



KANSAS CITY
SYMPHONY



Young People's Concert

COMPOSING A STORY

Richard Hill Teacher's Guide

CONTENTS

About this Guide	3
From the Podium	4
Concert Program	4
About the Program	5
Hector Berlioz	
Ludwig van Beethoven	
Georges Bizet	
Edward Elgar	
Piotr Ilyich Tchaikovsky	
Instrument Families	9
Orchestra Map	11
Teaching Activities	12
Orchestra Roster	21
About the Kansas City Symphony	22
About Jason Seber	23
About the Kauffman Center for the Performing Arts	24
Sponsors	25

ABOUT THIS GUIDE

GREETINGS!

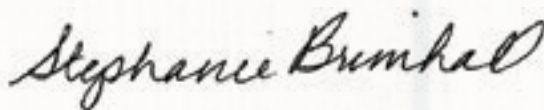
Welcome to this Kansas City Symphony Young People's Concert – *Composing a Story*. I look forward to seeing you in Helzberg Hall! As the concert approaches, I encourage you to take advantage of the materials inside this guide.

This curriculum guide is intended to be a resource for your classroom both before and after you attend the concert. Inside, you will find program information including music to be performed and in-class activities designed to maximize your experience at the symphony. The concert will explore ways in which authors and composers create their work.

In addition to learning about the upcoming program through cross-curricular activities, students and teachers are invited to participate in post-concert surveys and concert reviews. Activities include an exploration into leitmotifs, musical moods, instrument families and the Kansas City Symphony's seventh annual Writing Challenge. Information on these activities can be found beginning on page 16 of this guide.

We are excited to present this cross-curricular program that combines the exciting worlds of music and reading and look forward to seeing you in Helzberg Hall!

Sincerely,



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

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

FROM THE PODIUM

HI FRIENDS!



I simply cannot wait for this year's Young People's Concerts! I know that all of you have written stories in school or perhaps on your own at home too. Have you ever written a song or a piece of music? You might be surprised how many similarities there are between writing stories and writing music. Authors and composers make many of the same exact decisions when creating something that will take their audience on an interesting and exciting

adventure. That's exactly what we'll be discovering together in this concert, *Composing a Story!*

Through the incredible pieces of musical storytellers like Beethoven, Tchaikovsky, Berlioz, Bizet and Elgar, we are going to find out how composers create their masterpieces. A piece of music begins like a story with the setting. A composer must choose a tempo, key signature and dynamics that will create a mood for their music. Most pieces of orchestral music have two contrasting themes or melodies, just like two contrasting characters in a story (usually a hero and a villain). Just like any good story, a good piece of music will allow you to sometimes know what's coming next, and at other times, completely surprise you! And finally, musical stories can have all different types of endings, from soft and mysterious to bombastic or triumphant.

We will get to see (and hear) firsthand all these different choices composers get to make when writing their "stories" through music! The Kansas City Symphony and I look forward to seeing you soon in Helzberg Hall!

Sincerely,

A handwritten signature in black ink that reads "Jason A. Seber". The signature is stylized with a large, sweeping "J" and "S".

Jason Seber

David T. Beals III Associate Conductor, Kansas City Symphony

2018/19 YOUNG PEOPLE'S CONCERT PROGRAM

BERLIOZ "Hungarian March" from
The Damnation of Faust

BEETHOVEN Symphony No. 3 in
E-flat Major, op. 55
II. Marcia Funebre

BIZET "Farandole" from
L'Arlésienne Suite No. 2

ELGAR *Enigma Variations*
Variation XI. G.R.S.

BEETHOVEN
Symphony No. 2 in D Major, op. 36
IV. Allegro Molto

TCHAIKOVSKY
Symphony No. 4 in F Minor, op. 36
II. Andantino in modo di canzona
III. Scherzo
IV. Finale: Allegro con fuoco

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

ABOUT THE PROGRAM

HECTOR BERLIOZ

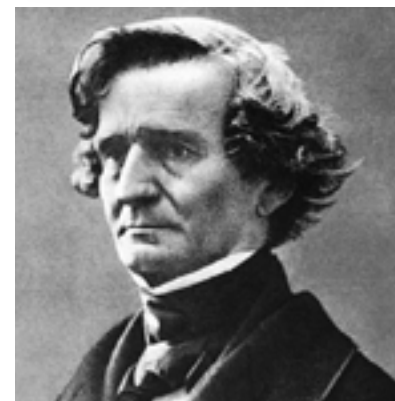
BORN: December 11, 1803 in La Côte-Saint-André, France

