

*meet*  
**YOUR  
SYMPHONY**

Richard Hill  
Teacher's Guide  
2022/23



Dear Friends,

**WELCOME BACK TO THE KANSAS CITY SYMPHONY'S YOUNG PEOPLE'S CONCERTS!** It has been a long and challenging three years and we are thrilled to welcome you back to Helzberg Hall at the Kauffman Center for the Performing Arts for an exciting Young People's Concert series. After such a long time away, this year's YPCs will re-introduce the orchestra to students and teachers alike.

This year's program is all about who we are. Musicians, staff, conductors, composers and even the audience are all important members of the Kansas City Symphony. One new face you will see right away is our new David T. Beals, III Associate Conductor Gonzalo Farias who makes his YPC debut with the Kansas City Symphony this fall. Gonzalo and I have put together a program that highlights the importance of individual musicians, instrument families, principal players and conductors as well as the role community and audiences play in the success of an orchestra. The program includes music by Mozart, Wagner, Stravinsky, Bernstein and Shostakovich as well as Valerie Coleman.

I cannot express just how excited I am to see you and your students in Helzberg Hall this fall. We look forward to making music for and with you. See you soon!

Best,

**Stephanie Brimhall**

Director of Education and Community Engagement  
Kansas City Symphony  
sbrimhall@kcsymphony.org



## CONCERT PROGRAM



**WAGNER**

Prelude to Act III from *Lohengrin*

**STRAVINSKY**

*Pulcinella* Suite for Orchestra  
I. Sinfonia

**MOZART**

Excerpts from Symphony No. 40  
in G Minor, K. 550

**MENDELSSOHN**

Concerto in E Minor for Violin and Orchestra,  
op. 64  
I. Allegro molto appassionato  
Mika Gibbs, violin

**VALERIE COLEMAN**

*Umoja: Anthem of Unity*

**TRADITIONAL/RICHMAN**

"De Colores"

**BERNSTEIN/MASON**

Selections from *West Side Story*

**SHOSTAKOVICH**

*Festive Overture*, Op. 96



# PREPARING FOR THE CONCERT

## BEFORE THE CONCERT

- Please make sure we are aware of any special seating needs you may have by the Symphony at [sbrimhall@kcsymphony.org](mailto:sbrimhall@kcsymphony.org) or (816) 218-2639 at least 2 weeks prior to the performance.
- Please double check that the concert date, number of attendees and amount due listed on your confirmation email matches your order.
- You will not receive tickets for this event.
- Please review proper concert etiquette with your students prior to the performance. Information can be found below under “During the Concert” and later in this guide.

## ARRIVING BY BUS

- Busses will offload on the south drop-off drive of the Kauffman Center for the Performing Arts (KCPA). The drive runs east to west on concert dates and is accessed from Wyandotte Street.
- Please mark all busses with your school’s name and memorize bus numbers.
- Make sure you have contact information for each bus driver.
- Please ask bus drivers to follow all directions provided by KCPD, KCPA and KCS staff.
- Bus drivers must remain with the bus until it is parked at its final location.
- Bus drivers are invited to attend the performance but must be accounted for in the ticket count for your school. Bus drivers must be back on the bus 15 minutes before the end of the performance.
- Please make sure a teacher or other adult is the first person off the bus so they may help with the offloading process.
- Volunteers are there for your safety; please listen to all instructions.

## ARRIVING BY CAR

- Parking is available in the Arts District Garage for \$3-\$10 on concert days.
- Free street parking is also available on surrounding streets including 17th, Wyandotte, Baltimore and Broadway.

## DURING THE CONCERT

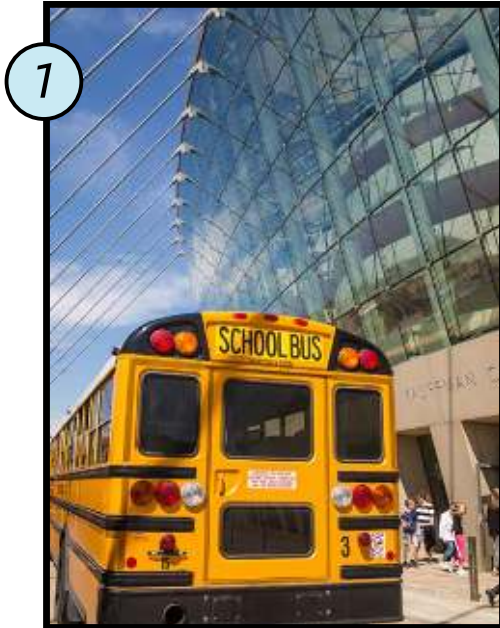
- Your group will be seated by KCS and KCPA volunteers. Please plan to be in your seats 5 minutes before the concert begins.
- When you arrive in the hall, you will see musicians warming up on stage. When it is time for the concert to begin, the lights will dim and a staff member will give brief announcements.
- The orchestra will tune.
- The conductor will enter and ask the orchestra to stand. Applause for the conductor and orchestra is welcome at this time.
- Throughout the concert, applause is also welcome after each piece. You will know when it is time to applaud when the conductor lowers his arms and turns to face the audience.
- Students may be asked to participate at various times throughout the concert. Please listen closely to instructions given from the stage.
- Out of courtesy to your neighbors, please do not talk during the performance.
- Flash photography, audio recording and video recording are not permitted during the concert.
- Please make sure all electronic devices are switched off during the performance.
- Performance duration is about 55 minutes.

## AFTER THE CONCERT

- Please remain in your seats until your group is dismissed.
- Listen closely to dismissal instructions and be aware that your bus may be parked in a different location than where you were dropped off.
- Students will be escorted to their parked bus.



**GOING TO A CONCERT**



My school is going to a Kansas City Symphony Concert. We will ride on a school bus.



When we arrive at the Kauffman Center, ushers will help take us to our seats.

(Our cool conductor!)



When the concert is about to start, the lights will dim and we will meet the concert host.



The orchestra will tune. The conductor will come out on stage. The concert will begin!







When I am in the theater, I am sitting in my seat being a good listener.



When the music stops, I can clap for the musicians.



When the concert is over, I will stay in my seat and wait for instructions.



Time to leave. Going to the Symphony is fun!



## WHAT IS A SYMPHONY ORCHESTRA?

**A SYMPHONY ORCHESTRA IS A** large musical ensemble that combines instruments from various families including strings, winds, brass and percussion. Orchestras are usually led by a conductor, who stands in front of the musicians and directs the music by creating gestures with their arms, hands and a **baton**. Each section in the orchestra has a principal, or first chair, player. The principal players are responsible for playing solo parts and are often in charge of making important musical decisions for their sections. Even small sections have principal players, including single-member sections like the harp or tuba. The violin section in an orchestra is divided into two parts: first and second violins. There is a Principal First Violin and a Principal Second Violin. The Principal First Violin is also called the Concertmaster. In addition

to leading the first violins, the Concertmaster is responsible for determining **bowings** for all the strings and may occasionally be called upon to lead the orchestra in the conductor's absence.

Orchestras also rely on administrative staff and non-performing members to operate smoothly. Music Librarians acquire, prepare and distribute music for all rehearsals and performances. This often includes renting music from publishers and orchestras around the world. Personnel Managers make sure all musicians are hired and have the information they need to perform with the orchestra. Other staff responsibilities include everything from programming the music to selling tickets to posting on social media. The Kansas City Symphony employs 80 musicians and ~30 administrative staff.

