



Explore Your

# IMAGINATION

with Don Quixote

*Kansas City Symphony*  
**MICHAEL STERN, MUSIC DIRECTOR**



# Explore Your IMAGINATION

Can you imagine a world without music, a day without color, a life without imagination? From joyful exuberance to outrageous dreams, let tonight's music take you from black-and-white to wow!

BE inspired

Setting up Strauss's exhilarating work — in which Don Quixote fancies himself a knight who slays a "giant" windmill — we invite you to step outside the structure of everyday life and into the art of the Brandmeyer Great Hall during intermission.



## CAN YOU IMAGINE?

From orderly knights and rooks to the colorful avant-garde, we invite you to "Get Your Don Quixote On!" For it isn't just the music, the musicians, and the maestro who can imagine... but you!

— Stacy Barton, Creative Director

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**PLEASE SILENCE YOUR ELECTRONIC DEVICES.  
PHOTOGRAPHY AND VIDEO RECORDING  
ARE NOT PERMITTED.**

This program will last approximately  
**two hours, which includes one intermission.**

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**Facebook, Instagram, YouTube and Spotify**  
and at [kcsymphony.org](http://kcsymphony.org).



**Helzberg Hall, Kauffman Center for the Performing Arts**

Friday, October 27, 2023, 8 PM

Saturday, October 28, 2023, 8 PM

Sunday, October 29, 2023, 2 PM

**Kansas City Symphony**

**Michael Stern**, conductor

**Mark Gibbs**, cello

**MingYu Hsu**, viola

## QUINN MASON

### *A Joyous Trilogy*

- I. Running
- II. Reflection
- III. Renewal

## WITOLD LUTOSŁAWSKI

### Concerto for Orchestra

- I. Intrada
- II. Capriccio notturno e arioso
- III. Passacaglia, toccata e corale

## Intermission

## RICHARD STRAUSS

### *Don Quixote, op. 35*

- I. Introduction
- II. Theme and variations
- III. Finale

**Mark Gibbs**, cello

**MingYu Hsu**, viola

The 2023/24 season is generously sponsored by  
**Shirley and Barnett C. Helzberg, Jr.**

The Classical Series is sponsored by the  
— MURIEL McBRIEN —  
KAUFFMAN FAMILY FOUNDATION

The concert weekend is sponsored by  
**John and Marny Sherman**

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Saturday's concert is sponsored by  
**Sue and Lewis Nerman**

Sunday's concert is sponsored by  
**Joe and Susan Sims**

Guest artists Mark Gibbs and MingYu Hsu  
are sponsored by  
**Fred and Paula Neuer**  
**George and Suzy Pagels**

# Michael Stern

CONDUCTOR

Michael Stern's celebrated 19-year tenure as music director of the Kansas City Symphony is remarkable for the orchestra's artistic ascent, organizational development and stability, and the extraordinary growth of its varied audiences. With a determined focus on impeccable musicianship and creative programming, Stern and the orchestra have partnered with Grammy® Award-winning Reference Recordings for an ongoing series of highly praised CDs.

Stern is also music director of the National Repertory Orchestra, a summer music festival in Breckenridge, Colorado, as well as the newly rebranded Orchestra Lumos, formerly the Stamford (CT) Symphony. He was recently named artistic advisor of the Edmonton Symphony Orchestra, one of Canada's foremost orchestral ensembles, and following a 22-year tenure as founding artistic director of Iris Orchestra in Germantown, Tennessee, he now serves the newly reimagined Iris Collective as artistic advisor.

Stern has led orchestras throughout Europe and Asia, including the Budapest and Vienna radio symphonies, the Helsinki, Israel, London, Moscow and Royal Stockholm philharmonics, London Symphony, National Symphony of Taiwan, Orchestre de Paris and Tokyo's NHK Symphony, among many others. In North America, Stern has conducted the Atlanta, Baltimore, Chicago, Cincinnati, Houston, Indianapolis, National (Washington, D.C.), Montreal, Pittsburgh, St. Louis, Seattle and Toronto symphonies, the Cleveland and Philadelphia orchestras and the New York Philharmonic. He has been a regular guest at the Aspen Music Festival and School, where he works with students in the American Academy of Conducting at Aspen.

Stern received his music degree from the Curtis Institute of Music in Philadelphia, where his major teacher was the noted conductor and scholar Max Rudolf. Stern co-edited the third edition of Rudolf's famous textbook, "The Grammar of Conducting," and also edited a new volume of Rudolf's collected writings and correspondence. He is a 1981 graduate of Harvard University, where he earned a degree in American history.





