



KANSAS CITY  
SYMPHONY



# Peter and the Wolf

AND OTHER SYMPHONIC TALES



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

2018/19 Richard Hill Teacher's Guide

# About this Guide

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## GREETINGS!

Welcome to the Kansas City Symphony KinderKonzert *Peter and the Wolf*. 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 *Peter and the Wolf*. 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 explore ways in which music can create story elements like characters, setting and plot, and will include Prokofiev’s timeless symphonic fairy tale *Peter and the Wolf*. In addition to learning about the upcoming program through cross-curricular activities, students and teachers will also be invited to participate in post-concert surveys and concert reviews.

We are excited to present this cross-curricular program that combines the worlds of music and reading. See you at the concert!

Sincerely,



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

KinderKonzerts are part of the John and Marny Sherman Education Series and are underwritten by the William T. Kemper Foundation, Commerce Bank, Trustee. This teacher’s guide and accompanying audio files are underwritten by the Estate of Richard Hill.

## HELLO FRIENDS!

I am delighted to welcome you back for another year of Kinderkonzerts at the Kansas City Symphony! As you know, a solid foundation in music education is key to a young elementary student's success in the

classroom and in life. We are honored at the Symphony to reinforce the excellent teaching that you are providing your students in your elementary classes. Thank you for all you do!



As is usually the case with many of our educational concerts, we hope to not only teach kids about music, but support the curricula of their other subjects as well, and hopefully show them the strong connections between the arts and those areas. This year's Kinderkonzerts will explore the components

of storytelling, such as setting, characters and plot, in a fun and engaging way. With pieces by Tchaikovsky, Vivaldi, Elgar, and Prokofiev, we will give your students a glimpse into some of the very best orchestral repertoire and open their ears and imaginations to what makes a great story and, similarly, great music.

The highlight of the program will be Prokofiev's *Peter and the Wolf*, a timeless classic to introduce young children to the instruments of the orchestra and their unique timbres and abilities. I'm sure many of you, like me, grew up with this wonderful piece — how great it will be to experience it again with your students now!

As always, thank you so much for making the Kansas City Symphony part of your students' musical education. We love performing for you, and we hope to see you again soon at one of our other offerings as well!

Sincerely,

Jason Seber

David T. Beals III Associate Conductor, Kansas City Symphony

## 2018/19 Kinderkonzert Program

### PIOTR ILYICH TCHAIKOVSKY

Polonaise from *Eugene Onegin*

### EDWARD ELGAR

*The Wand of Youth*, Suite No. 1, op. 1a  
“Fairies and Giants”

### ANTONIO VIVALDI

“Winter” from *The Four Seasons*  
I. Allegro non molto  
Sunho Kim, violin  
Tamamo Gibbs, violin

### SERGEI PROKOFIEV

*Peter and the Wolf*, op. 67

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





# About the Program

## PIOTR ILYICH TCHAIKOVSKY

**BORN:** May 7, 1840 in Votkinsk, Russia

**DIED:** November 6, 1893 in St. Petersburg, Russia

**FAMOUS WORKS:** *The Nutcracker*, *1812 Overture*, Symphonies 4, 5 & 6

Russian composer Piotr Ilyich Tchaikovsky is one of the most celebrated composers of symphonic music. He began playing piano at age 6, but his family encouraged him to pursue a career outside of music due to his nervous nature. Listening to this advice, Tchaikovsky attended law school and worked for the Russian government for nearly four years before returning to school to study music. He created some of the most recognizable themes in all of music and is best known for his ballet scores to *Swan Lake*, *Sleeping Beauty* and *The Nutcracker*.



Piotr Ilyich Tchaikovsky

Shortly after the premiere of Tchaikovsky's first ballet, *Swan Lake*, he began work on two significant works outside of the ballet genre. He composed his Fourth Symphony and first successful opera, *Eugene Onegin*, during the years 1877-1878. By this time, Tchaikovsky was an established composer. In the final decade of his life, he wrote the Fifth and Sixth symphonies, *1812 Overture*, and the ballets *Sleeping Beauty* and *The Nutcracker*.

## POLONAISE FROM *EUGENE ONEGIN*

Like many Europeans in the 18th and 19th centuries, Tchaikovsky was fond of Poland's stately polonaise. He liked the dance so much that he incorporated it into the two large-scale projects he was working on during 1877, his Fourth Symphony and the opera *Eugene Onegin*.

The opera is based on the epic poem of the same name by Alexander Pushkin. The story follows Eugene Onegin, a wealthy St. Petersburg socialite whose life consists of parties, concerts and soirées. He meets a girl, Tatyana, and becomes the object of her affection but does not return the sentiment. Years later, he and Tatyana cross paths at a prominent Russian society ball. Onegin realizes he has made a mistake in letting Tatyana go and tries to win her back, but she is now married and rebuffs his advances. The Polonaise opens Act 3, which is set in an extravagant ball where Onegin sees Tatyana for the first time in years.

## ANTONIO VIVALDI

**BORN:** March 4, 1678 in Venice, Italy

**DIED:** July 28, 1741 in Vienna, Austria

**FAMOUS WORKS:** *The Four Seasons*, Gloria

Antonio Vivaldi was born into a large family with four brothers and four sisters. His father was a professional violinist and served as his first and only notable teacher. In the early 1700s, Vivaldi was ordained a priest, earning the nickname "The Red Priest" because of his bright red hair. Health issues and a deep love for music led him to withdraw from active liturgical duties to pursue his musical interests.



