



KANSAS CITY
SYMPHONY

KinderKonzert

2016/17
Teacher's Guide

Symphonic **CITIZENSHIP**

KinderKonzerts are underwritten by the William T. Kemper Foundation — Commerce Bank, Trustee

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CITIZENSHIP

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Greetings!

I look forward to seeing you in Helzberg Hall for the Kansas City Symphony's KinderKonzert: *Symphonic Citizenship*, part of the *John and Marny Sherman Education Series*. 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 both before and after you attend *Symphonic Citizenship*. Inside, you will find program information and in-class activities designed to maximize your experience at the Symphony. *Symphonic Citizenship* explores traits that make a good citizen and build strong communities including teamwork, sharing and following directions.

In addition to works by Bach, Mozart and Stravinsky, students will be treated to the sights and sounds of the glorious Julia Irene Kauffman Casavant Organ with a performance of the finale to Saint-Saëns' "Organ" Symphony. The concert also will feature audience participation segments including singing a 1,600-voice round in Helzberg Hall. Lyrics for "Wait Your Turn" can be found on p. 19 of this guide.

As we continue our sixth season in Helzberg Hall, we will explore the relationships between music and social studies. I look forward to seeing you soon!

Sincerely,



Stephanie Brimhall | *Education Manager*
 (816) 218-2639 | sbrimhall@kcsymphony.org

About THE PROGRAM

Hello everyone!

I can't wait to see you soon at Helzberg Hall for our Kinderkonzert program! Thank you for making the Kansas City Symphony a part of your students' music education. We have an outstanding program planned entitled *Symphonic Citizenship*.

I believe one of the greatest traits we can instill in our students through teaching music is good citizenship. Making music and being a good citizen require many of the same important skills, such as being a good listener, being able to follow directions, sharing and working hard together as a team. *Symphonic Citizenship* will look at seven of the most important traits of a good citizen, using the symphony orchestra as an example of a community. Students will get to see (and hear!) what happens when a few musicians don't follow the musical rules in "Les Toreadors" from Bizet's *Carmen*. We will explore the importance of sharing and waiting your turn in Stravinsky's "Russian Dance" from *Pétrouchka* and Bach's Fugue a la Gigue. Being a good friend like Harry, Hermione, and Ron in "Harry's Wondrous World" from *Harry Potter* sometimes requires us to be brave and stand up for others, as we will see in the Finale to *William Tell* Overture by Rossini.

I think I'm most excited about the final piece of the program! Any strong community is built upon diversity of people and ideas, inclusion, and understanding one another – we can learn so much from how we are different, and all kids should be proud to be themselves! The Kansas City Symphony will play out such a scenario with a unique and unconventional member of the orchestra – the organ! Learning about this member of the symphonic community, the orchestra will work as a team, combining all the citizenship traits discussed, to perform Camille Saint-Saëns' majestic "Organ Symphony."

Music teaches us so many things, but it especially opens our world of communication and collaboration – skills that are essential in every school subject, career, and walk of life. I look forward to sharing all of these ideas with your students in February!

Best Wishes,



Jason Seber, David T. Beals III Assistant Conductor, Kansas City Symphony



2016/17 KinderKonzert Program

MOZART

Overture to *The Marriage of Figaro*, K. 492

BIZET

"Les Toreadors" from *Carmen* Suite No. 1

J.S. BACH/HOLST

Fugue a la gigue

JOHN WILLIAMS

"Harry's Wondrous World" from *Harry Potter and the Sorcerer's Stone*

STRAVINSKY

Russian Dance from *Pétrouchka* [1947]

ROSSINI

Overture to *William Tell*

SAINT-SAËNS

Finale from Symphony No. 3, "Organ"

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

KinderKonzert:

Symphonic CITIZENSHIP



Wolfgang Amadeus Mozart

MOZART
COMPOSED
more than 600
WORKS *including*
SYMPHONIES,
CONCERTOS,
OPERAS *and*
SACRED MUSIC.

WOLFGANG AMADEUS MOZART

BORN: January 27, 1756 in Salzburg, Austria

DIED: December 5, 1791 in Vienna, Austria

FAMOUS WORKS: *The Marriage of Figaro*,
The Magic Flute, *Eine kleine Nachtmusik*, Requiem

AUDIO

**LISTEN
HERE**

CITIZENSHIP TRAIT: GOOD LISTENER

Wolfgang Amadeus Mozart was an Austrian composer, violinist and pianist who composed during the Classical Period. Mozart was a true child star, composing his first work at age 4 and performing for royalty on concert tours throughout Europe by age 6. In his lifetime, Mozart composed more than 600 works including symphonies, concertos, operas and sacred music. Although he only lived to be 35 years old, Mozart is considered one of the most important composers of all time.

OVERTURE TO THE MARRIAGE OF FIGARO

The Marriage of Figaro is the first of three successful collaborations between Mozart and librettist Lorenzo da Ponte. It is based on a play considered scandalous because of its political commentary. Da Ponte's libretto omits many of these controversial themes and includes fast-paced action, highlighted by Mozart's brilliant score. The story follows Figaro's wedding to Susanna and all of the intrigue, fights and drama that delay the ceremony. This comic masterpiece received its premiere in Vienna in 1786. While the Overture does not include any of the opera's themes, it sets the tone through its frenetic energy and perpetual motion, always moving forward to its exciting conclusion. **LISTEN carefully or you might miss something!**

GEORGES BIZET

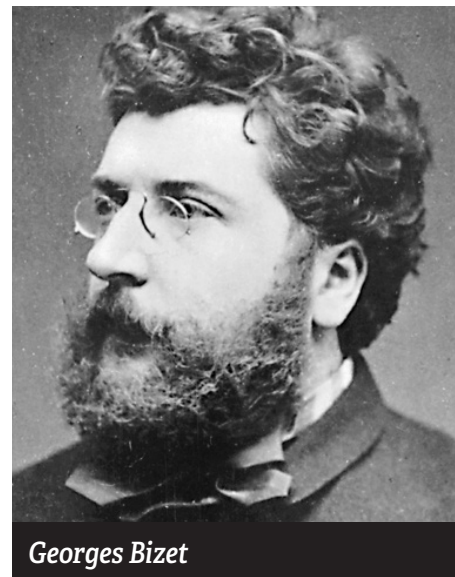
BORN: October 25, 1838 in Paris, France

DIED: June 3, 1875 in Bougival, France

FAMOUS WORKS: *Carmen*, *L'arlésienne*

AUDIO

LISTEN
HERE



Georges Bizet

CITIZENSHIP TRAIT: FOLLOW DIRECTIONS

Georges Bizet was born to two professional musicians: his mother was a pianist and his father was a composer and voice teacher. He showed great musical aptitude by an early age and entered the Paris Conservatory just before his tenth birthday. By 14, Bizet was considered a master of the piano and was encouraged to compose.

Bizet began to merit awards for his compositions and won the prestigious Prix de Rome which included a two-year study at the French Academy in Rome. He began to compose operatic works while in Rome but struggled to find a unique voice. Traditional French operas were too frivolous for his taste and he wanted to add realism to the opera stage.

