



KANSAS CITY
SYMPHONY



A Black History Month Celebration

Wednesday, February 1, 2023 at 6 p.m.

Helzberg Hall, Kauffman Center for the Performing Arts



Presented by



The 2022/2023 Symphony season is sponsored by SHIRLEY AND BARNETT C. HELZBERG JR.

TONIGHT'S PROGRAM

A Black History Month Celebration

Wednesday, February 1, 2023 at 6 p.m.
Helzberg Hall, Kauffman Center for the Performing Arts

VALERIE COLEMAN

Tzigane

Kayla Burggraf Michal, *flute*
Kristina Fulton, *oboe*
Silvio Guitian, *clarinet*
Maxwell Pipinich, *bassoon*
Elizabeth Gray, *horn*

JESSIE MONTGOMERY

Voodoo Dolls

Betty Chen, *violin*
Stephanie Larsen, *violin*
Jessica Nance, *viola*
Alexander East, *cello*
Evan Halloin, *double bass*

SAMUEL COLERIDGE-TAYLOR

Nonet in F Minor, op. 2

I. Allegro energico
II. Andante con moto
III. Scherzo: Allegro
IV. Finale: Allegro vivace

Kristina Fulton, *oboe*
Silvio Guitian, *clarinet*
Maxwell Pipinich, *bassoon*
Elizabeth Gray, *horn*
Betty Chen, *violin*
Jessica Nance, *viola*
Alexander East, *cello*
Evan Halloin, *double bass*

Program notes by Eric T. Williams



VALERIE COLEMAN (b. 1970)

Tzigane (2011)

9 minutes

Flute, oboe, clarinet, bassoon and horn.

Valerie Coleman is a Grammy® Award-nominated flutist, composer, teacher and advocate. Named Performance Today's 2020 Classical Woman of the Year, she is the founder and former flutist of the Imani Winds, a wind quintet whose 24-year legacy is now represented in the Smithsonian National Museum of

African American History and Culture. Along with composer-harpist Hannah Lash and composer-violist Nokuthula Ngwenyama, Coleman co-founded and currently performs as flutist of the performer-composer trio Umama Womama.

Coleman recently joined the Mannes School of Music flute and composition faculty in fall 2021 as the Clara Mannes Fellow for Music Leadership. Prior to that she served on the faculty at the Frost School of Music at the University of Miami as Assistant Professor of Performance, Chamber Music and Entrepreneurship. In 2021/22, she led a year-long residency at the Juilliard School in their Music Advancement Program.

THE MUSIC

Tzigane (pronounced tsi-gahn) is a word that refers to the Romani people, often described using the pejorative term “gypsy.” Their tradition of superb string playing inspired the violin showpieces *Tzigane* by Maurice Ravel and *Zigeunerweisen* by Pablo de Sarasate, among others. Coleman's *Tzigane* translates that virtuosity to the woodwind quintet — with verve. Her inspiration included a collaboration between the Imani Winds and Palestinian oud (ancestor of the lute) player Simon Shaheen as well as composing a work for wind ensemble called *Roma*, honoring Romani culture. Every instrument has ample opportunity to shine as soloist, sometimes using unusual or extended playing techniques to create a dazzling effect. There is also some mightily impressive ensemble playing with agile twists and turns providing contrast for the solo moments. Coleman blends Middle Eastern scales with Eastern European gestures and the end result is a wildly enthusiastic joyride. Intense, passionate and wonderfully colorful, *Tzigane* is a delightful opportunity for cultural exploration and appreciation.

Like this? Check out Coleman's *Roma*, Ravel's *Tzigane*, Sarasate's *Zigeunerweisen*, Grigoras Dinicu's *Hora Staccato* and the ever-popular *Csárdás* by Vittorio Monti.

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PROGRAM NOTES



JESSIE MONTGOMERY (b. 1981)

Voodoo Dolls (2008)

5 minutes

2 violins, viola and cello.

Jessie Montgomery, Musical America's 2023 Composer of the Year, is a Grammy® Award-nominated composer, violinist and educator whose music interweaves classical music with elements of vernacular music, improvisation, poetry and social consciousness, making her an acute interpreter of 21st-century American sound and experience. Her profoundly felt works have been described as "turbulent, wildly colorful and exploding with life" (The Washington Post) and are performed regularly by leading orchestras and ensembles around the world. In July 2021, she began a three-year appointment as the Chicago Symphony Orchestra's Mead Composer-in-Residence.

