

SAINT-SAËNS' "ORGAN SYMPHONY" AND WORLD PREMIERE OF ROGERSON'S VIOLIN CONCERTO

*Friday and Saturday, June 3-4, 2022 at 8:00 p.m.
Sunday, June 5, 2022 at 2:00 p.m.*

HELZBERG HALL, KAUFFMAN CENTER FOR THE PERFORMING ARTS

GEMMA NEW, *guest conductor*
BENJAMIN BEILMAN, *violin*
JAN KRAYBILL, *organ*

MAURICE RAVEL

Suite of Five Pieces from *Ma Mère l'Oye* (Mother Goose)

- I. Pavane of the Sleeping Beauty
- II. Tom Thumb
- III. Laideronnette, Empress of the Pagodas
- IV. Conversations of Beauty and the Beast
- V. The Enchanted Garden

CHRIS ROGERSON

The Little Prince, Violin Concerto
Benjamin Beilman, *violin*

World premiere, Kansas City Symphony commission

INTERMISSION

CAMILLE SAINT-SAËNS

Symphony No. 3 in C Minor, op. 78, "Organ Symphony"

- I. Adagio — Allegro moderato — Poco adagio
 - II. Allegro moderato — Presto — Maestoso — Allegro
- Jan Kraybill, *organ*
-

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

The Classical Series is sponsored by the

MURIEL McBRIEN
KAUFFMAN FOUNDATION

Friday's concert sponsored by
CHRIS AND ADELE HODGDON, LYMAN AND SALLY OTT

Guest artist Jan Kraybill sponsored by
JONATHAN AND MEREDITH STERNBERG; DAVE, MEG, AND LYNNE SWANT; COMMERCE BANK

The commission and world premiere of Chris Rogerson's Violin Concerto is underwritten by
JOAN HORAN

Additional support provided by



R. CROSBY KEMPER, JR. FUND

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 Manheim

Sarah PetersΔ

VIOLAS

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Duke Lee, *Acting Associate Principal*

Jesse Yukimura, *Acting Assistant Principal*

Matthew Sinno‡, *Associate Principal*

Alyssa BeckmannΔ

Kent Brauning

Sean Brumble

Marvin Gruenbaum

Jenifer Houck

Ashley StanfieldΔ

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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

Allan Probus

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Jeffrey Kail ‡, *Principal*

Joseph NuñezΔ

Caleb Quillen

Nash Tomey

Keith WymerΔ

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Marylou and John Dodds Turner Chair

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PICCOLO

Kayla Burggraf Michal

OBOES

Kristina Fulton, *Principal*

Shirley Bush Helzberg Chair

Alison Chung, *Associate Principal*

Matthew LengasΔ

ENGLISH HORN

Matthew LengasΔ

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Raymond Santos, *Principal*

Bill and Peggy Lyons Chair

Silvio Guitian, *Associate Principal*

John Klinghammer

E-FLAT CLARINET

Silvio Guitian

BASS CLARINET

John Klinghammer

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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*

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Josh Jones, *Principal*

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* Non-Rotating Musician

‡ On Leave of Absence

Δ One-Year Member



MAURICE RAVEL

Mother Goose Suite (1908, orch. 1911)

17 minutes

2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, timpani, bass drum, cymbals, glockenspiel, tam-tam, triangle, xylophone, celesta, harp and strings.

THE STORY

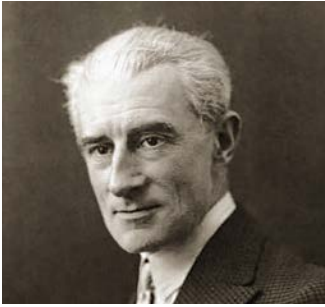
Maurice Ravel's *Mother Goose Suite* was originally written as a piano duet. He was friends with the sculptor Cyprian Godebski, and had dedicated an earlier piano work, *Sonatine*, to Cyprian and his wife. The piano duet version of the suite was dedicated to their children, Mimi and Jean, who were 6 and 7 years old when it was written. (Mimi would later grow up to be an influential pianist who hosted an artistic salon in Paris.) Though a bachelor and childless himself, Ravel loved children and their imaginative worlds of fantasy, and the suite displays an innocence and sense of wonder befitting its dedicatees.

The premiere of the piano duet version took place at the inaugural concert of the Société Musicale Indépendante, an organization Ravel founded, in 1910, and the piece was transcribed for solo piano the same year by Ravel's friend Jacques Charlot. Jacques Roché and the Théâtre des Arts commissioned a ballet in 1911, and Ravel orchestrated the original five movements into an orchestral suite, as well as expanding the work into a full-length ballet with a different order, a prelude, a new scene and four new interludes between the tales.

