of the Puerto Rico Symphony Orchestra. His music has become an important part of Puerto Rican culture.



**RAFAEL HERNÁNDEZ**

### EL CUMBANCHERO

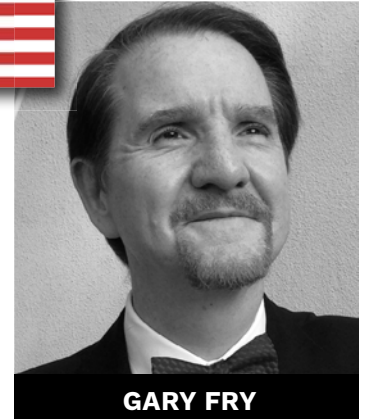
Hernández composed prolifically during his decade in Mexico, including *El Cumbanchero* (The Party-Goer). *El Cumbanchero* was written just following World War II and became a hit all across the Americas by the 1950s. In fact, President John F. Kennedy greeted Hernández as "Mr. Cumbanchero" at a White House ceremony.

## ABOUT THE PROGRAM

### GARY FRY

**BORN:** November 29, 1955 in Keswick, Iowa

Gary Fry is an Emmy-winning Chicago-based composer, arranger, producer, conductor, and music educator. He has crafted music for recordings, films, commercials, publication, and live performance. Significant credits include his work as arranger/composer for the Chicago Symphony Orchestra's Welcome, Yule! holiday concerts for nearly 20 years, his current position as arranger/composer for the Charlotte Symphony Orchestra's The Magic of Christmas programs, artistic consultant to the Dallas Symphony Orchestra for their annual Christmas Celebration concerts, and over 100 commissions for Christmas and holiday music from those orchestras and others from around the nation. In addition, many universities and prominent churches have commissioned new Christmas compositions and arrangements from Fry.



**GARY FRY**

He has long been one of the nation's foremost commercial music producers, with over 2,500 nationally broadcast radio and television commercials for companies such as McDonald's, Sears, United Airlines, Kellogg's, the U.S. Air Force, and hundreds of other advertisers. He won an Emmy Award in 2006 for his original music for WBBM-TV (Chicago). Fry orchestrated and conducted music for the PBS nature special "To the Ends of the Earth," aired nationally in March 2018.

Recently Fry produced and arranged an album for the United Nations entitled "Ambassadors Sing for Peace," featuring ambassadors to the UN from several countries. A recording project for the UNRocks band comprised of ambassadors and featuring Gary's song "Strong UN, Better World" was released in December 2016.

### "COME AND SING A SONG WITH ME"

"For me, music is the very best way to connect with people. When singing or playing music together, it's easier to realize how alike we are, even if we are from very different backgrounds or different parts of the world. That's why I was so excited when I was asked to write this piece...from the beginning the idea was to have something fun to sing together with a great orchestra that explored the idea that we all share this wonderful world. Elena Talley and Stephanie Brimhall gave me some beautiful ideas for lyrics that were easy to shape into song form with verses and a repetitive refrain. Musically, I wanted to combine the elements of majestic, symphonic "mid-American" music with the energy and syncopated rhythms of Hispanic music, so that it was a blended "world music" style that represented the idea of all people sharing the natural world. And I was especially thrilled that the song would be sung by children, who to me are the great hope for the future. If they take this song to heart, I really believe that the world can be an even better, more beautiful place to share." — GARY FRY

### ZEQUINHA DE ABREU

**BORN:** September 19, 1880 in São Paulo, Brazil

**DIED:** January 22, 1935 in São Paulo, Brazil

José Gomes de Abreu, nicknamed Zequinha, was a popular Brazilian pianist and composer. In addition to teaching piano and accompanying silent films, de Abreu also owned a drugstore and was mayor of his hometown of Santa Rita do Passa Quatro. He founded and performed in ensembles throughout Brazil, composing a variety of music including choros, marchinhas, valsas and tangos.



**ZEQUINHA DE ABREU**

### "TICO-TICO NO FUBÁ"

Tico-tico is a Brazilian bird, inhabiting the fields and highland areas of the Southeast. It can also be seen in city gardens and parks, sweeping the soil in search of crumbs. Zequinha de Abreu composed the song "Tico-Tico no fubá" (Tico-Tico in the maize flour), in 1917. The title "Tico-Tico" represents the rhythm created when the bird jumps and pecks at the grains. The Portuguese lyrics tell the story of a bird who keeps coming back to the singer's yard to dine on her cornmeal. The song was introduced to the United States by Carmen Miranda and has become one of the most popular Brazilian songs throughout the world.





# PREPARING FOR THE CONCERT

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## BEFORE THE CONCERT

- Please make sure we are aware of any special seating needs you may have by contacting Education Ticketing Coordinator Kaelyn Whitt at [kwhitt@kcsymphony.org](mailto:kwhitt@kcsymphony.org) or (816) 218-2647 at least 2 weeks prior to the performance.
- Please double check that the concert date, number of attendees and amount due listed on your confirmation email matches your order.
- You will not receive tickets for this event.
- Please review proper concert etiquette with your students prior to the performance. Information can be found below under “During the Concert” and on page 11 of this guide.

## ARRIVING BY BUS

- Busses will offload on the south drop-off drive of the Kauffman Center for the Performing Arts (KCPA). This drive runs east to west on concert dates and is accessed from Wyandotte Street.
- Please mark all busses with your school's name and memorize bus numbers.
- Make sure you have contact information for each bus driver.
- Please ask bus drivers to follow all directions provided by KCPD, KCPA and KCS staff.
- Bus drivers must remain with the bus until it is parked at its final location.
- Bus drivers must be back on the bus 15 minutes before the end of the performance.
- Please make sure a teacher or other adult is the first person off the bus so they may help with the offloading process.
- Volunteers are there for your safety; please listen to all instructions.

## ARRIVING BY CAR

- Parking is available in the Arts District Garage for \$3-\$10 on concert days.
- Free street parking is also available on surrounding streets including 17th, Wyandotte, Baltimore and Broadway.

