

**Kansas City Symphony**  
**ORCHESTRA ROSTER**

**MICHAEL STERN**, *Music Director*

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

**FIRST VIOLINS**

Sunho Kim, *Acting Concertmaster*  
*Miller Nichols Chair*  
Stirling Trent,  
*Acting Associate Concertmaster*  
Chiafei Lin,  
*Acting Assistant Concertmaster*  
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  
Mary Garcia Grant  
Kazato Inouye  
Rena Ishii  
Lisa JacksonΔ  
Stephanie Larsen  
Francesca Mannheim  
Sarah PetersΔ

**VIOLAS**

Matthew Sinno, *Acting Principal*  
Jessica Nance, *Acting Associate Principal*  
Duke Lee, *Acting Assistant Principal*  
Kent Brauningner  
Sean Brumble  
Marvin Gruenbaum  
Jennifer 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**

Evan Halloin, *Acting Principal*  
Richard Ryan, *Acting Associate Principal*  
Jeffrey Kail ‡, *Principal*  
Joseph NuñezΔ  
Caleb Quillen  
Nash Tomey  
Keith WymerΔ  
Brandon Mason ‡

**FLUTES**

Michael Gordon, *Principal*  
*Marylou and John Dodds Turner Chair*  
Shannon Finney, *Associate Principal*  
Kayla Burggraf Michal

**PICCOLO**

Kayla Burggraf Michal

**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*  
Grant SmileyΔ  
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

Justin White,  
*Director of Orchestra Personnel*

David Tebow,  
*Stage Manager*

\* Non-Rotating Musician  
‡ On Leave of Absence  
Δ One-Year Member

# BRAHMS' FIRST, BRUCH'S VIOLIN CONCERTO

*Friday and Saturday, October 29-30, 2021 at 8 p.m.*  
*Sunday, October 31, 2021 at 2 p.m.*

HELZBERG HALL, KAUFFMAN CENTER FOR THE PERFORMING ARTS

**MICHAEL STERN**, *conductor*  
**RANDALL GOOSBY**, *violin*

**STUART MURRAY TURNBULL**

*Odyssey*  
World Premiere

**MAX BRUCH**

Concerto No. 1 in G Minor for Violin and Orchestra, op. 26  
I. Prelude: Allegro moderato  
II. Adagio  
III. Finale: Allegro energico  
Randall Goosby, violin

— INTERMISSION —

**JOHANNES BRAHMS**

Symphony No. 1 in C Minor, op. 68  
I. Un poco sostenuto — Allegro  
II. Andante sostenuto  
III. Un poco allegretto e grazioso  
IV. Adagio — Più andante — Allegro non troppo, ma con brio

*The 2021/22 season is generously sponsored by*  
**SHIRLEY and BARNETT C. HELZBERG, JR.**

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M U R I E L M c B R I E N  
**KAUFFMAN FOUNDATION**

*Friday's concert sponsored by*  
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**R. CROSBY KEMPER, JR. FUND**

## STUART MURRAY TURNBULL

### *Odyssey* (2020)

#### 13 minutes

3 piccolos, 3 flutes, 2 oboes, 2 clarinets, 2 bass clarinets, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, tuba, anvil, bass drum, claves, crotales, cymbals, glockenspiel, marimba, ratchet, snare drum, tambourine, triangle, tubular bells, tuned cowbell, vibraphone, whip, wood blocks, xylophone, harp, piano, celeste, timpani and strings.

### PROGRAM NOTE BY STUART TURNBULL:

My life was going through huge changes during the writing of *Odyssey*. Certain things had ended abruptly, dramatically, and I could feel, albeit tentatively, something new and fresh was about to start. I remember how uncertain everything felt; but somehow I was excited and positive.

The music very much mirrors all this, I think. It's impetuous — it twists and turns and can't keep still. Each new idea runs (often at speed) into the next one without conclusion, and so it continues. Another shift, another new direction, another new idea.

The end comes at last, and the orchestra makes its final dash but ... perhaps this is just another leap into the unknown.



## STUART MURRAY TURNBULL (B. 1975)



Stuart Turnbull is an award-winning British composer, pianist and conductor. He was raised in a musical family, and after schooling in Coventry, he studied piano performance at the Royal Conservatoire of Birmingham, graduating with honors. He was influenced there by the

ground-breaking Indian Classical musician John Mayer, who inspired in him a fascination with rhythm in particular. He continued his studies in composition at the Royal College of Music in London under Julian Anderson and Sir George Benjamin.