Despite the title, only the first two tales, *Sleeping Beauty* and *Tom Thumb*, are from Charles Perrault (the original author of "Mother Goose"). The third movement comes from Perrault's "rival" storyteller Madame d'Aulnoy, who coined the term "contes de fées" (fairy tales) for the genre. "Beauty and the Beast" is based on the version by Jeanne-Marie Leprince de Beaumont. The final movement, the *Fairy Garden*, does not have a definitive origin, but the ballet version interprets it as *Sleeping Beauty* being awakened in the garden by her prince.

THE MUSIC

Ravel was one of the greatest orchestrators in the history of music, and the understated but radiant colors of this work are a testament to his superlative skill. The *Pavane* is quiet but glitters with harmonics in the harp and pizzicato (plucked) strings accompanying the flutes and clarinets playing the simple melody. *Tom Thumb's* trail of breadcrumbs to help him find his way home is eaten by songbirds, represented by twittering flutes and a solo violin. Pentatonic melodies and evocations of a gamelan ensemble paint a picture of the land of the pagodas, where living porcelain figurines take a princess cursed with ugliness as their queen. A contrabassoon plays the role of the Beast in the fourth movement, while the Beauty is represented by a waltz; a magical harp glissando signals the transformation of the Beast into a handsome prince, personified by the solo violin. The final movement begins with a simple (and gorgeous) chorale in the strings, but as *Sleeping Beauty* is awakened the suite reaches its celebratory ending with glissandos, fanfares and wedding bells. **AJH**



MAURICE RAVEL (1875-1937)

Known for:

- *Daphnis et Chloé* (1912)
- *La Valse* (1920)
- *Orchestration of Mussorgsky's Pictures at an Exhibition* (1922)
- *Boléro* (1928)

- Maurice Ravel was born in France, 11 miles from the Spanish border, in 1875. His father was a moderately successful engineer and inventor. His mother was Basque but had grown up in Madrid; her heritage was a strong influence on Ravel's life and music, and he wrote numerous pieces with Spanish themes or inspirations (including *Rapsodie espagnole*, which we are performing in March 2023!).
- At the turn of the 20th century, Ravel entered the prestigious Prix de Rome competition five times. Three times he won nothing; one time he took second place; and the final time he was inadvertently the catalyst for a scandal. He was eliminated in the first round, and even critics of his music denounced the result as unfair. It was discovered that the senior professor of the Paris Conservatoire, Charles Lenepveu, was one of the jurors, and only his students made it to the final round. The scandal was dubbed "L'affaire Ravel" and eventually led to a government-ordered reform of the Conservatoire.
- Ravel composed one of his most famous scores, *Daphnis et Chloé*, for Sergei Diaghilev and the Ballets Russes, the same impresario who commissioned Igor Stravinsky's most famous ballets. Later Diaghilev commissioned another ballet and Ravel completed *La Valse* in 1920. He played it for Diaghilev, who stated, "It's a masterpiece, but it's not a ballet. It's the portrait of a ballet." Ravel calmly listened, left, and never worked with Diaghilev again.
- Ravel served in the French military during World War I as a truck driver stationed at the Verdun front, sometimes delivering supplies under heavy German bombardment. His mother died in January 1917, and he suffered multiple health problems of his own as well as a "horrible despair." He did not compose much during the war years, but did complete *Le tombeau de Couperin* for solo piano, an homage to the 18th-century French composer François Couperin. Each of the six movements is dedicated to a friend of Ravel's who died in the war. In 1932 Ravel composed his famous Piano Concerto for the Left Hand for Austrian pianist Paul Wittgenstein, who had lost his right arm in the war.
- Ravel took a four-month tour of Canada and the United States in 1928 as a pianist and conductor. His fee was \$10,000, plus a constant supply of Gauloises cigarettes.
- Ravel had a habit of composing music for the piano and then arranging it for full orchestra. In addition to the *Mother Goose Suite*, works that followed this pattern include *Pavane pour une infante défunte*, *Valses nobles et sentimentales*, *Le tombeau de Couperin* and a section of *Rapsodie espagnole*.
- Ravel wrote *Boléro*, perhaps his most famous work, in 1928 as a ballet for Russian actress and dancer Ida Rubinstein. Ravel said of it, "It constitutes an experiment in a very special and limited direction ... Before its first performance, I issued a warning to the effect that what I had written was a piece lasting seventeen minutes and consisting wholly of 'orchestral tissue without music' — of one very long, gradual crescendo. There are no contrasts, and practically no invention except the plan and the manner of execution." Later he commented, "I've written only one masterpiece — *Boléro*. Unfortunately there's no music in it." **AJH**

CHRIS ROGERSON

Violin Concerto No. 1, *The Little Prince* (2022)

I.