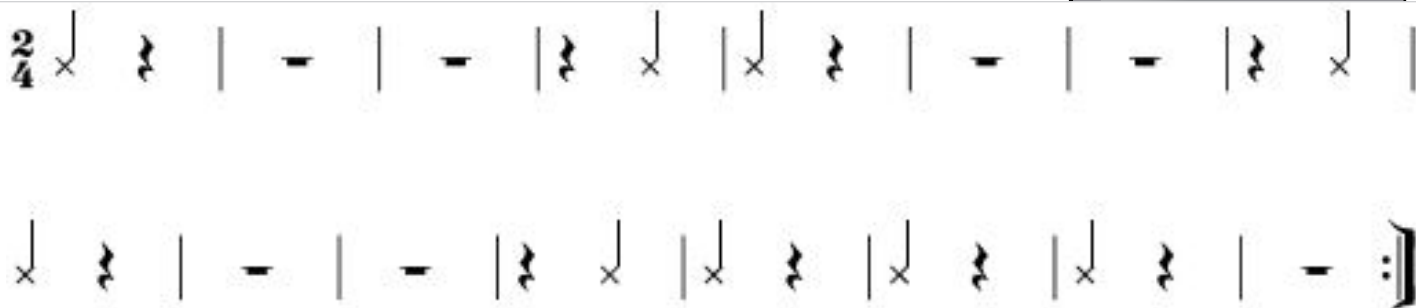
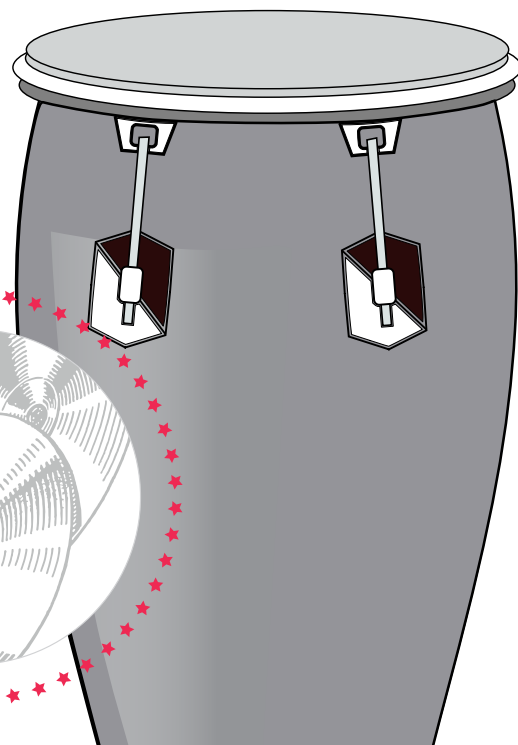
“LES TORÉADORS” FROM *CARMEN* SUITE NO. 1

Bizet's opera *Carmen* eventually became the model for opéra-comique, not necessarily comic but featuring spoken and sung portions. The libretto tells the story of a young Spanish soldier who is seduced by the gypsy Carmen. It was deemed too scandalous to perform by its early critics, however, *Carmen* gained popularity over time and Bizet has been praised for his brilliant and expressive orchestration.

While “Les Toréadors” serves as the finale of the first *Carmen* suite, it actually opens and closes the opera itself. The work includes a festive march that accompanies the procession to the bullring and also includes a version of the popular “Toreador Song,” heard more fully in the second suite.

ACTIVITY:

Teach your students the cymbal and bass drum parts for the march portion of “Les Toréadors.” In the classroom, students may listen and clap or stop along with the rhythm.



About THE PROGRAM

JOHANN SEBASTIAN BACH

BORN: March 31, 1685 in Eisenach, Germany

DIED: July 28, 1750 in Leipzig, Germany

FAMOUS WORKS: *St. Matthew Passion*, Mass in B Minor, *The Art of Fugue*, Brandenburg Concertos

AUDIO

LISTEN
HERE

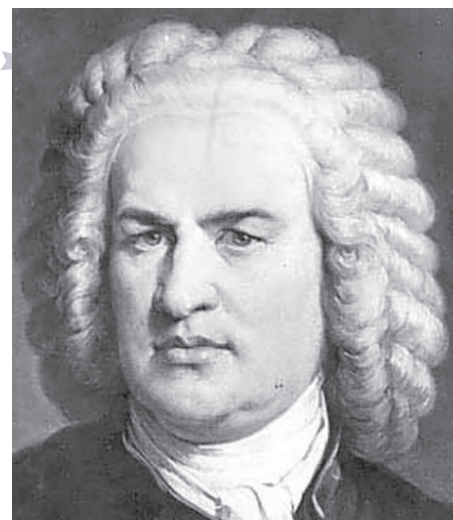
CITIZENSHIP TRAIT: WAIT YOUR TURN

Johann Sebastian Bach was a member of what is perhaps the greatest musical family in Western music. He was born in the fifth of seven generations of Bach family musicians and is considered by many to be the greatest composer ever to have lived. Being part of a musical family allowed Bach to explore a variety of instruments from a very young age. Throughout his childhood, he studied voice, violin, organ and harpsichord.

Though Bach is revered today as a monumental composer, he was best known during his lifetime as an organist. In fact, his obituary recognized him as “the most prodigious organist and keyboard player there has ever been.” His passion for keyboard music was most apparent in the sheer number of compositions he wrote for the genre. Bach perfected the contrapuntal style which combines two or more independent voices.

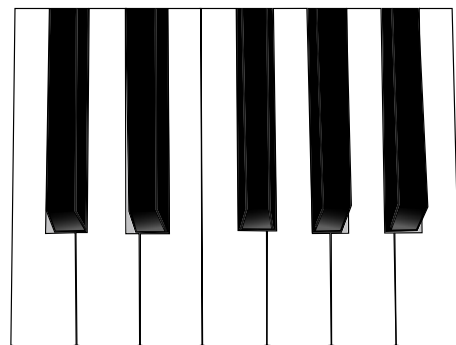
FUGUE A LA GIGUE

Bach is known as the godfather of fugue. His keyboard fugues are so tonally rich that composers such as Gustav Holst and conductor Leopold Stokowski orchestrated them for ensembles ranging from symphony to wind band. Among his many contrapuntal accomplishments is the *Fugue in G Major*, also known as *Fugue a la Gigue*. Originally written for keyboard, *Fugue a la Gigue* requires dexterity from the keyboardist from the first note to last note of the short three-minute piece. The orchestral arrangement of this work introduces the subject first in the solo cello, then solo viola, then solo violin — **all taking TURNS** — before being performed by the full orchestra.



Johann Sebastian Bach

BACH WAS BEST
KNOWN DURING
HIS LIFETIME
as an ORGANIST.



AUDIO

LISTEN
HERE

JOHN WILLIAMS

BORN: February 8, 1932 in Long Island, New York

FAMOUS WORKS: Film Scores to “Jaws,” “Superman,” “Star Wars,” “Jurassic Park” and “Harry Potter”

CITIZENSHIP TRAIT: FRIENDSHIP

John Williams is a present-day American composer best known for his original film music and music for the Olympic Games. His father was a percussionist for CBS Radio and the Raymond Scott Quintet, inspiring Williams to become the leader of his own jazz band at the age of 15. He studied composition at UCLA and piano at The Juilliard School in addition to serving in the United States Air Force. He eventually moved to Los Angeles to begin his career in cinema and television.

