



# *Music of the* **AMERiCAs**

YOUNG PEOPLE'S CONCERT



## Greetings!

**WELCOME TO ANOTHER EXCITING KANSAS CITY SYMPHONY SEASON!** I look forward to seeing you in Helzberg Hall for this year's Young People's Concert: Music from the Americas. As the concert approaches, I encourage you to take advantage of the materials inside this guide.

This learning guide is intended to be a resource for your classroom both before and after you attend the concert. Inside, you will find program information including music to be performed and in-class activities designed to enhance your experience at the Symphony. The concert will feature exciting music from countries throughout the Americas.

This year's YPC includes two student singalongs. The first, "Come and Sing a Song with Me," is a singalong commissioned by Symphony Principal Librarian Elena Lence Talley in honor of her father, a Cuban immigrant, and all other immigrants – past, present, and future. Written by Gary Fry, "Come and Sing a Song with Me" includes lyrics in both English and Spanish. Students are also invited to sing "Lift Every Voice and Sing," a song known widely as the Black national anthem. Music and lyrics for both songs are included in this guide.

Finally, I am thrilled to welcome conductor Caleb Young and vocalist Victoria Botero back to Helzberg Hall for this fun and diverse program. I look forward to seeing you in Helzberg Hall soon.

Sincerely,

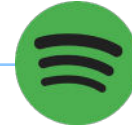


Stephanie Brimhall

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*Young People's Concerts are part of the John and Marny Sherman Education Series. This learning guide is underwritten by the Estate of Richard Hill.*





## CONCERT PROGRAM



UNITED STATES

**COPLAND**

“Hoe-Down” from Rodeo



MOHICAN NATION

**BRENT MICHAEL DAVIDS**

Prayer and Celebration



UNITED STATES

**JONATHAN BAILEY HOLLAND**

“Lift Every Voice and Sing”



MEXICO

**ALICE GOMEZ**

Celebraciones



PUERTO RICO

**HERNÁNDEZ/GONZALES**

El Cumbanchero



PERU

**GRANADA/ÁLVAREZ**

“La flor de la canela”



URUGUAY

**RODRIGUEZ/DRAGO**

“La Cumparsita”



UNITED STATES

**GARY FRY**

“Come and Sing a Song with Me”



BRAZIL

**ABREU/NAUGHTIN**

“Tico-Tico no fubá”





## COMPOSER INFORMATION

### AARON COPLAND

**Born:** 1900 in Brooklyn, New York, NY

**Died:** 1990 in Sleepy Hollow, NY

American Composer Aaron Copland was born in Brooklyn, New York in 1900. His older sister taught him to play piano which led to an interest in composition. Copland studied in New York and in Paris and eventually began including elements of

American jazz and folk music in his compositions. This resulted in a uniquely recognizable “American” sound that Copland is still known for today.



UNITED STATES

### GARY FRY

**Born:** 1955 in Keswick, Iowa

Gary Fry is an Emmy-winning Chicago-based composer, arranger, producer, conductor, and music educator. He has crafted music for recordings, films, commercials, publications, and live performance. Significant credits include his work as arranger/

composer for the Chicago Symphony Orchestra’s Welcome, Yule! holiday concerts for nearly 20 years, his current position as arranger/composer for the Charlotte Symphony Orchestra’s The Magic of Christmas programs, artistic consultant to the Dallas Symphony Orchestra for their annual Christmas Celebration concerts, and over 100 commissions for Christmas and holiday music from those orchestras and others from around the nation. In

addition, many universities and prominent churches have commissioned new Christmas compositions and arrangements from Fry.

He has long been one of the nation’s foremost commercial music producers, with over 2,500 nationally broadcast radio and television commercials for companies such as McDonald’s, Sears, United Airlines, Kellogg’s, the U.S. Air Force, and hundreds of other advertisers. He won an Emmy Award in 2006 for his original music for WBBM-TV (Chicago). Fry orchestrated and conducted music for the PBS nature special “To the Ends of the Earth,” aired nationally in March 2018.

Recently Fry produced and arranged an album for the United Nations entitled “Ambassadors Sing for Peace,” featuring ambassadors to the UN from several countries. A recording project for the UNRocks band comprised of ambassadors and featuring Gary’s song “Strong UN, Better World” was released in December 2016.



UNITED STATES



## BRENT MICHAEL DAVIDS

**Born:** 1959 in Madison, WI

Brent Michael Davids (Mohican/Munsee-Lenape) is a Native American composer of concert and film scores. He is a citizen of the Stockbridge-Munsee Band of the **Mohican Nation** and advocates for native equity in the arts. Davids is in demand as a composer, educator and consultant for film, television, universities and festivals. He is a master

performer of American Indian instruments and styles. Known especially for his signature quartz crystal flutes and colorful orchestral textures, Davids remains one of the country's most sought after composers.



## JAMES WELDON JOHNSON

**Born:** 1871 in Jacksonville, FL

**Died:** 1938 in Wiscasset, Maine

James Weldon Johnson was an American writer and elementary school, eventually becoming principal. In addition to being a lawyer, educator and diplomat, he found time

civil rights activist. He attended Atlanta University, a historically Black college and taught at the Stanton to write poetry and songs, including "Lift Every Voice and Sing," which has come to be known as the Black national anthem.

## JOHN ROSAMUND JOHNSON

**Born:** 1873 in Jacksonville, FL

**Died:** 1954 in New York, NY

J. Rosamund Johnson had a varied career as a composer, producer, singer, actor and pianist, but is best known as the composer of the Black National Anthem, "Lift Every Voice and Sing." Along with his brother James, J. Rosamund Johnson worked in causes related to the **Harlem Renaissance**. The two

worked together in New York as a songwriting team, writing works such as The Evolution of Ragtime and **operettas** with casts of black actors Shoo-Fly Regiment and The Red Moon.



## JONATHAN BAILEY HOLLAND

**Born:** 1974 in Flint, MI

Originally from Flint, Michigan, composer Jonathan Bailey Holland began studying composition in high school. Now the Head of the School of Music at Carnegie Mellon University, Holland's works have been performed and commissioned by numerous national and international organizations. His compositional voice has also contributed greatly to

the way in which the performing arts are used as a medium for social change and racial justice. The was commissioned by the Kalamazoo Symphony Orchestra in 2017 to **orchestrate** "Lift Every Voice and Sing."



UNITED STATES



## ALICE GOMEZ

**Born:** 1960 in San Antonio, Texas

Internationally acclaimed Latina composer Alice Gomez is inspired by her own Mexican culture, which can be heard in her music. She has served as Composer-In-Residence with the award-winning San Antonio Symphony, the Midland Odessa Symphony, the

Performing Arts Center of Gallup, New Mexico, and the Guadalupe Cultural Arts Center, a renowned Chicano music and arts center in Texas. She is not just influenced by her heritage when it comes to her art saying, "I don't limit my focus to various Mexican traditions...I have also written about a variety of subjects including Greek mythology, Biblical stories, dinosaurs, space galaxies, black holes, and social and political issues."