DIED: March 8, 1869 in Paris, France

FAMOUS WORKS: *Symphonie fantastique*, *The Damnation of Faust*

Hector Berlioz was born in France in 1803 to a successful doctor and his wife. Despite his parents' musical encouragement, it was expected that Hector would grow up to become a doctor like his father. After two years of medical school, Berlioz shocked his parents by telling them he wanted to be a composer. His parents withdrew financial support and Berlioz worked in restaurants and clubs to earn a living. He enrolled in the Paris Conservatory of Music as a performer and composer and, in 1828, won second prize in the Prix de Rome, one of the world's most important composition competitions.

Berlioz was fascinated by the types of sounds he could create by combining different groups of instruments. He especially was interested in composing for large groups of instruments, particularly orchestras. He composed through musical exploration, using groups of instruments differently than other composers. Soon, Berlioz was world-famous, writing large-scale orchestra, opera and choral works.



Hector Berlioz

“HUNGARIAN MARCH” from *THE DAMNATION OF FAUST*

The Damnation of Faust tells the story of a doctor who trades his soul to the devil in return for unlimited knowledge. The magical story is full of mysterious creatures brought to life by Berlioz's music. The composition as a whole is difficult to classify and difficult to stage due to its size and complexity. It is now performed regularly in concert halls, since its first successful complete performance in Paris in 1877.

One of the most famous pieces in the work is the “Hungarian March” which is heard as Faust wanders the countryside of Hungary. It begins with a powerful brass fanfare followed by a Hungarian folk melody in a minor key performed by the woodwinds. The march moves into a major key with a dance-like melody. The original melodies later return and the full orchestra gives the march a ringing finale.

LUDWIG VAN BEETHOVEN

BORN: December 16, 1770 in Bonn, Germany

DIED: March 26, 1827 in Vienna, Austria

FAMOUS WORKS: Symphony No. 9, “Moonlight” Sonata, Symphony No. 5, “Emperor” Piano Concerto

Beethoven is one of the world's most celebrated composers. In his career, he composed symphonies, concerti, and a number of works for theatrical productions. Beethoven was also an accomplished pianist and composed over 30 sonatas for the instrument including the well-known “Moonlight” and “Waldstein” sonatas. At the age of 30, Beethoven began to notice some hearing loss. What began as a slight ringing in the ear eventually transformed into a loud roar, which left Beethoven almost completely deaf. He continued to conduct and compose music, relying on his lifetime of ear training and vibrations from the piano for guidance.



Ludwig Van Beethoven

SYMPHONY NO. 2

Beethoven spent the summer months of 1802 in the small country town of Heiligenstadt. His hope was that a break from Vienna would improve his health in general and his hearing in particular. He had recently come to terms with the fact that his failing hearing would never be cured and even wrote a makeshift “will” for his brothers, giving specific instructions for the disposal of his musical instruments. It was during this time that he began composing his Second Symphony. Despite his gloomy, the music itself contains no trace of sorrow or self-pity. In fact, Beethoven’s Second Symphony is filled with energy and good humor. The finale inspired perhaps one of the greatest comments by a critic in music history, describing the symphony as “a wounded dragon that refuses to die and, though bleeding in the finale, furiously thrashes about with its stiffened tail.”

WRITING CHALLENGE

SYMPHONY NO. 3, “EROICA”

Beethoven began work on his Third Symphony in 1803. He originally set out to compose a grand symphony in honor of Napoleon Bonaparte, someone Beethoven saw as the driving force for a democratic Europe. Accordingly, Beethoven titled the symphony “Bonaparte.” When he learned, however, that Napoleon had crowned himself emperor, Beethoven changed the title to “Eroica,” and gave the work the inscription “Heroic Symphony composed to celebrate the memory of a great man.”

Beethoven made a bold choice in writing a funeral march for the second movement. It opens with a somber funeral procession in C minor, played first by the strings and then by a solo oboe. This theme recurs throughout the movement’s development.

