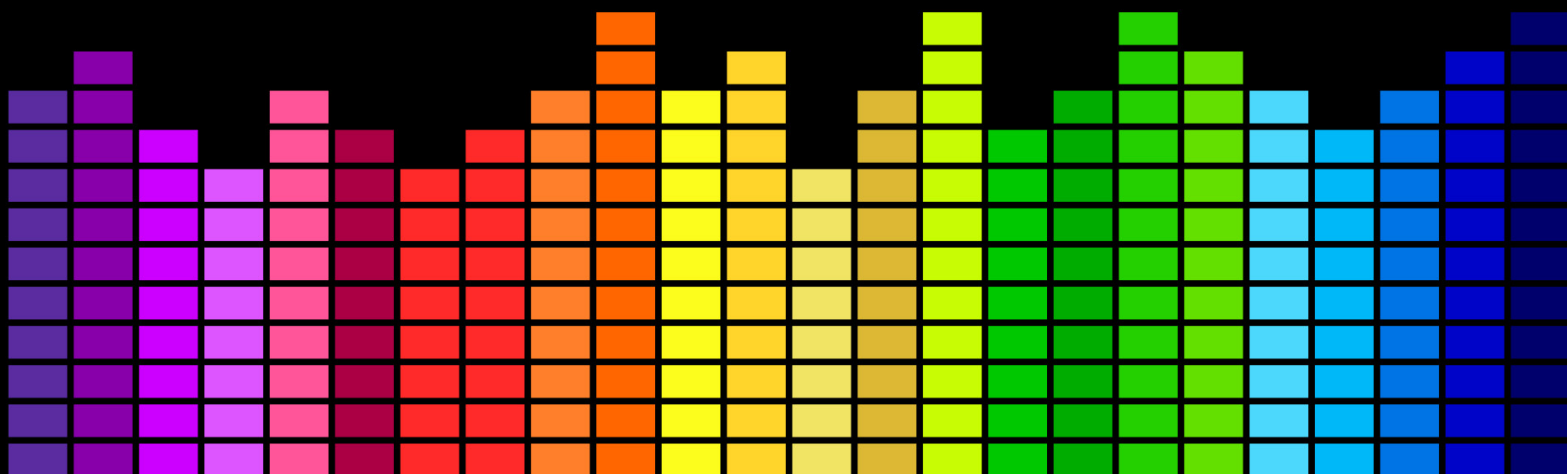
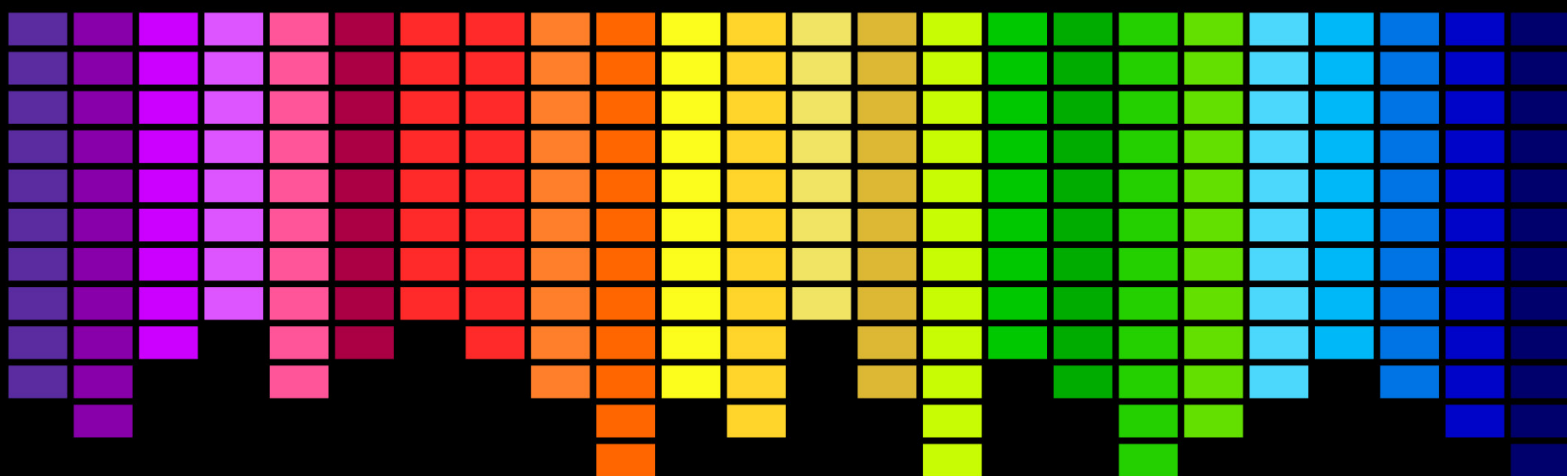