MEXICO

## RAFAEL HERNÁNDEZ

**Born:** 1892 in Aguadilla, Puerto Rico

**Died:** 1965 in San Juan, Puerto Rico

Puerto Rican composer Rafael Hernández immigrated to New York as a child and began studying music at the age of 12. He learned to play various instruments including trombone, guitar, piano and violin. He composed his first piece at the age of 20. With the onset of World War I, Hernández enlisted in the United States Army where he served as an orderly while also playing the trombone in his company's

military band. Following the war, he spent time in New York, Cuba and Mexico before finally settling in Puerto Rico with his family. In 1947, Hernández became the director of the Puerto Rico Symphony Orchestra. His music has become an important part of Puerto Rican culture.



PUERTO RICO





## CHABUCA GRANADA

**Born:** 1920 in Cotabambas Province, Peru

**Died:** 1983 in Fort Lauderdale, Florida

María Isabel Granda Larco, better known as Chabuca Granda, was born in Apurímac (Peru), on September 3, 1920. She blazed the trail for female

musicians throughout Latin America, especially for women in her home country of Peru.



PERU



URUGUAY

## GERARDO HERNÁN MATOS RODRÍGUEZ

**Born:** 1897 in Montevideo, Uruguay

**Died:** 1948 in Montevideo, Uruguay

Gerardo Hernán Matos Rodríguez was a Uruguayan musician, composer and journalist. Best known for

his **tangos**, he also composed music for theatre and film. His first known work, the tango “La Cumparsita,” has become the most famous tango of all time.

## ZEQUINHA DE ABREU

**Born:** 1880 in São Paulo, Brazil

**Died:** 1935 in São Paulo, Brazil

José Gomes de Abreu, nicknamed Zequinha, was a popular Brazilian pianist and composer. In addition to teaching piano and accompanying silent films, de Abreu also owned a drugstore and was mayor of his hometown of Santa Rita do Passa

Quatro. He founded and performed in ensembles throughout Brazil, composing a variety of music including **choros**, **marchinhas**, **valsas** and **tangos**.



BRAZIL





# PREPARING FOR THE CONCERT

## BEFORE THE CONCERT

- Please make sure we are aware of any special seating needs you may have by contacting Stephanie Brimhall at [sbrimhall@kcsymphony.org](mailto:sbrimhall@kcsymphony.org) 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. YOU WILL BE ESCORTED TO ASSIGNED SEATS UPON ARRIVAL.
- 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

- Buses will offload on the south drop-off drive of the Kauffman Center or the Performing Arts (KCPA). This drive runs east to west on concert dates and is accessed from Wyandotte Street.
- Please mark all buses 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 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.



## FAQS

### **WILL I RECEIVE TICKETS FOR THE PERFORMANCE?**

No. We do not issue physical tickets for these performances. Your confirmation will serve as your ticket. Once you arrive at the Kauffman Center, your group will be seated by an usher.

### **DOES MY INFANT NEED A RESERVATION?**

Yes. All attendees need to have a reservation, regardless of age.

### **CAN PARENTS ATTEND WITH MY SCHOOL GROUP?**

Parents are welcome to attend with the school as long as tickets are purchased through the school. The Kansas City Symphony will not sell individual tickets to parents.

### **WHEN SHOULD MY GROUP ARRIVE TO THE CONCERT?**

Please plan to arrive 20-30 minutes prior to your concert time.

### **HOW LONG IS THE CONCERT?**

The concert will last approximately 55 minutes.

### **MY GROUP WILL NOT ARRIVE ALL TOGETHER. WHERE DO WE MEET?**

Groups arriving separately should plan to meet on Level 2 of the KCPA. Once the entire group has arrived, the group will be seated. Parents traveling separately from the school bus should plan to arrive ahead of the school group so they may join the group when it arrives.

### **I AM IN NEED OF SPECIAL ACCOMMODATIONS. CAN YOU HELP ME?**

Yes. Please contact Stephanie Brimhall at [sbrimhall@kcsymphony.org](mailto:sbrimhall@kcsymphony.org)

### **WHAT SHOULD MY STUDENTS WEAR?**

There is no specified dress code; however, many schools use a Symphony field trip as an opportunity to dress up. Please encourage children to dress appropriately for the weather, and plan to bring coats inside if the weather is cold.

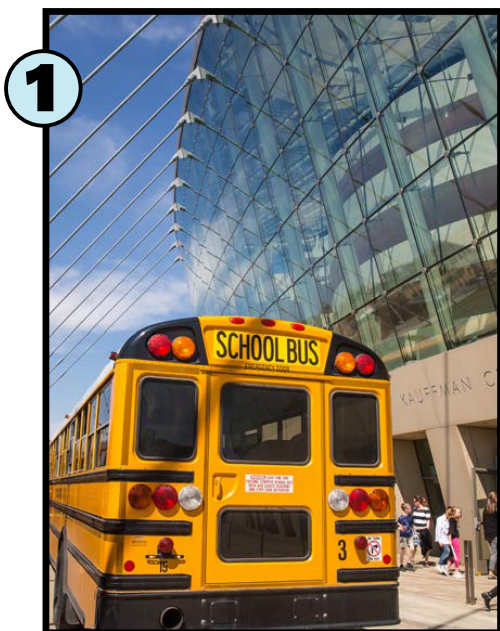
Children may have to walk outside after the concert to board buses.

### **CAN MY GROUP EAT LUNCH AT THE KCPA?**

The KCPA does not have facilities for lunch inside the building.



## GOING TO A CONCERT



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



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



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



(Our cool conductor!)

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

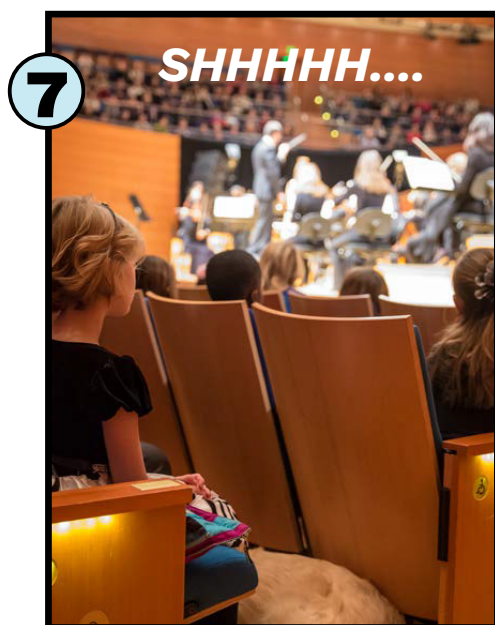




When I am in the theater, I am sitting in my seat being a good listener.