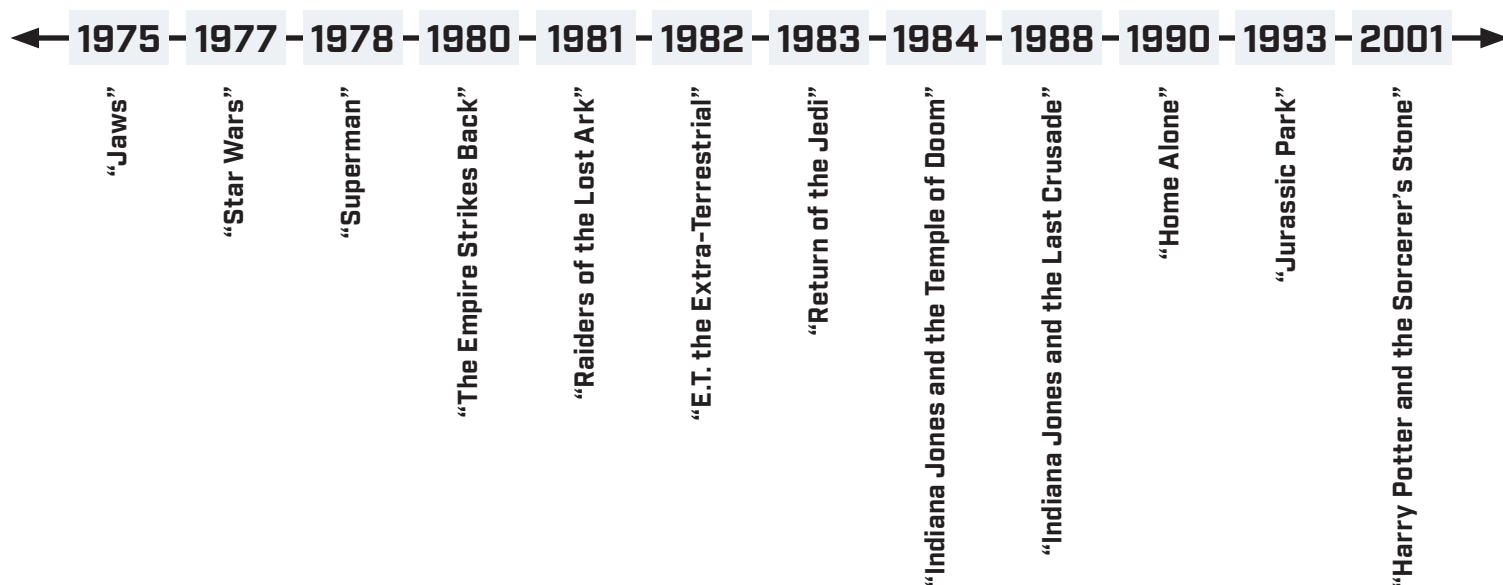
Williams has composed the music for nearly 80 films, including “Jaws,” “E.T.,” “Star Wars,” “Indiana Jones,” “Home Alone” and “Harry Potter.” He is the winner of five Academy® Awards, 22 Grammy® awards and four Golden Globes. Williams has composed some of the most famous themes ever written for cinema and has worked with the biggest orchestras and soloists in the world.

“HARRY’S WONDROUS WORLD”

FROM HARRY POTTER AND THE SORCERER’S STONE

The film score to “Harry Potter” is as identifiable as Harry’s trademark spectacles and scar. J.K. Rowling’s story about **life and FRIENDSHIP** in Harry’s magical world is enhanced through Williams’ descriptive music.

MUSICAL masterpieces by John Williams



About THE PROGRAM

IGOR STRAVINSKY

BORN: June 17, 1882 in Orianenbaum, Russia

DIED: April 6, 1971 in New York, New York

FAMOUS WORKS: *The Rite of Spring*, *Pétrouchka*, *The Firebird*

AUDIO

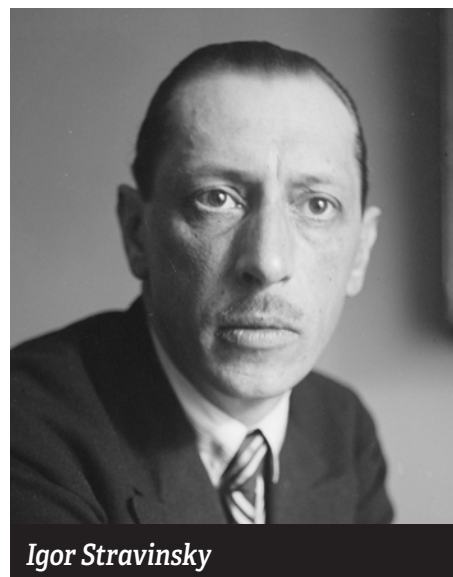
LISTEN
HERE

CITIZENSHIP TRAIT: SHARING

Igor Stravinsky's musical career spanned seven decades. The son of a bass singer, Stravinsky initially studied law before settling on composition. He studied privately with Nicolai Rimsky-Korsakov and eventually caught the eye — and ear — of Ballet Russes director Sergei Diaghilev. Diaghilev took a chance on young Stravinsky and commissioned him to orchestrate and compose ballets for his company. Stravinsky completed three ballets in the span of four years, each of which further solidified his fame for truly innovative music. *The Firebird* (1909-1910), *Pétrouchka* (1910-1911) and *The Rite of Spring* (1911-1913) were as important to the music world as they were to the ballet world.

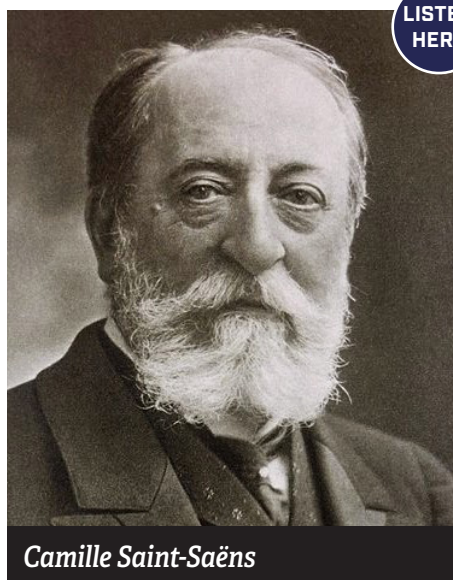
“RUSSIAN DANCE” FROM *PÉTROUCHKA*

Shortly after the success of *The Firebird*, Stravinsky began work on *The Rite of Spring*. However, he quickly became distracted by a new idea: “I had in my mind a distinct picture of a puppet, suddenly endowed with life, exasperating the patience of the orchestra with diabolical cascades of arpeggi. The orchestra in turn retaliates with menacing trumpet-blasts. The outcome is a terrific *noise* which reaches its climax and ends in the sorrowful and querulous collapse of the poor puppet.” The ballet is divided into four tableaux: The Shrovetide Fair, *Pétrouchka*'s Cell, The Moor's Cell and The Fair.



Igor Stravinsky

“The Russian Dance” is heard during the first tableaux as a magician waves his wand, bringing three puppets — *Pétrouchka*, the Moor and the Ballerina — to life. The melody sounds very much like a Russian folk song and is **SHARED** throughout the orchestra.