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### ABOUT THE KANSAS CITY SYMPHONY

**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). Gonzalo

Farias, David T. Beals III Associate Conductor, conducts Family, Pops, educational, holiday and special presentation 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 and outreach concerts. In addition, the Kansas City Symphony performs with the Lyric Opera of Kansas City and the Kansas City Ballet.



## 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. Even throughout the challenges of Covid-19, the Symphony's educational reach extended to schools and individuals through online content, virtual classes and Mobile Music Box performances. Past seasons have included 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 have been involved with the Symphony through activities including the Open Rehearsal series, the Jamie and Bush Helzberg Instrument Petting Zoo program, TubaChristmas and the 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, nearly \$175,000 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. Our latest endeavor is the Mobile Music Box, a portable stage created by the Symphony during the Covid-19 pandemic. Reaching tens of thousands of audience members each season, the Mobile Music Box stage provides a setting for outdoor chamber music concerts throughout the Kansas City metro area.





## INSTRUMENT FAMILIES

The instruments of the orchestra can be categorized into families. Instruments in a specific family have similar traits but may sound, look, or be used slightly differently than other members of the same family. The four instrument families in an orchestra are **STRINGS**, **WOODWINDS**, **BRASS** and **PERCUSSION**.

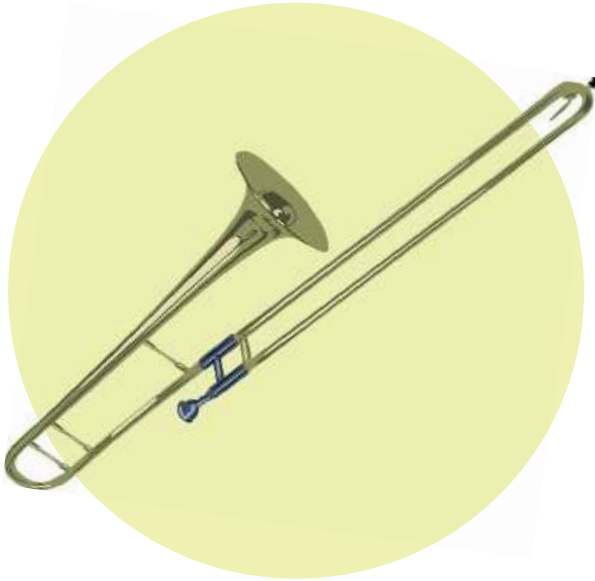


The **STRING** family includes the violin, viola, cello and bass. Instruments in this family produce sound by vibrating strings. Musicians use two different techniques to cause the string to vibrate. One way to produce vibrations is to rub the strings with a bow. The bow is a long stick with horsehair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



The **WOODWIND** family includes the flute, clarinet, oboe and bassoon. These instruments produce sound by players blowing a vibrating column of air inside some form of tube. As the name suggests, all woodwind instruments have been made out of wood at one time in their existence. The flute has since evolved into being made of metal. All woodwind instruments create the vibrating column of air in different ways. Flutists blow across the top of an open hole. Clarinetists blow between a reed — usually a small, flat piece of bamboo — and a fixed surface. Oboists and bassoonists blow between two reeds that vibrate against each other. Woodwinds usually change the pitch of their instruments by changing the length of the tube they are blowing through by opening or closing holes using keys on their instruments. A modern orchestral woodwind section generally consists of three of each of the instruments in the family.





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

The **PERCUSSION** family is the most varied family in the orchestra. Percussion instruments include the cymbals, drums, maracas, xylophone, marimba and many more. Sound on percussion instruments is created by physically striking, rubbing or shaking either a solid material, like a metal triangle, or a membrane, like the top of a snare drum. In the past, membranes have been made of animal skins, but most of today’s drums use a synthetic material. There are many different kinds of percussion instruments used in an orchestra that produce many different types of sounds. They are usually used to provide rhythm for the music.



## ABOUT THE PROGRAM

### RICHARD WAGNER | PRELUDE TO ACT III OF *LOHENGRIN*

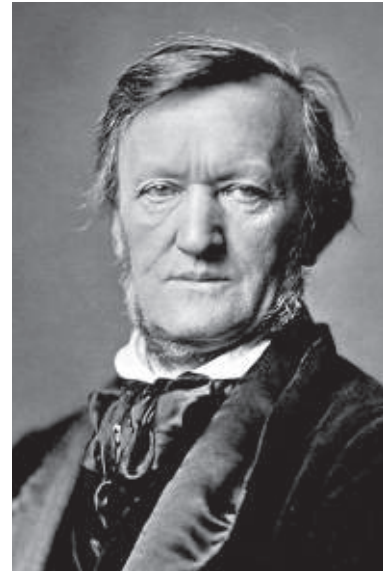
#### RICHARD WAGNER WAS A GERMAN

**COMPOSER** from the **Romantic Period**. He is best known for his operas, writing both the music and **libretto** for 13 operas in his career. Wagner was born in Leipzig, Germany on May 22, 1813. He began music lessons at age 13 after writing a play and insisting it be set to music. He began his musical career in 1833 as a choral director.



Lohengrin is one of Wagner's earlier operas. In the story, the maiden Elsa is falsely accused of

killing her brother, the rightful heir to the throne. The knight Lohengrin arrives in a swan-drawn boat and agrees to defend Elsa's honor. The Prelude to Act III is a musical depiction of the wedding ceremony between Elsa and Lohengrin. It is some of the flashiest music Wagner ever wrote and instantly captures the celebratory spirit of the characters' wedding. — SKB



### IGOR STRAVINSKY | SINFONIA FROM *PULCINELLA* SUITE FOR ORCHESTRA

#### IGOR STRAVINSKY'S MUSICAL CAREER

**SPANNED** seven decades. The son of a bass singer, Stravinsky initially studied law before settling on composition. He studied privately with Nicolai Rimsky-Korsakov and eventually caught the eye — and ear — of Ballet Russes director Sergei Diaghilev. Diaghilev took a chance on



young Stravinsky and commissioned him to orchestrate and compose ballets for his company. Stravinsky completed three ballets in the span of four years, each of which further solidified his fame for truly innovative music. The Firebird (1909-1910), Pétrouchka (1910-1911) and The Rite of Spring (1911-1913) were as

important to the music world as they were to the ballet world.

The character Pulcinella comes from the 16th century Italian **commedia dell'arte** stories. Pulcinella was a stock character who always dressed in white, wore a black mask, had a round belly, and was best known for his long-beaklike nose, which is where his name, meaning little chick, derives. The ballet premiered on May 15, 1920 at the Paris Opéra. The story and the choreography were by the dancer Léonide Massine, the music was by Stravinsky, and the costumes and sets were by Pablo Picasso.