KANSAS CITY
SYMPHONY



GUIDE TO THE ORCHESTRA



2019/20 Richard Hill Teacher's Guide

KinderKonzerts are underwritten by the
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HELLO FRIENDS!

Want to know more about the Kansas City Symphony? You're in the right place! There are many different instruments played in the Symphony, and each one has an important role in the orchestra's music-making. Throughout this guide, you'll find information on each instrument of the orchestra as well as a link to their variation of Britten's *Young Person's Guide to the Orchestra*, so you can hear how they sound!

The Kansas City Symphony is made up of 80 musicians. You can find a list of their names at the back of this guide. While our musicians are sad to be away from the stage right now, many of them are busy creating recordings and videos to help you learn more about their instruments. You can check out these offerings and other fun musical activities at kcsymphony.org/kansas-city-symphony-at-home.

There will soon come a time when we can make music for you again in Helzberg Hall. Until then, I hope you enjoy making and learning about music in your own home. See you soon!

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

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INSTRUMENT FAMILIES

STRINGS

The **STRING FAMILY** is made up of the violin, viola, cello, double 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 is to rub the strings with a bow, 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. The other way to make strings vibrate is to pluck them with your finger. This technique is called pizzicato. Whether bowing or plucking, the pitch on a string instrument is changed when the length of the string is adjusted by putting fingers down on the string. This shortens 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.

VIOLIN

The **VIOLIN** is the smallest and highest pitched member of the string family. When played, it is held under the chin on the left side of the body. The musician holds the instrument with her left hand and uses her fingers to press the strings, creating different pitches, while the right hand draws the bow across the four strings. The violin is sometimes called a fiddle, especially when referring to folk music. The shape of the modern violin is nearly 500 years old. The most famous violin makers of all time include Antonio Stradivari, Nicolò Amati and Giuseppe Guarneri. Violins by these makers still in existence today are often worth millions of dollars.

VIOLA

The **VIOLA** is slightly larger than the violin and is a fifth lower in pitch. Like the violin, the viola is held under the chin and bowed with the right hand. It serves as the alto voice of the string family.

CELLO

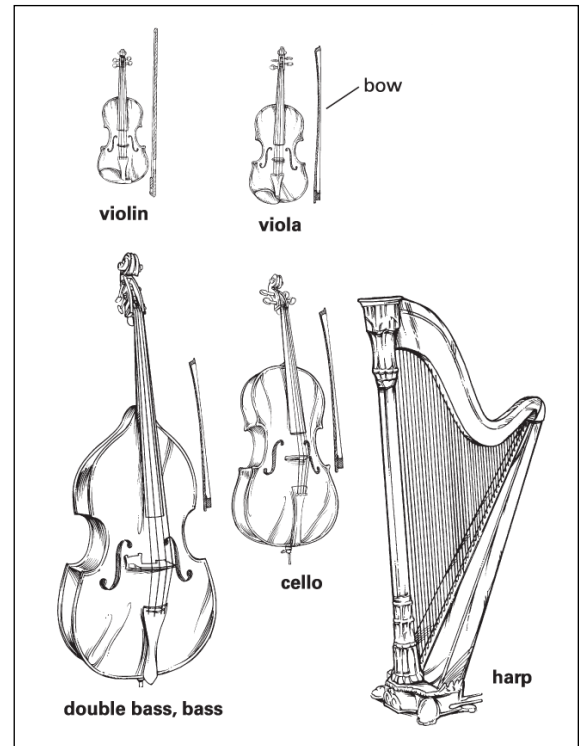
The **CELLO** is larger than both the violin and viola and produces an even deeper sound. It is played sitting down with the instrument between the knees and the endpin resting on the ground. Composer Johann Sebastian Bach wrote six suites for solo cello which are the most famous pieces written for the instrument. Cellist Yo-Yo Ma is one of the most recognizable classical musicians in modern history.