Antonio Vivaldi

At the age of 25, Vivaldi was named Master of Violin at the Devout Hospital of Mercy in Venice, an institution for orphaned and abandoned children. While the boys learned trades and were required to leave at the age of 15, the girls received a musical education. The most talented of these girls stayed on to become members of the orchestra and choir. Vivaldi was eventually promoted to music director and composed many works for the ensembles at the institution.

## WINTER FROM THE FOUR SEASONS

Vivaldi composed hundreds of concertos in his career, but he is most famous for the set entitled The Four Seasons. Each concerto in this set is a three-movement work for violin, string orchestra and continuo based on a sonnet describing a specific season.

“Winter” I. Allegro con molto

*To tremble from cold in the icy snow,  
in the harsh breath of a horrid wind;  
to run, stamping one's feet every moment,  
our teeth chattering in the extreme cold.*

## EDWARD ELGAR

**BORN:** June 2, 1857 in Broadheath, England

**DIED:** February 23, 1934 in Worcester, England

**FAMOUS WORKS:** “Enigma Variations,” “Pomp and Circumstance,” Cello Concerto

Edward Elgar was born in a small village near Worcester, England. He and his six siblings were encouraged to take music lessons and, at the age of 8, Elgar began studying violin and piano. He began composing music at the age of 10 and had a keen interest in music theory, poring over organ manuals and theory books in his spare time. In 1872, after working briefly as a clerk, Elgar left his job and devoted his life to music. After years of struggling to gain recognition as a composer, Elgar premiered his Variations on an Original Theme (“Enigma Variations”) in 1899. The piece garnered nearly instant international success, paving the way for Elgar to become known as the greatest British composer of his generation.



Edward Elgar

## THE WAND OF YOUTH

In his early teens, Elgar and his siblings wrote a play set in a fantasy world filled with fairies, giants and other mythical creatures. At the time, Elgar wrote a simple incidental score to accompany the play and recorded the themes in a notebook. Several decades later, he revisited those melodies and transformed them into an orchestral suite titled The Wand of Youth. The piece combines the innocent melodies of Elgar’s childhood with his mature understanding of orchestration.

Elgar originally wrote 13 movements but chose to release only seven in his first suite. The Wand of Youth was so successful that the remaining six movements were released one year later as a second suite. Movement titles include “Fairy Pipers,” “Slumber Scene,” “Moths and Butterflies,” “Wild Bears,” and “Fairies and Giants.”

## LISTENING GUIDE

### Audio #3: “Fairies and Giants” from *The Wand of Youth Suite No. 1* by Edward Elgar



#### **Fairies’ Theme: 0:00-0:53 and 1:27-2:01**

Elgar’s fairy melody is heard in the violins, flute and piccolo. Staccato rhythms in the low strings and glissandi in the harp help bring the fairies to life.

#### **Giants’ Theme: 0:54-1:27 and 2:01-2:23**

The giants are created with strong accented notes in the brass, low strings and percussion. Notes are longer in comparison to the fairies’ theme, creating the giants’ long, heavy strides as they trudge across the ground. The offbeats can also be interpreted as the giants beating their chests with their fists.

#### **Combined Themes: 2:23-end**

Elgar combines both themes in the final moments of the movement, creating the magical land where fairies and giants exist together.

## **SERGEI PROKOFIEV**

**BORN:** April 23, 1891 in Sontzovka, Russia

**DIED:** March 5, 1953 in Moscow, Russia

**FAMOUS WORKS:** *Peter and the Wolf*, Symphony No. 1 “Classical,” Symphony No. 5

Sergei Prokofiev was born in Russia in 1891 and grew up an only child. He studied piano with his mother and began composing simple melodies at the age of 5. He had a comfortable, even privileged, upbringing and was fortunate to study composition with several “heavy hitters” in the Russian orchestral world. At the age of 13, Prokofiev enrolled at the St. Petersburg Conservatory where he studied with Nikolai Rimsky-Korsakov, Anatoli Liadov and Reinhold Glière.

Prokofiev’s earliest musical successes were on the piano. He was known for his virtuosic technique and often wrote pieces that would showcase his abilities. He began writing music in a variety of genres including symphonies, operas and concertos. Following in Sergei Rachmaninoff’s footsteps, Prokofiev attempted a career as a composer and pianist in the United States. His work was not well received and he returned to Europe where he married and started a family.



**Sergie Prokofiev**

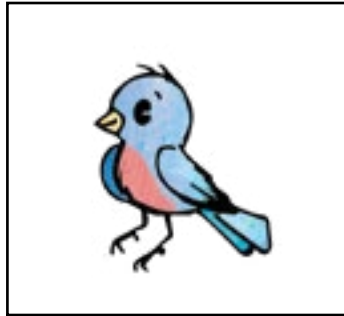
## PETER AND THE WOLF

In 1936, shortly after returning to the Soviet Union, Prokofiev composed *Peter and the Wolf*. The work was completed in just two weeks and was an immediate success. *Peter and the Wolf* has since become one of Prokofiev's best-known works and is a staple in today's orchestral repertoire. Its captivating text and colorful orchestration has introduced millions of people to the instruments of the orchestra. Prokofiev wrote both the music and the narration himself, drawing on memories from his own childhood. The story follows a young boy and his animal friends as they attempt to catch a dangerous wolf. Each character is represented by a different orchestral instrument with its own original theme.