Pulcinella has a unique instrumentation including 2 flutes, 2 oboes, 2 bassoons, 2 horns, trumpet, trombone and strings. The ballet opens with a Sinfonia, essentially a miniature **overture**. The movement features solo parts for the winds and first chair strings. — SKB



## WOLFGANG AMADEUS MOZART | SYMPHONY NO. 40

**MOZART IS PERHAPS THE MOST** well-known name in all of western music. He was born in Salzburg, Austria in 1756, started composing simple melodies at the age of four and was performing concerts for royal courts with his father and sister by the age of six. He was an accomplished



performer as well, playing piano, harpsichord, organ, violin and viola. Mozart was constantly composing – at the dinner table, while on a walk, and even during the births of his children. At the time of his death at age 35, Mozart had composed over 600 pieces including symphonies, operas, sonatas and solo works.

A **symphony** is an elaborate piece of music written for full orchestra usually broken down into four larger sections or movements. Mozart wrote his first symphony when he was just eight years old and a total of 41 symphonies over his short lifetime. His symphonies were composed in cities throughout Europe including London, Salzburg and Paris, and often had nicknames based on his travels and experiences.

Written in the key of G-Minor, Mozart's Symphony No. 40 is moodier than many of his other works. Mozart reserved this **minor key** for some of his most emotionally intense music. The first movement opens with a stirring viola accompaniment followed by a melancholy violin melody. — SKB



## FELIX MENDELSSOHN | CONCERTO FOR VIOLIN AND ORCHESTRA IN E MINOR

**FELIX MENDELSSOHN WAS BORN INTO** a wealthy Hamburg family that entertained some of Germany's leading artists, musicians and scientists. He was a very precocious child and displayed talent early on in painting, poetry, athletics and linguistics as well as music. He made his first public appearance at age 9 in Berlin and was dedicated to playing the works of Bach and Mozart. He was also a prolific composer as a boy, and wrote five operas, 11 symphonies for string orchestra and many more

works. The manuscripts of these compositions were kept for many years in the Prussian State Library in Berlin but were destroyed in World War II. Mendelssohn traveled widely in his 20s and 30s. Inspiration often struck him while traveling, and some of his most famous works came from his trips across Europe, including the *Hebrides Overture* and the "Scottish" and "Italian" symphonies. In 1843

Mendelssohn founded the Leipzig Conservatory, which served as a bastion of conservatism in music through the 1800s. It is still a music school today and bears Mendelssohn's name.

Written in 1844, Mendelssohn's Violin Concerto was the first significant concerto for violin since Beethoven's in 1806. It is clear from the opening few bars that Mendelssohn has broken the mold of the standard concerto form, introducing the solo violin after only a measure and a half of **accompaniment**. It is considered among the most **Classical** of the **Romantic-Era** concertos. Mendelssohn's Violin Concerto has developed a reputation as an essential piece for all aspiring violinists to master. — AJH/SKB





**VALERIE COLEMAN | UMOJA**

**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.

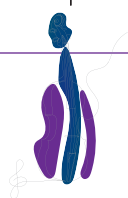
A native of Louisville, Kentucky, Coleman began her music studies at the age of 11 and by the age of 14 had written three symphonies and won several local and state performance competitions. She earned a bachelor's degree in theory/composition and flute performance from Boston University and a master's 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.



## UMOJA

**IN ITS ORIGINAL FORM, *UMOJA***, the Swahili word for Unity and the first principle of the African Diaspora holiday Kwanzaa, was composed as a simple song for women's choir. It embodied a sense of 'tribal unity', through the feel of a drum circle, the sharing of history through traditional "call and response" form and the repetition of a memorable sing-song melody. It was rearranged into woodwind quintet form during the genesis of Coleman's chamber music ensemble, Imani Winds, with the intent of providing an anthem that celebrated the diverse heritages of the ensemble itself.

Almost two decades later from the original, the orchestral version brings an expansion and sophistication to the short and sweet melody, sweetly singing in its simplest form with an earnest reminiscent of Appalachian style music. From there, the melody dances and weaves throughout the instrument families, interrupted by dissonant

viewpoints led by the brass and percussion sections, which represent the clash of injustices, racism and hate that threatens to gain a foothold in the world today. Spiky textures turn into an aggressive exchange between upper woodwinds and percussion, before a return to the melody as a gentle reminder of kindness and humanity. Through the brass led ensemble tutti, the journey ends with a bold call of unity that harkens back to the original anthem. Umoja has seen the seen the creation of many versions, that are like siblings to one another, similar in many ways, but each with a unique voice that is informed by Coleman's ever evolving creativity and perspective.

"This version honors the simple melody that ever was, but is now a full exploration into the meaning of freedom and unity. Now more than ever, Umoja has to ring as a strong and beautiful anthem for the world we live in today."

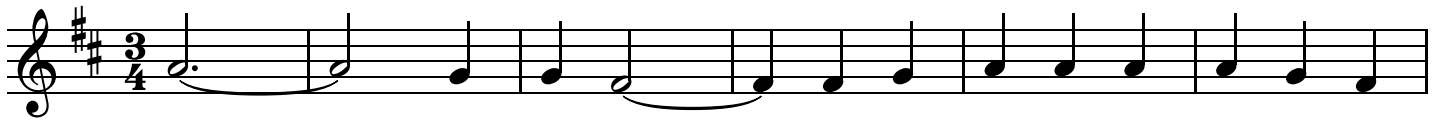






# De Colores

Mexican Folk Song



7 De \_\_\_\_\_ co - lo - res, \_\_\_\_\_ de co - lo - res se vis - ten los  
Can - ta el ga - llo, can - ta el ga - llo con el qui - ri



14 cam - pos de la pri - ma ver - a \_\_\_\_\_ De \_\_\_\_\_ co - lo - res \_\_\_\_\_  
qui - ri qui - ri qui - ri qui - ri \_\_\_\_\_ La \_\_\_\_\_ ga - lli - na \_\_\_\_\_



19 \_\_\_\_\_ de co - lo - res son los pa - ja - ri - tos que vie - nen dea -  
\_\_\_\_\_ la ga - lli - na con el ca - ra ca - ra ca - ra ca - ra



26 fue - ra \_\_\_\_\_ De \_\_\_\_\_ co - lo - res, \_\_\_\_\_ de co - lo - res es  
ca - ra \_\_\_\_\_ Los \_\_\_\_\_ po - llue - los \_\_\_\_\_ los po - llue - los con



33 el ar - co - i - ris que ve - mos lu - cir, \_\_\_\_\_ Y por es - o los gran - des a -  
el pi - o pi - o pi - o pi - o pi - o pi \_\_\_\_\_



40 mor - es de mu - chos co - lo - res me gus - tan a mi \_\_\_\_\_ Y por es - o los



gran - des a - mor - es de mu - chos co - lo - res me gus - tan a mi. \_\_\_\_\_



“De Colores” is a well-known Mexican folk song dating back to the 16<sup>th</sup> century. Every country has its own traditional music and unique folk tunes. Folk songs often can be traced to specific villages or families and were rarely written down. Instead, they were shared

orally, allowing the music to evolve throughout its lifetime.

The lyrics to “De Colores” express joy and celebration of the many colors found in our world. The more colors we experience, the brighter and richer our world can be.

### VERSE 1

De colores, de colores  
se visten los campos en la primavera.  
De colores, de colores  
son los pajaritos que vienen de afuera.  
De colores, de colores  
es el arco iris que vemos lucir.

### CHORUS

Y por eso los grandes amores  
de muchos colores me gustan a mí.  
Y por eso los grandes amores  
de muchos colores me gustan a mí.

