

Kansas City Symphony
ORCHESTRA ROSTER

MICHAEL STERN, *Music Director*

GONZALO FARIAS, *Associate Conductor; David T. Beals III Chair*

FIRST VIOLINS

Jun Iwasaki[^], *Concertmaster*
Miller Nichols Chair
Stirling Trent, *Acting Associate Concertmaster*
Chiafei Lin, *Acting Assistant Concertmaster*
Sunho Kim[‡], *Assistant Concertmaster*
Anne-Marie Brown
Michael Brown[^]
Betty Chen
Anthony DeMarco
Susan Goldenberg*
Tomoko Iguchi
Dorris Dai Janssen
Filip Lazovski^Δ
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[^]
Mary Garcia Grant
Kazato Inouye
Rena Ishii
Lisa Jackson^Δ
Stephanie Larsen
Sodam Lim[^]
Rachel Sandman^Δ

VIOLAS

MingYu Hsu[^], *Principal*
Jessica Nance, *Acting Associate Principal*
Duke Lee, *Acting Assistant Principal*
Matthew Sinno[‡], *Associate Principal*
Julius Adams^Δ
Kent Brauning
Sean Brumble
Marvin Gruenbaum
Jenifer Houck
Jesse Yukimura

CELLOS

Mark Gibbs, *Principal*
Robert A. Kipp Chair
Susie Yang, *Associate Principal*
Richard Hill Chair
Alexander East, *Assistant Principal*
Maria Crosby
John Eadie
Lawrence Figg
Rung Lee
Meredith McCook
Allen Probus

DOUBLE BASSES

Jeffrey Kail, *Principal*
Evan Halloin, *Associate Principal*
Nils Aardahl[^]
Joseph Nuñez^Δ
Caleb Quillen
Richard Ryan
Nash Tomey[‡]

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[^]

ENGLISH HORN

Matthew Lengas[^]

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[^]

TROMBONES

Roger Oyster, *Principal*
Porter Wyatt Henderson,
Associate Principal
Jahleel Smith^Δ
Adam Rainey[‡]

BASS TROMBONE

Jahleel Smith^Δ
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

Renee Hagelberg,
Assistant Personnel Manager

Tyler Miller,
Stage Manager

* Non-Rotating Musician
[^] New Member
[‡] On Leave of Absence
^Δ One-Year Member

STRAUSS' ALPINE SYMPHONY

Friday and Saturday, October 7-8, 2022 at 8:00 p.m.
Sunday, October 9, 2022 at 2:00 p.m.

HELZBERG HALL, KAUFFMAN CENTER FOR THE PERFORMING ARTS

MICHAEL STERN, *conductor*
JOSH JONES, *percussion*

IMAN HABIBI

Jeder Baum spricht (Every Tree Speaks)

ADAM SCHOENBERG

Losing Earth, *percussion concerto*
Josh Jones, *percussion*

INTERMISSION

RICHARD STRAUSS

An Alpine Symphony, *op. 64*

The 2022/23 season is generously sponsored by
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Sunday's concert is sponsored by
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Guest artist Josh Jones' appearance is sponsored by
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IMAN HABIBI***Jeder Baum spricht (Every Tree Speaks) (2019)*****6 minutes***Piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 2 horns, 2 trumpets, 3 trombones, timpani and strings.***THE STORY**

To celebrate the 250th anniversary of Beethoven's birth, the Philadelphia Orchestra commissioned four composers — Gabriela Lena Frank, Iman Habibi, Jessica Hunt and Carlos Simon — to write music complementing the Beethoven symphonies with which they were paired. Habibi was paired with Beethoven's Fifth and Sixth symphonies. Consequently, he chose the same instrumentation as the Fifth Symphony for his piece, *Jeder Baum spricht (Every Tree Speaks)*. The title is derived from a note Beethoven included in one of his sketchbooks. Well known for his frequent walks in the countryside around Vienna, Beethoven expressed his joy by writing, "Almighty in the forest! I am blessed, happy in the forest! Every tree speaks through you!" (*Jeder Baum spricht durch dich!*).

In an interview with Susan Lewis at WRTI, Habibi commented on the importance of music in his life:

Music is a tool for me to discover who I am. At the same time, it's something with which I'd like to do the work that I do as a cultural ambassador, coming from two different cultures. It's important for me as someone who has been given a platform — music — to use that platform to bridge that cultural gap and to unite us again.