Camille Saint-Saëns

AUDIO

LISTEN
HERE

CAMILLE SAINT-SAËNS

BORN: October 9, 1835 in Paris, France

DIED: December 16, 1921 in Algiers, Algeria

FAMOUS WORKS: *Carnival of the Animals*,
Symphony No. 3, “Organ,” *Danse Macabre*

CITIZENSHIP TRAIT: TEAMWORK

Camille Saint-Saëns did not discriminate when it came to the arts, writing symphonies, operas, concertos, choral music, solo and chamber music as well as plays and poetry. He began piano lessons with his aunt at the age of 2 and wrote his first composition as early as the age of 3. He began formally studying composition at the age of 7 and attended the Paris Conservatory to hone his craft. Saint-Saëns' earliest symphonies received praise from notable composers including Berlioz, Liszt, Gounod and Rossini. He had one of the longest and most productive careers in all of music.

Family tragedies sent Saint-Saëns into a depressed state for much of the 1870s. Despite these hardships, some of his most popular works were written during this time, including *Danse Macabre* (1875) and *Samson and Delilah* (1878). His best known works, *Carnival of the Animals* and *Symphony No. 3, "Organ,"* were written in the mid-1880s.

SYMPHONY No. 3, "ORGAN"

The "Organ" Symphony is neither a conventional symphony nor a tone poem but contains elements of both. While it sounds like it follows a four-movement structure, it technically contains only two movements. Each of the two movements is heard in two parts. The use of the organ is reserved for the second half of each movement. Saint-Saëns used the organ not as a solo instrument, but as a new orchestral color. The Finale begins with a fortissimo chord played by the organ. This chord is followed by a delicate melody heard first in the strings and then in the powerful organ. This is followed by brief fugal and variation sections. The movement ends with a rousing finale performed by the whole TEAM.

GIOACCHINO ROSSINI

BORN: February 29, 1792 in Pesaro, Italy

DIED: November 13, 1868 in Passy, France

FAMOUS WORKS: *The Barber of Seville*, *William Tell*, *L'Italiana in Algeri*, *La gazza ladra*

AUDIO

LISTEN
HERE

CITIZENSHIP TRAIT: COURAGE

Gioacchino Rossini was born in the Italian coastal city of Pesaro. His family was musical and Rossini found himself playing piano and composing music early. By the time he was 12, Rossini's mother was performing his compositions in recitals. He had talent for writing operas and composed 39 of them in his career. *William Tell* is one of his best known compositions and was the final opera Rossini wrote.

OVERTURE TO WILLIAM TELL

The opera itself is rarely performed because it is so long – six hours, to be exact. The Overture to *William Tell*, however, is performed often. In fact, it is considered to be a forebear to 19th-century tone poems because of Rossini's use of music to paint specific scenes: a storm, pastoral countryside and COURAGEOUS riders. Themes from the Overture to *William Tell* have been used in many television programs and commercials, most famously as the galloping theme from "The Lone Ranger." Its iconic trumpet and horn calls announce the coming of the cavalry, leading to a rousing full orchestra finale.



Gioacchino Rossini

THEMES *from the* OVERTURE *to* WILLIAM TELL HAVE BEEN USED
in many TELEVISION PROGRAMS *and* COMMERCIALS, MOST FAMOUSLY
AS THE GALLOPING THEME FROM "THE LONE RANGER."

INSTRUMENT Families

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 differently than other members of the same family. The four instrument families in an orchestra are strings, woodwinds, brass and percussion.

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

MOZART

Overture to *The Marriage of Figaro*,
K. 492

BIZET

“Les Toreadors” from *Carmen*
Suite No. 1

J.S. BACH/HOLST

Fugue a la gigue

JOHN WILLIAMS

“Harry’s Wondrous World” from
Harry Potter and the Sorcerer’s Stone

STRAVINSKY

Russian Dance from *Pétrouchka*
[1947]

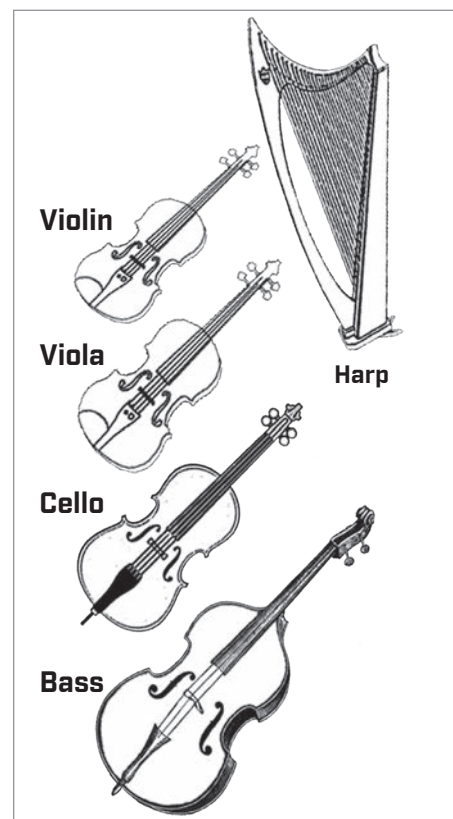
ROSSINI

Overture to *William Tell*

SAINT-SAËNS

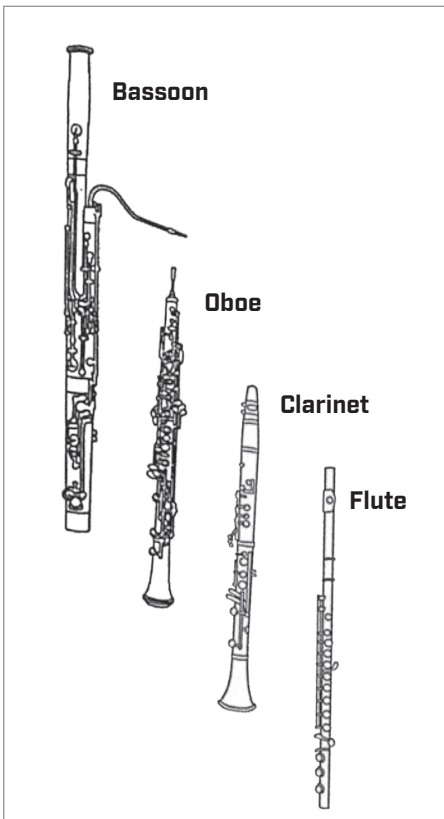
Finale from Symphony No. 3, “Organ”

STRINGS



The **STRING** family is made up of the violin, viola, cello, bass and harp. 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.

WOODWINDS



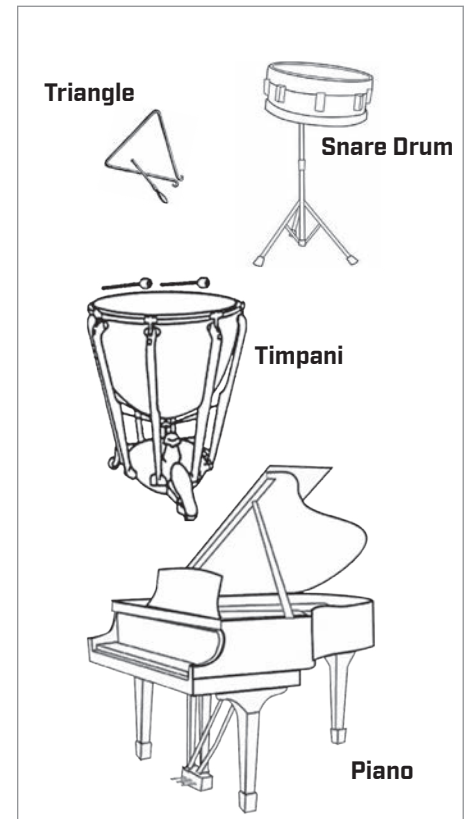
The **WOODWIND** family includes the flute, clarinet, oboe and bassoon. These instruments produce sound by players blowing a vibrating column of air inside some form of tube. As the name suggests, all woodwind instruments have been made out of wood at one time in their existence. The flute has since 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.