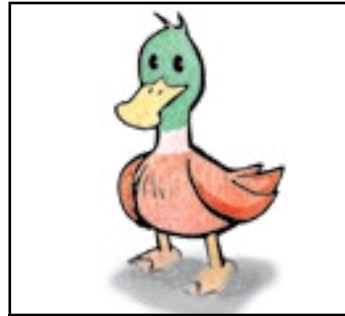
### CHARACTERS:



PETER / String Section



BIRD / Flute



DUCK / Oboe



CAT / Clarinet



GRANDFATHER / Bassoon



WOLF / 3 Horns



HUNTERS  
Trumpet and Timpani

### SYNOPSIS

Peter is a precocious young boy who lives with his grandfather in the Russian countryside. One day, Peter and his friend the bird decide to go on an adventure in the meadow near his house. Peter forgets to close the gate behind him and his pet duck follows him out. The duck and the bird bicker back and forth and don't notice the sneaky cat lurking nearby. Peter warns the pair in time and they are able to escape.

Grandfather is not happy that Peter has ventured into the meadow on his own and orders him to come home. Just as he locks the gate behind him, a hungry wolf emerges from the woods. The cat and bird escape unscathed but the duck isn't so lucky — she is swallowed whole!

Peter and the bird devise a plan to capture the wolf. Working together, they catch him by the tail. Just as some hunters appear. They have been tracking the wolf through the woods and Peter asks them to help him.

# Instrument Families



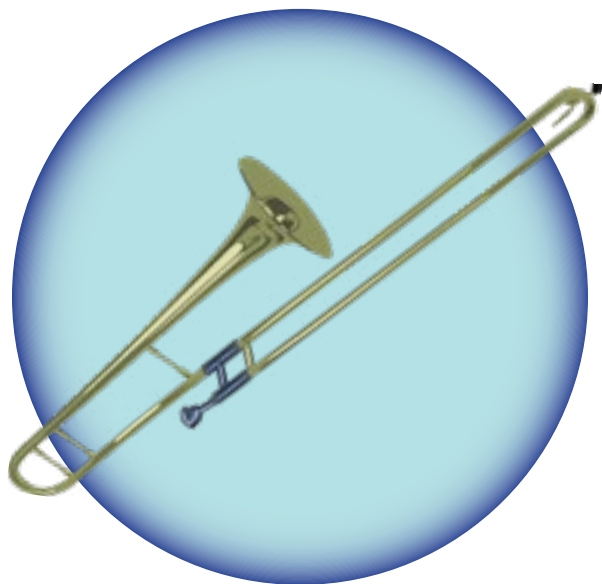
The **STRING** family is made up of the violin, viola, cello and bass. Instruments in this family produce sound by vibrating strings. Musicians use two different techniques to cause the string to vibrate. One way to produce vibrations is to rub the string with a bow. The bow is a long stick with horsehair stretched across it. When the bow is drawn across the strings, it causes the strings to vibrate which produces a sound. Another way to make strings vibrate is by plucking them with a 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.



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 and closing holes using keys on their instruments. A modern orchestral woodwind section generally consists of three of each of the instruments in the family.