### VERSE 2

Canta el gallo, canta el gallo  
con el quiri quiri quiri quiri quiri  
La gallina, la gallina  
con el cara cara cara cara cara  
Los polluelos, los polluelos  
con el pío pío pío pío pío pí

### CHORUS

Y por eso los grandes amores  
de muchos colores me gustan a mí.  
Y por eso los grandes amores  
de muchos colores me gustan a mí.

### TRANSLATION

In colors, in colors  
the fields are dressed in the spring.  
In colors, in colors  
are the little birds that come from outside.  
In colors, in colors  
is the rainbow that we see shining.

And that is why I love  
the great loves of many colors.  
And that is why I love  
the great loves of many colors.

Oh, the rooster, oh, the rooster, he sings  
Cock-a-doodle, doodle, doodle-do  
Oh, the hen, oh the hen she sings cluck-cluck  
cluck, cluck-cluck-cluck, cluck-cluck cluck, cluck  
Oh the chicks, oh the baby chicks, they sing  
cheep-cheep-cheep-cheep-cheep-cheep-cheep

And that is why I love  
the great loves of many colors.  
And that is why I love  
the great loves of many colors.

\*\*Students are invited to sing “De Colores” with the Kansas City Symphony\*\*



## LEONARD BERNSTEIN | WEST SIDE STORY

**A BLAZING TALENT, LEONARD BERNSTEIN** was a rare individual with seemingly limitless ability and huge appetite for life. Born in Lawrence, Massachusetts, he took piano lessons and showed an early fascination with music. After graduating from Harvard University, he attended the Curtis Institute of Music where he made many lifelong friends and polished the skills that would later propel him to fame as a pianist, conductor, and composer.

It was in the 1950s during the most creative time of his life that Bernstein was simultaneously writing an opera, *Candide*, and music for the Broadway show *West Side Story*, a retelling of Shakespeare's classic *Romeo and*

*Juliet*. The show had a complicated backstory over several years with numerous twists and turns as the artistic team of Jerome Robbins, Arthur Laurents, Stephen Sondheim, and Bernstein contended with overextended schedules, money problems, and disagreements on a variety of dramatic considerations. *West Side Story* finally opened on September 26, 1957, and ran for 732 performances followed by a national tour. Other productions around the world soon followed and the 1961 film adaptation garnered ten Academy Awards, including Best Picture.

Dance is a key component of *West Side Story* and the original Broadway production had an eight-week dance rehearsal schedule, twice the typical amount of time for musicals. Bernstein's score incites movement with its jazzy rhythms, sharp syncopations, and Latin sounds.

From the opening snaps and angularities, *Symphonic Dances* draw you into a world of high energy, running the gamut from love, hope, and playfulness to utter despair. Our familiarity with the tunes, more than 60 years after they burst on the scene, sometimes obscures the craft lavished on this music as well as its groundbreaking nature. Delightfully infectious rhythms and dramatic sweep have made the music from *West Side Story* one of Bernstein's most enduring legacies in an astounding life. — ETW



**DMITRI SHOSTAKOVICH | FESTIVE OVERTURE**

**BORN IN SAINT PETERSBURG IN 1906**, Dmitri Shostakovich is a major composer of the 20th century, both for his more than 200 compositions and for his historical importance as an artist working under government oppression in the Soviet Union. His early compositional career was aided by the conductors Bruno Walter and



Leopold Stokowski, who championed and performed his First Symphony in Berlin and Philadelphia respectively. However, he was denounced by the Soviet government in 1936 for his opera *Lady Macbeth of the Mtsensk District*, which state media described as a “deliberately dissonant, muddled stream of sounds ... [that] quacks, hoots, pants and gasps.” The Chairman of the USSR State Committee on Culture instructed him to “reject formalist errors and in his art attain something that could be understood by the broad masses.”

Shostakovich lived his life in and out of favor with the Soviet Regime. Upon Joseph Stalin’s death in 1953, Shostakovich finally felt free to from oppression. Around that time, Shostakovich received a commission for a new work to



commemorate the 37th anniversary of the Soviet Revolution. Festive Overture was the result.

Festive Overture is a work of joyful celebration. It opens with a trumpet fanfare, layered with horns, low brass, and shimmering winds and strings. A solo clarinet introduces the main theme which is then picked up by the strings and eventually the entire orchestra. The energy continues throughout, leading to a raucous and brilliant finale. — AJH/SKB

Program notes written by Stephanie Brimhall (SKB), AJ Harbison (AJH) and Eric Williams (ETW)



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## Teaching Activity:

### Concert Etiquette

#### Teaching Objective:

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

#### Preparatory Activities:

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

#### Teaching Sequence:

3. Assign a group of two or more students to act out behavior that would occur at various venues at the front of the classroom. For example, have two students pretend to be playing tennis.
4. Instruct the rest of the class to pretend that they are the audience for the event being portrayed. Instruct the “audience” to show their appreciation for the performers/athletes pretending in front of the class.
5. Critique the “audience” behavior and discuss why certain behavior was appropriate or inappropriate for the situation. Talk about audience reactions such as applause, yelling or whistling and when it is appropriate or inappropriate.
6. Ask the performers to tell the class how the “audience” behavior affected their efforts.
7. Repeat this activity with all examples of activities (e.g. rock concert, chess match, ballet, football game, etc.).

#### Culminating Activity:

Talk to the students about the upcoming Kansas City Symphony concert. Discuss what they should expect to happen and how they can appropriately show their appreciation for the orchestra. Students should know that it is appropriate to clap for an orchestra after each piece. The conductor will indicate when each piece is over by putting his hands down by his sides.

#### Evaluation:

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



## Teaching Activity:

### Unity in Diversity

#### MATERIALS

- Unity in Diversity Worksheets, included below
- Crayons, markers, colored pencils