Montgomery has been recognized with many prestigious awards and fellowships, including the Civitella Ranieri Fellowship, the Sphinx Medal of Excellence and the Leonard Bernstein Award from

the ASCAP Foundation. She is currently visiting faculty at the Vanderbilt University Blair School of Music, Bard College and The New School, and has been affiliated with the Sphinx Organization since 1999. Montgomery holds degrees from the Juilliard School and New York University and is currently a doctoral candidate in music composition at Princeton University.

THE MUSIC

Voodoo Dolls was commissioned in 2008 and choreographed by the JUMP! Dance Company of Rhode Island, a collaborative work among their faculty and students. The choreography was a suite of dances, each one representing a different traditional children's doll: Russian dolls, marionettes, rag dolls, Barbie, voodoo dolls ... The piece is influenced by west African drumming patterns and lyrical chant motives, all of which feature highlights of improvisation within the ensemble.

— Jessie Montgomery

Want more? Check out Montgomery's *Strum*, *Starburst*, *Banner* and *Break Away*.

PODCAST: BEETHOVEN WALKS INTO A BAR

A behind-the-scenes glimpse on what drives the passion and people of your Kansas City Symphony, mixed with laughter, love and music. Find new and past podcast episodes at kcsymphony.org or wherever you listen to your podcasts: Apple, Stitcher, Google and Spotify.



SAMUEL COLERIDGE-TAYLOR (1875-1912)

Nonet in F Minor, op. 2 (1894)

26 minutes

Oboe, clarinet, horn, bassoon, violin, viola, cello, double bass and piano.

Not to be confused with the British poet Samuel Taylor Coleridge, composer Samuel Coleridge-Taylor was born in London in 1875, the son of Alice Martin and Daniel Taylor, a doctor from Sierra Leone. Taylor left England to take a position in Gambia and Alice subsequently married a railway worker, settling in Croydon, a suburb of London. Growing up in a white working-class household, Coleridge-Taylor displayed musical talent early, training as a singer and violinist. Extended family and patrons paid his tuition at the Royal College of Music, where fellow students included notables Gustav Holst, Ralph Vaughan Williams and Leopold Stokowski. Violin and piano

lessons led to a scholarship and composition studies with Charles Villiers Stanford.

Championed by Edward Elgar, Coleridge-Taylor composed *The Song of Hiawatha*, a trilogy of cantatas that propelled the young composer to fame but not fortune — needing cash, he sold the rights to the most popular section of the work for just £15. His newfound popularity as a composer and conductor led to three tours of the U.S. in 1904, 1906 and 1910, promoted by the Coleridge-Taylor Society which was formed to advance his music in America.

It is amazing that Coleridge-Taylor found opportunity to compose close to 100 works, given the demands on his time from an active conducting and teaching career taken on to meet financial obligations. He worked constantly, frequently traveling to far-flung engagements, with adverse impact on his health. He collapsed in a railway station in August 1912, dying soon afterwards from pneumonia at the age of 37.

As a Black composer, Coleridge-Taylor fought prejudice, developing relationships with activists Booker T. Washington, W.E.B. DuBois and Paul Laurence Dunbar, and serving as the youngest delegate to the first Pan African Congress in London in 1900, attended by many prominent Black civil rights leaders. He explored his paternal racial heritage by drawing on African and West Indian influences to create his own unique musical voice. He published *Twenty-Four Negro Melodies* in 1905 and stated his aim in the introduction: “What Brahms has done for the Hungarian folk music, Dvořák for the Bohemian, and Grieg for the Norwegian, I have tried to do for Negro melodies.”

THE MUSIC

Nine is a rather uncommon number when it comes to chamber music, with no set conventional instrumentation. Thus, this quirky form presents unique challenges and opportunities for a composer. Several notable 19th-century composers wrote nonets,

SAMUEL COLERIDGE-TAYLOR (1875-1912)**Nonet in F Minor, op. 2 (1894) *continued***

including Louise Farrenc, Louis Spohr, Carl Czerny and Josef Rheinberger, so Coleridge-Taylor didn't embark on his version without precedent. Written in 1894, the nonet certainly reflects Coleridge-Taylor's youthful admiration for Antonín Dvořák and Edvard Grieg but there is originality throughout. The full complement of woodwinds and strings, joined by piano, verges on a rich orchestral sound rather than that of an intimate chamber ensemble. Still, Coleridge-Taylor is adept at exploiting smaller groups and delicious timbres within the larger context.