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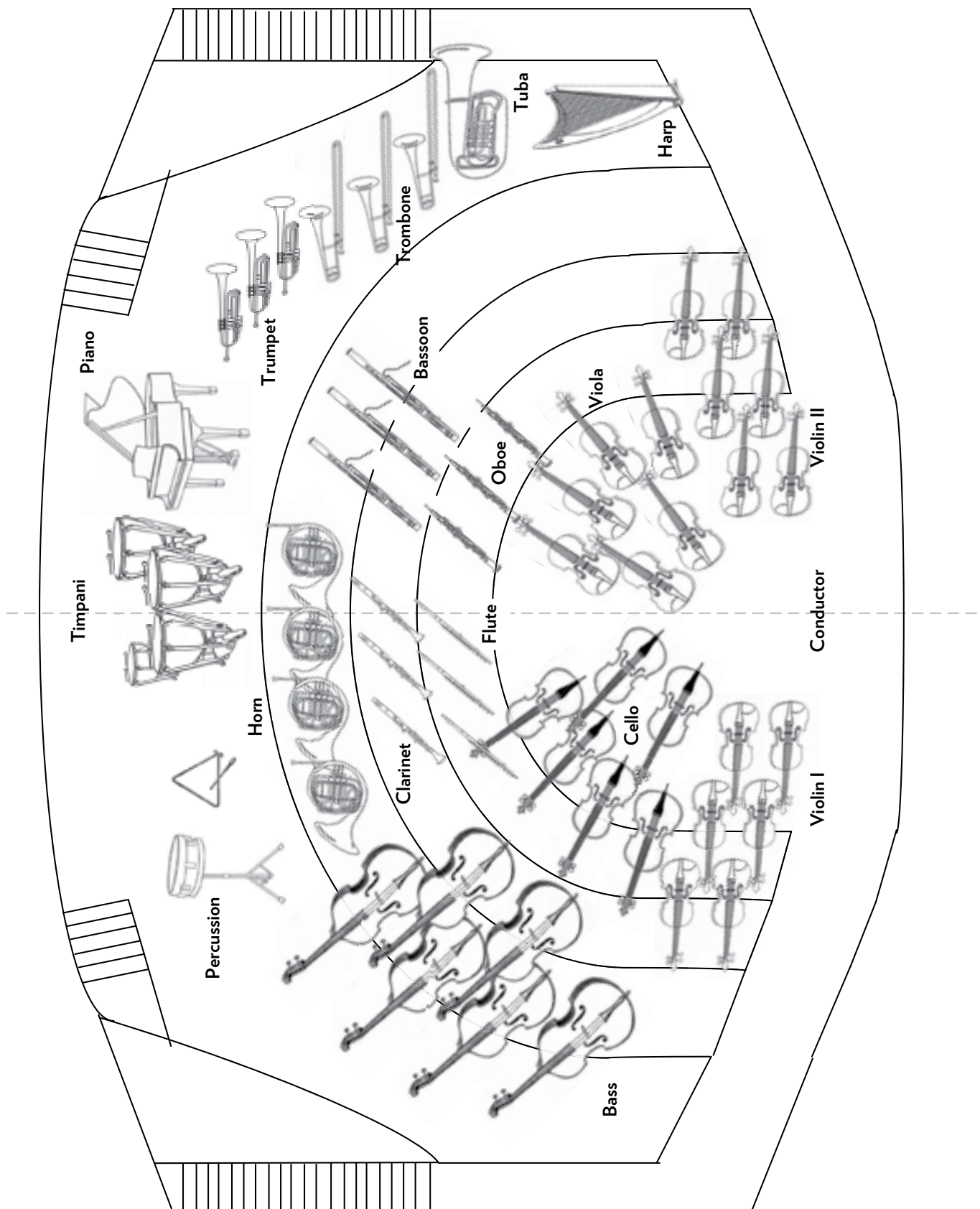
The **BRASS** family includes the trumpet, French horn, trombone and tuba, which are all made of brass. The brass family is one of the oldest families of the orchestra. Sound is produced when the musician “buzzes” his or her lips into a cup-shaped mouthpiece to produce vibrating air. The vibrating air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

# Orchestra Map



## Instrument Families

### TEACHING OBJECTIVE:

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

### MATERIALS:

- Instrument Families Information Sheet
- Orchestra Map
- Companion Audio Files

### 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 have 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 place they would be in an orchestra.
5. Play a recording of an orchestral piece. (We suggest using repertoire from the upcoming concert which can be found in the digital companion audio files.) 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 play, 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 concert, remind the students of their instrument families and instruct them to watch and listen closely to their family.

### EXTENDED ACTIVITY:

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

## Character Traits: *Peter and the Wolf*

### TEACHING OBJECTIVE:

Students will identify character traits through music.

### MATERIALS:

- Companion Audio Files
- Character Traits Worksheet

### PREPARATORY ACTIVITIES:

1. Explore Adjectives: Using adjectives, ask students to describe the classroom, the weather, and their current mood.
2. Using adjectives, discuss traits of popular characters (Paw Patrol, My Little Pony, etc.).
3. Discuss how music can be used to demonstrate character traits through tempo, range, key, timbre, and many other elements.

### TEACHING SEQUENCE:

1. Introduce the class to the characters in *Peter and the Wolf* (Peter, Bird, Duck, Cat, Grandfather, Wolf and Hunters).
2. Play Peter's theme [Audio #5] and ask the students to describe what character traits Peter might have based on his musical theme. Answers might include: playful, carefree, nice, happy. Ask students to record these traits on the Character Traits Worksheet (Page 14).
3. Repeat this process with the remaining characters:
  - a. **Bird:** fast, chirping, happy, small
  - b. **Duck:** steady, waddling, slow
  - c. **Cat:** sneaky, fat
  - d. **Grandfather:** slow, strict, old
  - e. **Wolf:** scary, hungry, stealthy, mean
  - f. **Hunters:** brave, alert, quiet

### EXTENDED ACTIVITY:

1. Discuss why Prokofiev selected the specific instrument(s) for each character.
2. What characteristics do the instruments have that make them appropriate for each character? Why are certain characters represented by multiple instruments (e.g. the wolf)?



# Character Traits Worksheet



PETER

*Character traits*



BIRD



DUCK



CAT



GRANDFATHER



WOLF



HUNTERS

# Instruments as Characters Activity

Draw a line to match the character to its instrument.



