



# KANSAS CITY SYMPHONY

## Chamber Music

Sunday, March 28, 2021 at 5:00 p.m.  
Helzberg Hall, Kauffman Center for the Performing Arts  
**Michael Stern**, *music director*

### VALERIE COLEMAN

#### *Umoja*

**Kayla Burggraf**, flute  
**Alison Chung**, oboe  
**Raymond Santos**, clarinet, *Bill and Peggy Lyons Chair*  
**Ann Bilderback**, bassoon, *Barton P. and Mary D. Cohen Chair*  
**David Sullivan**, horn

### ANTHONY BARFIELD

#### *Gravity*

**Julian Kaplan**, trumpet, *James B. and Annabel Nutter Chair*  
**Steven Franklin**, trumpet  
**Alberto Suarez**, horn, *Landon and Sarah Rowland Chair*  
**Porter Wyatt Henderson**, trombone  
**Joe LeFevre**, tuba, *Frank Byrne Chair*

### ASTOR PIAZZOLLA (arr. Scott)

#### *Libertango*

**Kayla Burggraf**, flute  
**Alison Chung**, oboe  
**Raymond Santos**, clarinet, *Bill and Peggy Lyons Chair*  
**Ann Bilderback**, bassoon, *Barton P. and Mary D. Cohen Chair*  
**David Sullivan**, horn

### VALERIE COLEMAN

#### *Rubispheres*

I. DROM      II. Serenade      III. Revival

**Kayla Burggraf**, flute  
**John Klinghammer**, clarinet  
**Maxwell Pipinich**, bassoon

*The 2020/21 Season is generously sponsored by*

**SHIRLEY AND BARNETT C. HELZBERG, JR.**

*Additional support provided by*



**R. CROSBY KEMPER JR. FUND**

## 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**

**Vladimir Rykov**

**Alex Shum**\*

### SECOND VIOLINS

**Tamamo Someya Gibbs**, *Principal*

**Kristin Velicer**, *Acting Associate Principal*

**Minhye Helena Choi**,  
*Acting Assistant Principal*

**Nancy Beckmann**

**Mary Garcia Grant**

**Kevin Hao** ‡

**Kazato Inouye**

**Rena Ishii**

**Stephanie Larsen**

**Francesca Manheim**

### VIOLAS

**Matthew Sinno**, *Acting Principal*

**Jessica Nance**, *Acting Associate Principal*

**Duke Lee**, *Acting Assistant Principal*

**Kent Brauningner**

**Sean Brumble**

**Marvin Gruenbaum**

**Jenifer Houck**

**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*

### 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*

*Michael and Susan Newburger Chair*

### PERCUSSION

**Josh Jones**^, *Principal*

**David Yoon**, *Associate Principal*

### HARP

**Katherine Siochi**, *Principal*

### LIBRARIANS

**Elena Lence Talley**, *Principal*

**Fabrice Curtis**

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\* Non-Rotating Musician

^ New Member

‡ On Leave of Absence

**VALERIE COLEMAN*****Umoja* (1997)****3 minutes***Woodwind quintet (flute, oboe, clarinet, bassoon, horn)*

*Umoja* is the Swahili word for “unity” and is the first day in the African-American celebration of Kwanzaa. Coleman’s original composition for women’s choir used the tradition of call and response and was intended to be a simple family sing-along song for Kwanzaa. Coleman then arranged it for the Imani Winds woodwind quintet — an ensemble she founded — and it soon became a signature piece of the group. In the woodwind quintet version, the melody is primarily a French horn solo with supporting rhythms from the upper winds and a constant motor rhythm played by the bassoon. She has since arranged the piece for flute choir as well as symphony orchestra; that version was premiered by the Philadelphia Orchestra in September 2019.