DOUBLE BASS

The **DOUBLE BASS** is also known as the contrabass or upright bass. It is the largest member of the string family, standing around six feet tall. Double bassists perform either standing up or sitting atop a stool with the instrument leaning against them. The double bass is a versatile instrument, often heard in orchestras, concert bands, jazz ensembles and bluegrass bands.

HARP

The **HARP** has been around for thousands of years in some form, but the modern harp dates back to the late 1700s. The instrument consists of a neck, a resonator, pedals and strings which may be plucked or strummed. Harpists use fingers on both hands to pluck the strings and both feet to control the pedals. The pedals are used to shorten or lengthen the strings so that they produce different pitches when plucked.



INSTRUMENT FAMILIES

WOODWINDS

The **WOODWIND FAMILY** includes the flute, clarinet, oboe and bassoon. These instruments produce sound when players blow air inside a 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 a 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.

PICCOLO

The **PICCOLO** is the flute's little sibling. It is commonly made out of wood or metal. The piccolo is smaller and higher in pitch than the flute but is played the same way. Piccolo players blow air across the top of an open hole on the head-joint and change notes by moving their fingers on a set of keys.

FLUTE

The **FLUTE** makes some of the highest sounds in the orchestra. Early flutes were carved out of wood, but modern flutes are made of metal (typically nickel, platinum or gold). A flute player holds the flute horizontally while blowing across an opening in the head joint. Keys are pressed in different combinations to change notes.

OBOE

The **OBOE** is a double reed instrument. An oboist blows air through two reeds bound together causing them to vibrate, which produces the sound. Like all the other woodwind instruments, notes are changed on the oboe by covering different keys on the body of the instrument. Modern oboes are made from wood including grenadilla, ebony, rosewood and violetwood. The **ENGLISH HORN** is a larger and longer version of the oboe.

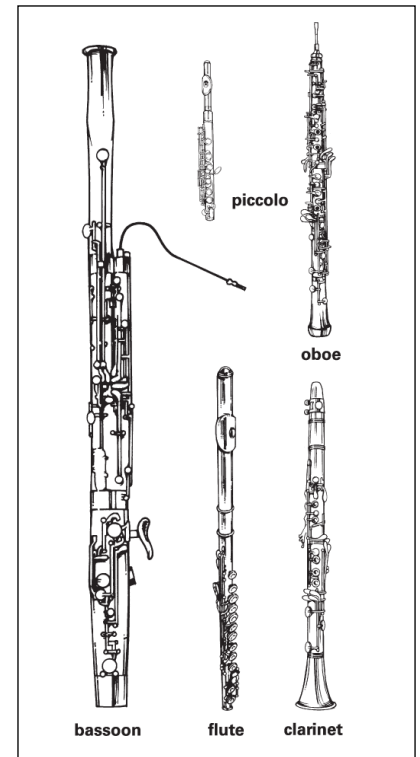
CLARINET

The **CLARINET** is a single reed instrument, meaning a single reed vibrates against the mouthpiece when air is blown against it. Clarinets can play a wide range of notes throughout their three registers: chalumeau (low), clarion (middle) and altissimo (high). Clarinets are usually made from grenadilla or rosewood. The clarinet family includes smaller and larger versions of the standard instrument including the E-flat clarinet, bass clarinet and contrabass clarinet.