GRANDFATHER



BIRD



WOLF



HUNTERS



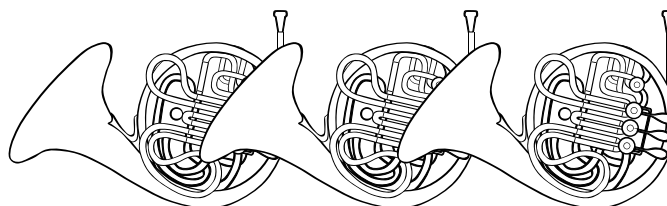
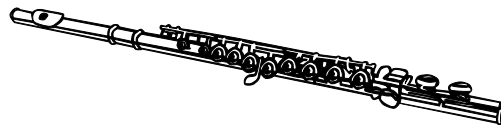
DUCK



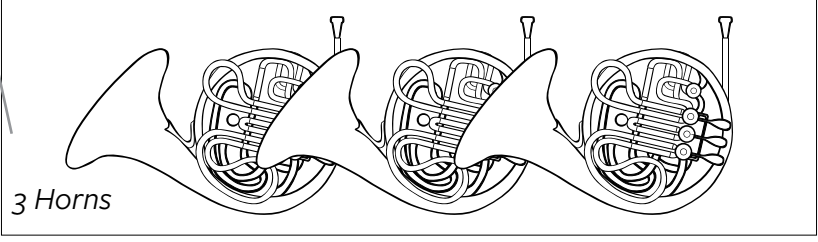
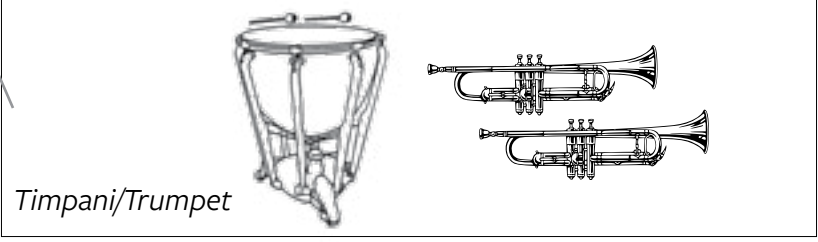
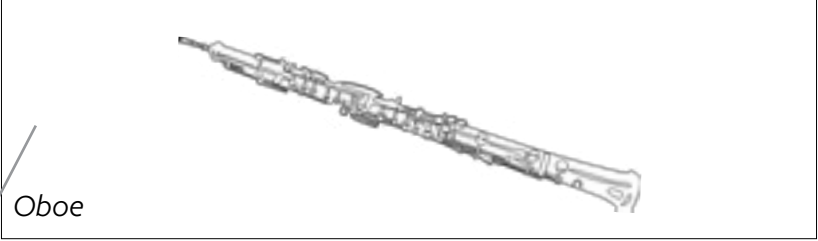
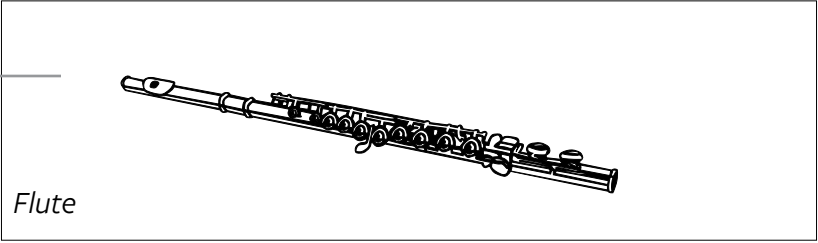
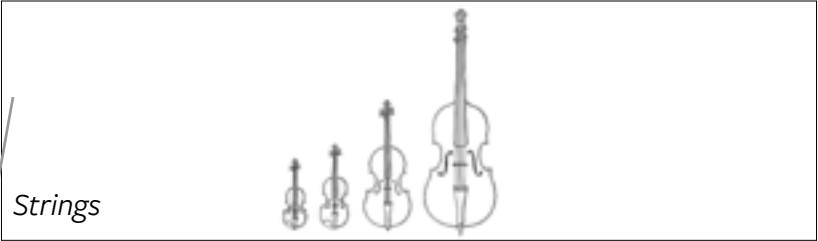
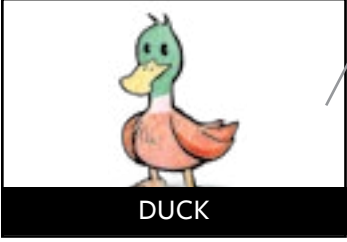
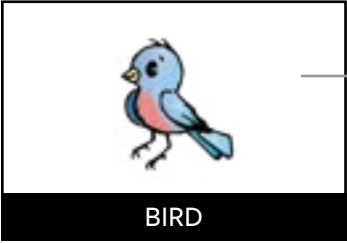
PETER



CAT



# Instruments as Characters Answers



## “Fairies and Giants”

### TEACHING OBJECTIVE:

Students will create characters based on musical themes.

### MATERIALS:

- CD Player
- Teacher’s Guide Companion CD
- “Fairies and Giants” Coloring Worksheet
- Colored pencils, crayons

### PREPARATORY ACTIVITIES:

1. Review the instrument families of the orchestra.
2. Discuss how composers create characters through music.

### TEACHING SEQUENCE:

1. Listen to Elgar’s “Fairies and Giants” from *The Wand of Youth* Suite No. 1.
2. Isolate the fairies’ theme (beginning – 0:53) and discuss what qualities make it sound like fairies. Answers may include: quick tempo, “light-hearted” rhythm, use of high instruments (including piccolo, flute and violins).
3. Isolate the giants’ theme (0:54 – 1:27) and discuss what qualities make it sound like giants. Answers may include: louder dynamics, use of brass instruments, “stomping” rhythm, use of percussion instruments.
4. Ask the students to create their own versions of fairies and giants using the “Fairies and Giants” Worksheet.