## DURING THE CONCERT

- Your group will be seated by KCS and KCPA volunteers. Please plan to be in your seats 5 minutes before the concert begins.
- When you arrive in the hall, you will see musicians warming up on stage. When it is time for the concert to begin, the lights will dim and a staff member will give brief announcements.
- The orchestra will tune.
- The conductor will enter and ask the orchestra to stand. Applause for the conductor and orchestra is welcome at this time.
- Throughout the concert, applause is also welcome after each piece. You will know when it is time to applaud when the conductor lowers his arms and turns to face the audience.
- Students may be asked to participate at various times throughout the concert. Please listen closely to instructions given from the stage.
- Out of courtesy to your neighbors, please do not talk during the performance.
- Flash photography, audio recording and video recording are not permitted during the concert.
- Please make sure all electronic devices are switched off during the performance.
- Performance duration is about 55 minutes.

## AFTER THE CONCERT

- Please remain in your seats until your group is dismissed.
- Listen closely to dismissal instructions and be aware that your bus may be parked in a different location than where you were dropped off.
- Students will be escorted to their parked bus.





## FAQ

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### **WILL I RECEIVE TICKETS FOR THE PERFORMANCE?**

No. We do not issue physical tickets for these performances. Your confirmation will serve as your ticket. Once you arrive at the Kauffman Center, your group will be seated by an usher.

### **DOES MY INFANT NEED A RESERVATION?**

Yes. All attendees need to have a reservation, regardless of age.

### **CAN PARENTS ATTEND WITH MY SCHOOL GROUP?**

Parents are welcome to attend with the school; however, they must acquire tickets through the school. The Kansas City Symphony will not sell individual tickets to parents.

### **WHEN SHOULD MY GROUP ARRIVE TO THE CONCERT?**

Please plan to arrive 20-30 minutes prior to your concert time.

### **HOW LONG IS THE CONCERT?**

The concert will last approximately 55 minutes.

### **MY GROUP WILL NOT ARRIVE ALL TOGETHER. WHERE DO WE MEET?**

Groups arriving separately should plan to meet on Level 2 of the KCPA. Once the entire group has arrived, the group will be seated. Parents traveling separately from the school bus should plan to arrive ahead of the school group so they may join the group when it arrives.

### **I AM IN NEED OF SPECIAL ACCOMMODATIONS. CAN YOU HELP ME?**

Yes. Please contact Kaelyn Whitt at (816) 218-2647 or [kwhitt@kcsymphony.org](mailto:kwhitt@kcsymphony.org).

### **WHAT SHOULD MY STUDENTS WEAR?**

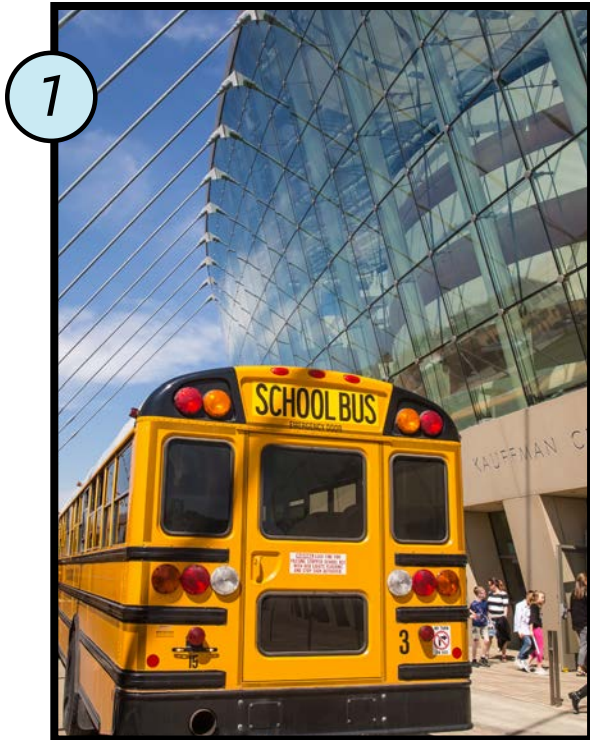
There is no specified dress code; however, many schools use a Symphony field trip as an opportunity to dress up. Please encourage children to dress appropriately for the weather, and plan to bring coats inside if the weather is cold. Children may have to walk outside after the concert to board busses.

### **CAN MY GROUP EAT LUNCH AT THE KCPA?**

The KCPA does not have facilities for lunch inside the building.



## GOING TO A CONCERT



My school is going to a Kansas City Symphony Concert. We will ride on a school bus.



When we arrive at the Kauffman Center, ushers will help take us to our seats.

(Our cool conductor!)



When the concert is about to start, the lights will dim and we will meet the concert host.



The orchestra will tune. The conductor will come out on stage. The concert will begin!

5



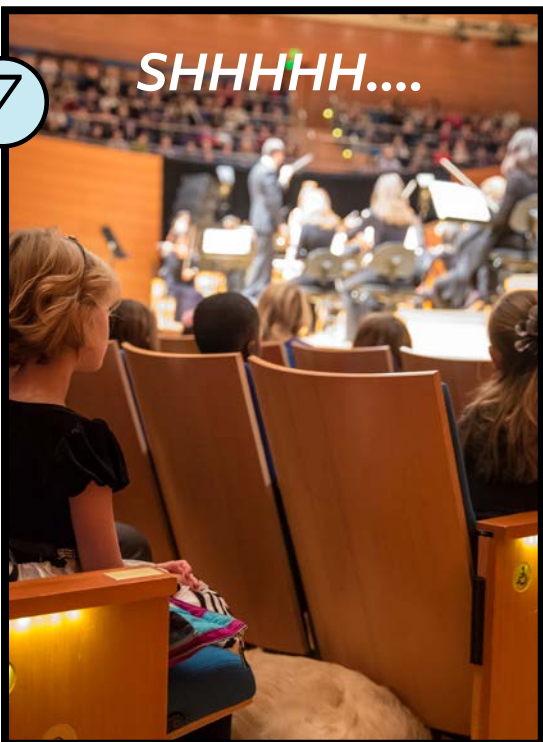
When I am in the theater, I am sitting in my seat being a good listener.

6



When the music stops, I can clap for the musicians.

7



When the concert is over, I will stay in my seat and wait for instructions.

8



Time to leave. Going to the Symphony is fun!



## INSTRUMENT FAMILIES

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The instruments of the orchestra can be categorized into families. Instruments in a specific family have similar traits but may sound, look, or be used slightly differently than other members of the same family. The four instrument families in an orchestra are **STRINGS**, **WOODWINDS**, **BRASS** and **PERCUSSION**.