# Mark Gibbs

CELLO

Praised by the Kansas City Star for his “sweet, sensuous tone and a sophisticated feel for long-breathed lines,” Principal Cellist Mark Tsuyoshi Gibbs holds the Robert A. Kipp chair in the Kansas City Symphony. Prior to this appointment in 1999, Gibbs earned both bachelor’s and master’s degrees from Northwestern University, where he was a student of Hans Jorgen Jensen. At Northwestern, Gibbs was named principal cellist of the Northwestern University Symphony Orchestra and the Civic Orchestra of Chicago. He also worked closely with Jensen as a teaching assistant.



Gibbs’ numerous awards include the Northwestern University Civic Scholar String Fellowship, the Union League of Chicago Civic and Arts Foundation Prize, first place in the Northwestern University School of Music Concerto Competition, first prize in the Music Teachers National Association Collegiate Artist National Competition and grand prize in the American String Teachers Association National Solo Competition. He has appeared many times as a soloist with the Kansas City Symphony, including twice on Classical Series opening weekend concerts as well as on the Symphony’s 2015 Saint-Saëns disc from Reference Recordings, which earned a Grammy® Award nomination. He is proud to be known as a “Fine Kansan Cellist” (Audiophilia Online Magazine) and resides in Overland Park with his wife, Kansas City Symphony Principal Second Violinist Tamamo Someya Gibbs, and their two daughters.

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Mark’s quest for “the perfect cello” began in 2004. While visiting Los Angeles, he tried a cello made by Eric Benning. Though intrigued, he passed on the instrument. With a lingering sense of regret, Mark did some cello “soul searching” in 2015 and happily came across a 2008 cello by Benning. Based on a model by legendary luthier Antonio Stradivari, this instrument was previously owned by a studio musician who used it to record soundtracks for hundreds of television shows and films. Mark describes it as “the ideal voice for projecting any type of sound because it always rings in any register effortlessly with brilliant clarity.” Mark’s gold-mounted bow was made by Pierre Guillaume in Brussels, Belgium.

## MingYu Hsu VIOLA

MingYu Hsu was born in New Taipei City, Taiwan. She recently graduated from the Curtis Institute of Music, earning a bachelor's degree as a student of Hsin-Yun Huang and Roberto Diaz.

She joined the Kansas City Symphony as principal viola in September 2022. Hsu started studying viola at the age of 10 at Gu-Ting Elementary School under

Yachi Huang and continued her studies with Jui-Se Yang at the Affiliated Senior High School of National Taiwan Normal University. She was accepted to Curtis in 2014 at the age of 13.



Hsu has performed internationally, including in the United States, Germany, Switzerland, England, Japan and Taiwan. She has won various competitions, including first prize in the American Protégé International Concerto Competition, third prize at the Philadelphia Orchestra Albert M. Greenfield Competition, the Pennycress Trust Bursaries prize at the 12th Lionel Tertis International Viola Competition, and first prize at the Taipei Culture Cup, the 7th Asia Pacific Cup of Taipei, the Taipei City Music Competition for Viola Solo of Southern District and the National Music Competition for Viola Solo. She is also a recipient of the Chimei Museum Arts Award and the International Pacing Art Culture Education Foundation Rising Stars Scholarship.

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MingYu found her viola just this past summer at Robertson & Sons Violin Shop in Albuquerque, New Mexico. It was made by Carl Weis in Copenhagen, Denmark in 1850. Weis (1809-1872) was a polymath who studied law and became head of Denmark's ministry of culture and church matters as well as playing first violin in a string quartet with his three brothers. Renowned American violist Lillian Fuchs considered purchasing the instrument but suggested one of her students buy it instead. They did so and went on to a distinguished career with the Dallas Symphony for close to 50 years. MingYu is delighted with the 16  $\frac{1}{4}$ " instrument (violas are not standard and are denoted by body length), saying, "It has a very warm and sweet tone — I love playing on it!"

# Quinn Mason (b. 1996)

Quinn Mason is a composer and conductor based in Dallas, Texas. He currently serves as the Hartford Symphony Orchestra's Artist in Residence. He recently served as the Detroit Symphony Orchestra's Classical Roots composer in residence for 2022 (the youngest composer appointed to that role) and as KMFA's inaugural composer in residence.

Quinn has been described as "a brilliant composer just barely in his 20s who seems to make waves wherever he goes" (Theater Jones) and "one of the most sought-after young composers in the country" (Texas Monthly).

His orchestral music has received performances by many renowned orchestras in the U.S., including the San Francisco Symphony, Minnesota Orchestra, Detroit Symphony Orchestra, Dallas Symphony Orchestra, Fort Worth Symphony Orchestra, Amarillo Symphony, Utah Symphony, National Youth Orchestra of the United States, Orchestra Sinfonica Nazionale della RAI and numerous others.