BASSOON

The **BASSOON** is the lowest of the four main instruments of the woodwind family. The bassoon has a double reed which is attached to a curved metal mouthpiece called a bocal. It consists of almost 8 feet of tubing and is quite heavy. Players often use a seat strap — the player sits on one end and the other end connects to the bottom of the instrument. The bassoon is held to the side of the player. To play notes, the bassoonist covers holes with fingers or keys. Each note on the instrument has its own fingering combination. The bassoon is the only instrument in the woodwind family that uses all ten fingers for fingerings. (The flute, oboe and clarinets only use the right thumb, to stabilize the instrument).

The **CONTRABASSOON** is a larger version of the bassoon and sounds an octave lower.



INSTRUMENT FAMILIES

BRASS

The BRASS FAMILY includes the trumpet, French horn, trombone and tuba, which are all made of brass. Brass instruments were among the first instruments ever invented. 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 at which they buzz their lips; a fast buzz produces a higher pitch and a slower buzz produces a lower pitch. The other is 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 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.

TRUMPET

The TRUMPET is the oldest of all brass instruments, dating back to 1500 BC. The earliest trumpets were used as signaling devices in battle or hunting because of the loud, rich tone that could be heard over long distances. Like all brass instruments, the trumpet’s sound is produced when the musician buzzes their lips (like “blowing a raspberry”) while blowing air into the instrument through a mouthpiece. Modern trumpets have three valves that, when pressed in various combinations, change the length of tubing through which the air travels. This, combined with adjustments in the “buzz,” allows the instrument to play different notes. The trumpet plays the highest notes and is the smallest member of the brass family. Despite its small size, the instrument contains roughly 6.5 feet of tubing.

FRENCH HORN

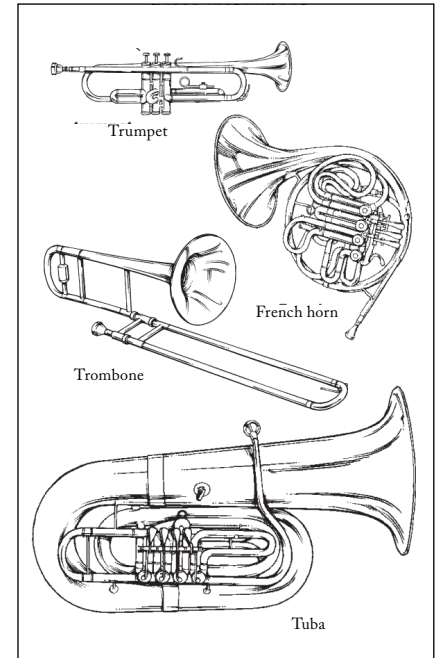
The FRENCH HORN is a brass instrument whose name derives from the use of animal horns to produce loud blasts of sound. The modern French horn is made of brass coiled into a circle with a flared bell at the end. Like all brass instruments, the buzz is an important part of French horn playing. Unlike the trumpet and trombone, whose sound projects out in front of the musician, the French horn is held at the musician’s right side and is supported by placing the right hand inside the bell, and the sound is directed backward. Horn players change notes by adjusting the buzz, air speed and valves pressed down with their left hand. They can also adjust the pitch by changing the position of their right hand inside the bell. The French horn has a very wide range and contains 18 feet of tubing.

TROMBONE

The TROMBONE, originally called a sackbut, is a brass instrument with a range lower than the French horn but not as low as the tuba. It consists of a long, bent metal tube and a player uses the “buzz” to help push air through the instrument. However, instead of using valves to help change notes, the trombone has a slide which can shorten and lengthen the tubing, making the notes higher and lower. A tenor trombone is made up of 9 feet of tubing.