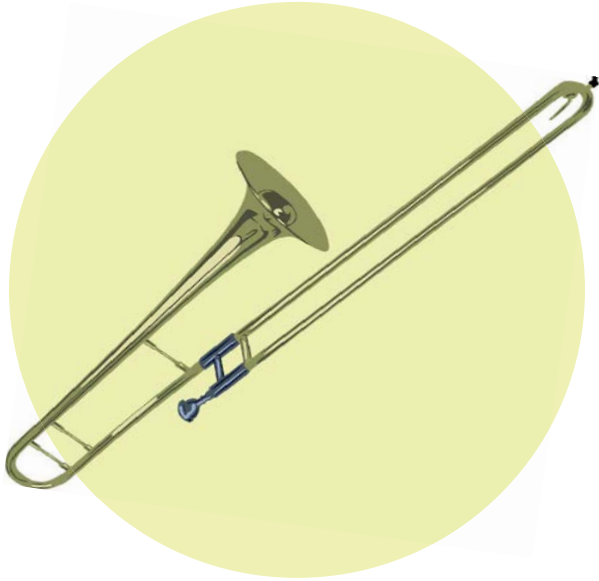


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The **STRING** family includes the violin, viola, cello and bass. Instruments in this family produce sound by vibrating strings. Musicians use two different techniques to cause the string to vibrate. One way to produce vibrations is to rub the strings with a bow. The bow is a long stick with horsehair stretched across it. When the bow is drawn across the strings, it causes the strings to vibrate which produces a sound. Another way strings vibrate is by plucking them with your finger. This technique is called pizzicato. Whether bowing or plucking, the pitch on a string instrument is changed by adjusting the length of the string. This is accomplished by putting fingers down on the string to shorten the length of the portion that is vibrating. String instruments have a very mellow, rich sound. There are many string players in an orchestra because each instrument alone does not produce a very loud sound compared to other instrument families.

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The **WOODWIND** family includes the flute, clarinet, oboe and bassoon. These instruments produce sound by players blowing a vibrating column of air inside some form of tube. As the name suggests, all woodwind instruments have been made out of wood at one time in their existence. The flute has since evolved into being made of metal. All woodwind instruments create the vibrating column of air in different ways. Flutists blow across the top of an open hole. Clarinetists blow between a reed — usually a small, flat piece of bamboo — and a fixed surface. Oboists and bassoonists blow between two reeds that vibrate against each other. Woodwinds usually change the pitch of their instruments by changing the length of the tube they are blowing through by opening or closing holes using keys on their instruments. A modern orchestral woodwind section generally consists of three of each of the instruments in the family.




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The **BRASS** family includes the trumpet, French horn, trombone and tuba which are all made of brass. The brass family is one of the oldest families of the orchestra. Sound is produced when the musician “buzzes” his or her lips into a cup-shaped mouthpiece to produce vibrating air. The vibrating air then travels through a long metal tube that modifies and amplifies the vibrations. In order to change pitch, brass players use two techniques. The first is to change the speed that they buzz their lips — a fast buzz produces a higher pitch and a slower buzz produces a lower pitch. They also are able to change the length of tubing — trumpet, French horn and tuba players have keys that may be pressed to lengthen or shorten the tubing and trombone players increase or decrease the length of tubing by using a slide. The brass section is generally found toward the back of the orchestra because of their ability to produce louder sounds. A modern orchestral brass section traditionally consists of four horns, two trumpets, three trombones and one tuba.




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The **PERCUSSION** family is the most varied family in the orchestra. Percussion instruments include the cymbals, drums, maracas, xylophone, marimba and many more. Sound on percussion instruments is created by physically striking, rubbing or shaking either a solid material, like a metal triangle, or a membrane, like the top of a snare drum. In the past, membranes have been made of animal skins, but most of today’s drums use a synthetic material. There are many different kinds of percussion instruments used in an orchestra that produce many different types of sounds. They are usually used to provide rhythm for the music.

### CONCERT ETIQUETTE

**TEACHING OBJECTIVE:**

Students will examine, discuss and practice appropriate concert behavior in different settings.

**PREPARATORY ACTIVITIES:**

1. Ask the students to list places or situations where they might be part of an audience. Solicit examples such as a rock concert, tennis match, football game, golf tournament, movie theater, etc. Create a list of answers where everyone can see them.
2. Discuss the way audience behavior in various settings would be different. Discuss how different venues or activities have different expectations for audience behavior. Discuss how an audience can positively or negatively affect the performer or athlete and other audience members.

**TEACHING SEQUENCE:**

3. Assign a group of two or more students to act out behavior that would occur at various venues at the front of the classroom. For example, have two students pretend to be playing tennis.
4. Instruct the rest of the class to pretend that they are the audience for the event being portrayed. Instruct the “audience” to show their appreciation for the performers/athletes pretending in front of the class.
5. Critique the “audience” behavior and discuss why certain behavior was appropriate or inappropriate for the situation. Talk about audience reactions such as applause, yelling or whistling and when it is appropriate or inappropriate.
6. Ask the performers to tell the class how the “audience” behavior affected their efforts.
7. Repeat this activity with all examples of activities (e.g. rock concert, chess match, ballet, football game, etc.).

**CULMINATING ACTIVITY:**

Talk to the students about the upcoming Kansas City Symphony concert. Discuss what they should expect to happen and how they can appropriately show their appreciation for the orchestra. Students should know that it is appropriate to clap for an orchestra after each piece. The conductor will indicate when each piece is over by putting his hands down by his sides.

**EVALUATION:**

Were students able to understand how and why audience behavior might be different in different settings and venues? Did they understand the importance of their role as an audience member?



## TEACHING ACTIVITY

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### WRITING CHALLENGE: Postcards from the Americas

#### TEACHING OBJECTIVE:

Students will design and compose a postcard about an imagined visit to a country featured in the Young People's Concert program.

#### MATERIALS:

- Pen or Pencil
- Cardstock (\*optional)
- Postcard Template (p. 17)
- Writing Challenge Submission Form
- Audio recordings of music included in the concert.

#### PREPARATORY ACTIVITIES:

1. Teach students how to properly address and fill out a postcard.
2. Discuss the different countries represented through music in the upcoming Young People's Concert: *Postcards from the Americas*. (United States, Mexico, Peru, Uruguay, Argentina, Puerto Rico and Brazil)
3. Discuss recognizable visual features of each country (flag, landmarks, etc...)
4. Play recordings of each piece on the program (with the exception of "Come and Sing and Song with Me").
5. Discuss recognizable musical features from each country represented (rhythms, specific instruments, dances, etc...)