THE MUSIC

Habibi shares the following thoughts on his composition:

Jeder Baum spricht is an unsettling rhapsodic reflection on the climate catastrophe, and is written in dialogue with Beethoven's Fifth and Sixth symphonies. The piece shifts focus rapidly, and attempts to achieve its goal time and time again through different means, only to be faced with similar obstacles. Like much of Beethoven's music, this piece accompanies an unspecific narrative and imagery, and ends with a sense of resolve, one that I hope can drive our collective will towards immediate impactful change. Beethoven perceived nature as an image of the divine, if not divinity itself. "Jeder Baum spricht durch dich (every tree speaks through you)" is a phrase I encountered in his writings, leading me to wonder how Beethoven, clearly an activist himself, would have responded to today's environmental crisis. Given that both the Fifth and Sixth symphonies were likely, at least in some capacity, inspired by nature, I am hoping that *Jeder Baum spricht* can allow us to listen to these monumental works with a renewed perspective: that is, in light of the climate crisis we live in, and the havoc we continue to wreak on the nature that inspired these classic masterpieces.

**IMAN HABIBI (b. 1985)**

Iman Habibi is an Iranian-Canadian composer and pianist and a founding member of the piano duo ensemble Piano Pinnacle. Following studies at the University of British Columbia, Habibi earned his doctorate at the University of Michigan under the mentorship of Evan Chambers, Michael Daugherty and Bright Sheng. His portfolio of compositions includes dozens of works for orchestra, choir, chamber ensembles, soloists and film. He has received commissions from the Boston Symphony, Toronto Symphony, Philadelphia Orchestra, Orchestra of St. Luke's and the Gabriela Lena Frank Creative Academy of Music.

Habibi is a 2022 laureate of the Azrieli Music Prizes, and has received multiple SOCAN Foundation Awards, the International Composers' Award at the Esoterics' POLYPHONOS, the Vancouver Mayor's Arts Awards for Emerging Artist in Music and the Brehm Prize in Choral Music, as well as numerous grants from the Canada Council for the Arts and the British Columbia and Ontario arts councils. His music and interviews are broadcast regularly and have been heard on CBC Radio One, CBC Radio Two, NPR, WRTI and WQXR.

As a pianist, Habibi's recent appearances include performances with the Vancouver Symphony Orchestra, Ann Arbor Camerata, Atlantic Music Festival, Dearborn Symphony and Prince George Symphony Orchestra.

ADAM SCHOENBERG

***Losing Earth*, percussion concerto (2018-19)**

23 minutes

Solo percussion, 2 piccolos, 3 flutes, 3 oboes, English horn, 3 clarinets, E-flat clarinet, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 2 piccolo trumpets, 3 trumpets, 3 trombones, tuba, timpani, bass drum, bongos, glockenspiel, guiro, marimba, ratchet, roto sound cymbals, snare drum, tam-tam, temple blocks, Thai nipple gongs, tin cans, vibraphone, xylophone, harp, piano, electric bass and strings.

On August 1, 2018, the New York Times Magazine published *Losing Earth: The Decade We Almost Stopped Climate Change*. After reading this haunting article, I could feel myself becoming fearful of our future. Of what was to come. We've been aware of global warming for quite some time, but I was suddenly beginning to wonder how this would ultimately affect my children. Would they survive? Would the earth survive?

When I was first commissioned by the San Francisco Symphony to write this piece, I began to think about the history of percussion and how it can be traced back to the beginning of time. It is the most earthy and grounded of instruments, and in many cultures is considered to be the heartbeat of music. With the ability to make rhythm, keep time and create melody, drums were a way for our ancestors to communicate love and joy, danger and survival. They have also traditionally been at the center of oral history, with percussionists being the storytellers. Second only to the human voice, this instrument has watched the earth endure all its phases, including the devastation that is now beginning to emerge because of global warming. *Losing Earth* pays homage to this history.

The piece begins with a march that is meant to represent our mundane day-to-day existence; the experiences that we inevitably take for granted, as we become absorbed in our daily lives. But as the march progresses, disruptions begin to occur. These rhythmic breaks represent the natural occurrences and/or disasters that are affecting our cities and towns on a daily basis. Living in Southern California, we experience about 10,000 earthquakes every year, most of which go completely unnoticed until they reach a certain magnitude. Our endless sunny days seem to now idle somewhere between extreme heat/drought and torrential downpours. And in the past few years we have been plagued by countless brushfires that have devastated many of our coastal communities beyond repair. Only when nature begins alerting us to the problem are we suddenly forced to stop and finally pay attention.

After the march-like section comes to a screeching halt, we enter the second section of the piece, which represents the inevitable loss of our beloved coastline. With our sea levels quickly rising, will the majority of this land be under water in a couple of decades? Will the cliffs of Santa Monica suddenly become beachfront property? I wanted to create a movement that captured what it would be like if Mother Nature reclaimed our beaches, and we all simply faded into the ocean. The vibraphone sets up a slow, oscillating world that is meant to reflect a sense of being underwater. This is a very atmospheric and dreamy section, featuring multiple string divisions and gentle winds and brass.