II.

III.

Commissioned by the Kansas City Symphony with the generous support of Joan Horan. Premiered by Benjamin Beilman and the Kansas City Symphony on June 4, 2022

Duration: 25 minutes

PROGRAM NOTE:

“All grown-ups were once children...but only few of them remember it.”
-Antoine de Saint-Exupéry in *The Little Prince*

Growing up, I loved reading *The Little Prince*. My first violin concerto explores this innocence, and the loss of that innocence. In three movements, there is a personal narrative to this work but instead of sharing that story, I invite the audience to follow their own path as they listen. This concerto was written for my dear friend and wonderful violinist Benjamin Beilman, and the Kansas City Symphony, both great supporters of my work.

This concerto is dedicated to my mother.

-Chris Rogerson, Spring 2022





CHRIS ROGERSON (b. 1988)

Hailed as a “confident new musical voice” (New York Times), a “big discovery” (Philadelphia Inquirer) and a “fully-grown composing talent” (Washington Post), Chris Rogerson’s music has been praised for its “haunting beauty” and “virtuosic exuberance” (New York Times). Rogerson’s music is often characterized by its lyricism. Recent notable works include *Of Simple Grace*, for cellist Yo-Yo Ma, and his first book of Nocturnes, written for ten different pianists around the globe including Jeremy Denk, Anne-Marie McDermott and Ursula Oppens. In addition, his work often evokes a sense of place: *Four Autumn Landscapes*, a clarinet concerto written for Anthony McGill, is a portrait of his childhood home in Buffalo, New York; String Quartet No. 4, commissioned for the Escher Quartet, draws from his experience in a remote corner of Afghanistan.

The 2021/22 season brings several major orchestral premieres: a new piano concerto for Anne-Marie McDermott, commissioned by the Bravo! Vail Festival; *The Little Prince*, a new violin concerto for Benjamin Beilman, commissioned by the Kansas City Symphony; and *Sacred Earth*, for mezzo-soprano J’Nai Bridges with video by Emmy-nominated director and National Geographic photographer Keith Ladzinski. In addition, the Dover Quartet premieres two works: *Dream Sequence*, Rogerson’s new piano quintet, with Anne-Marie McDermott, as well as *Arietta*, with bassist Edgar Meyer. This season, Rogerson continues as composer-in-residence of the Allentown Symphony as well as artistic advisor of the Amarillo Symphony.

Major recent premieres include *Azaan*, a play written for the Oregon Symphony in collaboration with Dipika Guha; *It Became Dark*, commissioned and premiered by the Kansas City Symphony; and *Thirty Thousand Days*, commissioned by Chamber Music Northwest for David Shifrin and the Dover Quartet. Other recent commissions and performances have come from the Atlanta, Houston, Indianapolis, Milwaukee, New Jersey, New World and San Francisco symphonies, the Buffalo Philharmonic and the Orchestra of St. Luke’s.

Born in 1988, Rogerson studied at the Curtis Institute of Music, Yale School of Music and Princeton University. His teachers include Jennifer Higdon, Aaron Jay Kernis, Martin Bresnick and Steve Mackey. He served as Young Concert Artists Composer-in-Residence from 2010 to 2012. He also is one of two composers on the roster of Manhattan Chamber Players. In 2012, he co-founded Kettle Corn New Music, an organization devoted to new music in New York City, and currently serves as its co-artistic director. Since 2016, Rogerson has served on the Musical Studies faculty at the Curtis Institute of Music in Philadelphia.



BENJAMIN BEILMAN, VIOLIN

Benjamin Beilman has won international praise both for his passionate performances and deep rich tone which the Washington Post called “mightily impressive” and the New York Times described as “muscular with a glint of violence.” The Times has also praised his “handsome technique, burnished sound, and quiet confidence,” and the Strad described his playing as “pure poetry.” A 2018 feature in the Boston Globe remarked that Beilman’s “playing already has its own sure balance of technical command, intensity, and interpretive finesse.”