#### TEACHING SEQUENCE:

1. Using the postcard template, ask students to design a postcard representing a country featured on the Young People's Concert.
2. Ask students to address the postcard to:  
Kansas City Symphony  
1703 Wyandotte, Suite 200  
Kansas City, MO 64108
3. Ask students to write a short note about an imagined visit to the selected country. Suggested topics include ... What did they see? What music did they hear? What types of people did they meet?
4. Fold and cut postcard as instructed.

#### CULMINATING ACTIVITY:

This year's Writing Challenge will not include winning entries. Rather, we will feature our favorite postcards in the visual slide show throughout the performances.

1. Compile all postcards and send them in one envelope **no later than Wednesday, Oct. 9** to:

Kansas City Symphony  
Writing Challenge  
1703 Wyandotte, Suite 200  
Kansas City, MO 64108

OR Scan and email completed postcards to:  
sbrimhall@kcsymphony.org

1. Cut on dotted line. 2. Fold the card in half on the solid line.

# WRITING CHALLENGE SUBMISSION FORM

- Concert Attending\*: ☐ Tuesday, October 15 at 10 a.m.  
☐ Tuesday, October 15 at 11:30 a.m.  
☐ Wednesday, October 16 at 10 a.m.  
☐ Wednesday, October 16 at 11:30 a.m.  
☐ Thursday, October 17 at 10 a.m.  
☐ Thursday, October 17 at 11:30 a.m.  
☐ Friday, October 18 at 10 a.m.  
☐ Friday, October 18 at 11:30 a.m.

\*If attending multiple concerts, please return one submission form per concert.

School Name: \_\_\_\_\_

School Address: \_\_\_\_\_

\_\_\_\_\_

Contact Name: \_\_\_\_\_

Contact Email: \_\_\_\_\_

Contact Phone: \_\_\_\_\_

# Postcards Submitted: \_\_\_\_\_

# Total Postcards Composed: \_\_\_\_\_

*\*Please submit this form along with your entries no later than **Wednesday, Oct. 9.***

1. Compile all postcards and send them in one envelope to:

Kansas City Symphony	OR	Scan and email completed postcards to:
Writing Challenge		sbrimhall@kcsymphony.org
1703 Wyandotte, Suite 200		
Kansas City, MO 64108		

2. A Writing Challenge Submission Form must accompany each school's submission.
3. Winners will not be selected for this year's writing challenge. Our favorite postcards will be featured in the visual slide show throughout the performances.



## “DE COLORES” LYRICS

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“De Colores” is a well-known Mexican folk song dating back to the 16th century. Every country has its own traditional music and unique folk tunes. Folk songs can often be traced to specific villages or families and were rarely written down. Instead, they were shared orally, allowing the music to evolve throughout its lifetime.

The lyrics to “De Colores” express joy and celebration of the many colors found in our world. The more colors we experience, the brighter and richer our world can be.

### VERSE 1

De colores, de colores  
se visten los campos en la primavera.  
De colores, de colores  
son los pajaritos que vienen de afuera.  
De colores, de colores  
es el arco iris que vemos lucir.

### TRANSLATION

In colors, in colors  
the fields are dressed in the spring.  
In colors, in colors  
are the little birds that come from outside.  
In colors, in colors  
is the rainbow that we see shining.

### REFRAIN

Y por eso los grandes amores  
de muchos colores me gustan a mí.  
Y por eso los grandes amores  
de muchos colores me gustan a mí.

And that is why I love  
the great loves of many colors.  
And that is why I love  
the great loves of many colors.

### VERSE 2

Canta el gallo, canta el gallo  
con el quiri quiri quiri quiri quiri.  
La gallina, la gallina  
con el cara cara cara cara cara.  
Los polluelos, los polluelos  
con el pío pío pío pío pío pío.

Oh, the rooster, oh, the rooster, he sings  
cock-a-doodle, doodle, doodle-do.  
Oh, the hen, oh the hen she sings cluck-cluck  
cluck, cluck-cluck-cluck, cluck-cluck cluck, cluck.  
Oh the chicks, oh the baby chicks, they sing  
cheep-cheep-cheep-cheep-cheep-cheep-cheep.

### REFRAIN

Y por eso los grandes amores  
de muchos colores me gustan a mí.  
Y por eso los grandes amores  
de muchos colores me gustan a mí.

And that is why I love  
the great loves of many colors.  
And that is why I love  
the great loves of many colors.

**\*\*Students are invited to sing “De Colores” with the Kansas City Symphony\*\***

# De Colores

## Mexican Folk Song

7 De \_\_\_\_\_ co - lo - res, \_\_\_\_\_ de co - lo - res se vis - ten los  
Can - ta el ga - llo can - ta el ga - llo con el qui - ri

14 cam - pos de la pri - ma ver - a \_\_\_\_\_ De \_\_\_\_\_ co - lo - res \_\_\_\_\_  
qui - ri qui - ri qui - ri qui - ri \_\_\_\_\_ La \_\_\_\_\_ ga - lli - na \_\_\_\_\_

19 \_\_\_\_\_ de co - lo - res son los pa - ja - ri - tos que vie - nen dea -  
\_\_\_\_\_ la ga - lli - na con el ca - ra ca - ra ca - ra ca - ra

26 fue - ra \_\_\_\_\_ De \_\_\_\_\_ co - lo - res, \_\_\_\_\_ de co - lo - res es  
ca - ra \_\_\_\_\_ Los \_\_\_\_\_ po - llue - los \_\_\_\_\_ los po - llue - los con

33 el ar - co - i - ris que ve - mos lu - cir, \_\_\_\_\_ Y por es - o los gran - des a -  
el pi - o pi - o pi - o pi - o pi \_\_\_\_\_

40 mor - es de mu - chos co - lo - res me gus - tan a mi \_\_\_\_\_ Y por es - o los

gran - des a - mor - es de mu - chos co - lo - res me gus - tan a mi. \_\_\_\_\_

## “COME and SING a SONG with ME” LYRICS

---

### VERSE 1

The soft summer breeze embraces us all.  
Warm sun shines on skin of every hue.  
The stars tell everyone, “Reach for us, and you’ll grow.”  
The wildflowers bloom for me and for you.

### REFRAIN

So come and sing a song with me  
and let the music play.  
Together we find joy in harmony  
as we celebrate our world today.

### VERSE 2

The oceans and rivers run for all of us.  
We all live beneath a sky of blue.  
For every eye can see the mountains’ majesty  
and voices raised together blend in a tune.