As the second section comes to an end, a dark texture slowly emerges and helps transition us to the third and final section of the concerto. This represents the imminent call to action that is needed in order to try and save our world. We've already lost so much time, but if we have any hope of repairing what exists, then we must take immediate action.

Section three is the "scherzo" of the concerto and is super fast, featuring highly virtuosic mallet writing with simultaneous kick drum, temple blocks, granite blocks, and other wood and metal. The music is both relentless and aggressive. But like all of my music, I strive to create a sense of hope and optimism towards the end. A somewhat pop-oriented chord progression and groove emerges, and a number of intertwining melodies enter soon after. The sense of promise then slowly fades away, and we momentarily return to the opening of the piece — creating a cyclical timeline that mimics the different stages of our lives and that of our earth.

Losing Earth is written for and dedicated to Jake Nissly. A dear friend, fellow father, and one of the greatest living percussionists in the world.

— Adam Schoenberg



Photo by Sam Zauscher

ADAM SCHOENBERG (b. 1980)

Emmy Award-winning and Grammy Award-nominated Adam Schoenberg has twice been named among the top 10 most-performed living composers by orchestras in the United States. His works have received performances and premieres at the Library of Congress, Kennedy Center, New York Philharmonic, Cleveland Orchestra, Dallas Symphony Orchestra and Hollywood Bowl.

Schoenberg has received commissions from several major American orchestras, including the Atlanta Symphony Orchestra (*Up!* and *La Luna Azul*), Kansas City Symphony (*American Symphony* and *Picture Studies*), Los Angeles Philharmonic and Aspen Music Festival and School (*Bounce*), and San Francisco Symphony (*Losing Earth*). Other recent commissions include works for Carlos Miguel Prieto and

Orquesta Sinfónica de Minería and Louisiana Philharmonic Orchestra, a violin concerto for Anne Akiko Meyers and the San Diego Symphony, Jerry Junkin and the University of Texas Wind Ensemble and Texas Performing Arts, and the first-ever two-piano concerto for the Dranoff International 2 Piano Foundation.

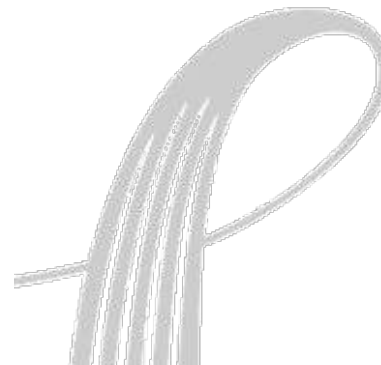
Schoenberg's *Picture Studies* received two 2018 Grammy Award nominations, including Best Contemporary Classical Composition. He has been composer-in-residence with the Fort Worth Symphony (2015-17), Lexington Philharmonic (2013-14), Kansas City Symphony (2012-13), Blair School of Music at Vanderbilt University (2012) and Aspen Music Festival & School's M.O.R.E Music Program (2010-13). He won several awards, including ASCAP's Morton Gould Young Composer Award for his orchestral work *Finding Rothko*, the Palmer-Dixon Prize from the Juilliard School and the Brian M. Israel Prize from the Society for New Music. Additionally, he received the Charles Ives Scholarship from the American Academy of Arts and Letters in 2006 and the MacDowell Fellowship in both 2009 and 2010.

An accomplished and versatile film composer, Schoenberg participated in the 2017 Sundance Composers Lab, and has scored two feature-length films and several shorts. Highlights include "That Far Corner: Frank Lloyd Wright in Los Angeles" (recipient of a 2019 Emmy award for Best Musical Composition) and "Graceland," co-written with his father, Steven Schoenberg, which premiered at the 2012 Tribeca Film Festival and received its nationwide theatrical release in the spring of 2013. He also co-composed the new theme package for ABC's "Nightline."

A graduate of Oberlin Conservatory of Music, Schoenberg earned his master's and doctoral degrees from the Juilliard School, where he studied with Robert Beaser and John Corigliano. He is currently a professor at Occidental College, where he runs the composition and film scoring programs. He makes his home in Los Angeles with his wife, screenwriter Janine Salinas Schoenberg, and their two sons, Luca and Leo.

JOSH JONES, PERCUSSION

A native of Chicago, Illinois, Josh Jones started hitting things at age 2 and received his first drum set at age 3. Josh began his formal studies in percussion with the Percussion Scholarship Program under the direction of Chicago Symphony member Patricia Dash, and Chicago Lyric Opera member Douglas Waddell. He earned his Bachelor's in Music from DePaul School of Music and was the orchestra fellow of both the Detroit and Pittsburgh symphonies. In 2020, Josh joined the Kansas City Symphony as principal percussion. Josh has been featured at Carnegie Hall, on radio and television, and has had two short documentaries made about his musical development and experience. He also authored a percussion method book series, "Spatial Studies for Hitting Things", and writes musical and philosophical blogs on his website, drummojo.com. Josh really enjoys giving back to the community as well as mentoring young musicians and traveling.