GEORGES BIZET

BORN: October 25, 1838 in Paris, France

DIED: June 3, 1875 in Bougival, France

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

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

Bizet began to win awards for his compositions and in 1857 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. Bizet wrote his first opera, *The Pearl Fishers*, in 1863 and followed it with the incidental music for Alphonse Daudet’s play *L’arlésienne*. While the play itself proved to have little staying power, Bizet’s music is a concert hall favorite!



Georges Bizet

“FARANDOLE” from *L’ARLÉSIENNE* SUITE NO. 2

Bizet composed 27 pieces for *L’arlésienne* including background music and large orchestral features. Despite the failure of the play itself, Bizet was so pleased with his music that he immediately excerpted four numbers and rescored them for full orchestra. A few years after Bizet’s death, Ernest Guiraud compiled a second suite of four selections which includes the “Farandole.”

A farandole is a dance from southern France typically performed with the dancers standing in a circle, holding hands and skipping at every beat. Bizet uses two traditional French tunes in his “Farandole.” The first is known as the “March of the Three Kings,” a traditional French Christmas carol. The second theme is a light and lively dance underscored by a driving percussive rhythm.

ABOUT THE PROGRAM

EDWARD ELGAR

BORN: June 2, 1857 in Broadheath, England

DIED: February 23, 1934 in Worcester, England

FAMOUS WORKS: “Enigma Variations”

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.

ENIGMA VARIATIONS, XI: G.R.S.

Elgar’s “Enigma Variations” began one evening as he sat at the piano and played an improvised theme for his wife. Noticing her amusement, Elgar began repeating the theme over and over again, turning each recurrence into a caricature of the way one of his friends might have played it. The final result is a theme and fourteen variations, each depicting the personalities, quirks, laughs and inflections of his friends.

Variation XI (G.R.S.) represents organist George Sinclair; however, many think it actually portrays Sinclair’s bulldog, Dan, paddling in the River Wye after falling in.



Edward Elgar

PIOTR ILYICH TCHAIKOVSKY

BORN: May 7, 1840 in Votkinsk, Russia

DIED: November 5, 1893 in St. Petersburg, Russia

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

Russian composer Piotr Ilyich Tchaikovsky is one of the most celebrated composers of classical music. He began playing piano at the age of 6, but was encouraged to pursue a career outside of the arts. After attending law school and working for the Russian government, he decided to pursue his true passion in music. Tchaikovsky has created some of the most recognizable themes in all of music and is best known for his symphonies and ballet scores to *Swan Lake*, *Sleeping Beauty* and *The Nutcracker*.

SYMPHONY NO. 4

Tchaikovsky’s Fourth Symphony was written during a very tumultuous time in his personal life. After only three months of marriage to a former student, they divorced and Tchaikovsky experienced a nervous breakdown. Tchaikovsky disclosed the ideas and emotions he felt while composing the symphony to his financier and best friend Nadezhda von Meck.



Piotr Ilyich Tchaikovsky

II

He writes about the second movement, “[it] shows another phase of sadness. Here is that melancholy feeling that enwraps one when he sits alone at night in the house exhausted by work; a swarm of reminiscences arises. It is sad, yet sweet, to lose one’s self in the past.” The movement ends unresolved, a question without an answer.



III

Tchaikovsky was proud of his “perpetual pizzicato” third movement, in which the strings play pizzicato from the first note to the last. He explains “there is no determined feeling, no exact expression in the third movement. It is not happy. It is not sad.”



IV

“As to the finale, if you find no pleasure in yourself, look about you. Go to the people. See how they can enjoy life and give themselves up entirely to festivity. ... How merry and glad they all are. All their feelings are so inconsequential, so simple. And do you still say that all the world is immersed in sorrow? There still is happiness, simple, naïve happiness. Rejoice in the happiness of others — and you can still live.”



TEACHING ACTIVITY:

EXPERIMENTING WITH PUNCTUATION

TEACHING SEQUENCE:

1. Ask students to read the following sentences, ending each with a question mark, period and exclamation mark:

- “I like spinach”
- “Dogs are cute”
- “My dad knows how to do the floss”
- “There is a snake in my shoe”
- “The Kansas City Symphony is cool”
- **Examples:** The Kauffman Center is stunning ?

The Kauffman Center is stunning .

The Kauffman Center is stunning !

Additional classroom sentence suggestions...