### REFRAIN

So come and sing a song with me  
and let the music play.  
Together we find joy in harmony  
as we celebrate our world today.

Ven, canta y baila conmigo  
We’ll sing and we’ll dance all together  
Con aplausos (clap) celebramos

### REFRAIN

Pues ven y canta una canción conmigo  
y deja que suene la música.  
Juntos encontramos alegría en armonía  
mientras celebramos nuestro mundo hoy.

As we celebrate our world  
Celebramos nuestro mundo...  
Celebrate our world today.



**CLICK HERE**  
**to download audio files**  
**and complete lyric**  
**sheets for "Come and**  
**Sing a Song with Me"**

“My father, Julio Garcia Lence, and his family came to the U.S. from Cuba and built a new life in this great country. In honor of him, and all of the immigrants, past present and future, my husband, Doug Talley, and I are delighted to commission this new singalong for the Kansas City Symphony to perform on their outstanding educational concerts. Students and teachers, this music is for you I know that great things happen when we all make music together! As we sing about finding joy in harmony, remember that the same sun shines on all of us — the way we look, where we came from, the language we speak, and even what we can do and cannot do, these are just details. I am counting on each one of us to send good out into the world. And the best way I know to send good out into the world is to make MUSIC!”

— Elena Lence Talley, *Principal Librarian, Kansas City Symphony*

Commissioned by the Garcia Lence and Talley families for the Kansas City Symphony  
in honor of children everywhere

# Come and Sing a Song with Me

REFRAIN ONLY

Music by Gary Fry

Lyrics by Elena Lence Talley,

Stephanie Brimhall, and Gary Fry

Spanish translation by Alberto Suarez

**Allegro moderato** ♩ = 96

**Refrain (on cue, first two times)**

So come and sing a song with me, and  
let the mu - sic play, to - geth - er we find joy in  
har - mo - ny as we cel - e - brate our world to - day.  
(in har - mo - ny)

**Refrain (on cue, third time)**

Pues ven y can - ta un - a can - ción con - mi - go y de - ja que  
sue - ne la mú - si - ca, jun - tos en - con - tra - mos a - le - grí - a en ar - mo -  
ní - a mien - tras ce - le - bra - mos nues - tro mun - do hoy, \_\_\_  
(en ar - mon -)

**Ending**

as we cel - e - brate our world, ce - le - bra - mos nues - tro  
mun - do, \_\_\_ cel - e - brate our world to - day.

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# ORCHESTRA ROSTER

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**MICHAEL STERN**, *Music Director*