TUBA

The TUBA is the biggest and lowest of all the brass instruments. It is also the youngest member of the brass family, only having been invented in the mid-19th century. The tuba is held upright when it is played, and the sound comes out through the bell at the top of the instrument. Like the trumpet and French horn, the tuba uses the “buzz” in combination with valves to produce different notes. As with all brass and woodwind instrument, the tuba requires a steady stream of air to maintain a sound. Standard tubas have about 16 feet of tubing.



INSTRUMENT FAMILIES

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 striking, scraping 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, but there are two common classifications of percussion instruments: pitched percussion instruments and unpitched percussion instruments. Pitched percussion instruments produce notes with an identifiable pitch and include the xylophone, glockenspiel, marimba, vibraphone, timpani, chimes and steel drums. Unpitched percussion instruments are incapable of producing a specific pitch. They are usually used to maintain a rhythm and include the bass drum, claves, snare drum, gong, cymbal, tam-tam, woodblock and triangle, among others.

PITCHED PERCUSSION

TIMPANI

The TIMPANI are large drums usually located in the center of the back of the orchestra. The drums look like copper bowls or pots, which is why they are often referred to as “kettle drums.” A skin-like material known as a drumhead is stretched across the top of the instrument. The head is then struck by a mallet. These instruments may be tuned to play a variety of pitches by using a pedal to adjust the tension of the head.

XYLOPHONE

The XYLOPHONE has a similar arrangement to the piano. It has wooden keys that are struck by mallets. The sound the xylophone produces can be changed by adjusting the hardness of the mallets.

MARIMBA

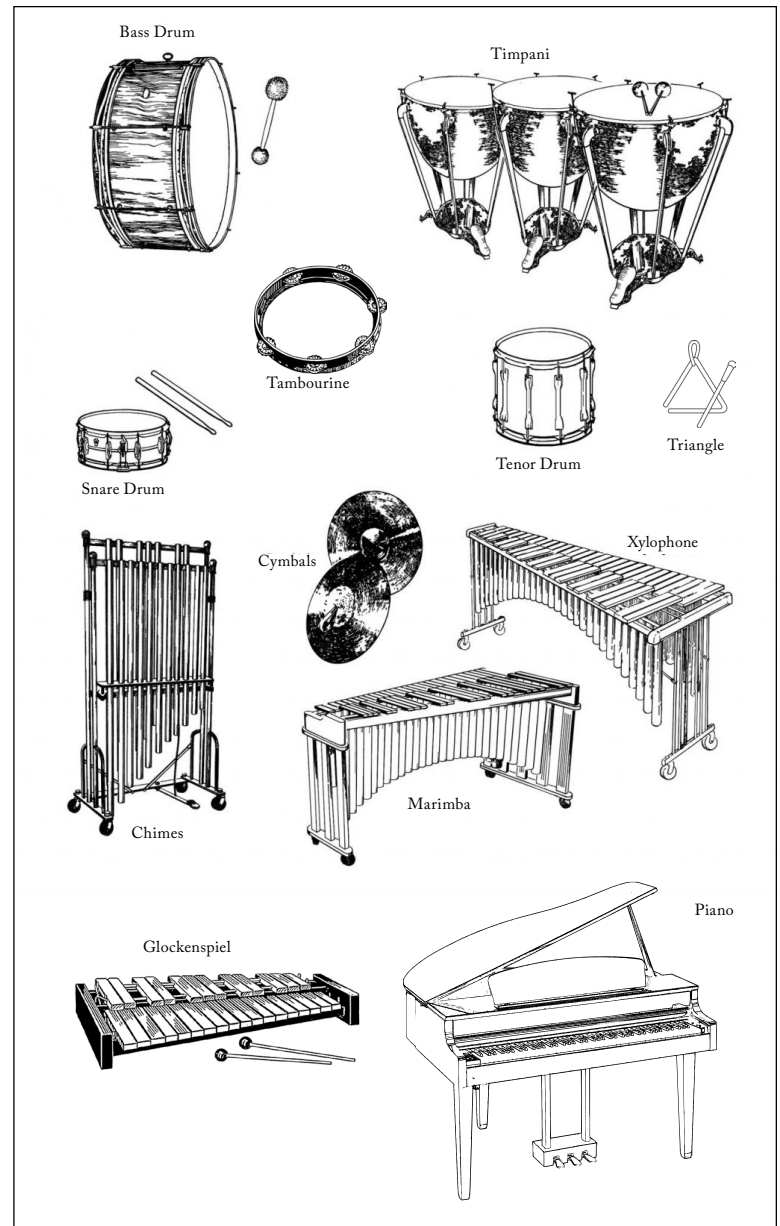
The MARIMBA also has keys made from wood and uses resonators that amplify the sound when struck by mallets. The resonators are made of aluminum and hang down below the keys, creating the mellow tone the marimba is known for.