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). In addition to standard Classical

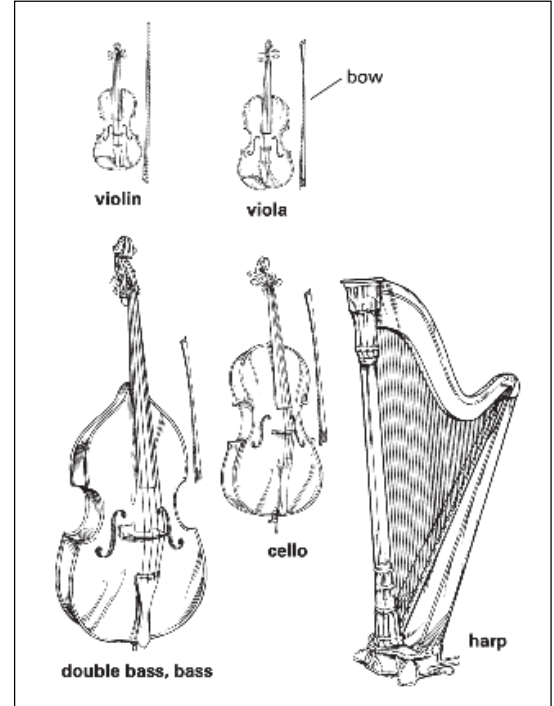
performances, the Symphony performs Family, Pops, educational, holiday and special presentation concerts. Charles Bruffy is the chorus director. The Kansas City Symphony serves a metropolitan population of 2.1 million people. The orchestra's 80 full-time musicians are area residents and vital contributors 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.





## STRINGS

The **STRING FAMILY** is made up of the violin, viola, cello, double bass and harp. Instruments in this family produce sound by vibrating strings. Musicians use two different techniques to cause the string to vibrate. One way is to rub the strings with a bow, 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. The other way to make strings vibrate is to pluck them with your finger. This technique is called pizzicato. Whether bowing or plucking, the pitch on a string instrument is changed when the length of the string is adjusted by putting fingers down on the string. This shortens 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.



### VIOLIN

The **VIOLIN** is the smallest and highest pitched member of the string family. When played, it is held under the chin on the left side of the body. The musician holds the instrument with her left hand and uses her fingers to press the strings, creating different pitches, while the right hand draws the bow across the four strings. The violin is sometimes called a fiddle, especially when referring to folk music. The shape of the modern violin is nearly 500 years old. The most famous violin makers of all time include Antonio Stradivari, Nicolò Amati and Giuseppe Guarneri. Violins by these makers still in existence today are often worth millions of dollars.

### VIOLA

The **VIOLA** is slightly larger than the violin and is a fifth lower in pitch. Like the violin, the viola is held under the chin and bowed with the right hand. It serves as the alto voice of the string family.

### CELLO

The **CELLO** is larger than both the violin and viola and produces an even deeper sound. It is played sitting down with the instrument between the knees and the endpin resting on the ground. Composer Johann Sebastian Bach wrote six suites for solo cello which are the most famous pieces written for the instrument. Cellist Yo-Yo Ma is one of the most recognizable classical musicians in modern history.

### DOUBLE BASS

The **DOUBLE BASS** is also known as the contrabass or upright bass. It is the largest member of the string family, standing around six feet tall. Double bassists perform either standing up or sitting atop a stool with the instrument leaning against them. The double bass is a versatile instrument, often heard in orchestras, concert bands, jazz ensembles and bluegrass bands.

### HARP

The **HARP** has been around for thousands of years in some form, but the modern harp dates back to the late 1700s. The instrument consists of a neck, a resonator, pedals and strings which may be plucked or strummed. Harpists use fingers on both hands to pluck the strings and both feet to control the pedals. The pedals are used to shorten or lengthen the strings so that they produce different pitches when plucked. Although the harp has strings, some classify it as a percussion instrument because the strings are plucked and not bowed.





## WOODWINDS

The **WOODWIND FAMILY** includes the flute, clarinet, oboe and bassoon. These instruments produce sound when players blow air inside a 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 a 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 and closing holes using keys on their instruments. A modern orchestral woodwind section generally consists of three of each of the instruments in the family.

### PICCOLO

The **PICCOLO** is the flute's little sibling. It is commonly made out of wood or metal. The piccolo is smaller and higher in pitch than the flute but is played the same way. Piccolo players blow air across the top of an open hole on the head-joint and change notes by moving their fingers on a set of keys.

### FLUTE

The **FLUTE** makes some of the highest sounds in the orchestra. Early flutes were carved out of wood, but modern flutes are made of metal (typically nickel, platinum or gold). A flute player holds the flute horizontally while blowing across an opening in the head joint. Keys are pressed in different combinations to change notes.

### OBOE

The **OBOE** is a double reed instrument. An oboist blows air through two reeds bound together causing them to vibrate, which produces the sound. Like all the other woodwind instruments, notes are changed on the oboe by covering different keys on the body of the instrument. Modern oboes are made from wood including grenadilla, ebony, rosewood and violetwood. The **ENGLISH HORN** is a larger and longer version of the oboe.

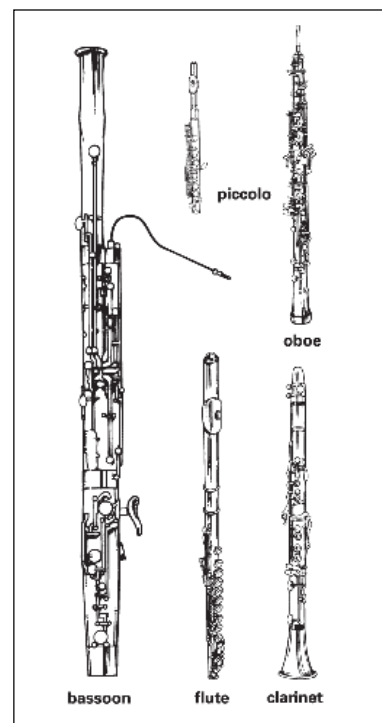
### CLARINET

The **CLARINET** is a single reed instrument, meaning a single reed vibrates against the mouthpiece when air is blown against it. Clarinets can play a wide range of notes throughout their three registers: chalumeau (low), clarion (middle) and altissimo (high). Clarinets are usually made from grenadilla or rosewood. The clarinet family includes smaller and larger versions of the standard instrument including the E-flat clarinet, bass clarinet and contrabass clarinet.