Harmonically, Turnbull's music is colorful and imaginative, while always adhering to technically rigorous contrapuntal lines. Recent reviews regularly feature the words captivating, imaginative, refreshing, energetic, and fearless.

Turnbull has taught music at the undergraduate level, and his music is frequently performed, recorded and broadcast across the UK and further afield. He has been composer-in-residence with a number of UK-based arts organizations and festivals. He specializes in writing choral, orchestral and chamber music, and his music has been recorded, broadcast and commissioned by professional ensembles including the Choir of Selwyn College, Cambridge; Blossom Street; the BBC Singer; the Chamber Choir of Europe and Siglo D'Oro; BBC Scottish Symphony Orchestra; London Philharmonic Orchestra; and very recently the English Chamber Orchestra, for which he composed a piano concerto.

## MAX BRUCH

### Concerto No. 1 in G Minor for Violin and Orchestra, op. 26 (1865-67)

23 minutes

*Solo violin, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani and strings.*

## THE STORY

Perennially ranked by audiences as one of the most popular violin concertos of all time, Max Bruch's melodious Violin Concerto No. 1 is the composer's most famous work. A substantial portion of that recognition is due to the skill and advice of renowned violinist Joseph Joachim. Following the concerto's premiere in 1866, Joachim provided guidance for extensive modifications and served as featured soloist when the revised work was reintroduced at a concert on January 7, 1868. Its new configuration was a hit and violinists quickly added the piece to the standard repertoire. Bruch resented the lack of attention given to his other two violin concertos (not to mention the rest of his extensive catalog of compositions), complaining to his publisher, Fritz Simrock:

Nothing compares to the laziness, stupidity and dullness of many German violinists. Every fortnight another one comes to me wanting to play the first concerto. I have now become rude; and have told them: "I cannot listen to this concerto any more — did I perhaps write just this one? Go away and once and for all play the other concertos, which are just as good, if not better."

Perhaps contributing to Bruch's disdain was chagrin at the fact that he had sold the concerto outright to a different publisher, August Cranz, and never received royalties for its countless performances.

## THE MUSIC

The orchestra offers a hushed preamble to the solo violin's improvisatory ruminations. Smoldering outbursts soon lead to a sweet lyrical section where the violin soars, unabashedly tugging at heartstrings. The tempo quickens, intensity builds and the orchestra finally comes to the fore with its own impassioned declaration. The force ebbs and the opening improvisatory section returns with even greater fire. Thus spurred, the orchestra provides a gentle transition linking this prelude to the second movement.

Filled with warmth and sincerity, the second movement is the concerto's jewel. The violin sings and sways, gentle one moment, passionate the next. The music alternates between quiet intimacy and full-throated declarations, with soloist and orchestra each sharing in the ineffable beauty of the melody.

A mere breath separates the second and third movements. The orchestra begins with a whispered rumble that quickly blooms into the violin's melody in double-stops (played on two strings at once). The violin pyrotechnics throughout are impressive but remain subordinate to the melodic imperative at the heart of this concerto. Lyrical moments are liberally interspersed with more flamboyant passages. **ETW**



## MAX BRUCH (1838-1920)

### Known for:

- **Violin Concerto No. 1 (1865-67)**
- ***Scottish Fantasy* for Violin and Orchestra (1880)**
- ***Kol Nidre* for Cello and Orchestra (1880)**

- Quite precocious, Bruch began composing at age 10 and studied with composer and pianist Ferdinand Hiller after winning a composition prize at age 14. His mother (a singer) and father (an attorney and police official) encouraged his musical studies. Few of his early compositions have survived.
- Bruch held the piano in low regard, calling it a "dull rattle-trap." Conversely, his preference for the violin is evidenced by his comment: "The violin can sing a melody much better than a piano, and melody is the soul of music."
- Bruch was well-regarded as a teacher and conductor, holding a succession of posts in Mannheim, Koblenz, Sondershausen, Berlin and Bonn. He conducted the Liverpool Philharmonic for three seasons and taught composition in Berlin from 1890 until 1910. Among his students were composers Ralph Vaughan Williams and Ottorino Respighi.
- Whether by disposition, training or a combination of the two, Bruch was a very conservative composer, shunning the musical innovations espoused by Franz Liszt and Richard Wagner. Overshadowed by Brahms, Bruch resented the lack of recognition for his music.
- Because of the decreasing popularity of his music, the chaos of World War I, and an inability to enforce royalty payments, Bruch became disillusioned and near destitute at the end of his life.
- Despite composing more than 200 pieces — including several operas, three symphonies, numerous choral works, three orchestral suites, various works for soloist and orchestra, collections of songs, oratorios and a variety of chamber music — Bruch is remembered today almost solely for his First Violin Concerto. **ETW**

*Program notes by A.J. Harbison (A.J.H.) and Eric T. Williams (ETW).*



## JOHANNES BRAHMS

### Symphony No. 1 in C Minor, op. 68 (1855-1876)

45 minutes

2 flutes, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, timpani and strings.