Harmonically and rhythmically conservative, the opening movement is unpretentiously rhapsodic, sharing the melodic wealth throughout the ensemble. The piano is a full partner in the endeavor without overshadowing the others. The lovely second movement offers melody graciously adorned with restrained filigree. A lively scherzo follows, its playfully mysterious character bookending a sunny song. The finale has many grand gestures punctuating its lyrical overall sweep.

Intrigued? Try Coleridge-Taylor's Overture to *The Song of Hiawatha*, *Petite Suite*, *Othello Suite*, Clarinet Quintet and *African Suite*.

THIS WEEKEND!**RESPECT: A TRIBUTE
TO ARETHA FRANKLIN**

Friday and Saturday, February 3-4 at 8 p.m.

Sunday, February 5 at 2 p.m.

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KAYLA BURGGRAF MICHAL, *flute*

Kayla Burggraf Michal joined the Kansas City Symphony as piccolo and flute in the 2019/20 season. Prior to moving to Kansas City, she was a member of the New World Symphony and served as principal flute of the Des Moines Symphony, principal flute of the Ann Arbor Symphony and member of the Civic Orchestra of Chicago. She has performed as a substitute musician with the Chicago Symphony Orchestra, New York Philharmonic, Lyric Opera of Chicago and Milwaukee Symphony, among others. Kayla earned her master's degree from the Manhattan School of Music, where she studied with Robert Langevin. Previously, she studied with Leone Buyse at Rice University where she received her bachelor's degree.



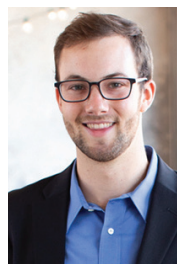
KRISTINA FULTON, *oboe*

Kristina Fulton joined the Kansas City Symphony as principal oboe in September 2011, holding the Shirley Bush Helzberg Chair. Prior to her appointment, she spent two seasons as a member of the New World Symphony. She also has performed as guest principal oboe with various orchestras including the Los Angeles Philharmonic and the San Diego Symphony. As a soloist, Kristina has performed with the Kansas City Symphony, San Diego Symphony, New World Symphony and the National Repertory Orchestra, among others. She holds a bachelor's degree from the Oberlin Conservatory and a master's degree from the New England Conservatory of Music. In her spare time, Kristina enjoys gravel cycling, photography, traveling and spending time with her husband and three dogs.



SILVIO GUITIAN, *clarinet*

Silvio Guitian joined the Kansas City Symphony in the 2019/20 season as associate principal and E-flat clarinet. A native of Baltimore, Maryland, he attended Rice University, studying clarinet with Richie Hawley. He received his bachelor's degree from the Oberlin Conservatory as a student of Richard Hawkins. Silvio was a 2019 fellow at the Aspen Music Festival and principal clarinetist of the 2018 New York String Orchestra Seminar at Carnegie Hall. He also has performed as a soloist on NPR's "From the Top." Silvio enjoys teaching clarinet and has worked closely with the Northern Ohio Youth Orchestras and the Asociación Nacional de Conciertos in Panama City.



NEXT HAPPY HOUR: WEDNESDAY, MAY 10

Join us in the beautiful Kauffman Center Brandmeyer Great Hall lobby for a drink after work starting at 5 p.m., then a short and casual concert starting at 6 p.m. Visit [ksymphony.org](https://www.ksymphony.org) for details and free general admission tickets.

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ABOUT THE MUSICIANS

MAXWELL PIPINICH, *bassoon*

Maxwell Pipinich is the second bassoonist for the Kansas City Symphony and the Breckenridge Festival Orchestra. He held the same position with the Buffalo Philharmonic Orchestra (2012-2019) and the Louisiana Philharmonic (2011-2012). In addition to his orchestral work in Buffalo, he regularly appeared with the Ars Nova Musicians and the Buffalo Chamber Players as a soloist and chamber musician. Max has degrees from the Shepherd School of Music at Rice University and the Oberlin Conservatory of Music, studying with Benjamin Kamins and George Sakakeeny respectively. In graduate school, he organized the Shepherd School outreach program JUMP! and founded a concert series called New Art, New Music, which continues to this day. Max is a native of Seattle, Washington.



ELIZABETH GRAY, *horn*

Elizabeth Schellhase Gray joined the Kansas City Symphony in November 2009. Previously, she played with the Houston Symphony during their 2008/09 season. Liz graduated magna cum laude with a bachelor's degree from Rice University. Upon graduation, she moved to Los Angeles to study with former San Francisco Symphony Principal Horn David Krehbiel. She won the position with the Kansas City Symphony and immediately joined the orchestra. She has received fellowships to the Pacific Music Festival, Tanglewood Music Center, National Repertory Orchestra and Spoleto USA Festival. As a soloist, she has appeared with the Kansas City Symphony, Plymouth (Michigan) Symphony, Ann Arbor Concert Band and Plymouth Community Band. Liz resides in Overland Park with her husband and two sons.