### BASSOON

The **BASSOON** is the lowest of the four main instruments of the woodwind family. The bassoon has a double reed which is attached to a curved metal mouthpiece called a bocal. It consists of almost 8 feet of tubing and is quite heavy. Players often use a seat strap — the player sits on one end and the other end connects to the bottom of the instrument. The bassoon is held to the side of the player. To play notes, the bassoonist covers holes with fingers or keys. Each note on the instrument has its own fingering combination. The bassoon is the only instrument in the woodwind family that uses all ten fingers for fingerings. (The flute, oboe and clarinets only use the right thumb, to stabilize the instrument).

The **CONTRABASSOON** is a larger version of the bassoon and sounds an octave lower.



## BRASS

The **BRASS FAMILY** includes the trumpet, French horn, trombone and tuba, which are all made of brass. Brass instruments were among the first instruments ever invented. 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 at which they buzz their lips; a fast buzz produces a higher pitch and a slower buzz produces a lower pitch. The other is to change the length of tubing. Trumpet, French horn and tuba players have keys that may be pressed to lengthen or shorten the tubing, while trombone players increase or decrease the length of tubing 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.

### TRUMPET

The **TRUMPET** is the oldest of all brass instruments, dating back to 1500 BC. The earliest trumpets were used as signaling devices in battle or hunting because of the loud, rich tone that could be heard over long distances. Like all brass instruments, the trumpet’s sound is produced when the musician buzzes their lips (like “blowing a raspberry”) while blowing air into the instrument through a mouthpiece. Modern trumpets have three valves that, when pressed in various combinations, change the length of tubing through which the air travels. This, combined with adjustments in the “buzz,” allows the instrument to play different notes. The trumpet plays the highest notes and is the smallest member of the brass family. Despite its small size, the instrument contains roughly 6.5 feet of tubing.

### FRENCH HORN

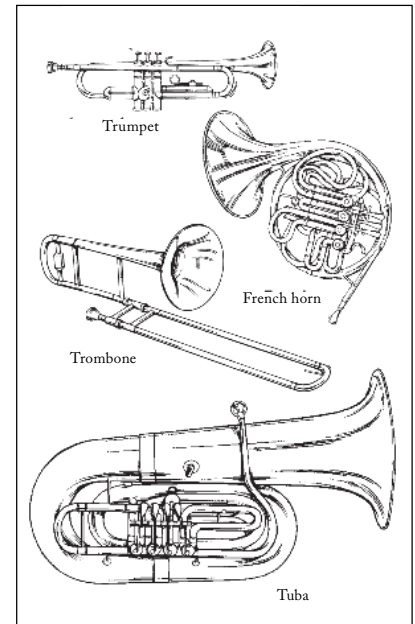
The **FRENCH HORN** is a brass instrument whose name derives from the use of animal horns to produce loud blasts of sound. The modern French horn is made of brass coiled into a circle with a flared bell at the end. Like all brass instruments, the buzz is an important part of French horn playing. Unlike the trumpet and trombone, whose sound projects out in front of the musician, the French horn is held at the musician’s right side and is supported by placing the right hand inside the bell, and the sound is directed backward. Horn players change notes by adjusting the buzz, air speed and valves pressed down with their left hand. They can also adjust the pitch by changing the position of their right hand inside the bell. The French horn has a very wide range and contains 18 feet of tubing.

### TROMBONE

The **TROMBONE**, originally called a sackbut, is a brass instrument with a range lower than the French horn but not as low as the tuba. It consists of a long, bent metal tube and a player uses the “buzz” to help push air through the instrument. However, instead of using valves to help change notes, the trombone has a slide which can shorten and lengthen the tubing, making the notes higher and lower. A tenor trombone is made up of 9 feet of tubing.

### TUBA

The **TUBA** is the biggest and lowest of all the brass instruments. It is also the youngest member of the brass family, only having been invented in the mid-19th century. The tuba is held upright when it is played, and the sound comes out through the bell at the top of the instrument. Like the trumpet and French horn, the tuba uses the “buzz” in combination with valves to produce different notes. As with all brass and woodwind instrument, the tuba requires a steady stream of air to maintain a sound. Standard tubas have about 16 feet of tubing.





## PERCUSSION

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 striking, scraping 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, but there are two common classifications of percussion instruments: pitched percussion instruments and unpitched percussion instruments. Pitched percussion instruments produce notes with an identifiable pitch and include the xylophone, glockenspiel, marimba, vibraphone, timpani, chimes and steel drums. Unpitched percussion instruments are incapable of producing a specific pitch. They are usually used to maintain a rhythm and include the bass drum, claves, snare drum, gong, cymbal, tam-tam, woodblock and triangle, among others.

### PITCHED PERCUSSION

#### TIMPANI

The **TIMPANI** are large drums usually located in the center of the back of the orchestra. The drums look like copper bowls or pots, which is why they are often referred to as "kettle drums." A skin-like material known as a drumhead is stretched across the top of the instrument. The head is then struck by a mallet. These instruments may be tuned to play a variety of pitches by using a pedal to adjust the tension of the head.

#### XYLOPHONE

The **XYLOPHONE** has a similar arrangement to the piano. It has wooden keys that are struck by mallets. The sound the xylophone produces can be changed by adjusting the hardness of the mallets.