GLOCKENSPIEL

The GLOCKENSPIEL is like the xylophone, except that its keys are made from metal. This produces a more strident sound than the xylophone or marimba which penetrates through the orchestra.

CHIMES

CHIMES are metal tubes that hang from a metal frame. They vary in diameter and length and produce various pitches when struck by a mallet. The longer the tube, the lower the pitch.





INSTRUMENT FAMILIES

PIANO

The PIANO is considered a member of the percussion family despite being filled with 230 strings. When a piano key is pressed, a hammer strikes the corresponding string(s) inside the instrument, making a sound. A piano has 88 keys (52 white and 36 black) and its range is so vast that it can play the lowest and highest pitches heard in the orchestra.

UNPITCHED PERCUSSION

SNARE DRUM

The SNARE DRUM produces a short burst of sound when the head is struck with a drumstick. The drum has a head stretched across the top, and one on the bottom as well. A series of wires, called snares, are stretched across the bottom drumhead and create a sharp rattling sound when the top head is struck. The snare drum is a versatile instrument, often used in orchestras, concert bands, drumlines, jazz groups and other ensembles.

BASS DRUM

The BASS DRUM is the largest member of the percussion family and makes the lowest sounds. It is constructed much like the snare drum, although without snares. The bass drum is usually struck with soft-headed sticks, often covered in sheepskin or felt.

CYMBAL

A CYMBAL is disc made of copper, bronze or brass that is either struck with a mallet or struck against another cymbal. Cymbals have a metallic crashing sound that resonates as long as the instrument continues to vibrate. Cymbals come in a variety of sizes and have different sounds depending on the size and material of the instrument.

TRIANGLE

The TRIANGLE is a single piece of metal, bent into the shape of — you guessed it — a triangle! The musician holds a small piece of string or leather attached to the triangle and strikes it with a metal beater. Like cymbals, triangles come in a variety of sizes which changes the sound the instrument produces.

TAMBOURINE

A TAMBOURINE is a small drum with only one head and small metal plates around the rim. It is played by striking the drumhead with the hand or shaking the instrument.