### CULMINATING ACTIVITY:

Create a class display of the students’ depictions of fairies and giants.

### EVALUATION:

Were students able to translate musical character traits into adjectives? Did students understand the relationship between the instruments of the orchestra and their story counterparts?



# “Fairies and Giants” Worksheet

\_\_\_\_\_’s Fairy

\_\_\_\_\_’s Giant

## 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.

### 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?

# Concert Reviewer

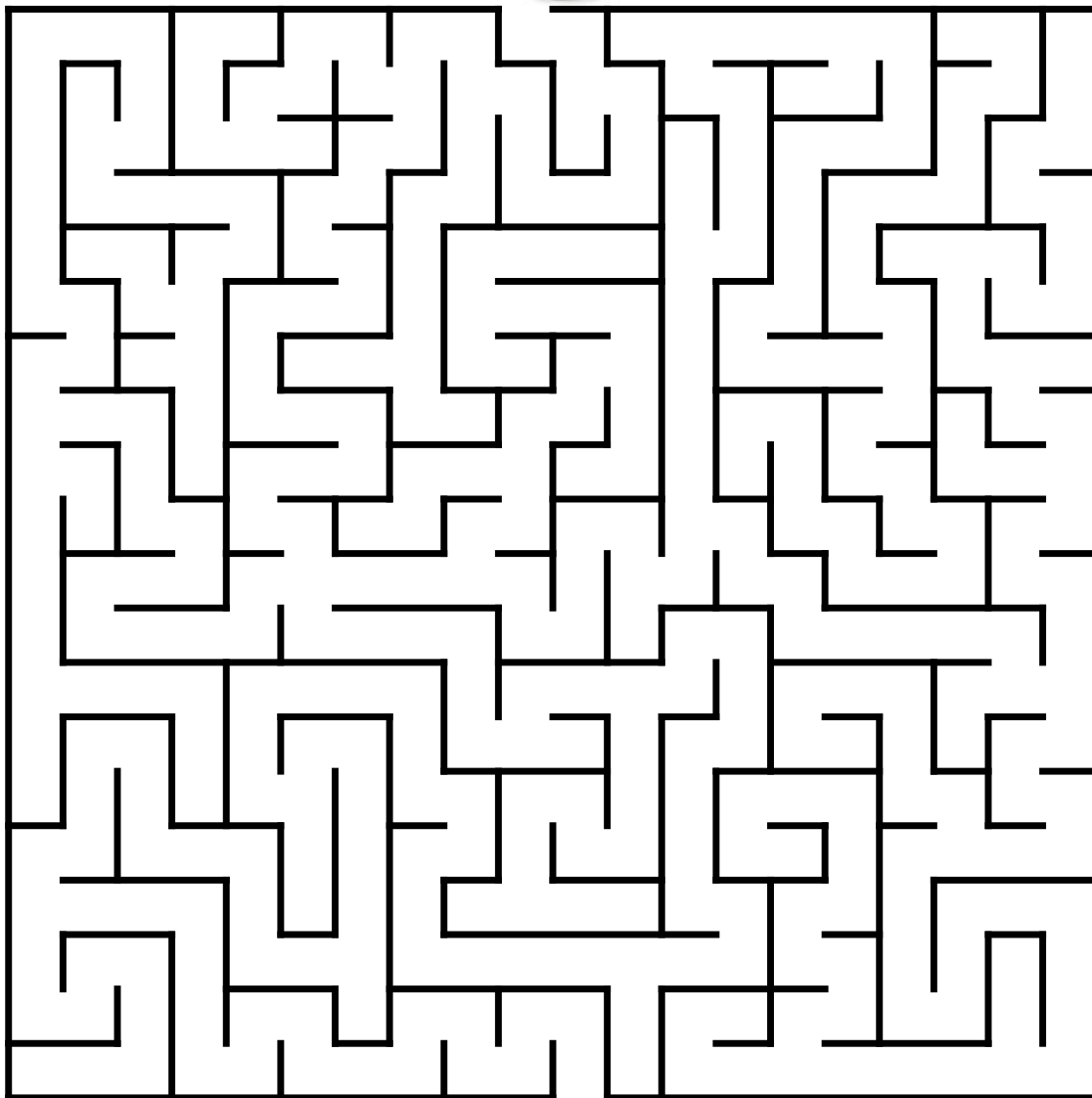
Imagine you are the music critic for the Kansas City Star and you have been assigned the job of writing a review about the Young People's Concert you attended. Write a review that includes what you thought was interesting, exciting or worth sharing with others. Be as specific as you can, especially about the music. Use your words to describe what the music sounded like and how it made you feel.

Name \_\_\_\_\_

Age \_\_\_\_\_

Grade \_\_\_\_\_ School \_\_\_\_\_

Help take the wolf to the Zoo!



**The Zoo**



# Peter and the Wolf Word Search

Name: \_\_\_\_\_ Date: \_\_\_\_\_



Find and circle each of the words from the list below. Words may appear horizontally or vertically, but forwards only.