#### Teaching Sequence:

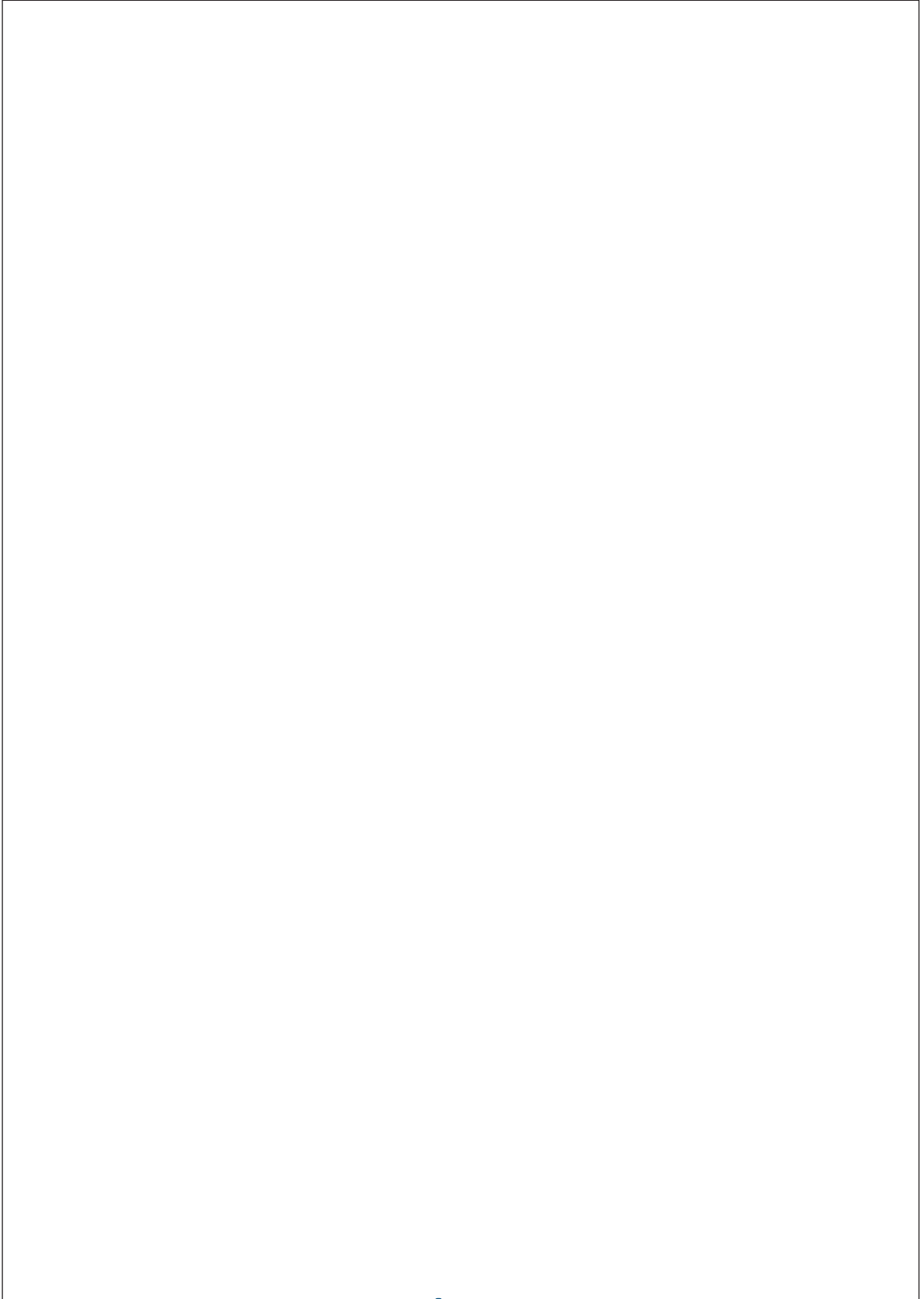
- **Unity in the Family:** Draw a picture of your united family.
  - » Consider the prompt: “Our family enjoys living, working, and playing together.” Talk with students about what this statement could mean in their homes throughout the week as they engage in various activities. Ask students to draw a picture of their united family. Each family member has a different role to play, but everyone is important.
- **Unity Beyond the Family:** Draw a picture about how someone outside your family helps you.
  - » Ask students to illustrate a picture of people outside their family helping them (such as a teacher, grocery seller, doctor, neighbor, or grandparent). Give them language they can use to ask for help and express their gratitude for this help (e.g. “Will you help please?” and “Thank you”). Discuss how humans are all part of one big family, and we should treat each other as such.
- **Unity in Nature:** Find examples of unity among plants and animals.
  - » Go on a walk outside to find plants of various varieties, flowers of many colors, or different species of birds. Different things can live together in unity, or at least every creature has a role to play in the cycle of life. Ask students to draw an example of unity in nature. Even though we may be different than others, we can still be united.
- **Unity Among Different Cultures:** Notice and draw many different faces.
  - » Discuss how people in your community might look different. Eyes, noses, skin color, even clothes make people unique. Everyone is beautiful in their own way and together we are like a garden of many different flowers. Ask students to draw what “unity in diversity” means to them. It may be a portrait of themselves with a student who looks different from them working, playing or having fun together. This may be a natural time to also discuss the various countries students in your class are from.
- Ask students to share their work with the class and talk about what appears in their artwork. They can share with the whole class or do a turn and talk with their neighbor or pod. Follow up with prompts so they can discuss their work with their families as well.