BRASS



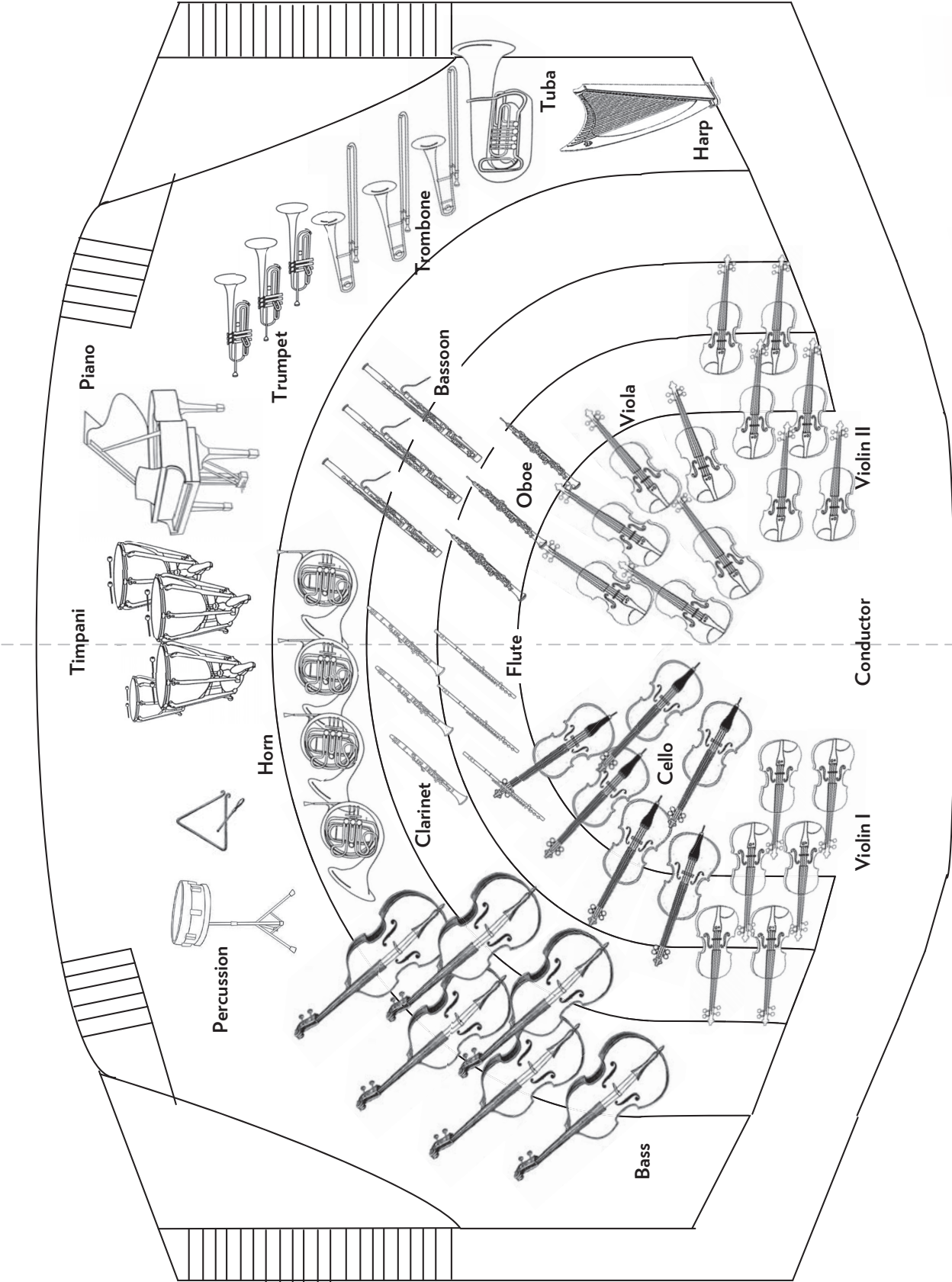
The **BRASS** family includes the trumpet, French horn, trombone and tuba which are all made of brass. The brass family is one of the oldest families of the orchestra. Sound is produced when the musician “buzzes” his or her lips into a cup-shaped mouthpiece to produce vibrating air. The vibrating air 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 are also 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.

PERCUSSION



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.

ORCHESTRA Map



TEACHING *Activity*

INSTRUMENT *Families*

TEACHING OBJECTIVE:

Students will learn to identify and understand the families of orchestral instruments and their roles in the orchestra.

MATERIALS:

- Companion Audio Files
- Instrument Families Information Sheet [p. 12]
- Orchestra Map [p.14]

PREPARATORY ACTIVITIES:

1. Discuss with the class the meaning of “family.” Discuss different types of families; their immediate and extended family, the “family” of the school or class, a “family” of cars by a car manufacturer, etc.
2. Discuss how families are defined and how certain characteristics are shared and others are not shared within a “family.”
3. Discuss the four families of instruments found within an orchestra.

TEACHING SEQUENCE:

1. Hand out copies of the Orchestra Map and, using the Instrument Families information sheet, talk about the characteristics of each family (Where do they sit? Who do they sit with or near?)
2. Discuss what characteristics each instrument and family has that makes them “related.” (How do they look? How are they played? What sounds do they make?)
3. Divide the class into four groups, each representing an instrument family.
4. Ask the students to arrange themselves in the same placement as they would be in an orchestra.
5. Play a recording of an orchestral piece. Instruct the students to listen specifically to their instrument family. Have them note when they hear their family, what kind of sounds they made, how often they played, etc.
6. Ask the students to sing a simple song like “Twinkle Twinkle Little Star.”
7. Instruct the class to sing the song again and have each group sing the way they think their instrument family would sound.
8. Before attending the Young People’s Concert, remind the students of their instrument families and instruct them to watch and listen closely to their family.

EXTENDED ACTIVITIES:

1. After completing the above activity, you may assign students the role of specific instruments within the four families and repeat the above sequence, asking students to represent specific instruments rather than more general families.

CULMINATING ACTIVITY:

After the concert, discuss the way their instrument family looked and sounded at the concert. Discuss how it met or did not meet their expectations.



TEACHING *Activity*

CITIZENSHIP

TEACHING OBJECTIVE:

Students will understand what it means to be a good citizen and their responsibilities to contribute to a successful society.