#### MARIMBA

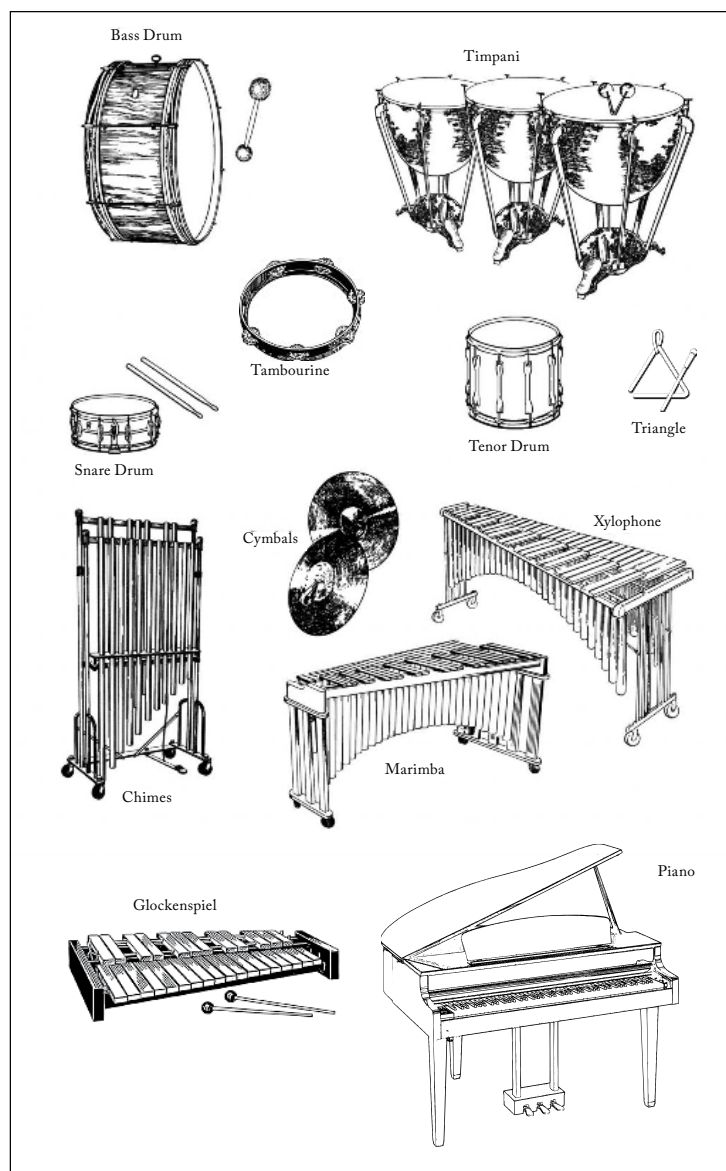
The **MARIMBA** also has keys made from wood and uses resonators that amplify the sound when struck by mallets. The resonators are made of aluminum and hang down below the keys, creating the mellow tone the marimba is known for.

#### GLOCKENSPIEL

The **GLOCKENSPIEL** is like the xylophone, except that its keys are made from metal. This produces a more strident sound than the xylophone or marimba which penetrates through the orchestra.

#### CHIMES

**CHIMES** are metal tubes that hang from a metal frame. They vary in diameter and length and produce various pitches when struck by a mallet. The longer the tube, the lower the pitch.



## PIANO

The PIANO is considered a member of the percussion family despite being filled with 230 strings. When a piano key is pressed, a hammer strikes the corresponding string(s) inside the instrument, making a sound. A piano has 88 keys (52 white and 36 black) and its range is so vast that it can play the lowest and highest pitches heard in the orchestra.

## UNPITCHED PERCUSSION

### SNARE DRUM

The SNARE DRUM produces a short burst of sound when the head is struck with a drumstick. The drum has a head stretched across the top, and one on the bottom as well. A series of wires, called snares, are stretched across the bottom drumhead and create a sharp rattling sound when the top head is struck. The snare drum is a versatile instrument, often used in orchestras, concert bands, drumlines, jazz groups and other ensembles.

### BASS DRUM

The BASS DRUM is the largest member of the percussion family and makes the lowest sounds. It is constructed much like the snare drum, although without snares. The bass drum is usually struck with soft-headed sticks, often covered in sheepskin or felt.

### CYMBAL

A CYMBAL is disc made of copper, bronze or brass that is either struck with a mallet or struck against another cymbal. Cymbals have a metallic crashing sound that resonates as long as the instrument continues to vibrate. Cymbals come in a variety of sizes and have different sounds depending on the size and material of the instrument.

### TRIANGLE

The TRIANGLE is a single piece of metal, bent into the shape of — you guessed it — a triangle! The musician holds a small piece of string or leather attached to the triangle and strikes it with a metal beater. Like cymbals, triangles come in a variety of sizes which changes the sound the instrument produces.

### TAMBOURINE

A TAMBOURINE is a small drum with only one head and small metal plates around the rim. It is played by striking the drumhead with the hand or shaking the instrument.

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## CONDUCTOR

The conductor is responsible for directing the musicians as they play together. The conductor serves as a messenger for the composer, interpreting the composer's markings in the score and translating that through gestures to the orchestra. The conductor must keep a steady tempo so that the musicians play together, and indicate things like dynamics – how loud and soft the music is played – through movement.

## MUSIC LIBRARIAN

A music librarian is responsible for the printed music. The music is either housed in the orchestra library, or rented directly from the publisher. Librarians prepare the music for the orchestra and conductors, ensuring they are legible and in good condition and that they include markings such as bowings for the strings.



## ***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:**

1. 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.
2. 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.
3. 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.
4. Ask the performers to tell the class how the “audience” behavior affected their efforts.
5. 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?



## **“COME and SING a SONG with ME” LYRICS**

### **VERSE 1**

The soft summer breeze embraces us all.  
Warm sun shines on skin of every hue.  
The stars tell everyone, “Reach for us, and you’ll grow.”  
The wildflowers bloom for me and for you.

### **REFRAIN**

So come and sing a song with me  
and let the music play.  
Together we find joy in harmony  
as we celebrate our world today.

### **VERSE 2**

The oceans and rivers run for all of us.  
We all live beneath a sky of blue.  
For every eye can see the mountains’ majesty  
and voices raised together blend in a tune.

### **REFRAIN**

So come and sing a song with me  
and let the music play.  
Together we find joy in harmony  
as we celebrate our world today.

Ven, canta y baila conmigo  
We’ll sing and we’ll dance all together  
Con aplausos (clap) celebramos

### **REFRAIN**

Pues ven y canta una canción conmigo  
y deja que suene la música.  
Juntos encontramos alegría en armonía  
mientras celebramos nuestro mundo hoy.

As we celebrate our world  
Celebramos nuestro mundo...  
Celebrate our world today.

**CLICK HERE**  
**to download audio files**  
**and complete lyric**  
**sheets for “Come and**  
**Sing a Song with Me”**

“My father, Julio Garcia Lence, and his family came to the U.S. from Cuba and built a new life in this great country. In honor of him, and all of the immigrants, past present and future, my husband, Doug Talley, and I are delighted to commission this new singalong for the Kansas City Symphony to perform on their outstanding educational concerts. Students and teachers, this music is for you I know that great things happen when we all make music together! As we sing about finding joy in harmony, remember that the same sun shines on all of us — the way we look, where we came from, the language we speak, and even what we can do and cannot do, these are just details. I am counting on each one of us to send good out into the world. And the best way I know to send good out into the world is to make MUSIC!”