BETTY CHEN, *violin*

Betty Chen joined the Kansas City Symphony's first violin section in 2016 after several seasons with the New Haven Symphony Orchestra and countless freelancing gigs while a student at Juilliard and Yale. When not scrubbing away at the violin, she is likely at home in Overland Park, Kansas, playing butler to her two tiny but mighty girls.



STEPHANIE LARSEN, *violin*

Violinist Stephanie Larsen joined the Kansas City Symphony in 2013 after several seasons with the Utah Symphony. She received her Bachelor of Music degree from the University of Colorado at Boulder and her Master of Music degree from Boston University. While living in Boston, Stephanie studied with Bayla Keyes and performed with Boston Musica Viva, the Vermont Symphony, Boston Modern Orchestra Project and the Boston Pops Esplanade Orchestra, with which she toured nationally several times. She also has participated in many music festivals, including the Tanglewood Music Center and the Colorado Music Festival.



JESSICA NANCE, *viola*

Jessica Nance joined the Kansas City Symphony in 1995 and began serving as assistant principal viola in 1997. She is a member of the local chamber music group Summerfest Concerts and has appeared with many other Kansas City area ensembles, including the Boulevard String Quartet, newEar Contemporary Chamber Ensemble and the Kansas City Chamber Orchestra. Jessica has been a member of the Grand Teton Music Festival and the Des Moines Metro Opera. She also has performed with the Pittsburgh Symphony Orchestra, the Detroit Symphony Orchestra and the New World Symphony. Before moving to Kansas City, she held the principal viola chair with the Michigan Opera Theatre and the Windsor (Ontario) Symphony.



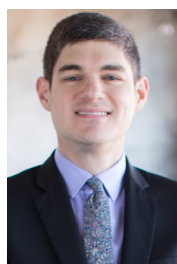
ALEXANDER EAST, *cello*

Alexander East serves as assistant principal cello of the Kansas City Symphony. In addition to duties with the Symphony, Alex is also heard frequently in recitals and chamber music concerts throughout the Kansas City region and beyond. He received his training at Indiana University where he received a bachelor's degree and performer diploma. He earned his master's degree at the New England Conservatory of Music. His teachers have included Tsuyushi Tsutsumi, Janos Starker, Laurence Lesser and Colin Carr. Alex performs on either an English cello made in London ca. 1800-10 by John Betts or a contemporary cello made in 2016 by Kenneth Beckmann.



EVAN HALLOIN, *double bass*

Evan Halloin was appointed associate principal bass of the Kansas City Symphony in 2016 after having served as a member of the bass section since 2012. Prior to coming to Kansas City he was a member of the New World Symphony. He earned a master's degree from Rice University and a bachelor's degree from the New England Conservatory. His primary teachers include Timothy Pitts and Donald Palma. Evan has performed as a substitute musician with the Chicago, Milwaukee and Houston symphony orchestras. He is originally from De Pere, Wisconsin.



SEAN CHEN, *piano*

Born in Florida, Sean Chen grew up in the Los Angeles area of Oak Park, California. He earned bachelor's and master's degrees from Juilliard and an artist diploma from the Yale School of Music. After winning the 2013 American Pianists Awards, placing third at the 2013 Van Cliburn International Piano Competition, and being named a 2015 Annenberg Fellow, Sean is now a Millsap Artist in Residence at the University of Missouri-Kansas City Conservatory. He has performed with many prominent orchestras, including the Fort Worth, Indianapolis, Kansas City, San Diego, Knoxville, Hartford, Milwaukee, North Carolina, Pasadena, Phoenix, Santa Fe and New West symphony orchestras. He and his wife, Betty, a violinist in the Kansas City Symphony, have two daughters, Ella and Maeve.



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Sunday, April 16 at 2 p.m.

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Great Fun!

Helzberg Hall, Kauffman Center for the Performing Arts

DISCO INFERNO: A '70s CELEBRATION

Friday, May 5 at 8 p.m.

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GET HAPPY: A JUDY GARLAND CENTENNIAL CELEBRATION WITH MICHAEL FEINSTEIN

Saturday, May 13 at 8 p.m.

GONZALO FARIAS DAVID T. BEALS III
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