**JASON SEBER**, *David T. Beals III Associate Conductor*

## FIRST VIOLINS

Sunho Kim, *Acting Concertmaster*

*Miller Nichols Chair*

Stirling Trent, *Acting Associate Concertmaster*

Chiafei Lin, *Acting Assistant Concertmaster*

Gregory Sandomirsky‡, *Associate Concertmaster Emeritus*

Anne-Marie Brown

Betty Chen

Anthony DeMarco

Susan Goldenberg\*

Tomoko Iguchi

Dorris Dai Janssen

Filip LazovskiΔ

Vladimir Rykov

Rachel SandmanΔ

Alex Shum\*

## SECOND VIOLINS

Tamamo Someya Gibbs, *Principal*

Kristin Velicer, *Acting Associate Principal*

Minhye Helena Choi, *Acting Assistant Principal*

Nancy Beckmann

Kathy Haid Berry‡

Stephanie Cathcart

Mary Garcia Grant

Kevin Hao

Kazato Inouye

Rena Ishii

Lisa Jackson^Δ

Francesca Manheim

Sarah PetersΔ

## VIOLAS

Matthew Sinno, *Acting Principal*

Jessica Nance, *Acting Associate Principal*

Duke Lee, *Acting Assistant Principal*

Kent Brauningner

Sean Brumble

Marvin Gruenbaum

Jenifer Houck

Bohyun Kim^Δ

Jesse Yukimura

## CELLOS

Mark Gibbs, *Principal*

*Robert A. Kipp Chair*

Susie Yang, *Associate Principal*

*Richard Hill Chair*

Alexander East, *Assistant Principal*

Maria Crosby

John Eadie

Lawrence Figg

Rung Lee\*

Meredith McCook

Allen Probus

## DOUBLE BASSES

Jeffrey Kail, *Principal*

Evan Halloin, *Associate Principal*

Brandon Mason

Caleb Quillen

Richard Ryan

Nash Tomey

## FLUTES

Michael Gordon, *Principal*

*Marylou and John Dodds Turner Chair*

Shannon Finney, *Associate Principal*

Kayla Burggraf^

## PICCOLO

Kayla Burggraf^

## OBOES

Kristina Fulton, *Principal*

*Shirley Bush Helzberg Chair*

Alison Chung, *Associate Principal*

Tim Daniels

## ENGLISH HORN

Tim Daniels

## CLARINETS

Raymond Santos, *Principal*

*Bill and Peggy Lyons Chair*

Silvio Guitian^, *Associate Principal*

John Klinghammer

## E-FLAT CLARINET

Silvio Guitian^

## BASS CLARINET

John Klinghammer

## BASSOONS

Ann Bilderback, *Principal*

*Barton P. and Mary D. Cohen Chair*

Thomas DeWitt, *Associate Principal*

Maxwell Pipinich^

## CONTRABASSOON

Thomas DeWitt

## HORNS

Alberto Suarez, *Principal*

*Landon and Sarah Rowland Chair*

David Sullivan, *Associate Principal*

Elizabeth Gray

David Gamble

Stephen Multer, *Associate Principal Emeritus*

## TRUMPETS

Julian Kaplan, *Principal*

*James B. and Annabel Nutter Chair*

Steven Franklin^, *Associate Principal*

Brian Rood

## TROMBONES

Roger Oyster, *Principal*

Porter Wyatt Henderson, *Associate Principal*

Adam Rainey

## BASS TROMBONE

Adam Rainey

## TUBA

Joe LeFevre, *Principal*

*Frank Byrne Chair*

## TIMPANI

Timothy Jepson, *Principal*

## PERCUSSION

Christopher McLaurin‡, *Principal*

David Yoon^, *Acting Principal*

Daniel MorrisΔ, *Acting Associate Principal*

## HARP

Katherine Siochi^, *Principal*

## LIBRARIANS

Elena Lence Talley, *Principal*

Fabrice Curtis

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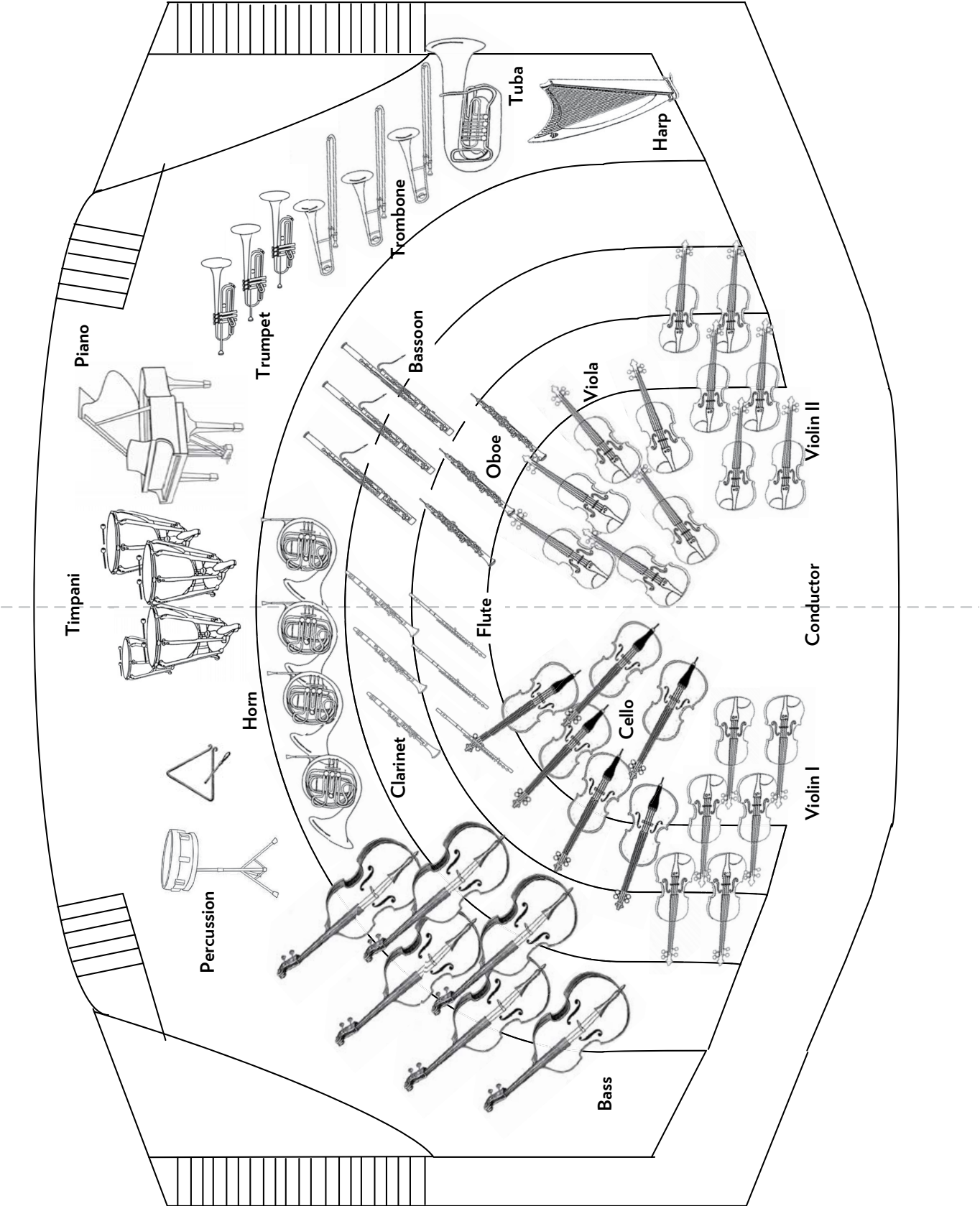
\* Non-Rotating Musician

^ New Member

‡ On Leave of Absence

Δ One-Year Member

ORCHESTRA MAP



## ABOUT THE KANSAS CITY SYMPHONY

### OUR HISTORY

Founded by R. Crosby Kemper, Jr., in 1982, the Kansas City Symphony has established itself as a major force in the cultural life of the community. Praised for performances of uncompromising standard, the orchestra is the largest in the region and enjoys a national reputation under the artistic leadership of Music Director Michael Stern.

The Kansas City Symphony also experienced impressive artistic growth through its history and under the batons of Russell Patterson (1982-1986), William McGlaughlin (1986-1997) and Anne Manson (1998-2003). Jason Seber, David T. Beals III Associate Conductor, conducts the Family, Pops and Classics Uncorked concerts. Charles Bruffy is the chorus director.

The Kansas City Symphony serves a metropolitan population of 2.1 million people. The orchestra's 80 full-time musicians are area residents and vital contributors to the artistic life of Kansas City. During its 42-week season, the Symphony performs a wide variety of subscription, educational, touring and outreach concerts. In addition, the Kansas City Symphony performs with the Lyric Opera of Kansas City and the Kansas City Ballet.

### AWARD-WINNING LEADERSHIP

The Kansas City Symphony is governed by a Board of Directors under the leadership of Board Chair William M. Lyons and is administered by a full-time professional staff led by Executive Director Frank Byrne. In addition, the Kansas City Symphony benefits from the dedicated efforts of its volunteer associations.

The Symphony's four auxiliaries, with total membership of nearly 700, raise more than \$1 million annually, making them some of the most successful orchestra volunteer forces in the nation.

### FINANCIAL STRENGTH

The Kansas City Symphony has demonstrated a strong commitment to fiscal responsibility. From a budget of \$1.5 million in its first season, the Symphony's annual operating budget has grown to nearly \$20 million. More than 1,000 gifts from the Board, local foundations and members of the community have created an endowment in excess of \$100 million. The Symphony's annual fund campaign and other fundraising activities are integral to our continued success.

### EDUCATION and COMMUNITY FOCUS

The vision of the Symphony's education department is to enable people of all ages in the greater Kansas City area to learn, create and become inspired through orchestral music. More than 60,000 people participate in Kansas City

Symphony education programs annually. Most popular are specially programmed school concerts — KinderKonzerts, Young People's Concerts and Link Up — performed for more than 30,000 students and teachers annually.