Coleman describes the work’s genesis this way:

*Umoja* started off as a work for women’s choir. I had started this pan-African cultural organization when I was a student at the New School. It was the classical department and the jazz department and we were just trying to figure out ways of making an impact in our larger New York community. So, the holidays rolled around and Kwanzaa-like songs came into my head, and *Umoja* was one of them. It started off with the women’s choir and if you can imagine us swaying back and forth, inspired by Sweet Honey in the Rock, that’s how *Umoja* came about. Right after that, it was shortly after the Imani Winds was formed, one of our first gigs was for a wedding.

The wedding was for this actor who was very much into the Black actors’ community. He wanted to have all these different, various African culture identity themes to it. And so he asked for us to play that kind of music. I thought, “Okay, let’s just go ahead, and I’ll make *Umoja* an arrangement for that.” And so we learned it. I remember the initial reaction of the quintet was that the piece was really simplistic, but then when we played it in the wedding, people stopped their conversations to listen to the tune. I remember [bassoonist] Monica Ellis saying at the end of the wedding, “Valerie, that piece works.”

**VALERIE COLEMAN****(b. 1970)**

Valerie Coleman is an internationally acclaimed, GRAMMY®-nominated flutist and composer. She is Performance Today’s 2020 Classical Woman of the Year, and described as one of the “Top 35 Female Composers in Classical Music” by critic Anne Midgette of the Washington Post. She is among the world’s most played composers living today and whether it be live or via radio, her compositions are easily recognizable for their inspired style. With works that range from flute sonatas that recount the stories of trafficked humans during the Middle Passage and orchestral and chamber works based on nomadic Roma tribes, to scherzos about moonshine in the Mississippi Delta region and motifs based on Morse Code, her body of works is highly regarded as a deeply relevant contribution to modern music.

A native of Louisville, Kentucky, Coleman began her music studies at the age of 11 and by the age of 14 had written three symphonies and won several local and state performance competitions. She earned a bachelor's degree in theory/composition and flute performance from Boston University and a master's degree in flute performance from Mannes College of Music in New York City. She is the founder, creator, and former flutist of the GRAMMY®-nominated Imani Winds, one of the world's premier chamber music ensembles, and is currently an assistant professor at the Frost School of Music at the University of Miami.



Through her creations and performances, Coleman has carved a unique path for her artistry, and much of her music is considered to be standard repertoire. She is perhaps best known for *Umoja*, a composition that is widely recognized and was chosen by Chamber Music America as one of the "Top 101 Great American Ensemble Works." Coleman has received commissions from Carnegie Hall, American Composers Orchestra, Library of Congress, Collegiate Band Directors National Association, Chamber Music Northwest, Virginia Tech University, Virginia Commonwealth University, National Flute Association, West Michigan Flute Society, Orchestra 2001, San Francisco Chamber Orchestra, Brooklyn Philharmonic, Flute/Clarinet Duos Consortium, Hartford Symphony Orchestra, Chamber Music Northwest, and the Interlochen Arts Academy to name a few.

Coleman is a highly sought-after clinician and recitalist with more than two decades of experience presenting masterclasses, lectures and clinics across the country. With her ensemble, she was recently an artist-in-residence at Mannes College of Music, served on the faculty of the Banff Chamber Music Intensive and was a visiting lecturer at the University of Chicago. She is regularly featured as a performer and composer at many of the world's great concert venues, series and conservatories. She and her ensemble have enjoyed collaborations with Gil Kalish, Paula Robison, Yo-Yo Ma, Anne Marie McDermott, Alexa Still, Ani and Ida Kavafian, David Shifrin, Wu Han, Simon Shaheen, Sam Rivers and many others. Her music is frequently "on the air" with national and local classical radio stations and their affiliates.

Coleman is known among educators to be a strong advocate and mentoring resource for emerging artists and ensembles around the

I'm not somebody who writes based on the intellectual side of composition, but rather on the side of addressing what it is within all of us. The shared qualities of human behavior, what feeds the soul, what identifies the issues or all the complexities within ourselves as human beings.