## THE STORY

Johannes Brahms' First Symphony did not spring quickly from his brow, Athena-like. Rather, he spent two decades toiling at the symphonic task he set for himself as an enthusiastic 21-year-old, inspired upon initially hearing Beethoven's Ninth Symphony. His early efforts were repurposed for his First Piano Concerto and later *A German Requiem*. After settling in Vienna in 1863, Brahms likely felt Beethoven's outsize legacy looming, commenting, "You can't have any idea what it's like always to hear such a giant marching behind you."

Progress was glacially slow. The long-awaited work finally arrived in 1876. Brahms arranged for its premiere in Karlsruhe, Germany, to avoid the often-harsh Viennese press, and the performance reportedly went well. When the Symphony eventually premiered in Vienna, critics inevitably compared it to Beethoven's symphonies, one even calling it "Beethoven's Tenth." Ultimately, the work received due praise, with influential critic Eduard Hanslick saying, "The new symphony of Brahms is something of which the nation may be proud, an inexhaustible fountain of deep pleasure and fruitful study."

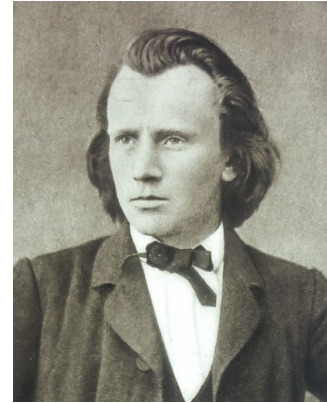
## THE MUSIC

The Symphony's introduction features plaintive strings and throbbing timpani interwoven with more introspective moments exploring the spare thematic material. A decisive chord with timpani launches the movement proper. The melody — fragmented and yet seemingly continuous — is relentlessly propelled forward in dramatic waves. A rhythmic allusion to Beethoven's Fifth Symphony (da-da-da DUM) is woven throughout. At last, pairs of notes are tossed about the orchestra and the sound broadens as the movement concludes.

The second movement exudes a sense of *Gemütlichkeit*, a German word encompassing warmth, well-being, coziness and good cheer. Richly sustained strings introduce the tenderly swaying melody, shared by oboe and clarinet in turn. Enlivened, the orchestra dissolves into swirls of sound. As the movement winds down, a solo violin soars above the orchestra. Gentle timpani heartbeats guide the movement to closure.

A solo clarinet amiably strolls along with cello pizzicatos (plucked notes) in the gracious melody that starts the brief third movement. A three-note motif heralds the beginning of a contrasting section. With more than a hint of grandeur, this buoyant music floats along without a care. The trumpets signal a return to a wonderful amalgam of earlier themes.

In the fourth movement, expansive drama unfolds over a sustained low note. String pizzicatos presage a turbulent outburst before a gallant horn call, echoed by the flute, brings order to the chaos. The trombones play a solemn chorale and the horns return with their noble call. Sounding akin to a ray of light, the violins state the melody epitomizing this Symphony. Brahms proceeds to develop the material with enthusiasm, expertly maintaining clarity. With three seemingly conclusive chords, the movement slows its headlong rush but Brahms then whips the orchestra into a frenzy. The chorale returns gloriously and jubilant chords draw this masterwork to a close. **ETW**



## JOHANNES BRAHMS (1833-1897)

### Known for:

- Violin Concerto (1878)
- Hungarian Dances (1869-1879)
- *A German Requiem* (1857-1868)

- Brahms started piano studies at age 7, no doubt encouraged by his father who was a double bassist with the Hamburg Philharmonic.
- There is considerable academic debate whether Brahms was forced to play piano in Hamburg's waterfront bars and brothels as a youth because of his family's poverty. Brahms is alleged to have told stories about the experience but many of the tales have questionable provenance.
- By all reports, Brahms could be cynical, ill-tempered, blunt, tactless, prickly and gruff. "I am only too often reminded that I am a difficult person to get along with. I am growing accustomed to bearing the consequences of this."
- Brahms came to prominence with the assistance of Robert and Clara Schumann, whom he met in 1853. A composer and influential music critic, Robert wrote an article celebrating Brahms as a genius and heir to Beethoven's legacy. When Robert was hospitalized in 1854, Brahms helped Clara manage the