Several thousand more are involved with the Symphony through activities including the Open Rehearsal Series, Jamie and Bush Helzberg Instrument Petting Zoo program and Charles and Virginia Clark Inside Music Series. Dozens of area student musicians participate in the Woman's City Club Charitable Foundation Young Artist Competition, where the winner is awarded a cash prize and the opportunity to perform with the Kansas City Symphony. The Symphony's Bill and Peggy Lyons Support School Music program takes the orchestra into area schools to perform a concert and all ticket sales directly benefit the school district's music department. Since the program's inception, more than \$170,000 has been generated for school music education programs. Recently, the Symphony has piloted new music education programs and partnerships, including Petite Performances for ages 0-6 and Sensory Friendly performances.

### RECORDINGS and BROADCASTS

The Symphony has released six recordings on the Reference Recordings label — "Shakespeare's Tempest," the Grammy® Award-winning "Britten's Orchestra," an Elgar/Vaughan Williams project, "Miraculous Metamorphoses," an all-Saint-Saëns CD featuring the magnificent "Organ" Symphony, and most recently, the music of contemporary American composer Adam Schoenberg (nominated for two Grammy® Awards). Additional projects have been recorded and slated for future release, including Holst's *The Planets* and an album featuring one-movement symphonies by Barber, Scriabin and Sibelius. The Symphony's concerts with internationally celebrated mezzo-soprano Joyce DiDonato were featured on the national PBS Summer Arts Series in July 2012. The Grammy® Award-nominated audio recording of the complete performance may be downloaded from iTunes.

In addition, the Symphony has taped three nationally broadcast PBS television specials and performed on National Public Radio, including on the prestigious SymphonyCast series. Highlights of Classical Series performances are broadcast Thursdays at 9 p.m. on KCUR FM 89.3, Kansas City's National Public Radio affiliate.

## JASON SEBER, *David T. Beals III Associate Conductor*

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Jason Seber is celebrating his fourth year with the Kansas City Symphony, beginning as assistant conductor in the 2016/17 season and being promoted to associate conductor in the 2017/18 season. In this position, he has built a strong rapport with the Kansas City community, leading the Symphony in more than 75 concerts each season on the Classics Uncorked, Pops, Family, Film + Live Orchestra, Young People's Concerts, KinderKonzerts and Link Up series, as well as Christmas Festival, Symphony in the Flint Hills and many other programs. In October 2019, he will make his Classical Series debut.

Prior to his appointment with the Kansas City Symphony, Seber served as education and outreach conductor of the Louisville Orchestra from 2013 to 2016 and music director of the Louisville Youth Orchestra from 2005 to 2016. He also has served as assistant conductor of the Cleveland Pops Orchestra and the National Repertory Orchestra. Seber has guest conducted many leading North American orchestras, including the Charleston Symphony, Cleveland Pops, Colorado Symphony, Houston Symphony, Indianapolis Symphony, National Symphony, St. Louis Symphony and Windsor Symphony. In the 2019/20 season he returns to conduct the Houston Symphony, St. Louis Symphony and Cleveland Pops.

A passionate advocate of music education, Seber conducted the 2019 National Repertory Orchestra at concerts in Breckenridge and as part of the Bravo! Vail Music Festival. He has led the Honors Performance Series Orchestra in performances at Royal Festival Hall in London (2019), Carnegie Hall (2018) and the Sydney Opera House (2017). In 2020, he will conduct the Missouri and Pennsylvania All-State Orchestras.

Seber has performed with classical artists such as Jinjoo Cho, Conrad Tao and Joyce Yang, as well as a diverse range of pops artists including Patti Austin, Andrew Bird, Boyz II Men, Melissa Etheridge, Ben Folds, Lyle Lovett, Brian Stokes Mitchell, My Morning Jacket, Leslie Odom Jr., Aoife O'Donovan, Pink Martini, Doc Severinsen, Bobby Watson and Wynonna. He earned his master's degree in orchestral conducting from the Cleveland Institute of Music and his bachelor's degrees in violin performance and music education from Baldwin Wallace University.

## STEPHANIE BRIMHALL, *Education Manager*

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Stephanie Brimhall joined the Kansas City Symphony as education manager in 2011. Since then, she has dramatically expanded the Symphony's educational offerings to include events for all ages, from infants to retirees and everyone in between. She also has developed original and engaging program content that has garnered enthusiastic endorsement throughout the education field.

Brimhall previously was director of education and community engagement for the San Antonio Symphony and assistant music librarian for the Honolulu Symphony. She has a master's degree from Rice University's Shepherd School of Music and a bachelor's degree from the University of Michigan, both in clarinet performance. Brimhall has performed with the Houston, San Antonio and Honolulu symphonies. She lives in Kansas City's Northland with her husband Dave, children Ethan and June, two dogs, a gecko and a fish.

## VICTORIA BOTERO, *Soprano*

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Victoria Botero enjoys a wide-range of work from medieval to new music, from opera to concert, to world music. The Kansas City Star recently wrote, "Soprano Victoria Botero is one of Kansas City's most passionate and caring performers. A concert by Botero is more than just a recital of beautiful songs, it's a reflection on the human condition." Recent performances include world premieres of music by Ingrid Stölzel and Susan Kander, Leonard Bernstein's *Songfest* in Saratoga Springs, the Mozart *Requiem*, Concert Arias, and the *Vesperae solennes de confessore*, appearances with the KC Baroque Consortium, and St. Joseph Symphony. In opera she has performed with Lyric Opera of Kansas City, Union Avenue Opera, Des Moines Metro Opera, Wichita Grand Opera, and Tulsa Opera. Botero is proud to be the artistic director of The Cecilia Series — critically acclaimed concerts that explore the intersectionality of art music and the present issues facing women and people of color. In addition to performing, she loves teaching the next generation of musicians and music lovers at The Pembroke Hill School and at home with her son. Botero holds degrees in voice and musicology from The Catholic University of America and UMKC. A proud Colombian-American who embraces her multi-ethnic heritage, she is fluent in Spanish and Italian, and has performed in more than 15 languages and dialects. Visit [victoriabotero.com](http://victoriabotero.com).





# KAUFFMAN CENTER for the PERFORMING ARTS

## LOCATION

1601 BROADWAY  
KANSAS CITY, MO 64108

## ARRIVING BY BUS

Groups arriving by bus will be directed to the south drop-off drive. Buses should enter the Kauffman Center drop-off drive from the Wyandotte entrance on the south side of the building. The drop-off drive will be one-way running east to west. Please stay on your bus until a Kauffman Center volunteer comes to greet your group. After students have entered the building, drivers will be directed to the north side of the Kauffman Center where they will park on 16th and Central Streets.