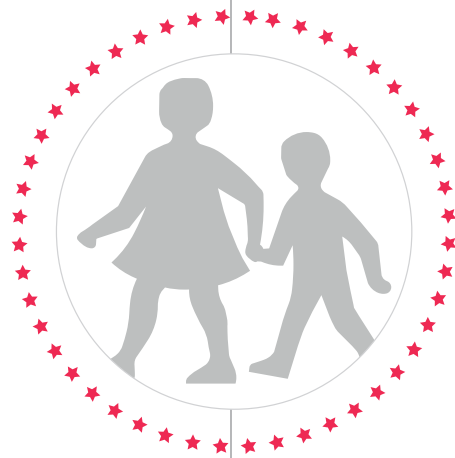
MATERIALS:

Citizenship Worksheet (next page)

PREPARATORY ACTIVITIES:

Discuss the 7 citizenship traits that will be featured in the Kansas City Symphony's performance: *Symphonic Citizenship*:

- Listening
- Following directions
- Wait your turn
- Friendship
- Sharing
- Courage
- Teamwork





BEING A GOOD CITIZEN

*It is important to be a good citizen wherever you go.
Write ways you can be a good citizen in the following situations:*

Riding the school bus:

Going to school:

Playing at recess:

Eating dinner with my family:

Going to the movies:

Going to the Symphony:



SINGING EXERCISE – “WAIT YOUR TURN”

TEACHING OBJECTIVE:

Students will learn to sing a round. The entire audience will perform “Wait your Turn” during each KinderKonzert performance.

MATERIALS:

“Wait Your Turn” sheet music (following page)

PREPARATORY ACTIVITIES:

Discuss the characteristics of singing in a round, emphasizing the importance of taking turns, watching the conductor and listening to each other.

TEACHING SEQUENCE:

Play or sing the melody of “Wait Your Turn.” You may have the class sing along with the familiar lyrics of “Frère Jacques” or “Are You Sleeping?”

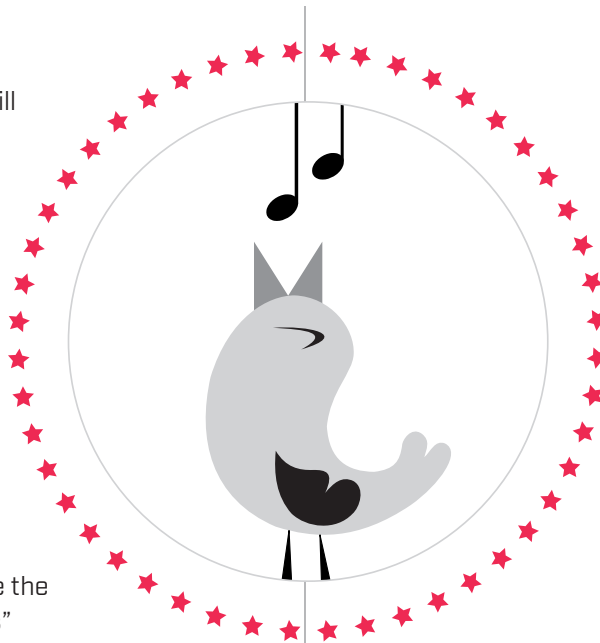
- Teach the class the lyrics to “Wait Your Turn.”
- Divide the class into 3 groups (A, B & C), instructing each group to begin singing “Wait Your Turn” at the indicated time.
- Group A begins singing “Wait Your Turn.”
- When Group A begins singing m. 3, Group B starts singing at the beginning.
- When Group A begins singing m. 5, Group C starts singing at the beginning.
- All groups will continue singing until the teacher signals the last time through.
-

The teacher should come up with a signal (either visual or verbal) prior to beginning the activity that will indicate the final time through the song. This could be holding your hand in the air or saying “Last Time!” when you are ready for the group to wrap it up.

On the last time through, groups will sing “It’s the end” instead of “start again.” Group A will end first, followed by Group B, leaving Group C to end by themselves.

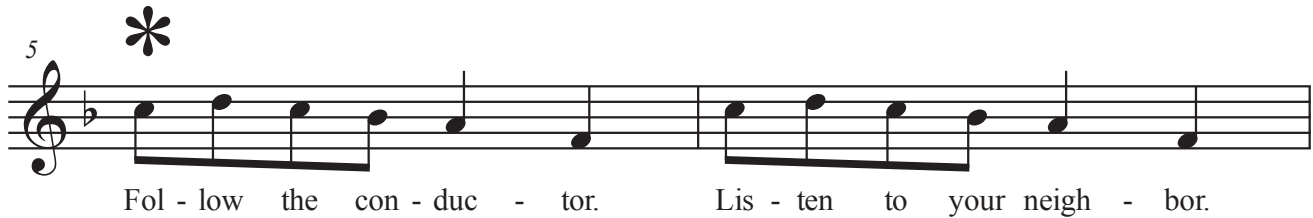
CULMINATING ACTIVITY:

Students will be invited to sing “Wait Your Turn” during the Symphonic Citizenship concerts, led by Assistant Conductor Jason Seber.



WAIT YOUR TURN

(BASED ON *FRERE JACQUES*)



TEACHING *Activity*

LOUD *and Soft*

TEACHING OBJECTIVE:

Students will explore loud and soft dynamics through movement and singing.

MATERIALS:

Companion Audio Files

Colorful construction paper (2 shades) for the whole class

PREPARATORY ACTIVITIES:

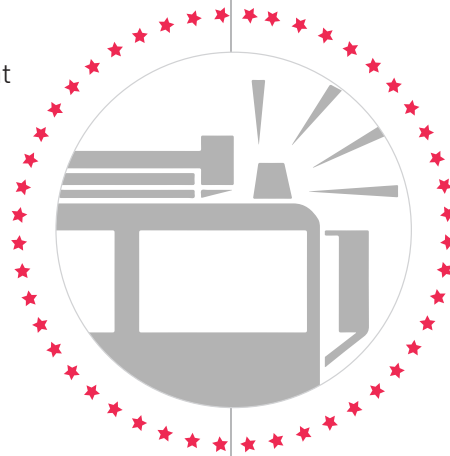
1. Discuss the differences between loud and soft.
2. Discuss things that are loud (engines, sirens, thunder, lions, etc...) and things that are soft (whispers, pin drop, mouse sneeze, etc...)
3. Discuss the meaning of the musical term “dynamics.”

TEACHING SEQUENCE:

1. Assign colors to “loud” and “soft.” (For example, Red = loud; Blue = soft)
2. Give each student one of each color paper in your designated loud and soft colors.
3. Play Mozart’s Overture to The Marriage of Figaro for the class (and ask students to hold up the color that represents the dynamic being represented in the music.
4. Repeat this activity using other selections from the Symphonic Citizenship concert. Suggested works include Bizet’s Les Toréadors and Rossini’s Overture to William Tell

EXTENDED ACTIVITY:

1. Choose a familiar song for the class to sing. [“Wait Your Turn,” Twinkle-Twinkle, etc...].
2. Ask the class to sing the song in a soft voice while the teacher holds up the blue paper.
3. Ask the class to sing the song loudly (with good singing voices) while the teacher holds up the red paper.
4. Sing the song again, switching between the red and blue papers randomly. Students will watch and change the volume of their voices to match the color. You may choose to repeat the activity, inviting individual students to be in charge of switching the colored paper.



ALTERNATE ACTIVITY:

Assign body movements to “loud” and “soft.”

(For example, small movements = soft; large movements = loud)

Repeat the teaching sequence using body movements instead of colors.

CULMINATING ACTIVITY:

Discuss how composers and musicians create loud and soft sounds: Which instruments are best at which sounds, etc...?