2. Discuss speech patterns when using each type of punctuation. What does our voice do when we end a sentence with a question mark? (voice tends to go up at the end of the sentence). How do we sound when we end a sentence with a period? (voice can go down and the sentence may end in a slight accent). What about when a sentence ends in an exclamation mark? (the last word or entire sentence may be louder and voice may get higher).
3. Listen to the endings of movements 2, 3 and 4 from Tchaikovsky’s fourth symphony and decide which punctuation ends each one.

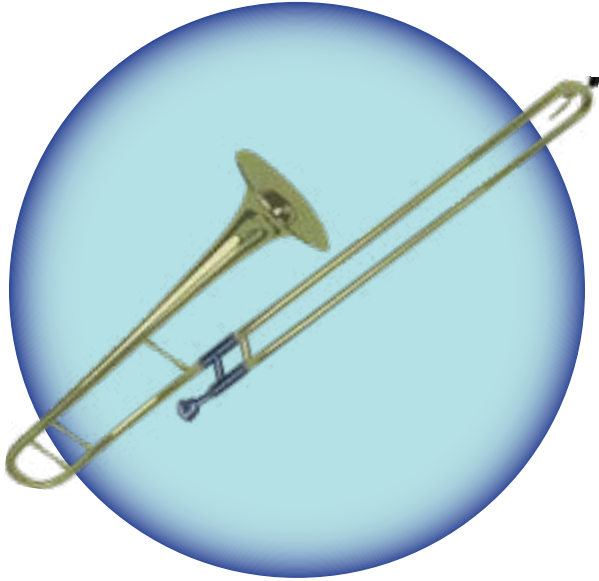
INSTRUMENT FAMILIES

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 slightly differently than other members of the same family. The four instrument families in an orchestra are **STRINGS**, **WOODWINDS**, **BRASS** and **PERCUSSION**.

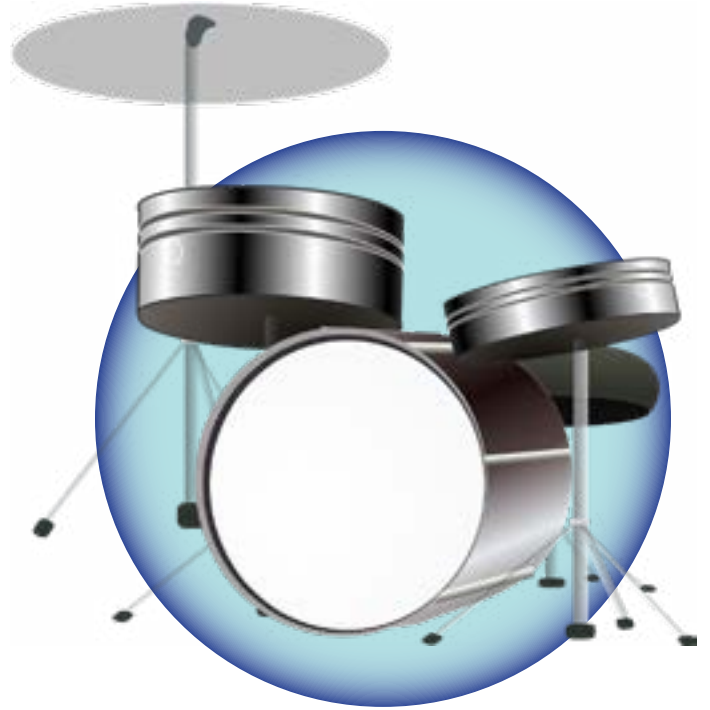


The **STRING** family includes the violin, viola, cello and bass. Instruments in this family produce sound by vibrating strings. Musicians use two different techniques to cause the string to vibrate. One way to produce vibrations is to rub the strings with a bow. The bow is a long stick with horsehair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

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.