As a conductor, Quinn has led numerous orchestras, including the West Virginia Symphony Orchestra, Inner City Youth Orchestra of Los Angeles, Harmonia Orchestra, MusicaNova Orchestra and the Greater Dallas Youth Orchestra. He also recently served as the Houston Ballet Orchestra's youngest-ever guest conductor. Quinn studied conducting at the National Orchestral Institute with Marin Alsop and James Ross, and with Christopher Zimmerman (Fargo-Moorhead Symphony), Kevin Sütterlin (Fox Valley Symphony), Miguel Harth-Bedoya (Fort Worth Symphony Orchestra) and Will White (Harmonia Orchestra).



His chamber music has been presented by celebrated organizations such as Voices of Change, Midsummer's Music, The Cliburn, One Found Sound, loadbang, MAKE trio, Atlantic Brass Quintet, Axiom Brass and the Cézanne, Julius and Baumer string quartets. His solo music has been championed by distinguished soloists such as Lara Downes (pianist), Holly Mulcahy (concertmaster, Wichita Symphony) and Jordan Bak and Michael Hall (viola soloists).



A multiple prize winner in composition, he has received numerous awards and honors from such organizations as the American Composers Forum, Voices of Change, Texas A&M University, ASCAP, the Dallas Foundation, Dartmouth College Wind Ensemble, National Flute Association, the Metropolitan Youth Orchestra of New York, the Philadelphia Youth Orchestra, the Heartland Symphony Orchestra and the Arizona State University Symphony Orchestra. In 2020, Quinn was honored by the Dallas Morning News as a finalist for “Texan of the Year.”

## *A Joyous Trilogy* (2019, rev. 2021) | 15 minutes

*A Joyous Trilogy* was commissioned by Orchestra Seattle and Seattle Chamber Singers, and was premiered on February 15, 2020 by the Harmonia Orchestra conducted by the composer. In describing the work, Mason noted that he “wanted to create a composition that was the very embodiment of happiness and cheerfulness, an accessible work that would put any listener in a good mood.”

Aptly named “Running,” the first movement sparkles with brisk energy and bright orchestration. Melodic fragments soar above the kaleidoscopic bustle of orchestral colors. It’s easy to imagine the rush of air against one’s face while dashing across the landscape. Infectiously genial, the music reaches an exuberant climax — a runner’s high — before gradually subsiding into the meditative second movement, “Reflection.” A solo trombone leads the introspection with a slightly pensive falling motif, evocative of late-night thoughts. A satisfying sense of repose serves as the transition to “Renewal,” another high-energy movement filled with propulsive figures, immediately summoning the cheerfulness Mason imagined for the work. Just as the tone colors shift about, the rhythmic pulse undulates between sections of the orchestra, creating a richly hued sound palette. Torrents of scales, resounding percussion and dynamic explosions of sound conclude this piece with verve.

— Eric T. Williams

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2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, bass drum, crotales, cymbals, glockenspiel, tam-tam, triangle, vibraphone, xylophone, harp and strings.



# Witold Lutosławski (1913-1994)

- Witold Lutosławski (VEE-told loo-toe-SWAF-skee) was born in Warsaw (then part of Tsarist Russia) two years before the beginning of World War I. He studied piano and violin growing up, and after hearing a performance of Polish composer Karol Szymanowski's Symphony No. 3 stated he "felt quite dizzy for a number of weeks." He studied math, violin, piano and composition at Warsaw University and Conservatory, before giving up math and violin.

- Lutosławski's first major compositional success came with his *Symphonic Variations*, which was premiered by the Polish Radio Symphony Orchestra and broadcast on radio in 1939.

## Known For

**Four symphonies (1947-1992)**

**Concerto for Orchestra (1954)**

**Cello Concerto (1970)**

- Lutosławski's plans to continue his musical education in Paris were dashed when World War II broke out. He was sent out into the field as a radio operator and was captured by German soldiers; he escaped during the march to the prison camp and walked alone 250 miles back to Warsaw.

- During the German occupation of Poland, Lutosławski made a living by performing piano duets with a friend, Andrzej Panufnik, in the cafés of Warsaw. The two of them made hundreds of arrangements and transcriptions, but the only one that survived was Lutosławski's original composition *Variations on a Theme by Paganini*, which he later arranged for solo piano and orchestra. (The theme by Paganini is the same one Rachmaninoff used as the main theme in his famous piano-and-orchestra piece *Rhapsody on a Theme of Paganini*.)