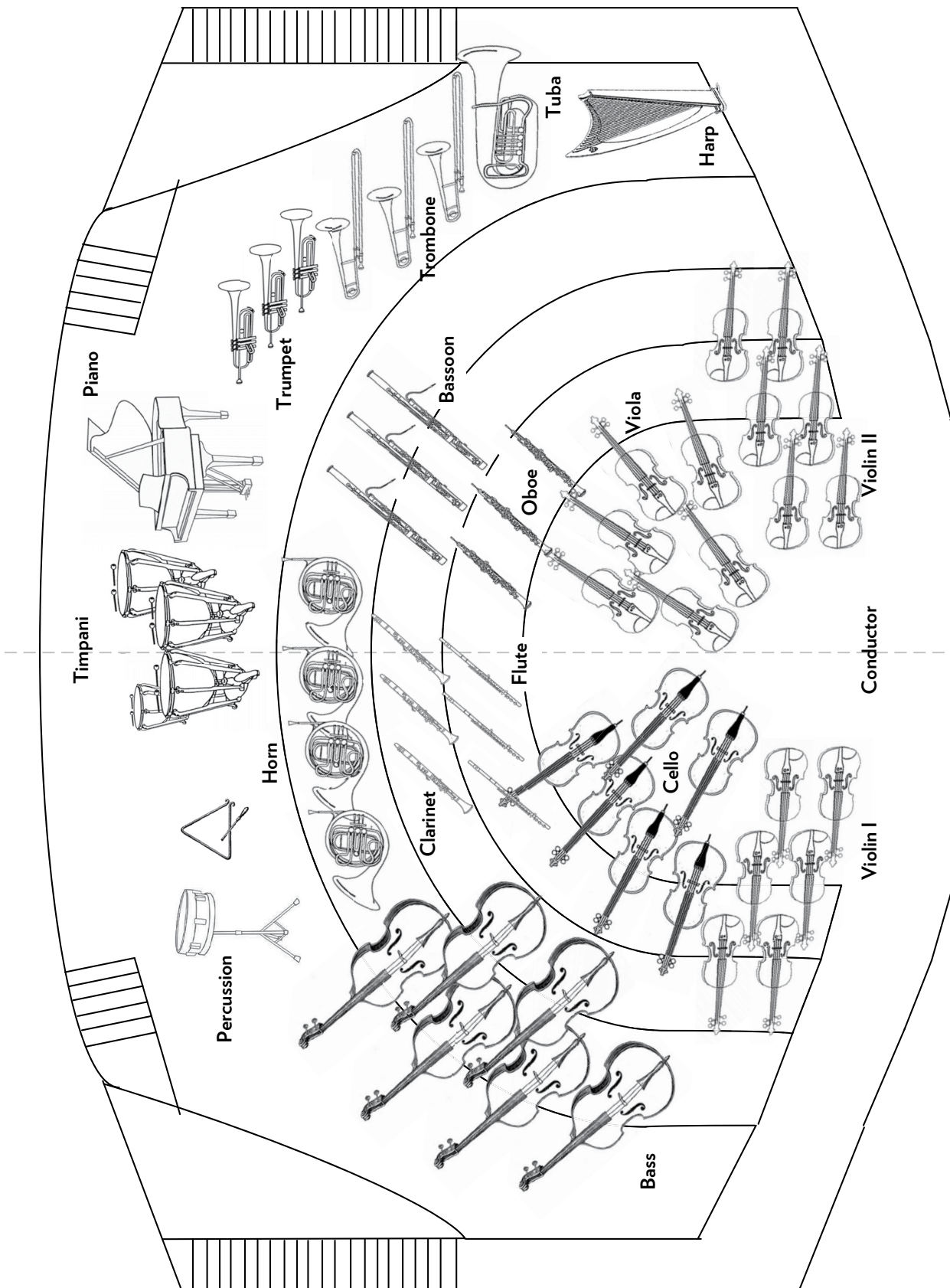
CONDUCTOR

The conductor is responsible for directing the musicians as they play together. The conductor serves as a messenger for the composer, interpreting the composer's markings in the score and translating that through gestures to the orchestra. The conductor must keep a steady tempo so that the musicians play together, and indicate things like dynamics – how loud and soft the music is played – through movement.

MUSIC LIBRARIAN

A music librarian is responsible for the printed music. The music is either housed in the orchestra library, or rented directly from the publisher. Librarians prepare the music for the orchestra and conductors, ensuring they are legible and in good condition and that they include markings such as bowings for the strings.