Highlights of Beilman’s 2021/2022 season include performances of the Samuel Coleridge-Taylor Violin Concerto with the Indianapolis, Toledo and Charlotte symphonies, as well as premiering a new violin concerto by Chris Rogerson with the Kansas City Symphony led by Gemma New. In Europe, highlights include performances with the Swedish Radio Symphony and Elim Chan, the Antwerp Symphony and Krzysztof Urbanski, the Toulouse Symphony and Tugan Sokhiev, and the Trondheim Symphony and Han-Na Chan. He will also return to the BBC Scottish Symphony and the Tonkünstler Orchestra, with which he has recorded a concerto by Thomas Larcher.

Highlights in recent seasons include debuts with the Budapest Festival Orchestra as soloist in the Beethoven Violin Concerto, return engagements with the Philadelphia Orchestra both at home and at Carnegie Hall, and his return to the London Chamber Orchestra to play and direct.

In past seasons, Beilman has performed with many major orchestras worldwide including the Chicago Symphony, Antwerp Symphony, Rotterdam Philharmonic, London Philharmonic, Frankfurt Radio Symphony, Zurich Tonhalle, Sydney Symphony, Houston Symphony, Detroit Symphony, Indianapolis Symphony and Minnesota Orchestra, Conductors with whom he works include Yannick Nézet-Séguin, Cristian Măcelaru, Lahav Shani, Karina Canellakis, Edward Gardner, Juraj Valčuha, Han-Na Chang, Elim Chan, Osmo Vänskä and Giancarlo Guerrero.

In recital and chamber music, Beilman performs regularly at the major halls across the world, including Carnegie Hall, Lincoln Center, Concertgebouw Amsterdam, Kölner Philharmonie, Berlin Philharmonie, Wigmore Hall, Louvre (Paris) and Bunka Kaikan (Tokyo). He has performed at numerous festivals, including Verbier, Aix-en-Provence Easter, Dvořák Prague, Robeco Summer Concerts (Amsterdam), Music@Menlo, Marlboro and Seattle Chamber Music, among others. In early 2018 he premiered a new work dedicated to the political activist Angela Davis, written by Frederic Rzewski and commissioned by Music Accord, which he has performed extensively across the U.S.

Beilman studied with Almita and Roland Vámos at the Music Institute of Chicago, Ida Kavafian and Pamela Frank at the Curtis Institute of Music and Christian Tetzlaff at the Kronberg Academy. He has received many prestigious accolades including a Borletti-Buitoni Trust Fellowship, an Avery Fisher Career Grant and a London Music Masters Award. He has an exclusive recording contract with Warner Classics and released his first disc “Spectrum” for the label in 2016, featuring works by Stravinsky, Janáček and Schubert. Beilman plays the 1709 Engleman Stradivari generously on loan from the Nippon Music Foundation.

CAMILLE SAINT-SAËNS

Symphony No. 3 in C Minor, op. 78, "Organ Symphony" (1886)

37 minutes

Piccolo, 3 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, triangle, piano, organ and strings.

THE STORY

While acknowledged from his youth as a piano and organ virtuoso, Camille Saint-Saëns did not achieve early renown as a composer. Twice he failed to win France's Prix de Rome, his compositions deemed competent but lacking promise. His work as a church organist and teacher left limited time for composition. Opera took precedence over the symphonic form in France during the 19th century and Saint-Saëns fell sway to the preference; he wrote 13 operas but achieved little success with them. When he finally began receiving recognition for his music, it was for instrumental concertos.

Saint-Saëns found refuge in England during the Paris Commune uprising in 1871, and he harbored great affection for the country thereafter, warmly returned. Thus, when London's Royal Philharmonic Society approached Saint-Saëns about writing a symphony, he was enthusiastic but nervous about the prospect. (The Society's previous commissions included Beethoven's Ninth Symphony and Mendelssohn's "Italian" Symphony.) The initial rehearsal of the piece bore out his concerns and he wrote his publisher, "We have sight-read the symphony. I was right: it is really terribly challenging." Nonetheless, the May 19, 1886, premiere in London's St. James' Hall was a great success, with Saint-Saëns performing as soloist in Beethoven's Fourth Piano Concerto before conducting the "Organ Symphony."

Saint-Saëns dedicated the work to his friend, Franz Liszt, who died on July 31, shortly after the premiere. He never returned to the symphonic form, recognizing the singularity of this achievement. He later wrote, "With it I have given all I could give. What I did I could not achieve again."