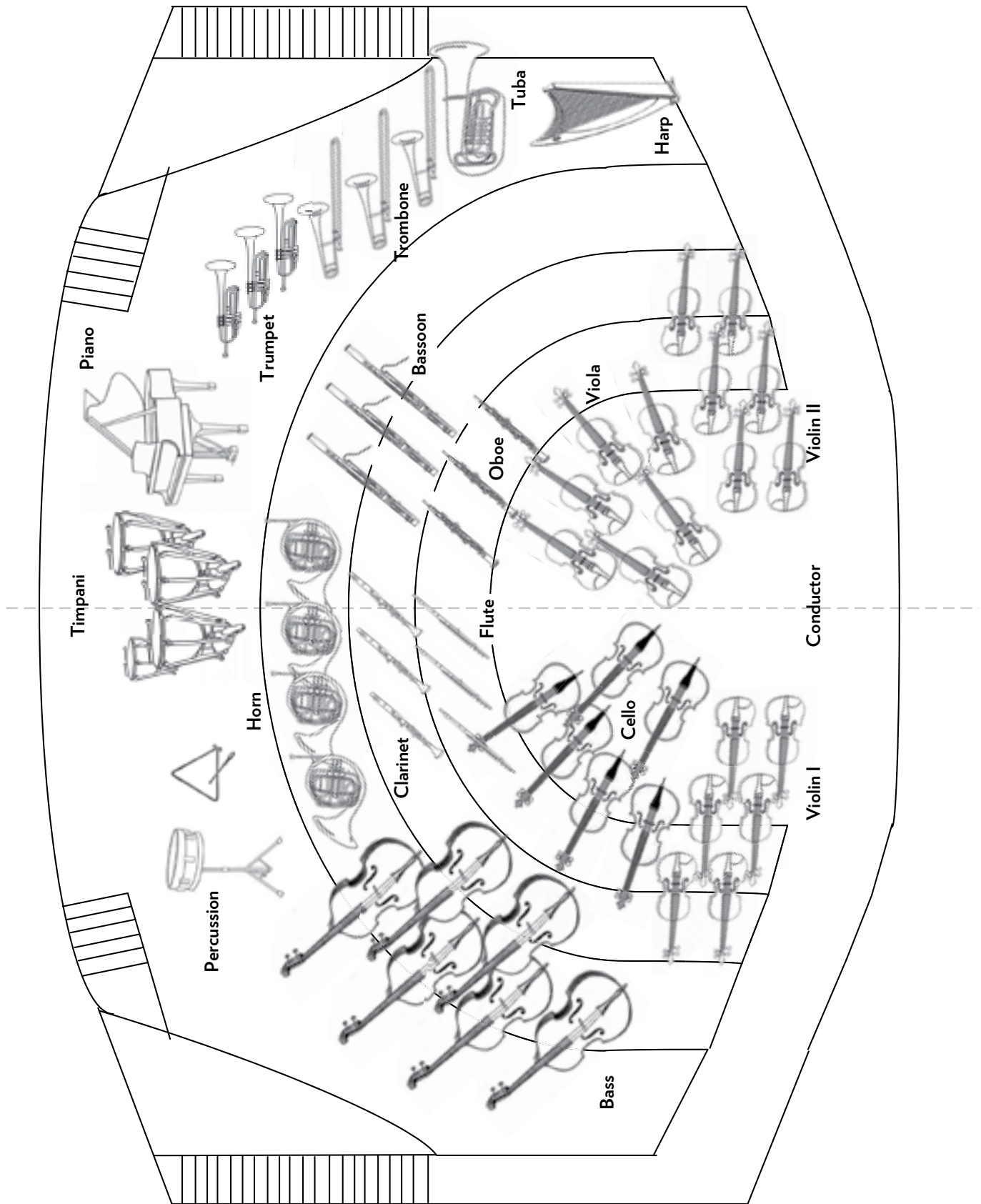


The **BRASS** family includes the trumpet, French horn, trombone and tuba which are all made of brass. The brass family is one of the oldest families of the orchestra. Sound is produced when the musician “buzzes” his or her lips into a cup-shaped mouthpiece to produce vibrating air. The vibrating air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



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



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 above 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.

MUSICAL MOODS

TEACHING OBJECTIVE:

Students will explore different moods created by music while becoming familiar with the repertoire for the Kansas City Symphony Young People’s Concert *Composing a Story*.

MATERIALS:

- Companion Audio Files
- Pen or pencil
- Musical Moods worksheet

PREPARATORY ACTIVITIES:

1. Discuss the definition of setting as the where and when a written story takes place.
2. For the purposes of these concerts, a musical setting will be the mood created by a piece of music. Discuss different moods music can create (happy, sad, scary, noble, sneaky, etc.).