CONCERT *Etiquette*

TEACHING OBJECTIVE:

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

PREPARATORY ACTIVITIES:

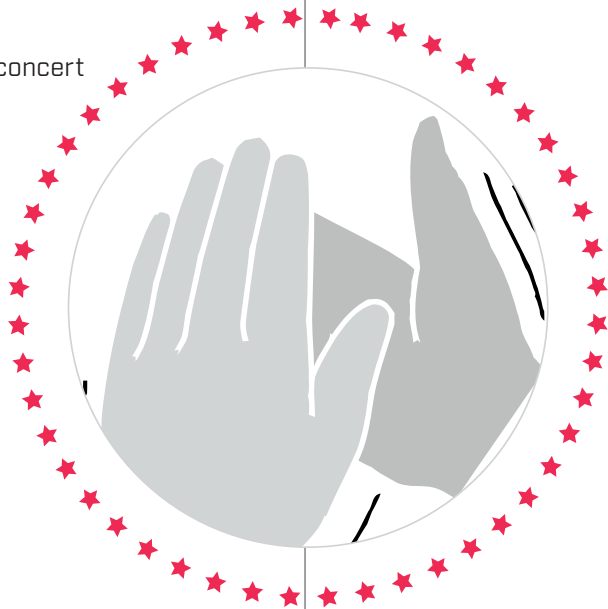
1. Ask the students to list places or situations where they might be part of an audience. Solicit examples such as a rock concert, tennis match, football game, golf tournament, movie theater, etc. Create a list of answers where everyone can see them.
2. Discuss the way audience behavior in various settings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

TEACHING SEQUENCE:

1. 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.
2. 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.
3. 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.
4. Ask the performers to tell the class how the “audience” behavior affected their efforts.
5. 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 symphony. 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 side.



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?

About **JASON SEBER**, *David T. Beals III Assistant Conductor*



JASON SEBER IS CELEBRATING HIS FIRST SEASON AS THE DAVID T. BEALS III

Assistant Conductor of the Kansas City Symphony. Selected through a rigorous audition process in the fall of 2015, he will lead the Symphony in the Classics Uncorked, Pops, Family, Screenland at the Symphony and Education series, as well as Christmas Festival, Symphony in the Flint Hills, and a multitude of other programs in the greater Kansas City community.

Prior to his appointment with the Kansas City Symphony, Seber served as Education and Outreach Conductor of the Louisville Orchestra and Music Director of the Louisville Youth Orchestra. In his three seasons with the Louisville Orchestra, he created and led many school, family and holiday programs. He also conducted on the Pops and Music Without Borders series and served as cover conductor for Teddy Abrams on the Classics Series. In his dual roles with the orchestra and youth orchestra, Seber developed an existing Side-by-Side program into a 2-week residency, with Louisville Orchestra members mentoring their young counterparts in multiple rehearsals and sectionals.

During his eleven-year tenure with the Louisville Youth Orchestra, membership grew from 200 to more than 350 members in nine orchestras and ensembles. Under his baton, the LYO Symphony Orchestra performed with Conrad Tao, Caroline Goulding, Christopher O'Riley, Project Trio, Christopher Theofanidis and My Morning Jacket. He also led the Symphony Orchestra in an appearance on National Public Radio's "From the Top" in the spring of 2016.

Seber previously served as assistant conductor of the Cleveland Pops Orchestra and the National Repertory Orchestra. He also has guest conducted the Houston, Indianapolis, National, Colorado, Windsor, Mansfield (Ohio), and Charleston (S.C.) Symphonies, as well as the Cleveland Pops and the Denver Young Artists Orchestra. He earned his Master of Music in Orchestral Conducting from the Cleveland Institute of Music and his Bachelor of Music and Bachelor of Music Education degrees from Baldwin Wallace University. His primary conducting teachers include Carl Topilow, Dwight Oltman, and Michael Jinbo. He has worked in masterclasses and workshops with Michael Tilson Thomas, David Robertson, Larry Rachleff, Gustav Meier, and Louis Lane.

About **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, Assistant Conductor, conducts the Family, Pops and Classics Uncorked concerts. Charles Bruffy is the chorus director.

The Kansas City Symphony serves a metropolitan population of 1.8 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 five auxiliaries, with total membership of more than 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 more than \$16 million. Major gifts from the Board, local foundations and individuals have created an endowment that is in excess of \$70 million. The Symphony's annual fund campaign and other fundraising events 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 54,000 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, Bush and Jamie 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, nearly \$160,000 has been generated for school music education programs. Recently, the Symphony has piloted new music education programs and partnerships, including Petite Performances starting in January of 2016.

RECORDINGS and BROADCASTS

The Symphony's concerts with internationally celebrated mezzo-soprano Joyce DiDonato were featured on the national PBS Summer Arts Series in July 2012. The DVD, "Homecoming: Kansas City Symphony Presents Joyce DiDonato" may be purchased on the Symphony website or by calling the Symphony box office at (816) 471-0400. The Grammy®-nominated audio recording of the complete performance may be downloaded from iTunes. The Symphony has released five recordings on the Reference Recordings label — "Shakespeare's Tempest," the Grammy-winning "Britten's Orchestra," an Elgar/Vaughan Williams project, "Miraculous Metamorphoses," and most recently, an all-Saint-Saëns CD featuring the magnificent "Organ" Symphony. Three additional projects have been recorded and slated for future release, including Holst's *The Planets* (recorded January 2015) and the music of contemporary American composer Adam Schoenberg (recorded June 2014).

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.