*Valerie Coleman*

country. In 2011, she created a summer mentorship program in New York City for highly advanced collegiate and post-graduate musicians called the Imani Winds Chamber Music Festival. Now in its ninth season, the festival has welcomed musicians from over 100 institutions, nationally and abroad. Her works are published by Theodore Presser and her own company, VColeman Music. Her music can be heard on several recording labels including Cedille Records, BMG France, Sony Classics, Eone (formerly Koch International Classics) and Naxos.

For more about Coleman, read her extensive “New Music Box” interview with Frank Oteri in September 2020 at <https://nmbx.newmusicusa.org/valerie-coleman-writing-music-for-people/>

**ANTHONY BARFIELD*****Gravity* (2020)****5 minutes***Brass quintet (two trumpets, horn, trombone, tuba)*

*Gravity* is a work based on the Langston Hughes poem “Harlem,” which asks “What happens to a dream deferred?” The New York Philharmonic commissioned Barfield to write the piece for its “Bandwagon” series of outdoor ensemble concerts in the city, launched as a response to the coronavirus pandemic. Barfield’s extensive experience as a trombonist gives him great insight into the strengths of a brass quintet. He uses each instrument to its best advantage, providing brief solo opportunities but generally concentrating on the clarion sound of the ensemble as a whole. The rhythmic vibrance of the opening echoes Hughes’ condensed poetic meter, finally giving way to warm lyricism. The music, much like its poetic inspiration, is thought-provoking and lingers in one’s memory.

**ANTHONY BARFIELD****(b. 1983)**

Anthony Barfield is a producer and composer based in New York City. Known for his lyrical writing style, his compositions have been performed throughout the U.S., Europe and Asia. Barfield has received commissions from groups such as the University of Kentucky Wind Ensemble and Joseph Alessi of the New York Philharmonic. In 2012 he made his Carnegie Hall debut at the New York Wind Band Festival where his work “Here We Rest” was premiered. In demand as a composer-in-residence, Barfield has worked with groups such as the United States Army Band “Pershing’s Own” and has had performances at the Southwest, Northwest and Northeast College Bandmasters National Association.



Barfield released his first composition album in the fall of 2013 titled “Chapter II” with The University of Alabama Wind Ensemble. He studied composition with C.P. First and has received additional coaching from Thomas Cabaniss, Avner Dorman, and Nils Vigeland.

As a former trombonist, Barfield has performed at renowned concert venues, including Carnegie Hall, Avery Fisher Hall, Dizzy’s Coca Cola Club, Alice Tully Hall, and the Kennedy Center. He has served as a Trombone Teaching Artist for GRAMMY® award-winning producer Phil Ramone’s Children’s Orchestra and was a member of the Black Pearl Chamber Orchestra in Philadelphia. He has performed with the Malaysian Philharmonic Orchestra, Alabama Symphony, and Mobile Symphony.

Serving as the media production manager for Juilliard Global Ventures, Barfield produced content for the Juilliard Open Studios app as well as several other projects. He went on to found a music production company called Velocity Music, which has produced pop music for major artists such as singer-songwriter Chris Brown and Young M.A as well as scored music for independent feature films. Recently, Velocity Music signed a record deal with Pologrounds Music, a subsidiary of SONY RCA records.



Barfield holds degrees in trombone performance from the Juilliard School and Manhattan School of Music. His teachers include Joseph Alessi, Per Brevig and Dan Drill. He continued to perform until June 2012 when he decided to focus on composition instead of trombone. He observed, “I was a very good trombonist, but I feel like it was the best decision of my life.” Barfield currently resides in New York City with his wife.

Barfield noted his upbringing:

I grew up on a 1,000-plus acre farm in Collinsville, Mississippi. I tended to the cows, hauled hay, built fences, went deer hunting and all of that. Believe it or not, my parents still live on a dirt road. The crops included beans, greens, corn, peas, and watermelon, and we had to physically pick all of the crops and shell the ones that needed to be shelled. It was a lot of hard work but yet a somewhat easy and simple lifestyle. Most kids learned to drive with a car; I learned on our tractor.