Schumann household (and its 7 children). Although the ultimate truth of their relationship remains obscure, it is documented that Brahms and Clara were strongly attracted to one another. Robert's death in 1856 made marriage possible but they chose not. Brahms never married and Clara never remarried. Their relationship deepened over the years and, while not immune to disagreements, they remained devoted to one another for the rest of their lives.

- Cambridge University offered Brahms an honorary doctorate of music but he declined it. The University of Breslau (now University of Wrocław in Poland) conferred an honorary doctorate of music on the curmudgeonly composer and suggested that he write a piece in appreciation of the award. The practical joke-loving Brahms responded with Academic Festival Overture, a work he described as a "rollicking potpourri of student's songs" associated more with drinking than studious endeavors. **ETW**

## RANDALL GOOSBY, VIOLIN



American violinist Randall Goosby doesn't remember a time when he wasn't connected to classical music – from the moment he picked up a violin at age 7, he felt at home with the instrument in his hands. This early promise led to Goosby's orchestral solo debut with the Jacksonville Symphony at age 9 and then, at 13, his first time on stage with the New York Philharmonic on a Young People's Concert at Avery Fisher Hall. He has since crisscrossed the nation, appearing with the Cleveland Orchestra, the Buffalo, Rochester, and Orlando

philharmonics, and the Nashville, Memphis, Hartford, Grand Rapids, Modesto, Arkansas, South Bend, and New World Symphony orchestras.

A first prize winner in the 2018 Young Concert Artists International Auditions, Mr. Goosby made his New York City and Washington, D.C., recital debuts on the Young Concert Artists Series. This season, he appears on the YCA Encore Series at the Morgan Library & Museum with pianist Zhu Wang.

A passionate chamber music collaborator, Goosby has been a frequent participant at the Perlman Music Program and has attended the Verbier Festival Academy, Mozarteum Summer Academy, and performed at Yellow Barn in summer 2021.

He is also energized by collaborations with community engagement programs across the country, including Opportunity Music Project, which provides free lessons, instruments, and mentoring for children from low-income families in New York City.

In 2019, Goosby was named the inaugural Robey Artist by Young Classical Artists Trust, in partnership with Music Masters in London. He is also the recipient of Sphinx's Isaac Stern Award. Additional honors include recognition from NPR's From The Top, Bagby Foundation, and the Stradivari Society, which named him a Rising Star.

Goosby is currently pursuing an Artist Diploma with Itzhak Perlman and Catherine Cho at the Juilliard School, where he also earned both undergraduate and graduate degrees as a Kovner Fellowship recipient. Goosby is an exclusive recording artist for Decca Classics. He plays a Giuseppe Guarneri del Gesu violin of 1735, on generous loan by the Stradivari Society.

## JUN IWASAKI, VIOLIN



Jun Iwasaki was appointed concertmaster of the Nashville Symphony by Music Director Giancarlo Guerrero at the beginning of the 2011/12 season. A graduate of the Cleveland Institute of Music's prestigious Concertmaster Academy, he has been hailed for his combination of dazzling technique and lyrical musicianship. In a review of Iwasaki's performance at the Mimir Chamber Music Festival, the Fort Worth Star Telegram called him "the magician of the evening. He could reach into his violin and pull out bouquets of sound, then reach behind your ear and touch your soul."

Prior to joining the Nashville Symphony, Iwasaki served as concertmaster of the Oregon Symphony from 2007 to 2011, and he performed with that ensemble at the first annual Spring for Music Festival at New York's Carnegie Hall in 2011. Over his career, he has appeared with numerous other ensembles, including the Columbia Symphony Orchestra, Blossom Festival Orchestra, Rome (Georgia) Philharmonic, New Bedford Symphony, Canton Symphony, Richardson Symphony, Cleveland Pops Orchestra, Plano Symphony Orchestra and the Cleveland Institute of Music Orchestra. In addition, he has served as concertmaster of Asian Artists and Concerts Orchestra. Iwasaki's appearances as guest concertmaster include the Santa Barbara Symphony, Ottawa's National Arts Center Orchestra, and the Canton (Ohio) Symphony Orchestra from 2005 to 2007.