— Elena Lence Talley, *Principal Librarian, Kansas City Symphony*



*Commissioned by the Garcia Lence and Talley families for the Kansas City Symphony  
in honor of children everywhere*

# Come and Sing a Song with Me

*Music by Gary Fry*

*Lyrics by Elena Lence Talley,*

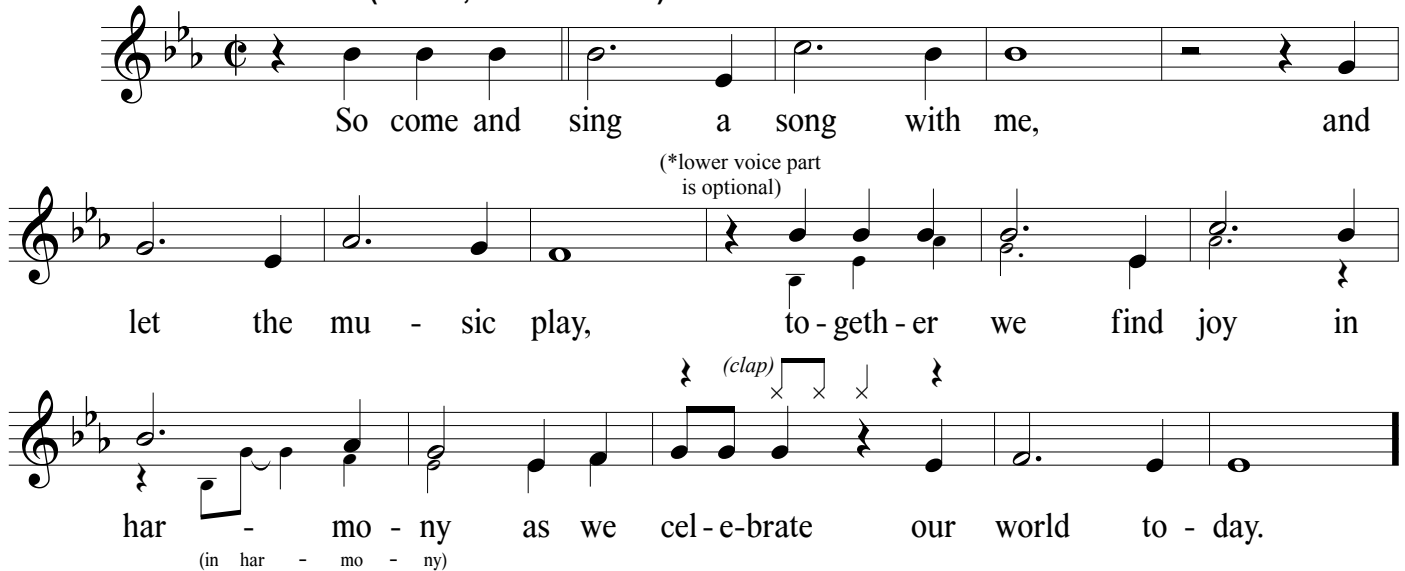
*Stephanie Brimhall, and Gary Fry*

*Spanish translation by Alberto Suarez*

## REFRAIN ONLY

**Allegro moderato** ♩ = 96

**Refrain (on cue, first two times)**



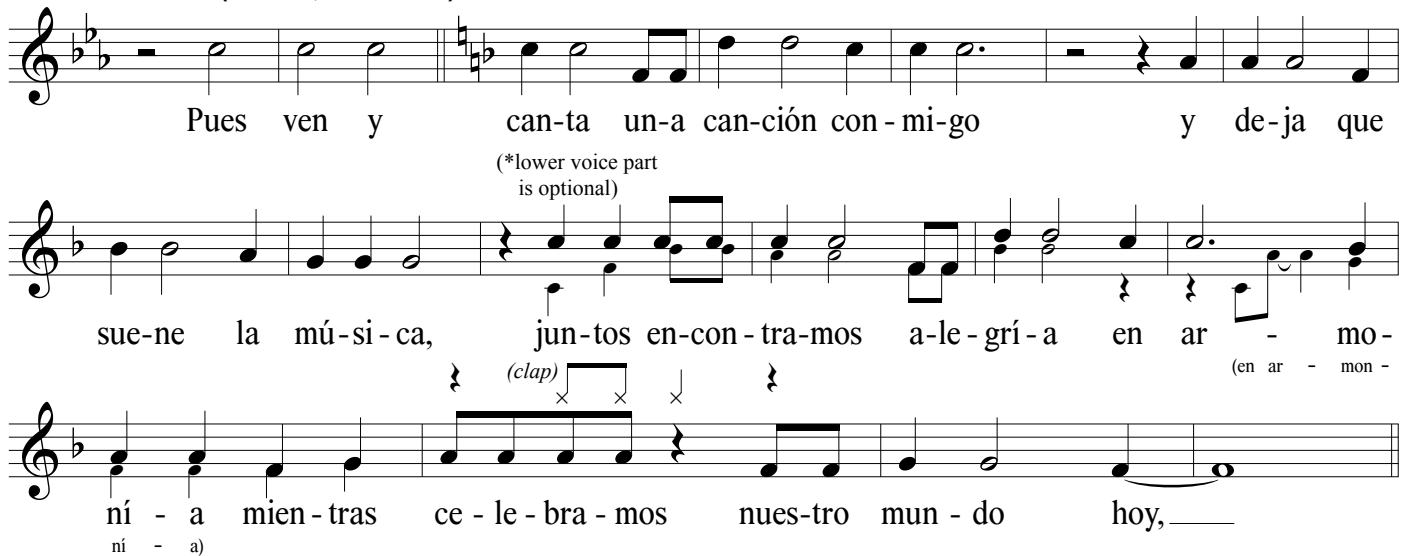
So come and sing a song with me, and

let the mu - sic play, to - geth - er we find joy in

har - mo - ny as we cel - e - brate our world to - day.

(in har - mo - ny)

**Refrain (on cue, third time)**



Pues ven y can-ta un-a can-ci6n con-mi-go y de-ja que

sue-ne la m6u-si-ca, jun-tos en-con-tra-mos a-le-gr6-a en ar - mo -

n6-a mien-tras ce-le-bra-mos nues-tro mun-do hoy, \_\_\_

n6-a)

**Ending**



as we cel - e - brate our world, ce - le - bra - mos nues-tro

as we cel - e - brate our world, ce - le - bra - mos nues-tro





## LIFT EVERY VOICE AND SING LYRICS

Lift every voice and sing  
Till earth and heaven ring,  
Ring with the harmonies of Liberty;  
Let our rejoicing rise  
High as the listening skies,  
Let it resound loud as the rolling sea.  
Sing a song full of the faith that the dark past has taught us,  
Sing a song full of the hope that the present has brought us.  
Facing the rising sun of our new day begun,  
Let us march on till victory is won.



Lift Every Voice and Sing Accompaniment Track



Lift Every Voice and Sing with Voice (YouTube)



Lift Every Voice and Sing with Voice (Spotify)



SINGALONG RESOURCES



# Lift Every Voice and Sing

Lyrics by James Weldon Johnson

Music by J. Rosamond Johnson  
Orchestration by Jonathan Bailey Holland

$\text{♩} = 52$



Lift ev-ery voice and sing, till earth and hea - ven ring, ring with the

6 har - mo - nies of lib - - er - ty; let our re - joi - cing

11 rise high as the lis - ten - ing skies, let it re - sound loud as the rol - ling

16 sea. \_\_\_\_\_ Sing a song full of the faith that the dark past has taught us;

22 sing a song full of the hope that the pre-sent has brought \_ us; fac-ing the

27 ris - - ing sun of our new day be - -

30 gun, let us march on till vic - tor - y \_\_\_\_\_ is won.