THE MUSIC

Saint-Saëns entitled the new work *Symphonie No. 3 avec orgue* (with organ) in order to differentiate it from the more common organ symphony written for solo pipe organ as if it were a symphony orchestra. He described the two-movement structure of the symphony in program notes for the premiere:

This symphony is divided into two parts. Nevertheless it embraces in principle the four traditional movements, but the first is altered in its development to serve as the introduction to the Adagio, and the scherzo is connected by the same process to the finale. The composer has sought to avoid to some extent the interminable reprises and repetitions which more and more are tending to disappear from instrumental music under the influence of increasingly developed musical culture.

Using the technique of thematic transformation that Liszt and Hector Berlioz had pioneered, Saint-Saëns unifies the symphony with ever-imaginative recurrences of the main theme in which we hear echoes of the "Dies irae," a medieval chant from the Mass for the Dead.

One must be patient to enjoy the organ's rich tone colors; the organ doesn't play for the first 348 measures and when it finally does enter, it stays at a pianissimo (very soft) dynamic level, supporting the orchestral sound until the conclusion of the movement. Similarly, in the second movement, there is a 378-measure hiatus before the glorious C major chord that launches the work into its heroic finale. Correspondingly, the piano doesn't play at all in the first movement, but in the second movement there are parts for piano two hands as well as piano four-hands.

From serene meditations and devout chorale settings to vigorous fugal passages and a blazingly triumphant finale, Saint-Saëns' mastery of the symphonic form is richly evident. **ETW**



CAMILLE SAINT-SAËNS (1835-1921)

Known for:

- *The Carnival of the Animals*
- *Danse macabre*
- *Symphony No. 3, "Organ Symphony"*
- *Cello Concerto No. 1*
- *Piano Concerto No. 2*

- Camille Saint-Saëns was born in Paris, the only child of Jacques-Joseph-Victor and Françoise-Clémence Saint-Saëns. Sadly, his father died of tuberculosis only two months after Camille's birth and the boy was raised by his mother and aunt. A precocious talent, Saint-Saëns wrote his first piece at the age of 3 and began composition and organ lessons at 7. His mother sought to protect him from early fame, delaying his recital debut until he was 10, at which he performed piano concertos by Mozart and Beethoven to thunderous applause and offered as an encore any of Beethoven's piano sonatas played from memory. He was admitted to the Paris Conservatoire at age 13 and won its top prize for organists just three years later. No less a luminary than Franz Liszt proclaimed him the world's greatest organist.
- After graduation, Saint-Saëns secured a position as church organist at Saint-Merri in Paris and subsequently a high-profile post at L'Église de la Madeleine, the official church of the French Empire. For a few years, he taught at the École de Musique Classique et Religieuse in Paris, counting Gabriel Fauré among his pupils.
- Saint-Saëns was knowledgeable about the music of his contemporaries, including Franz Liszt, Robert Schumann, Hector Berlioz and Richard Wagner. Although he expressed admiration for Wagner's works, he abjured those precepts in his own music, noting "But I am not, I have never been, and I shall never be of the Wagnerian religion." Saint-Saëns' esteem for Wagner cooled and in later years, his rather traditional approach to music put him at odds with composers such as Igor Stravinsky, Claude Debussy and Darius Milhaud.
- Approaching the age of 40 in 1875, Saint-Saëns married the 19-year-old sister of one of his students. It was not a happy marriage. Saint-Saëns' mother did not approve of the union and her presence in the household made the situation difficult for all. The couple had two sons but both died young, the eldest killed when he fell from their apartment window. Saint-Saëns blamed his wife for the accident and he left her in 1881, never to see her again.
- A friend and admirer, Albert Libon, left a substantial bequest to Saint-Saëns in 1877, enabling the composer to devote his full time to composition. Supplemental income from publishing contracts allowed him to live comfortably, a relative rarity among most composers.
- Saint-Saëns is credited with composing the first original film score which he wrote for the 1908 film "L'assassinat du duc de Guise."
- Among Saint-Saëns' numerous interests outside of music, he was an avid astronomer and contributed several articles to a French journal of astronomical research. Archaeology, botany, philosophy, acoustics and poetry also were areas of exploration and expertise.
- An enthusiastic traveler, Saint-Saëns made nearly 200 trips to 27 countries, frequenting Germany and England for concert tours. He also made two highly successful concert tours of the United States in 1906 and 1909. His preferred holiday destination was Algiers, where he died in 1921. **ETW**

Program notes by AJ Harbison (AJH) and Eric T. Williams (ETW).