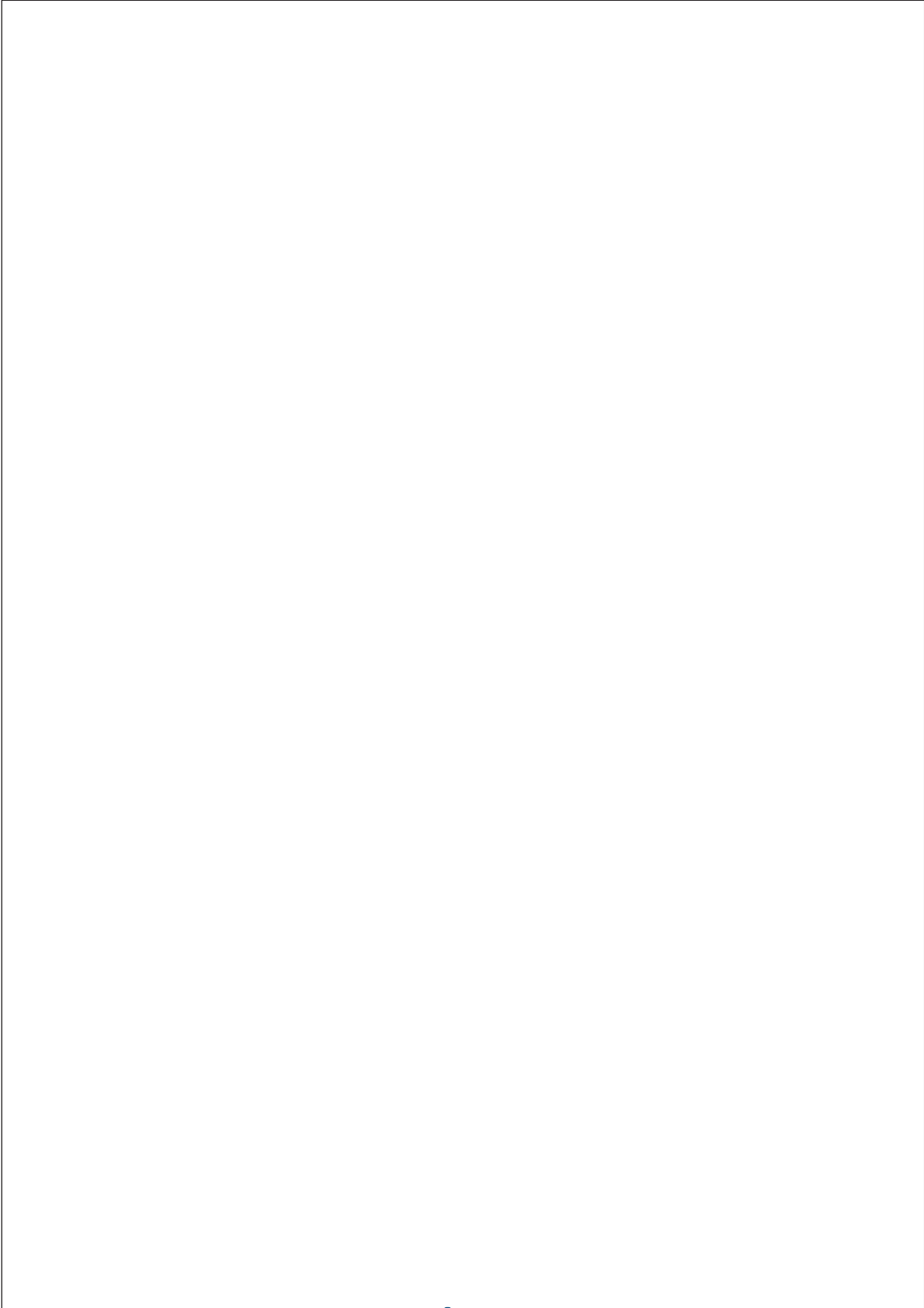


**WORKSHEET: UNITY OUTSIDE THE FAMILY**

**“Will you help please?”**

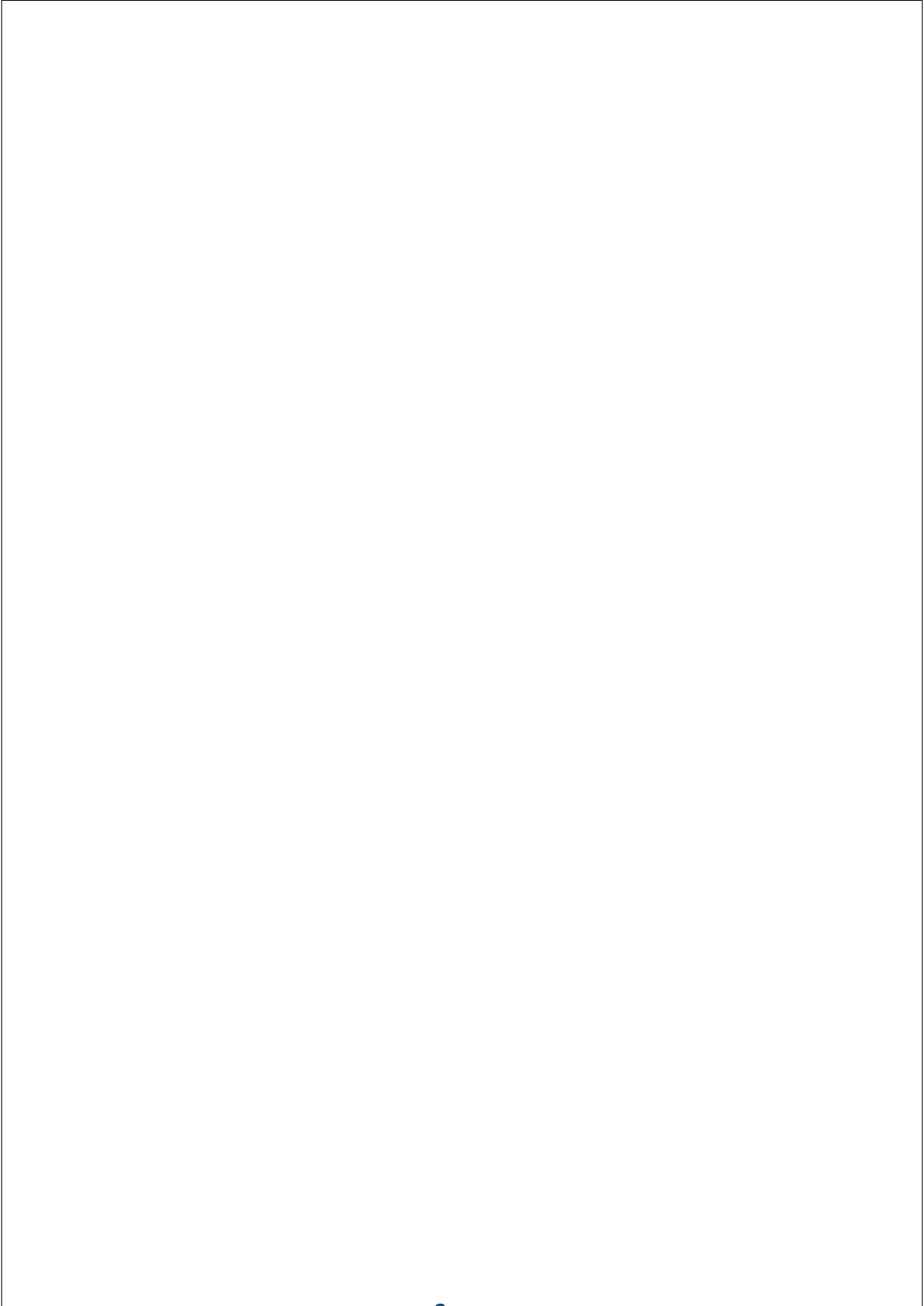


**WORKSHEET: UNITY IN NATURE**



**WORKSHEET: UNITY IN DIVERSITY**

**This is what unity in diversity looks like to me.**



## Teaching Activity:

### Forte and Piano

#### Teaching Objective:

Students will explore loud and soft dynamics through movement and singing.

#### Materials:

- Loud and Soft worksheet
- *Recording of Mozart Symphony No. 40*
- Colorful construction paper (2 colors) for the whole class



#### Preparatory Activities:

- Discuss the differences between loud and soft.
- Ask students to complete the loud and soft worksheet.
- Discuss things that are loud (engines, sirens, thunder, lions, etc. and things that are soft (whispers, pin drop, mouse sneeze, etc.).
- Discuss the meaning of the musical term “dynamics,” and specifically the forte (loud) and piano (soft) dynamics.

#### Teaching Sequence:

- Assign colors to “forte” and “piano.” (For example, red = forte; blue = piano.)
- Give each student one of each color paper in your designated loud and soft colors.
- Play an excerpt from Mozart’s Symphony No. 40 for the class.
- Ask students to hold up the color that represents the dynamic they hear.
- Repeat this activity using Shostakovich Festive Overture and Stravinsky Pulcinella or select from this [SPOTIFY PLAYLIST](#).
- Alternate activity: replace the colored paper with cutouts of contrasting loud and soft animals, emojis, hand signals or physical movement.



#### Extended Activity:

- Choose a familiar song for the class to sing. (e.g. Twinkle-Twinkle Little Star).
- Ask the class to sing the song in a soft voice while the teacher holds up the blue paper.
- Ask the class to sing the song loudly (with good singing voices) while the teacher holds up the red paper.
- Sing the song again, switching between the red and blue papers randomly. Students will watch and change the volume of their voices to match the color. You may choose to repeat the activity, inviting individual students to be in charge of switching the colored paper.

#### Alternate Activities:

- Replace the colored paper with cutouts of contrasting loud and soft animals, celebrities, popular characters or emojis **or** assign body movements to “forte” and “piano.” (For example, small movements = soft; large movements = loud.)
- Repeat the teaching sequence using body movements or cutouts instead of colors.