RICHARD STRAUSS

An Alpine Symphony, op. 64 (1915)

50 minutes

2 piccolos, 4 flutes, 3 oboes, English horn, heckelphone, 3 clarinets, bass clarinet, E-flat clarinet, 4 bassoons, contrabassoon, 15 horns, 4 Wagner tubas, 4 trumpets, 6 trombones, 2 tubas, 2 timpani, bass drum, cowbell, cymbals, glockenspiel, snare drum, tam-tam, thunder machine, triangle, wind machine, 2 harps, celeste, organ and strings.

THE STORY

An Alpine Symphony, despite its title, is not really a symphony but a tone poem, a piece for orchestra that musically depicts a story. It was the last tone poem composed by Strauss, who wrote prolifically in the genre. *An Alpine Symphony*'s genesis can be traced back 40 years before its completion, to a mountain hike the 15-year-old Strauss took with friends that included a glorious summit, getting lost on the way back down and a terrifying storm. He wrote to a friend, "The next day I described the whole hike on the piano." Twenty years later, he wrote to his parents about composing a piece "that would begin with a sunrise in Switzerland," but the sketches for that piece were laid aside. The true catalyst for its composition was the death of Strauss' good friend Gustav Mahler in 1911. Strauss found it difficult to understand Mahler's connection to Christianity. Reflecting on Friedrich Nietzsche's essay "The Antichrist," Strauss wrote in his journal, "Mahler, the Jew, could achieve elevation in Christianity ... It is clear to me that the German nation will achieve new creative energy only by liberating itself from Christianity ... I shall call my alpine symphony: *Der Antichrist*, since it represents: moral purification through one's own strength, liberation through work, worship of eternal, magnificent nature." The idea of a two-part symphony with the first part entitled "Der Antichrist" was soon abandoned as too philosophical, however, and Strauss began work on what was to become *An Alpine Symphony* in earnest. He completed the piece in February 1915, and thought highly of it; at the final dress rehearsal he quipped, "At last I have learned to orchestrate."

THE MUSIC

An Alpine Symphony is scored for an enormous orchestra, and is performed in one continuous movement with 22 distinct sections encompassing a mountain journey from just before dawn until the darkness after sunset. The opening section, "Night," begins quietly with a group of brass instruments playing a somber "mountain theme" that recurs throughout the piece. "Sunrise" brings the brilliant contrast of a fortissimo scale. "The Ascent" introduces a march-like theme that symbolizes the climb by musical leaps upward. The journey continues through woods, brooks, waterfalls, meadows and a perilous moment, before reaching the summit with a majestic theme played by the horns. There is a thunderstorm and the "ascent" theme is inverted (turned upside down) as the journey is reversed back down the mountain. A modified version of the "sunrise" theme returns as the sun sets. The opening "night" music returns, and the piece draws to a quiet close with a slow, plaintive downward glissando (slide) in the violins. **AJH**



RICHARD STRAUSS (1864-1949)

Known for:

- *Also sprach Zarathustra* (1896)
- *Salome* (1905)
- *Der Rosenkavalier* (1910)

- Richard Strauss, best known for his tone poems and operas, was no relation to Johann Strauss I or II, best known for their waltz music.
- In popular culture, Strauss is best known by the trumpet and timpani fanfare from his tone poem *Also sprach Zarathustra* — Stanley Kubrick used it in the opening of his movie "2001: A Space Odyssey."
- Strauss' father was a renowned horn player who loved the music of Mozart, Haydn, Beethoven and Schubert. This Classical influence is strongly felt in Strauss' early music, including the *Serenade for Winds* and *Burleske*.
- On the other hand, Strauss' father passionately hated Wagner's music, and Strauss was unable to obtain any of Wagner's scores until he was 16. When he was in his 20s, he studied with a teacher who encouraged him to embrace "the music of the future" (meaning Wagner and Liszt), and subsequently Wagner's music had a very important influence on Strauss' development and harmonic language.
- Strauss was an internationally famous conductor for much of his life, and the Nazis appointed him president of the Reichsmusikkammer (Reich Music Chamber) in 1933. Despite private misgivings, he cooperated with the regime at first to protect his Jewish daughter-in-law. In 1944 his son and daughter-in-law were abducted and imprisoned for two nights, but Strauss successfully intervened on their behalf and they remained safely under house arrest until the end of the war.
- Strauss was apprehended at his estate by American soldiers in 1945, and announced "I am Richard Strauss, the composer of *Rosenkavalier* and *Salome*." The lieutenant was a musician himself and recognized Strauss. He placed a sign reading "Off Limits" on the estate's lawn to protect the composer. **AJH**