## ASTOR PIAZZOLLA

*Libertango* (1974) (arr. Jeff Scott)

5 minutes

Woodwind quintet (flute, oboe, clarinet, bassoon, horn)

The great bandoneonist and composer Astor Piazzolla suffered a heart attack in 1973 that prompted him to make a significant life change. He entered an agreement with Aldo Pagani, an Italian agent, which facilitated his move to Europe. Piazzolla settled in Rome and Pagani then requested several compositions about three minutes each, the preferred length for radio airplay. He complied and an album featuring the pieces was recorded in Milan in May 1974. The title track, *Libertango*, and most of the works on the album, were named using portmanteau words. *Libertango* combines “libertad” (Spanish for liberty) and tango. It was joined by *Meditango*, *Undertango*, *Violentango*, *Novitango*, *Amelitango*, *Tristango* and *Adiós Nonino* — a work written in 1959 following the death of his father.

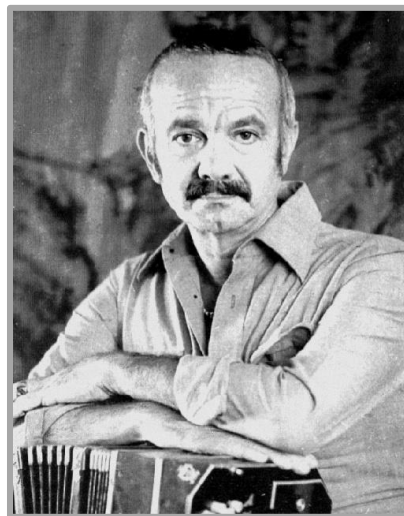
Originally written for piano, Hammond organ, electric guitar, bass, percussion, flute, strings and bandoneon, *Libertango* has been arranged for countless different combinations of instruments. In this case, the music transcends those changes. French actor and singer Guy Marchand recorded a version with added lyrics entitled “Moi je suis tango” and Jamaican actress/model/singer Grace Jones released a very popular version called “I’ve Seen That Face Before.” Cellist Yo-Yo Ma also covered the piece in his 1997 album paying tribute to Piazzolla.

*Libertango* captures the listener immediately with its insistent tango beat. A repeated rhythmic line weaves about as the overarching melodic line soars above. Almost hypnotic, the repetition encourages exploration and subtle variation. As Piazzolla noted, “*Libertango* stands for the freedom which I allow for my musicians. Their limits are defined solely by the extent of their own capabilities and not through any exterior pressure.”

## ASTOR PIAZZOLLA (1921-1992)

Astor Piazzolla was a virtuoso on the bandoneon (similar to a concertina or accordion) and achieved fame as a composer by revolutionizing the tango. Fusing jazz and classical elements with traditional tango, Piazzolla’s *tango nuevo* was adventurous, reveling in both rhythmic and harmonic complexity.

Born in Argentina to Italian immigrant parents, Piazzolla spent his youth in New York City, absorbing the heady mix of music permeating lower Manhattan. When the family returned to Argentina in 1936, Piazzolla joined the tango orchestra of bandoneonist Anibal Troilo and started writing arrangements for the ensemble. He began studying with the eminent composer Alberto Ginastera, attending rehearsals of the Teatro Colón orchestra, and delving ever more deeply into the worlds of jazz and classical music. Eventually, he travelled to Paris to study composition with famed pedagogue Nadia Boulanger. She recognized his talent for tango and encouraged him to follow that path.



Returning to Argentina, Piazzolla formed Octeto Buenos Aires, an ensemble that would redefine the sound of tango. For Octeto and his many subsequent ensembles, Piazzolla wrote sophisticated compositions that bridged his different sound worlds.

With suave rhythms and alluring harmonies, Piazzolla's music has found favor with audiences and musicians the world over. Whether arranged for woodwind quintet or other ensembles, the music will draw you in with its mesmerizing blend.