Y	T	F	E	X	N	I	O	E	C	D	U	C	K
G	R	A	N	D	F	A	T	H	E	R	U	U	B
R	Z	Y	S	B	V	M	U	C	O	B	O	E	E
T	I	M	P	A	N	I	S	J	C	P	E	N	E
E	Y	Y	P	E	A	N	S	U	O	E	R	C	E
X	E	M	E	U	B	R	I	W	E	Y	N	R	D
Q	E	S	T	R	I	N	G	S	T	H	A	U	Y
T	C	Y	T	R	O	D	U	U	R	O	T	B	A
B	A	S	S	O	O	N	A	O	U	D	Y	I	P
R	X	Y	F	A	H	N	V	A	M	P	I	R	E
V	K	H	O	R	N	R	P	W	P	V	A	D	T
C	L	A	R	I	N	E	T	J	E	Y	Z	W	E
R	S	S	U	E	F	F	L	U	T	E	C	O	R
Z	U	H	U	N	T	E	R	S	S	I	A	L	O
N	P	E	E	U	B	D	O	Q	X	M	T	F	E

bassoon duck hunters peter grandfather timpani clarinet strings oboe trumpet  
cat wolf bird flute horn

# Orchestra Roster

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*

Noah Geller‡, *Concertmaster*

Justine Lamb-Budge‡, *Associate Concertmaster*

Gregory Sandomirsky,  
*Associate Concertmaster Emeritus*

Anne-Marie Brown

Betty Chen

Anthony DeMarco

Susan Goldenberg\*

Tomoko Iguchi

Dorris Dai Janssen

Filip Lazovski^Δ

Philip Marten‡

Vladimir Rykov

Rachel Sandman^Δ

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

Francesca Manheim

Sarah Peters^Δ

## VIOLAS

Christine Grossman, *Principal*

Matthew Sinno^, *Associate Principal*

Jessica Nance, *Assistant Principal*

Kent Brauningner

Sean Brumble

Marvin Gruenbaum

Jenifer Houck

Duke Lee

Matthew Rombaum ‡

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*

Jessica Petrasek^Δ

## PICCOLO

Jessica Petrasek^Δ

## OBOES

Kristina Fulton, *Principal*

*Shirley Bush Helzberg Chair*

Alison Chung, *Associate Principal*

Tim Daniels^

## ENGLISH HORN

Tim Daniels^

## CLARINETS

Raymond Santos, *Principal*

Rebecca TobinΔ,

*Acting Associate Principal*

John Klinghammer

## E-FLAT CLARINET

Rebecca TobinΔ

## BASS CLARINET

John Klinghammer

## BASSOONS

Ann Bilderback, *Principal*

*Barton P. and Mary D. Cohen Chair*

Thomas DeWitt, *Associate Principal*

Nicole Haywood^Δ

## 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

Joe LeFevre^, *Principal*

## TIMPANI

Timothy Jepson, *Principal*

## PERCUSSION

Christopher McLaurin, *Principal*

Daniel MorrisΔ, *Acting Associate Principal*

## HARP

Deborah Wells Clark, *Principal*

## LIBRARIANS

Elena Lence Talley, *Principal*

Fabrice Curtis

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Justin White, *Personnel Manager*

Elizabeth Fairfield, *Assistant Personnel Manager*

David Tebow, *Stage Manager*

Mark Watson, *Assistant Stage Manager*

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\* Non-Rotating Musician

‡ On Leave of Absence

^ New Member

Δ One-Year Member

## About Jason Seber, David T. Beals III Associate Conductor



THE 2018/19 KANSAS CITY SYMPHONY SEASON marks Jason Seber's third year as the David T. Beals III Associate Conductor. He has built a strong rapport with the Kansas City community — conducting more than 70 concerts each season, in educational workshops at area schools, as a host of G. Kenneth and Ann Baum Concert Comments and through many other community events. Seber leads the Symphony in Classics Uncorked, Pops, Family, Film + Live Orchestra and education concerts, plus Christmas Festival, Symphony in the Flint Hills and a multitude of other programs.

Prior to his Kansas City Symphony appointment, Seber served as education and outreach conductor of the Louisville Orchestra from 2013 to 2016, creating and leading many programs on the education, holiday, Family, Pops and Music Without Borders series. He was also music director of the Louisville Youth Orchestra for 11 seasons. Under his baton, the LYO Symphony Orchestra performed on National Public Radio's "From the Top" in 2016.

Previously, Seber served as assistant conductor of the Cleveland Pops Orchestra and the National Repertory Orchestra. Recently, he has had return engagements with the Colorado, Houston and Indianapolis symphonies and the Cleveland Pops, and he has appeared as a guest conductor for the Charleston, Mansfield, National and Windsor symphonies as well as the Denver Young Artists Orchestra. A passionate advocate of music education, Seber has conducted the Honors Performance Series Orchestra at the Sydney Opera House and Carnegie Hall. In 2020, he will conduct the Missouri All-State Orchestra.

Seber has collaborated with a diverse range of artists including Boyz II Men, Jinjoo Cho, Melissa Etheridge, Ben Folds, Brian Stokes Mitchell, My Morning Jacket, Aoife O'Donovan, Doc Severinsen, Conrad Tao, Bobby Watson and Joyce Yang. 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. ■

## About Alex Espy, narrator



ALEX ESPY RETURNS TO THE KANSAS CITY SYMPHONY AFTER COLLABORATING on *Around the World in 80 Days* for their 2017 Family Series. Other Symphony collaborations include *Peter and the Wolf* (2013, 2015), *Orchestra Games* (2013) and *The Remarkable Farkle McBride* (2016.) In addition to the Symphony, Espy has worked with the Nelson-Atkins Museum of Art, Coterie Theatre, Unicorn Theatre, Mesner Puppet Theater, Living Room Theater, Okoboji Summer Theater and Theater for Young America.