## LOUD AND SOFT WORKSHEET

*My name is:* \_\_\_\_\_

I AM LOUD WHEN I:

I AM SOFT WHEN I:

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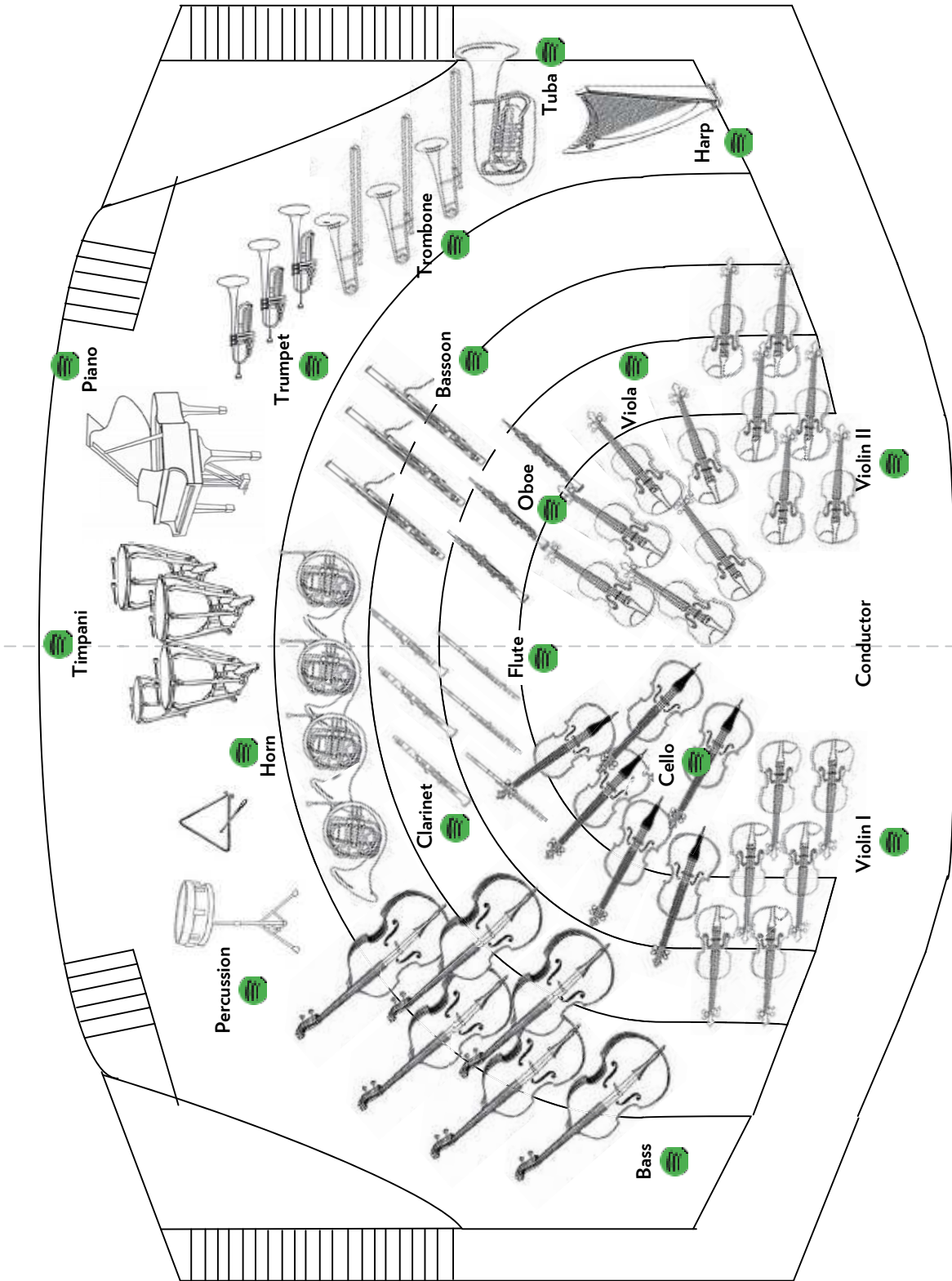
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## ORCHESTRA MAP





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## VOCABULARY

**Accompaniment:** The music played by instruments that is heard behind the main performer or the main melody.

**Baton:** A stick used by the conductors that helps to guide the musicians through the music.

**Bowings:** Bowings are symbols written in the string players music that determines the style and direction their bows should move. Bowings are very important for the members of the string section because it keeps the musicians looking uniform with their movements while also helping them with technically difficult parts of the music.

**Commedia dell'arte:** an early form of professional theatre, originating in Italy, that was popular throughout Europe between the 16th and 18th centuries. Known in English as Italian comedy.

**Romantic Period:** The time between 1830 and 1900 where art, music, and literature focused on the beauty of experiencing emotions. Music during this time was often emotional and dramatic, and often told a story with its sound.

**Libretto:** the lyrics used in an opera.

**Overture:** The music that is played at the beginning of an opera, play, or ballet that sets the mood for the performance.

**Minor-key:** The way a piece of music is written that makes the music sound sad, solemn, or mysterious.

**Classical Period:** The time between 1750 and 1825. Music from this period sounded orderly, balanced, and very clear.



## **GONZALO FARIAS, DAVID T. BEALS III** **ASSOCIATE CONDUCTOR**

An engaging orchestral conductor, award-winning pianist, and passionate educator, Gonzalo Farias was recently named associate conductor of the Kansas City Symphony, beginning with the 2022/23 season. In an ever-changing world, Farias' ambition is to establish music-making as a way of rethinking our place in society by cultivating respect, trust, and cooperation among all people in our own community.

Farias was recently selected to conduct at the prestigious Bruno Walter National Conductor Preview, the most important showcase for young conductors in America. He was also appointed as a panel member reviewing applications to the National Endowment for the Arts during its 2021 grant cycle.

Farias previously served as associate conductor of the Jacksonville Symphony and as assistant conductor of the Virginia Symphony Orchestra under JoAnn Falletta's leadership. He received the prestigious Baltimore Symphony Orchestra Conducting Fellowship for two seasons where he was mentored by Marin Alsop. As former music director of the Joliet Symphony Orchestra, Farias transformed the city of Joliet, embracing the Hispanic residents of the greater Chicago area with pre-concert lectures, Latin-based repertoire, and a unique side-by-side bilingual narration of Bizet's *Carmen*.

During the summer, Farias has worked closely with Jaap Van Zweden and Johannes Schlaefli in the Gstaad Menuhin Festival in Switzerland as well as with Neeme and Paavo Järvi at the Pärnu Music Festival. In the United States, he was a two-time recipient of the prestigious Bruno Walter Memorial Conducting Scholarship at the Cabrillo Music Festival and named "Emergent Conductor" by Victor Yampolsky at the Peninsula Music Festival. He also attended the Pierre Monteux Festival where he received the Bernard Osher Scholar Prize.

Farias was chosen as one of 24 finalists in the prestigious 2018 Malko Conducting Competition

with the Danish National Symphony Orchestra. His conducting experience includes leading the Charlotte Symphony, Baltimore Symphony, Buffalo Philharmonic, Tallahassee Symphony, Zagreb Philharmonic, and National Symphony of Chile, among others.

Farias was born in Santiago de Chile, where he began his piano studies at age 5. He earned his bachelor's degree at the P.C. University of Chile, and then continued his graduate piano studies at the New England Conservatory as a full-scholarship student of Wha-Kyung Byun and Russell Sherman. He has won first prize at the Claudio Arrau International Piano Competition and prizes at the Maria Canals and Luis Sigall Piano Competitions. As a conductor, Farias attended the University of Illinois working with Donald Schleicher, the Peabody Conservatory with Marin Alsop, and worked privately with Larry Rachleff and Otto-Werner Mueller.