**JEFF SCOTT, arranger**  
**(b. 1967)**

A native of Queens, New York, Jeff Scott started the French horn at age 14, receiving an anonymous gift scholarship to go to the Brooklyn College Preparatory Division. An even greater gift came from his first teacher, Carolyn Clark, who taught the young musician free of charge during his high school years, giving him the opportunity to study music when resources were not available. He received his bachelor's degree from Manhattan School of Music (studying with David Jolley), and master's degree from SUNY at Stony Brook (studying with William Purvis). He later continued his horn studies with Scott Brubaker and Jerome Ashby.

Scott's performance credits are many and varied. They include Broadway performances for *The Lion King* (1997-2005) and the revival of *Showboat* (1994-1997).

He has been a member of the Alvin Ailey and Dance Theater of Harlem orchestras since 1995 and has performed numerous times under the direction of Wynton Marsalis with the Lincoln Center Jazz Orchestra. Scott also plays horn in the internationally- acclaimed Imani Winds ensemble.

As a studio musician, Scott can be heard on movie soundtracks scored by Terrence Blanchard, Tan Dun and on commercial recordings with notable artists such as Chick Corea, Wayne Shorter, Chris Brubeck, Chico O'Farrill, Robin Eubanks, Freddy Cole and Jimmy Heath, among others. Additionally, he has toured with artists such as Barbra Streisand and Luther Vandross.

Scott's arranging and composing credits are extensive, and include scoring the off-Broadway production of *Becoming Something: The Canada Lee Story*, the staged production of *Josephine Baker: A Life of Le Jazz Hot!*, and many original works for solo winds as well as wind, brass and jazz ensembles. His works are published by International Opus, Trevco Music, To the Fore Publishers, and Music by The Breadman.

Scott has served as horn faculty for the music department at New Jersey's Montclair State University (2002-2020), Mannes School of Music in New York City (2016-2020) and was recently appointed Associate Professor of Horn at Oberlin College and Conservatory in Ohio.



**Photo by Tanya Rosen-Jones**



**VALERIE COLEMAN*****Rubispheres* (2012)****15 minutes***Woodwind trio (flute, clarinet, bassoon)*

Valerie Coleman's *Rubispheres* is an ongoing series of chamber suites depicting night club life on Manhattan's Lower East Side, paying homage to Washington Heights, and capturing the spirit of a Baptist revival. The first three *Rubispheres* feature wind trio. The opening movement, "DROM," is named after the club where the piece premiered in December 2012. Reflecting the venue's eclectic and experimental vibe, "DROM" is filled with rhythmically-driven virtuosic riffs tossed around the ensemble.

With its introspective pace and rich sonorities, "Serenade" offers a break from the freneticism of the other two movements. Coleman describes how the music came to her:

I had a deadline to complete and found myself frozen, unable to generate ideas. Out of nowhere, my daughter (then two years of age) began to cry and motioned a demand to be lifted up into my arms. In the instant that she fell asleep, cradled in my arms, I freed a hand and reached out to the computer to correct a typo, but instead, the creative process turned on. While comforting her in one arm, the tenderness I felt for her in that moment suddenly created a headspace of unexpected serenity that allowed me to finish the movement — in one sitting with my free hand. Within a two-hour nap, the second movement of *Rubispheres* was written.

"Revival" is high voltage throughout. Coleman notes her creative intent:

"Revival" brings the fervor of old southern baptisms held down by the river in juxtaposition to bebop. There is a spiritual renewal that occurs within a revival, full of shouts and dancing; the vigorous riffs and 'punk-tuations' drench the old-school memory with a modern youthful sound. As doublings leap and shift within the orchestration of a simple composite melody, I felt motivated to transform woodwind instruments into a sound that is non-traditional, substantial, virtuosic and ALIVE!



*To learn about the talented musicians performing on this program, please visit:*

<https://www.kcsymphony.org/about-us/musicians/>