ORCHESTRA *Roster*

MICHAEL STERN, *Music Director*

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

FIRST VIOLINS

Noah Geller, *Concertmaster*

Miller Nichols Chair

Justine Lamb-Budge, *Associate Concertmaster*

Sunho Kim, *Assistant Concertmaster*

Gregory Sandomirsky,

Associate Concertmaster Emeritus

Anne-Marie Brown

Betty Chen^

Anthony DeMarco

Susan Goldenberg*

Tomoko Iguchi

Dorris Dai Janssen

Chiafei Lin

Philip Marten^

Vladimir Rykov

Alex Shum*

SECOND VIOLINS

Tamamo Someya Gibbs, *Principal*

Stirling Trent, *Associate Principal*

Kristin Velicer, *Assistant Principal*

Nancy Beckmann

Kathy Haid Berry

Stephanie Cathcart

Minhye Helena Choi

Mary Garcia Grant

Kevin Hao

Kazato Inouye

Rena Ishii

Francesca Manheim

VIOLAS

Christine Grossman, *Principal*

Jessica Nance, *Acting Associate Principal*

Youming Chen‡, *Associate Principal*

Duke Lee, *Acting Assistant Principal*

Kent Brauninger

Sean Brumble

Marvin Gruenbaum

Philip KrampΔ

Jenifer Richison

Matthew Rombaum

Justin White, *Personnel Manager*

Matt Henderson, *Assistant Personnel Manager*

David Tebow, *Stage Manager*

Mark Watson, *Assistant Stage Manager*

* Non-Rotating Musician ^ New Member

‡ On Leave of Absence Δ One-Year Member

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

Keith WymerΔ

FLUTES

Michael Gordon, *Principal*

Shannon Finney, *Associate Principal*

Diane Schick

PICCOLO

Diane Schick

OBOES

Kristina Fulton, *Principal*

Shirley Bush Helzberg Chair

Adam De SorgoΔ, *Associate Principal*

Kenneth Lawrence

ENGLISH HORN

Kenneth Lawrence

CLARINETS

Raymond Santos, *Principal*

John KlinghammerΔ, *Acting Associate Principal*

Gabriel Campos Zamora‡, *Associate Principal*

Junghwan LeeΔ^

E-FLAT CLARINET

John KlinghammerΔ

Gabriel Campos Zamora‡

BASS CLARINET

Junghwan LeeΔ

BASSOONS

Ann Bilderback, *Principal*

Barton P. and Mary D. Cohen Chair

Thomas DeWitt, *Associate Principal*

Marita Abner

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

Philip Clark, *Associate Principal*

Brian Rood

TROMBONES

Roger Oyster, *Principal*

Porter Wyatt Henderson,

Associate Principal

Adam Rainey

BASS TROMBONE

Adam Rainey

TUBA

Steven Seward, *Principal*

TIMPANI

Timothy Jepson, *Principal*

PERCUSSION

Christopher McLaurin, *Principal*

Joseph Petrasek, *Associate Principal*

HARP

Deborah Wells Clark, *Principal*

LIBRARIANS

Elena Lence Talley, *Principal*

Fabrice Curtis

About THE JULIA IRENE KAUFFMAN CASAVANT ORGAN, OPUS 3875



One of the visual and auditory highlights of Helzberg Hall is the Julia Irene Kauffman Casavant Organ, Opus 3875. This custom-built instrument was commissioned to showcase incredible sound, elegant beauty, and perfect harmony complementing the acoustical and visual design of Helzberg Hall.

CREATION

Creating the organ required a collaborative effort between Casavant Frères, one of the best known and most respected pipe organ builders in the world, Kauffman Center architect Moshe Safdie, and Helzberg Hall acoustician Yasu Toyota. For example, the unique façade features fully functional wooden pipes hand-built by Casavant Frères artists, and its design echoes the preponderance of wood in Helzberg Hall, designed by Moshe Safdie. In turn, the gorgeous Alaskan cedar, Douglas fir, and oak in the rest of Helzberg Hall were selected by acoustician Yasu Toyota for their specific resonant qualities, making the hall, musicians, and organ work together as one perfectly-tuned instrument. The organ was built in the Casavant Frères facility in Quebec, Canada, then disassembled and transported to Kansas City, where it was installed and underwent extensive testing and tuning.

PERFORMANCE

As a result of this comprehensive design, building, and testing process, the organ is equally capable of performing under the orchestra, soaring above it in organ concertos, accompanying choir or choral groups, and, of course, brilliantly shining in solo organ repertoires. In contrast to the majority of organs in the United States which use an electro-pneumatic action, the instrument's mechanical, or tracker, action gives the organist nuanced control of the speech of each pipe, much like flute players can control their instruments' speech with their lips. The mechanical action provides subtle control for the talented organists who make full use of the organ's considerable powers. It is the crown jewel of Helzberg Hall, a world-class instrument perfectly complementing the world-class facility in which it resides.

BY THE NUMBERS

- **Four** keyboards, **79** stops, **102** ranks
- **5,548** pipes, each one of which had to be individually tuned
- The biggest pipe is **32** feet tall and weighs approximately 960 pounds; the smallest is about the size of a pencil.
- Disassembled into almost **20,000** pieces to transport **1,368** miles from the Casavant Frères workshop in Quebec to Kansas City
- It required **2 months** of installation and
- **2 months** of testing to “voice” the organ in Helzberg Hall

Information about the Julia Irene Kauffman Casavant Organ, Opus 3875 courtesy of the Kauffman Center for Performing Arts.

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-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.

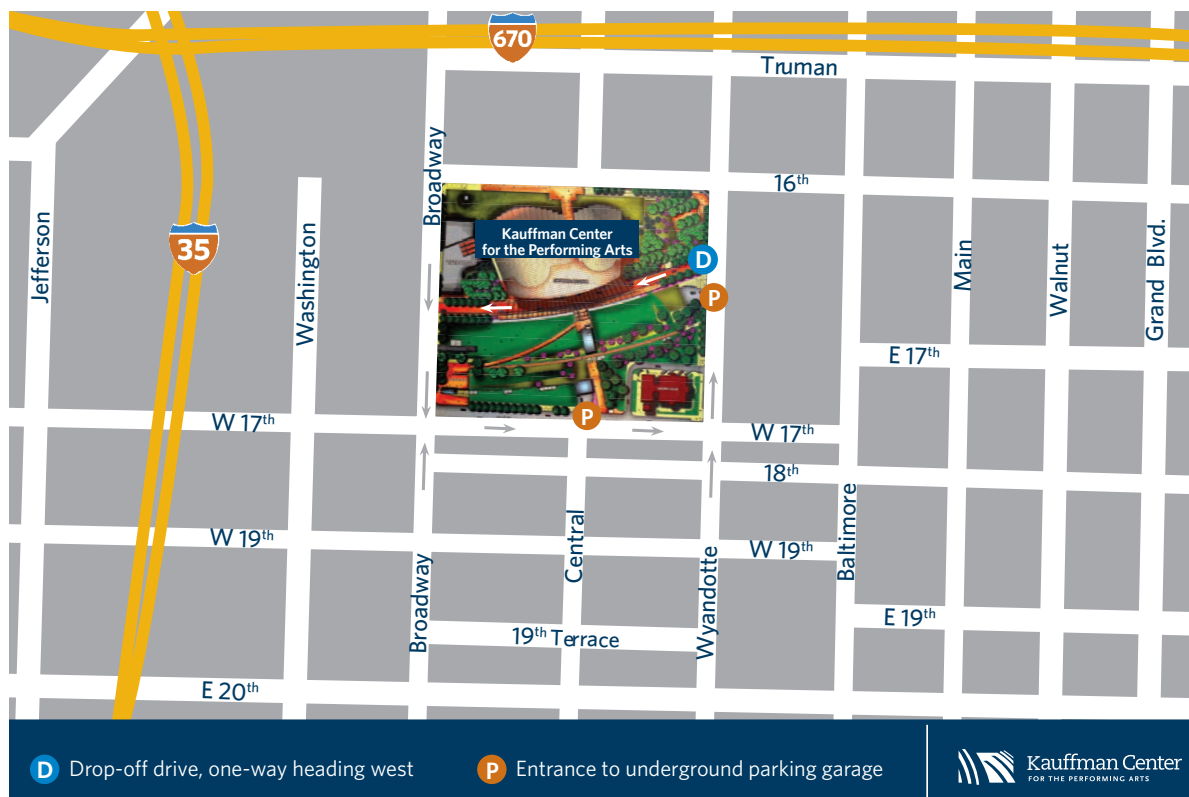
Numerous parking spaces are also available throughout the Crossroads District, including free parking along Central, Wyandotte, Baltimore, 17th, 18th and 19th streets.

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's 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 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 Terrace. Please consult with Education Ticketing Coordinator Crystal Mann at (816) 218-2609 to determine your best and most accessible seating options.



Kansas City Symphony **YOUTH EDUCATION PROGRAM SPONSORS**

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Janet M. Stallmeyer and Donald L. Flora
Bush and Jamie Helzberg
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