## **STEPHANIE BRIMHALL, DIRECTOR** **OF EDUCATION AND COMMUNITY** **ENGAGEMENT**

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, and dog Grizz Lee Bear.



## STIRLING TRENT, ACTING ASSOCIATE CONCERTMASTER

A native of Colleyville, Texas, violinist Stirling Trent has performed extensively throughout the United States, Europe, and Asia. While a resident of Southern California, he performed in many of the region's top ensembles, such as the Los Angeles Chamber Orchestra, the Los Angeles Master Chorale, and the Pasadena Master Chorale. He also served as Concertmaster for a number of exciting new ensembles, such as the Symbiosis Ensemble, based out of Los Angeles, and the Arizona Chamber Orchestra, out of Phoenix. Previously a member of the Colorado Symphony Orchestra, Stirling is currently the acting Associate Concertmaster of the Kansas City Symphony. Notable concert appearances by Mr. Trent include Live from Lincoln Center with Itzhak Perlman, as well as a series at Carnegie Hall in 2003 in which he was concertmaster for the New York String Orchestra under Jaime Laredo. In 2007, Stirling sat as concertmaster for the Moritzburg Festival Academy Orchestra under Hermann Bäumer, in Dresden, Germany. Mr. Trent has won numerous awards, including Grand Prizes from the Texas Association of Symphony Orchestras' Juanita Miller Competition, the Dallas Symphonic Festival, and the Hubbard Chamber Music Festival. In 1999, he received the inaugural Bayard Friedman Award for an Outstanding Student in the Performing Arts. His international competition experience includes the Sixth Quadrennial International Violin Competition in Indianapolis, the Geneva International Music Competition, the Queen Elisabeth Competition for violinists in Brussels, Belgium, the 5th Seoul International Music Competition, in Seoul, South Korea, and the 4th Sendai International Music Competition, in Sendai, Japan.

Stirling has received lessons and master classes from Charles Avsharian, David Cerone, Pamela Frank, Ida Kavafian, Jaime Laredo, Cho-Liang Lin, Elmar Oliveira, Arnold Steinhardt, Sally Thomas, and Pinchas Zukerman. He has been privileged to work

with members of such renowned chamber groups as the Emerson, St. Lawrence, Schoenberg, Brentano, Orford, Fine Arts, Guarneri and Tokyo string quartets. Mr. Trent is a graduate of The Juilliard School, where he was a student of Itzhak Perlman. In addition to his Bachelor's degree from Juilliard, he studied for many years with Jan Mark Sloman, the Associate Principal Concertmaster of the Dallas Symphony, and earned an Artist Certificate from Southern Methodist University. In addition to performing, Stirling spends summers teaching and mentoring at the Idyllwild Summer Arts Academy, in the mountains of Southern California. Stirling holds a Doctorate of Musical Arts from the University of Southern California, where his principal teacher was Midori Goto.

## MIKA GIBBS, VIOLIN

Violinist Mika Gibbs is a senior at Blue Valley Northwest High School, where she has served as concertmaster of the Chamber Symphony since her freshman year, under the tutelage of Michael Arbucci. In her sophomore year, she was chosen as concertmaster of the KMEA All-State Orchestra. Additionally, in the summers of 2019 and 2021, she performed on Kansas Public Radio with the Heartland Chamber Music Festival's Camerata Orchestra. This past summer, she earned a spot in the National Youth Orchestra of the USA and toured New York, Amsterdam, Berlin, Ravello, and Lucerne under the baton of Daniel Harding and with esteemed guest soloist Alisa Weilerstein. With the orchestra, she performed in locations such as Carnegie Hall, The Concertgebouw, and Konzerthaus Berlin.

Born into a musical family, Mika began the violin at four years of age and has been studying with Ben Sayevich at the Park University ICM since 2015. At Park, she has had the opportunity to perform in masterclasses for Shmuel Ashkenasi, Miriam Fried, Mauricio Fuks, and Elmar Oliveira. Mika also studies piano with Marina Sultanova, in Overland Park.

Mika takes pride in her Japanese heritage and, in her spare time, reads Manga and watches Anime.



KANSAS CITY SYMPHONY

MICHAEL STERN, *Music Director*  
GONZALO FARIAS, *Associate Conductor, David T. Beals III Chair*

**FIRST VIOLINS**

Jun Iwasaki<sup>^</sup>, *Concertmaster*  
Miller Nichols Chair  
Stirling Trent, *Acting Associate*  
*Concertmaster*  
Chiafei Lin, *Acting Assistant*  
*Concertmaster*  
Sunho Kim<sup>‡</sup>, *Assistant Concertmaster*  
Anne-Marie Brown  
Michael Brown<sup>^</sup>  
Betty Chen  
Anthony DeMarco  
Susan Goldenberg\*  
Tomoko Iguchi  
Dorris Dai Jansen  
Filip Lazovski<sup>‡</sup>  
Vladimir Rykov  
Alex Shum\*

**SECOND VIOLINS**

Tamamo Someya Gibbs, *Principal*  
Kristin Velicer, *Acting Associate Principal*  
Minhye Helena Choi, *Acting Assistant*  
*Principal*  
Nancy Beckmann  
Autumn Chodorowski<sup>^</sup>  
Mary Garcia Grant  
Kazato Inouye  
Rena Ishii  
Lisa Jackson<sup>‡</sup>  
Stephanie Larsen  
Sodam Lim<sup>^</sup>  
Rachel Sandman<sup>‡</sup>

**VIOLAS**

MingYu Hsu<sup>^</sup>, *Principal*  
Jessica Nance, *Acting Associate*  
*Principal*  
Duke Lee, *Acting Assistant Principal*  
Matthew Sinno<sup>‡</sup>, *Associate Principal*  
Julius Adams<sup>‡</sup>  
Kent Brauningner  
Sean Brumble  
Marvin Gruenbaum<sup>‡</sup>  
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<sup>‡</sup>  
Meredith McCook  
Allen Probus

**DOUBLE BASSES**

Jeffrey Kail, *Principal*  
Evan Halloin, *Associate Principal*  
Nils Aardahl<sup>^</sup>  
Joseph Nuñez<sup>‡</sup>  
Caleb Quillen  
Richard Ryan  
Nash Tomey<sup>‡</sup>

**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*  
Matthew Lengas<sup>^</sup>  
ENGLISH HORN  
Matthew Lengas<sup>^</sup>

**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*  
George Goad<sup>^</sup>

**TROMBONES**

Roger Oyster, *Principal*  
Porter Wyatt Henderson,  
*Associate Principal*  
Jahleel Smith<sup>‡</sup>  
Adam Rainey<sup>‡</sup>  
BASS TROMBONE  
Jahleel Smith<sup>‡</sup>  
Adam Rainey<sup>‡</sup>

**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*

Renee Hagelberg,  
*Assistant Personnel Manager*

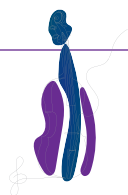
Tyler Miller,  
*Stage Manager*

\* Non-Rotating Musician

<sup>^</sup> New Member

<sup>‡</sup> On Leave of Absence

<sup>‡</sup> One-Year Member



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