**KANSAS CITY SYMPHONY**

**MICHAEL STERN**, Music Director

**FIRST VIOLINS**

**Jun Iwasaki**, *Concertmaster*  
Miller Nichols Chair  
Stirling Trent, *Associate*  
*Concertmaster*  
Sunho Kim, *Assistant Concertmaster*  
Anne-Marie Brown  
Michael Brown  
Betty Chen  
Anthony DeMarco  
Susan Goldenberg\*  
Tomoko Iguchi  
Chiafei Lin  
Dorris Dai Janssen  
Filip LazovskiΔ  
Vladimir Rykov  
Alex Shum\*

**SECOND VIOLINS**

Tamamo Someya Gibbs, *Principal*  
Kristin Velicer, *Acting Associate*  
*Principal*  
Minhye Helena Choi, *Acting*  
*Assistant Principal*  
Arianna Brusubardis^  
Mary Garcia Grant  
Kazato Inouye  
Rena Ishii  
Paul Kim^  
Stephanie Larsen  
Jinyou Lee^  
Sodam Lim  
James Zabawa-MartinezΔ

**VIOLAS**

MingYu Hsu, *Principal*  
Duncan Steele^, *Associate Principal*  
Jessica Nance, *Assistant Principal*  
Kent Brauningner  
Sean Brumble  
Marvin Gruenbaum  
Jenifer Houck  
Duke Lee  
Jesse Yukimura

**CELLOS**

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

**DOUBLE BASSES**

Evan Halloin, *Acting Principal*  
Richard Ryan, *Acting Associate*  
*Principal*  
Nils Aardahl  
Lena GoodsonΔ  
Joseph Nunez  
Keith WymerΔ  
Caleb Quillen‡

**FLUTES**

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

**PICCOLO**

Kayla Burggraf

**OBOES**

Kristina Fulton, *Principal*  
Shirley Bush Helzberg Chair  
Alison Chung, *Associate Principal*  
Matthew Lengas

**ENGLISH HORN**

Matthew Lengas

**CLARINET**

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**

David Sullivan, *Acting Principal*  
Landon and Sarah Rowland Chair  
Alberto Suarez‡, *Principal*  
Elizabeth Gray, *Acting Associate*  
*Principal*  
David Gamble  
Stephen Multer,  
*Associate Principal Emeritus*  
Benjamin BacniΔ

**TRUMPETS**

**Julian Kaplan**, *Principal*  
James B. and Annabel Nutter Chair  
George Goad, *Acting Associate*  
*Principal*  
Steven Franklin‡, *Associate Principal*  
Shea KelsayΔ

**TROMBONES**

Evelyn Carlson^, *Principal*  
Porter Wyatt Henderson,  
*Associate Principal*  
Jahleel SmithΔ

**BASS TROMBONE**

Jahleel SmithD

**TUBA**

**Joe LeFevre**, *Principal*  
Frank Byrne Chair

**TIMPANI**

Timothy Jepson, *Principal*  
Michael and Susan Newburger Chair

**PERCUSSION**

David Yoon, *Acting Principal*  
Justin OchoaΔ, *Acting Associate*  
*Principal*

**HARP**

Katie VenturaΔ, *Acting Principal*

**LIBRARIANS**

Elena Lence Talley, *Principal*  
Fabrice Curtis

Justin White,  
Director of Orchestra Personnel

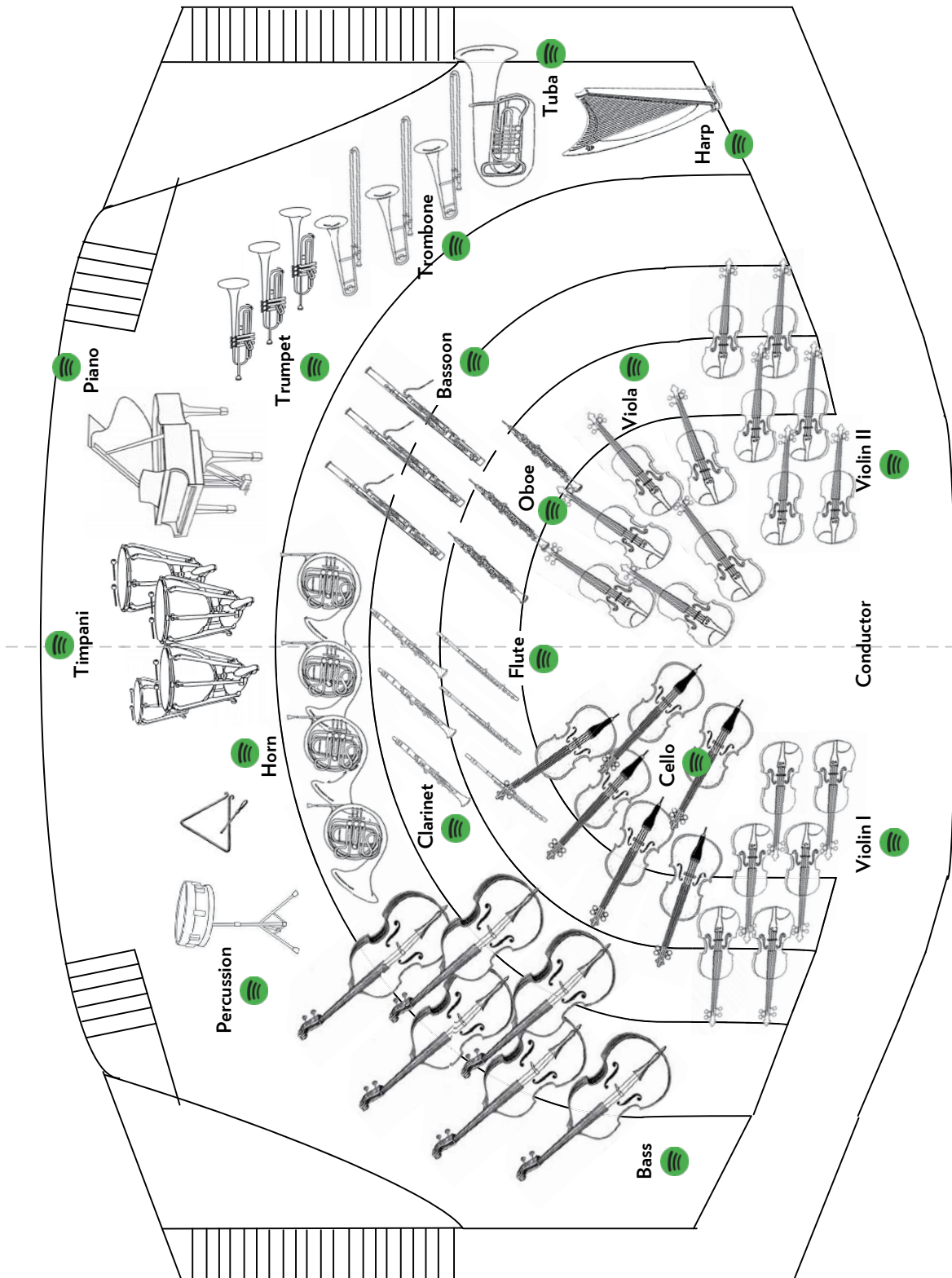
Kirsten Loynachan,  
Assistant Personnel Manager