## 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 \$19 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 \$165,000 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.



# Kauffman Center for the Performing Arts

## LOCATION

1601 BROADWAY BLVD.  
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 20 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 [kauffmancenter.org](http://kauffmancenter.org) for more information.

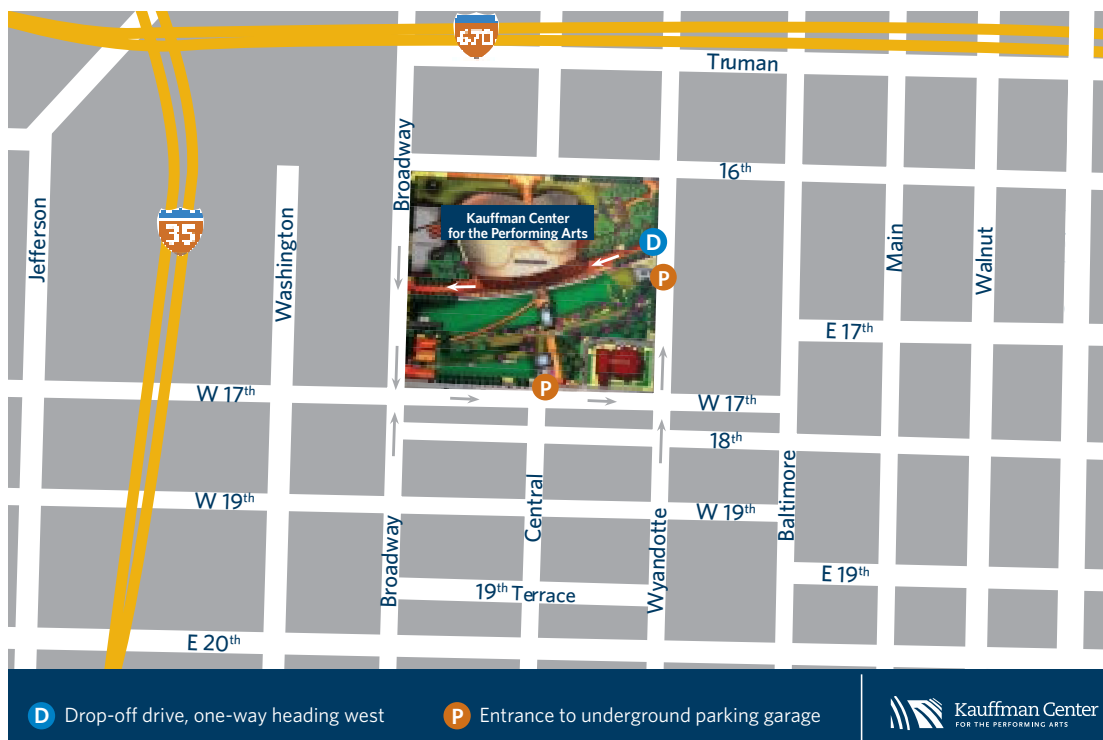
## ACCESSIBILITY

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 Kaelyn Whitt at (816) 218-2647 to determine your best and most accessible seating options.

## MISSOURI ARTS COUNCIL – BIG YELLOW SCHOOL BUS GRANTS

The Big Yellow School Bus Grant helps Missouri schools meet the transportation costs of educational field trips to arts programs in Missouri that are funded by the Missouri Arts Council. This grant is not competitive but funds are limited. For details about eligibility and application process, go to:

[www.missouriartscouncil.org/education/#grants](http://www.missouriartscouncil.org/education/#grants).



**D** Drop-off drive, one-way heading west

**P** Entrance to underground parking garage

**Kauffman Center**  
FOR THE PERFORMING ARTS

# Sponsors

**Young People's Concerts, KinderKonzerts and Link Up comprise the John and Marny Sherman Education Series**

## EDUCATION SERIES UNDERWRITERS

Charles and Virginia Clark  
Jamie and Bush Helzberg  
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)

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Muriel I. Kauffman Fund  
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## ADDITIONAL SUPPORT PROVIDED BY



The Kansas City Symphony is a member of Kansas City Arts Partners, a sequential arts-in-education program for grades K-12, integrating our community's arts resources into the curriculum of Greater Kansas City area school districts.



## **EDUCATION DEPARTMENT**

**STEPHANIE BRIMHALL**

EDUCATION MANAGER

(816) 218-2639

[SBRIMHALL@KCSYMPHONY.ORG](mailto:SBRIMHALL@KCSYMPHONY.ORG)

**KAELYN WHITT**

EDUCATION TICKETING COORDINATOR

(816) 218-2647

[KWHITT@KCSYMPHONY.ORG](mailto:KWHITT@KCSYMPHONY.ORG)

## **MAILING ADDRESS**

KANSAS CITY SYMPHONY

1703 WYANDOTTE, SUITE 200

KANSAS CITY, MO 64108

**[KCSYMPHONY.ORG](http://KCSYMPHONY.ORG)**