TEACHING SEQUENCE:

1. Listen to the pieces on the program (linked below)
2. After each track, ask students to complete the Musical Moods worksheet. Students should describe the musical setting (the mood of the piece), the physical setting (where and when the musical story takes place), and the musical cues that led to those answers (tempo, dynamics, key, etc.).

EXAMPLE (WORKSHEET ON NEXT PAGE):

Beethoven Symphony No. 3, II	SAD	FUNERAL	SLOW, MINOR KEY, SOFT
---------------------------------	-----	---------	-----------------------



MUSICAL MOODS WORKSHEET

PIECE	MUSICAL SETTING (MOOD)	PHYSICAL SETTING (WHEN/WHERE)	MUSICAL CLUES (TEMPO, DYNAMICS, KEY, INSTRUMENTATION, etc.)
Berlioz “Hungarian March”			
Beethoven Symphony No. 3, II			
Bizet “Farandole”			
Elgar XI G.R.S from “Enigma Variations”			
Beethoven Symphony No. 2, Finale			
Tchaikovsky Symphony No. 4, II			
Tchaikovsky Symphony No. 4, III			
Tchaikovsky Symphony No. 4, IV			

WRITING CHALLENGE: Composing a Story

TEACHING OBJECTIVE:

Students will write a story inspired by a piece of music.

MATERIALS:

- Pen or Pencil
- Writing Challenge Worksheets
- Writing Challenge Submission Form
- Companion Audio Files

PREPARATORY ACTIVITIES:

1. Discuss the different elements of a story: setting, character, plot
2. Discuss how music can express different story elements by creating characters, moods, etc.
3. Play the entire fourth movement of Beethoven's Symphony No. 2, asking students to close their eyes while they listen.

TEACHING SEQUENCE:

1. SETTING

- a) Play approximately one minute of the finale from Beethoven's Second Symphony. Ask the students to imagine where and when the story takes place. (*Consider the geographic location, indoors/outdoors, time of day, season, year, etc.*)
- b) Describe the setting on the Writing Challenge worksheet.
- c) Optional: While listening to the music, ask students to draw a picture of the setting.

2. CHARACTER

- a) Continue playing the finale from Beethoven's Second Symphony for another minute. Ask the students to consider different characters. Who is occupying the setting? Who is the main character? Are there supporting characters? What traits do these characters have? (*Consider appearance, mood, personality, etc.*)
- b) Describe the character(s) on the Writing Challenge worksheet.
- c) Optional: Draw a picture of each character in the story.

3. PLOT

- a) Continue playing the finale from Beethoven's Second Symphony. Ask students to consider events that happen in the story. Does something surprising happen?
- b) Summarize the plot on the Writing Challenge worksheet.

4. COMPLETE STORY

- a) Ask students to write a one-page story inspired by the finale from Beethoven's Symphony No. 2. Stories should include all of the elements discussed in class.
- b) Only students attending the concerts are eligible to enter. Stories should either be typed or written on the included Story Page. If more space is needed, please attach a second page. Please limit stories to no more than two pages.

EXTENDED ACTIVITY:

1. Ask students to illustrate their story.

WRITING CHALLENGE WORKSHEET

Composing a Story

SETTING

(Where/when does the story take place?)

CHARACTER(S)

(Who is part of the story?)

PLOT

(What happens?)

WRITING CHALLENGE 2018

Composing a Story

NAME: _____ GRADE: _____

SCHOOL: _____ TEACHER: _____

LEARNING ABOUT LEITMOTIFS

TEACHING OBJECTIVE:

Students will create characters based on musical themes.

MATERIALS:

- Companion Audio Files
- Colored pencils, crayons, paper

PREPARATORY ACTIVITIES:

1. Review the instrument families of the orchestra.
2. Review the definition of a leitmotif (“light-mo-teef”): a recurring piece of music or melody that represents a character, action, or theme.
3. Discuss familiar characters that have their own themes: Darth Vader, Harry Potter, Indiana Jones, Batman, etc.

TEACHING SEQUENCE:

1. Listen to Bizet’s “Farandole” from *L’arlésienne*
2. Isolate Theme A (beginning – 0:31) and discuss its musical characteristics including instrumentation (brass/strings), tempo, dynamics (forte), etc.
 - a) Discuss what types of characters could be represented by Theme A based on its musical characteristics. Compile a class list.
3. Isolate Theme B (0:31 – 1:25) and discuss its musical characteristics including instrumentation (woodwinds/percussion), tempo (fast), dynamics (soft/loud).
 - a) Discuss what types of characters could be represented by Theme B based on its musical characteristics. Compile a class list.
4. Listen to Bizet’s “Farandole” from *L’arlésienne* (Track #3) from beginning to end.
5. As a class, discuss ways in which the two characters might interact based on the ways Themes A and B interact throughout the piece.