Tyler Miller,  
Stage Manager

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



## ORCHESTRA MAP



## VOCABULARY

**Baton:** A stick used by the conductor 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.

**Choros:** Brazilian dance bands, or music played by such a band.

**Harlem Renaissance:** An African American cultural movement that flourished in the 1920s that celebrated African heritage and cultivated literature, music, theater and visual arts.

**Marchinha:** A comic genre of music typical of Brazilian Carnival in Rio de Janeiro

**Mohican Nation:** An Eastern Algonquian Native American tribe that historically spoke an Algonquian language.

**Operetta:** A short opera, usually light or humorous, that typically includes spoken dialogue.

**Orchestrate:** Arrange music for performance by an orchestra.

**Tango:** A ballroom dance originating in Argentina, characterized by marked rhythms and abrupt pauses.

**Valsas:** A Brazilian waltz which includes more dramatic pauses and interpretation than the standard European waltz.



### CALEB YOUNG, CONDUCTOR

Known for his outstanding interpretations of American music, Berlin-based conductor Caleb Young has gained international renown as one of today's most exciting American artists. A former mentee of legendary Finnish conductor Jukka-Pekka Saraste, his rigorous training in the European classical tradition collides with his passion for the viscerality of American music, resulting in daring and fresh renditions of both. In the 2023-2024 season, Young sees debuts with the Aalborg Symphony in Denmark, Hamilton Philharmonic in Canada as a Music Director Candidate, and the National Symphony Orchestra in Dublin; he also returns to American orchestras including the Los Angeles Philharmonic, the Kansas City Symphony, Cleveland Ballet, and Bozeman Symphony. Furthermore, following his successful step-in performances during their previous season, the Kansas City Symphony will feature Young leading varied programs throughout the 2023-24 season.

Young has become known for a wide breadth of repertoire, born out of a desire to tap into the full spectrum of American composition. Under Young's baton, Copland, Bernstein, Joan Tower, and Carlos Simon receive artistic treatment equal to Mozart, Beethoven, Haydn, Mahler, Stravinsky, and Shostakovich. In keeping with this versatility, Young has led a number of the world's leading orchestras, including the Los Angeles Philharmonic, Detroit Symphony, Minnesota Orchestra, Kansas City Symphony, Oregon Symphony, Finnish Chamber Orchestra, Tapiola Sinfonietta, Russian National Orchestra, and the Fort Worth Symphony Orchestra; as cover conductor, he works regularly with John Williams, Gustavo Dudamel, and orchestras such as the Berlin Philharmonic, Vienna Philharmonic and Los Angeles Philharmonic, and has served the Cincinnati Symphony, St. Louis Symphony, Van Cliburn International Piano Competition, Atlanta Opera, and the National Music Festival.

A major breakthrough in Young's European career came following his reception of the 2016 Ansbacher

Fellowship for Young Conductors Prize, given by the Salzburg Festival and members of the Vienna Philharmonic Orchestra. Having worked closely with maestro Jukka-Pekka Saraste, Young was handpicked by the Finnish legend to join the inaugural class of the highly selective two year Lead! Artists programme, where he received mentorship from Saraste and other renowned conductors Esa-Pekka Salonen, Hannu Lintu, and Sakari Oramo. As an alumni of the LEAD! Foundation Academy's conductors' masterclass, Young was named part of "the next generation of leaders in classical music" by Finland's Fiskars Summer Festival, and was further awarded the honor of conducting the Finnish Chamber Orchestra alongside Saraste and Salonen, a performance which received glowing reviews.

Alongside his mounting career in Europe, Young's engagements frequently take him to the United States, including his ongoing appointment as Guest Conductor for Engagement for the Fort Wayne Philharmonic since the 2021-22 season. He formerly served as the Philharmonic's Associate Conductor, an award-winning five year tenure that includes more than 200 performances conducted as well as founding the "Music and Mixology" series which continues to engage young professionals with orchestral music. In 2018, he earned an Emerging Artist Award, an honour bestowed to the region's "arts and cultural leaders" by Arts United of Greater Fort Wayne—one of the oldest nonprofit artistic funding initiatives in the United States.

Caleb holds a Master of Music in Orchestral Conducting from the Jacobs School of Music at Indiana University; his former pedagogues include David Effron, Arthur Fagen, Demondrae Thurman, and John Ratledge. During the COVID pandemic, he was the host of "Classically Versed with Caleb Young" on National Public Radio. A weekly classical music show that aired across the United States, his radio programming matched his repertoire selection as conductor: great yet overlooked works alongside traditional repertoire.

Caleb wears Coregami exclusively in performance.



## STEPHANIE BRIMHALL, DIRECTOR OF EDUCATION AND COMMUNITY ENGAGEMENT

Stephanie Brimhall joined the Kansas City Symphony administration 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 from audiences and educators alike. 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 a dog, Grizz Lee Bear.

## VICTORIA BOTERO, SOPRANO

Victoria Botero, Soprano, enjoys a varied career performing repertoire from the medieval period to the present day in more than 18 languages. Her passion for musicology informed performance led her to create The Cecilia Series—critically acclaimed concerts that explore classical music through the lens of gender, race, and identity. In opera, she has performed with Lyric Opera of Kansas City, Union Avenue Opera, Des Moines Metro Opera, Wichita Grand Opera, and Tulsa Opera. Recent solo concert performances include the William Baker Festival Singers, Kansas City Symphony, St. Joseph Symphony, Kansas City Baroque Consortium, Sunflower Baroque Consort, TEDxKC, and a residency at L'istituto di Musica Antica in Milan. A proud Colombian-American and music educator, Victoria teaches her students to make music in a world that embraces all voices. [Victoriabotero.com](http://Victoriabotero.com)





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