Photo by Peter Obetz

JAN KRAYBILL, ORGAN

Grammy[®]-nominated artist Jan Kraybill is a musical leader, performer, educator, organ consultant and enthusiastic advocate for the power of music to change lives for the better. In addition to maintaining a very active concert schedule, she is organist-in-residence at the international headquarters of Community of Christ in Independence, Missouri, and organist at Village on Antioch Presbyterian Church in Overland Park, Kansas. She plays and oversees the care of the Kansas City metro area's three largest pipe organs: at Community of Christ, the Auditorium's 113-rank Aeolian-Skinner and the Temple's 102-rank Casavant, and at the Kauffman Center's Helzberg Hall, the 102-rank Julia Irene Kauffman Casavant.

Throughout her career Kraybill has performed as both a solo and collaborative musician, designed and led international hymn festivals, taught workshops on a variety of topics and inspired audiences and congregations. She has performed in many venues in North America and in Australia, Europe, Russia, South Korea and Tahiti. She has undertaken multiple tours of the United Kingdom, including performances in the grand cathedrals of Chester, Exeter and St. Paul's in London. In 2015, she designed and led a hymn festival at the International Gathering of Hymn Societies at Cambridge University.

Kraybill has been a featured artist and teacher at regional and national conventions of the American Guild of Organists (AGO), the American Choral Directors Association, the Hymn Society in the United States and Canada and other musicians' organizations, and has been heard on many broadcasts of American Public Media's national program "Pipedreams."

Among Kraybill's numerous recordings are "Two by 2: Two Organ Symphonies on Two Magnificent Organs" featuring both of Community of Christ's pipe organs; "Rejoice and Remember"; "The Auditorium Organ: Fifty Years of Excellence"; "Organ Polychrome", featuring music by French composers; and "The Orchestral Organ", a disc of transcriptions which was nominated for a Grammy[®] as Best Classical Instrumental Solo album in 2020.

Kraybill earned degrees in music education and piano and organ performance at Kansas State University and the University of Missouri-Kansas City Conservatory of Music. In 2010 she achieved the distinction of Fellow of the AGO, organists' highest certification level. She has served in many local, regional and national roles in the AGO, The Hymn Society and the Master Teacher Institute, most recently as executive director of The Hymn Society in the U.S. and Canada. A member of Mensa, her extra-musical interests include antiques, lace making and riding her Harley-Davidson with her husband, Allan.

GEMMA NEW, GUEST CONDUCTOR



Photo by Roy Cox

Sought after for her insightful interpretations and dynamic presence, New Zealand-born Gemma New is music director of the Hamilton Philharmonic Orchestra and principal guest conductor of the Dallas Symphony Orchestra. New is the recipient of the prestigious 2021 Sir George Solti Conducting Award.

In 2021, New led the New York Philharmonic's 29th Annual Memorial Day Concert at St. John the Divine in a free performance livestreamed to the public. The year included her debuts at the Hollywood Bowl with the Los Angeles Philharmonic and at the Aspen Music Festival and Grand Teton Music Festival. In Australasia, she led the New Zealand Symphony Orchestra's Winter Festival.

New's 2021/22 season includes subscription appearances with National Symphony Orchestra, Orchestre Symphonique de Montréal, Baltimore Symphony, St. Louis Symphony, Atlanta Symphony, Minnesota Orchestra and Kansas City Symphony. New makes debuts with WDR Sinfonieorchester, BBC Philharmonic, Hallé Orchestra, Netherlands Philharmonic Orchestra and Orchestre National d'Ile de France. She will debut with the Los Angeles Opera for the West Coast premiere of Kevin Puts' *The Brightness of Light* with soprano Renée Fleming and baritone Rod Gilfry.

2021/22 marks Gemma New's third season as principal guest conductor of the Dallas Symphony Orchestra. She will lead three subscription programs plus a New Year's Eve concert in Dallas.

New recently completed a four-year position as resident conductor of the St. Louis Symphony Orchestra. In her final season, she led the 2019/20 season-opening concerts of the St. Louis Symphony and conducted a concert broadcast live with Chris Thile on the nationally syndicated variety show "Live From Here."

A former Dudamel Conducting Fellow with the Los Angeles Philharmonic, New previously served as associate conductor of the New Jersey Symphony and was a 2018 Conducting Fellow at Tanglewood Music Center. She holds a Master of Music degree in orchestral conducting from the Peabody Institute in Baltimore, where she studied with Gustav Meier and Markand Thakar. She graduated with honors from the University of Canterbury in New Zealand with a Bachelor of Music degree in violin performance.