## ARRIVING BY CAR

The 1,000-car Arts District Garage is directly attached to the Kauffman Center just south of the building with multiple access points to surrounding streets. The cost for parking in the Arts District Garage is \$3-\$10.

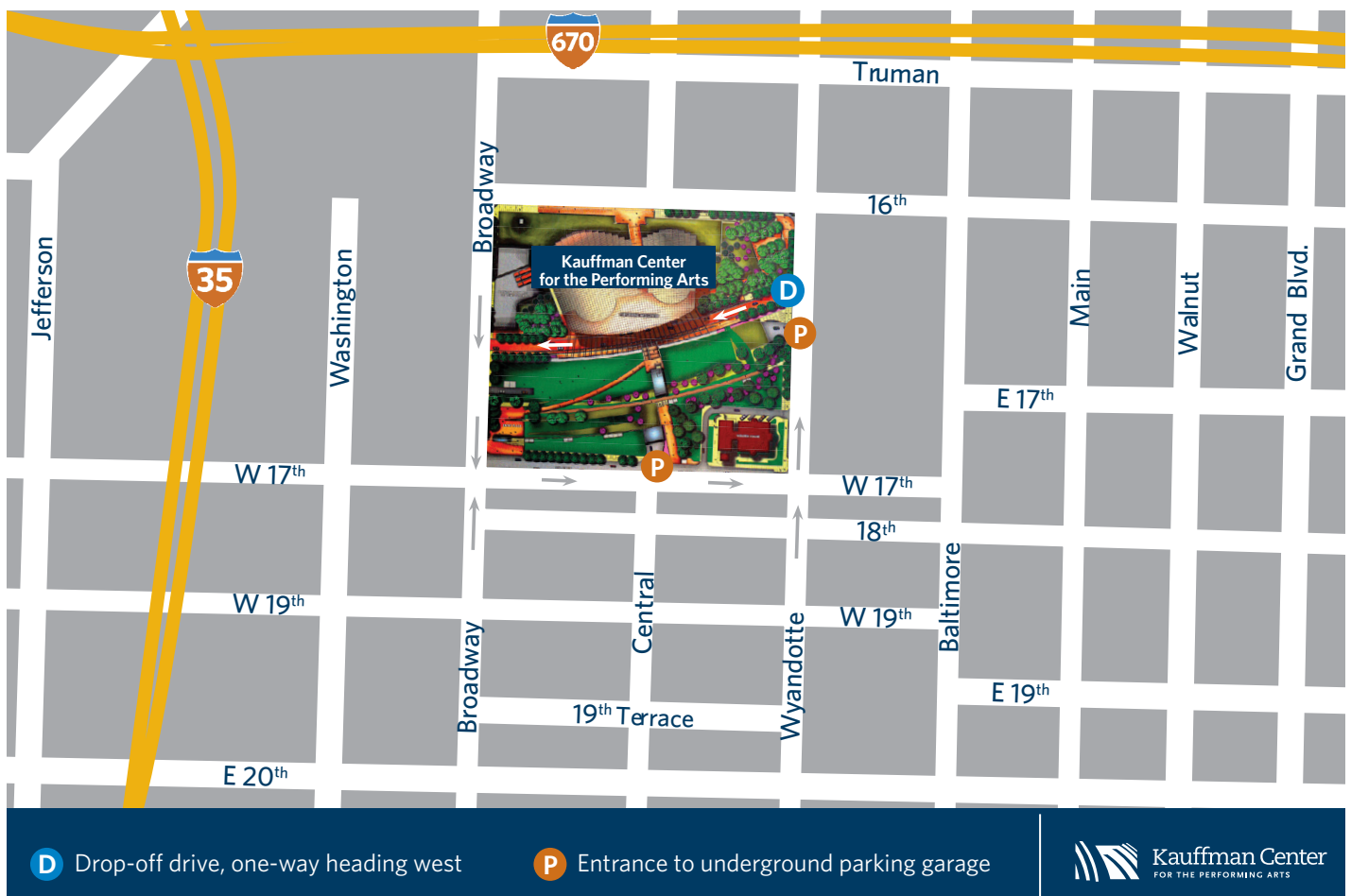
Numerous parking spaces are also available throughout the Crossroads District, including free parking along Central, Wyandotte, Baltimore, 17th, 18th and 19th streets.

## OPEN DOORS TRANSPORTATION FUND

The Kauffman Center for the Performing Arts will again provide bus allowances for Kansas City Symphony educational performances through its Open Doors Transportation Fund. Any school in the five-county metropolitan Kansas City Area transporting at least twenty students to a Kansas City Symphony Young People's Concert, KinderKonzert, Link Up or Open Dress Rehearsal may apply. Funds will be awarded as long as they are available. Public, private, and non-traditional schools are invited to apply. Visit [www.kauffmancenter.org](http://www.kauffmancenter.org) for more information.

## ACCESSIBILITY

Accessible seating for patrons using wheelchairs and walkers is available in most areas of Helzberg Hall, including the Parterre, Mezzanine and Lower Grand Tier. Please consult with Education Ticketing Coordinator Kaelyn Whitt at (816) 218-2647 or [kwhitt@kcsymphony.org](mailto:kwhitt@kcsymphony.org) to determine your best and most accessible seating options.



### EDUCATION SERIES UNDERWRITERS

Charles and Virginia Clark  
Jamie and Bush Helzberg  
The Estate of Richard Hill  
William T. Kemper Foundation  
Bill and Peggy Lyons  
John and Marny Sherman  
Janet M. Stallmeyer and Donald L. Flora  
Woman's City Club Charitable Foundation

### EDUCATION SERIES SPONSORS (\$25,000 and above)

Curry Family Foundation  
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Muriel I. Kauffman Fund  
Frank and Margaret G. McGee Fund  
Oppenstein Brothers Foundation

### Additional support provided by



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Victor E. and Caroline E. Schutte Foundation  
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Louis and Frances Swinken Supporting Foundation of the Jewish Community  
Foundation of Greater Kansas City  
Truman Heartland Community Foundation  
Union Pacific Foundation  
U.S. Bank  
Henry E. Wurst Family Foundation



## **EDUCATION DEPARTMENT**

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[sbrimhall@kcsymphony.org](mailto:sbrimhall@kcsymphony.org)

### **Kaelyn Whitt**

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