CULMINATING ACTIVITY:

1. As a class, create a story (or multiple stories) using characters represented by each theme.
2. Create an illustration to accompany each story.

CONCERT ETIQUETTE

TEACHING OBJECTIVE:

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

PREPARATORY ACTIVITIES:

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

TEACHING SEQUENCE:

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 orchestra. Students should know that it is appropriate to clap for an orchestra after each piece. The conductor will indicate when each piece is over by putting his hands down by his sides.

EVALUATION:

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

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-Budget,

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

Alex Shum*

Rachel Sandman^Δ

SECOND VIOLINS

Tamamo Someya Gibbs, *Principal*

Kristin Velicer, *Acting Associate Principal*

Nancy Beckmann

Kathy Haid Berry

Stephanie Cathcart

Minhye Helena Choi

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 Brauningger

Sean Brumble

Marvin Gruenbaum

Jenifer Houck

Duke Lee

Matthew Rombaum

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

Justin White, *Personnel Manager*

Elizabeth Fairfield, *Assistant Personnel Manager*

David Tebow, *Stage Manager*

Mark Watson, *Assistant Stage Manager*

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

* Non-Rotating Musician

^ New Member

‡ On Leave of Absence

Δ One-Year Member

ABOUT THE KANSAS CITY SYMPHONY

OUR HISTORY

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

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

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

AWARD-WINNING LEADERSHIP

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

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

FINANCIAL STRENGTH

The Kansas City Symphony has demonstrated a strong commitment to fiscal responsibility. From a budget of \$1.5 million in its first season, the Symphony's annual operating budget has grown to nearly \$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.

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 THE KAUFFMAN CENTER FOR THE PERFORMING ARTS

LOCATION

1601 BROADWAY
KANSAS CITY, MO 64108

ARRIVING BY BUS

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

ARRIVING BY CAR

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

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

OPEN DOORS TRANSPORTATION FUND

The Kauffman Center for the Performing Arts will again provide bus allowances for Kansas City Symphony educational performances through its Open Doors Transportation Fund. Any school in the five-county metropolitan Kansas City Area transporting at least twenty students to a Kansas City Symphony Young People's Concert, KinderKonzert, Link Up or Open Dress Rehearsal may apply. Funds will be awarded as long as they are available. Public, private, and non-traditional schools are invited to apply. Visit www.kauffmancenter.org 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 or kwhitt@kcsymphony.org to determine your best and most accessible seating options.



YOUTH EDUCATION PROGRAM SPONSORS

EDUCATION SERIES UNDERWRITERS

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

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

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

DONORS (under \$25,000)

Anonymous
Bayer
BNSF Railway Foundation
JE Dunn
HMF Beaudoin Family Foundation
KCP&L
The Breidenthal-Snyder Foundation
The Cross Foundation
The Dlabal Foundation
Donald Flora and Janet Stallmeyer
R.A. Long Foundation
Master Craftsmen Foundation
Bill McGlaughlin Education Fund
Victor E. and Caroline E. Schutte Foundation
Brooks and Carol Sherman
Louis and Frances Swinken Supporting Foundation of the Jewish Community Foundation of Greater Kansas City
Truman Heartland Community Foundation
Union Pacific Foundation
U.S. Bank
Henry E. Wurst Family Foundation

ADDITIONAL SUPPORT PROVIDED BY





KANSAS CITY
SYMPHONY

EDUCATION DEPARTMENT

STEPHANIE BRIMHALL

EDUCATION MANAGER

(816) 218-2639

SBRIMHALL@KCSYMPHONY.ORG

KAELYN WHITT

EDUCATION TICKETING COORDINATOR

(816) 218-2647

KWHITT@KCSYMPHONY.ORG

MAILING ADDRESS

KANSAS CITY SYMPHONY

1703 WYANDOTTE, SUITE 200

KANSAS CITY, MO 64108

KCSYMPHONY.ORG