ORCHESTRA MAP



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

Gregory Sandomirsky‡,

Associate Concertmaster Emeritus

Anne-Marie Brown

Betty Chen

Anthony DeMarco

Susan Goldenberg*

Tomoko Iguchi

Dorris Dai Janssen

Filip LazovskiΔ

Vladimir Rykov

Rachel SandmanΔ

Alex Shum*

SECOND VIOLINS

Tamamo Someya Gibbs, *Principal*

Kristin Velicer, *Acting Associate Principal*

Minhye Helena Choi,

Acting Assistant Principal

Nancy Beckmann

Kathy Haid Berry ‡

Mary Garcia Grant

Kevin Hao

Kazato Inouye

Rena Ishii

Lisa Jackson^Δ

Stephanie Larsen

Francesca Manheim

Sarah PetersΔ

VIOLAS

Matthew Sinno, *Acting Principal*

Jessica Nance, *Acting Associate Principal*

Duke Lee, *Acting Assistant Principal*

Kent Brauningner

Sean Brumble

Marvin Gruenbaum

Jenifer Houck

Bohyun Kim^Δ

Jesse Yukimura

CELLOS

Mark Gibbs, *Principal*

Robert A. Kipp Chair

Susie Yang, *Associate Principal*

Richard Hill Chair

Alexander East, *Assistant Principal*

Maria Crosby

John Eadie

Lawrence Figg

Rung Lee*

Meredith McCook

Allen Probus

DOUBLE BASSES

Jeffrey Kail, *Principal*

Evan Halloin, *Associate Principal*

Brandon Mason

Caleb Quillen

Richard Ryan

Nash Tomey

FLUTES

Michael Gordon, *Principal*

Marylou and John Dodds Turner Chair

Shannon Finney, *Associate Principal*

Kayla Burggraf^

PICCOLO

Kayla Burggraf^

OBOES

Kristina Fulton, *Principal*

Shirley Bush Helzberg Chair

Alison Chung, *Associate Principal*

Tim Daniels

ENGLISH HORN

Tim Daniels

CLARINETS

Raymond Santos, *Principal*

Bill and Peggy Lyons Chair

Silvio Guitian^, *Associate Principal*

John Klinghammer

E-FLAT CLARINET

Silvio Guitian^

BASS CLARINET

John Klinghammer

BASSOONS

Ann Bilderback, *Principal*

Barton P. and Mary D. Cohen Chair

Thomas DeWitt, *Associate Principal*

Maxwell Pipinich^

CONTRABASSOON

Thomas DeWitt

HORNS

Alberto Suarez, *Principal*

Landon and Sarah Rowland Chair

David Sullivan, *Associate Principal*

Elizabeth Gray

David Gamble

Stephen Multer,

Associate Principal Emeritus

TRUMPETS

Julian Kaplan, *Principal*

James B. and Annabel Nutter Chair

Steven Franklin^, *Associate Principal*

Brian Rood

TROMBONES

Roger Oyster, *Principal*

Porter Wyatt Henderson,

Associate Principal

Adam Rainey

BASS TROMBONE

Adam Rainey

TUBA

Joe LeFevre, *Principal*

Frank Byrne Chair

TIMPANI

Timothy Jepson, *Principal*

PERCUSSION

David Yoon^, *Acting Principal*

Daniel MorrisΔ, *Acting Associate Principal*

HARP

Katherine Siochi^, *Principal*

LIBRARIANS

Elena Lence Talley, *Principal*

Fabrice Curtis

Justin White, *Personnel Manager*

Elizabeth Fairfield, *Assistant Personnel Manager*

David Tebow, *Stage Manager*

Mark Watson, *Assistant Stage Manager*

* Non-Rotating Musician

‡ On Leave of Absence

^ New Member

Δ One-Year Member



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

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

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

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

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



STEPHANIE BRIMHALL, *Education Manager*

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

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

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.

SPONSORS

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

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

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KCP&L

Sprint Foundation

DONORS (under \$25,000)

Anonymous

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The Cross Foundation

Dlabal Foundation

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ADDITIONAL SUPPORT PROVIDED BY

The Kansas City Symphony Alliance and the Symphony League also provide support for the Symphony's education programs. Additional support is provided by the Missouri Arts Council and the National Endowment for the Arts



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.