- Lutosławski completed his First Symphony in 1947 and it was premiered the following year. It was immediately decried as “formalist” by the Soviet authorities. Better received, though, was music he composed that he described as “functional” — a score for a silent movie, Polish Christmas carols and study pieces for piano students. He even won the Prime Minister’s Prize in 1954 for a set of children’s songs, which he begrudgingly accepted.

- Stalin died in 1953, and the climate of artistic oppression gradually cleared. Lutosławski garnered international fame for his 1954 Concerto for Orchestra, and in 1956 he helped organize the Warsaw Autumn Festival of Contemporary Music (which still occurs annually today).

- In 1985, the composer was awarded the first Grawemeyer Prize (in the amount of \$150,000) as well as a commission from the San Francisco Symphony for his orchestral piece *Chain 3*. He used the proceeds of both to establish a scholarship fund for young Polish composers wanting to study abroad.

- Lutosławski died of cancer on February 7, 1994. A few weeks before he had been awarded Poland’s highest honor, the Order of the White Eagle. The only other person to receive the award since communism’s fall in the country was Pope John Paul II.

— AJ Harbison

## Concerto for Orchestra

1954 | 29 minutes

### THE STORY

Witold Lutosławski came of age during World War I, the Russian Revolution and World War II followed by artistic oppression by the Soviet regime in Poland in the 1940s and 50s. Against this difficult background, however, in 1950 he received a commission from Witold Rowicki, the conductor of the newly re-formed Warsaw National Philharmonic Orchestra. Rowicki requested a piece based on folk material that would show off the orchestra’s abilities. Lutosławski accepted and spent four years (not unusual for him) composing the work, which was premiered by the orchestra in Warsaw in November 1954. The piece won Lutosławski international acclaim and established him as Poland’s leading composer. Lutosławski drew on the vivid powers of his imagination to write a piece that features folk melodies throughout (enough to satisfy the political requirements) but adorns them with non-tonal harmonies and atonal counterpoint in a kaleidoscope of orchestral colors.

## THE MUSIC

The Concerto, like Bartók's Concerto for Orchestra we performed earlier this month (and which was written ten years earlier than *Lutosławski's*), is written as a showpiece for the full orchestra, instead of one for a virtuosic soloist with orchestral accompaniment.

The first movement, "Intrada" (Introduction), begins with an insistent beat on the timpani and a low pedal point underneath a folk melody introduced by the cellos. Several folk tunes are woven together into a huge full-orchestra climax reminiscent of Stravinsky's *Rite of Spring*. The ending of the movement turns the opening on its head: The pedal point is held high in the violins, the "insistent beat" is played by the celesta, and the melody is traded back and forth between high winds and a solo violin. The movement ends with a whispered major triad in the strings.



The second movement, "Capriccio notturno e arioso," recalls Bartók's "night music" and is in the form of a scherzo, but one that's performed quietly despite being breathlessly fast. The trumpets and a snare drum roll announce the arioso section; at its end a snare drum roll fades out and trills in the strings bring back the scherzo.

The final movement, as often happens in *Lutosławski's* music, is longer than the previous two combined and ingeniously brings everything from the other movements together. Its title, "Passacaglia, Toccata e Corale," notes its three musical forms that are linked in a single chain. A passacaglia is a series of variations over a bass line that doesn't change but *Lutosławski* imaginatively moves the bass line from the lowest register of the double basses to the highest register of the violins, just as in the first movement. The theme of the toccata is the passacaglia theme creatively cast in a different rhythm; a second theme returns from the opening movement. The chorale begins in the winds, expands in the brass and finally moves into the strings. The toccata makes a reappearance, as does the chorale in a full-throated recap by the brass, before the last thrilling dash to the finish.

— AJ Harbison

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2 piccolos, 3 flutes, 3 oboes, English horn, 3 clarinets, bass clarinet, 3 bassoons, contrabassoon, 4 horns, 4 trumpets, 4 trombones, tuba, timpani, bass drum, cymbals, field drum, orchestra bells, snare drum, tambourine, tam-tam, tenor drum, xylophone, 2 harps, celesta, piano and strings.



# Richard Strauss

(1864-1949)

- 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 his Serenade for Winds and the piano-and-orchestra piece *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.

## Known For

*Also sprach Zarathustra*  
(tone poem, 1896)

*Salome*  
(opera, 1905)

*Der Rosenkavalier*  
(opera, 1910)

- From 1889 through 1899 Strauss composed the tone poems for which he is largely known today: *Don Juan*, *Tod und Verklärung* (Death and Transfiguration), *Till Eulenspiegel's Merry Pranks*, *Also sprach Zarathustra*, *Don Quixote* (which we are performing today) and *Ein Heldenleben*.
- Between 1905 and 1942, Strauss' compositional output consisted primarily of operas, including *Salome*, *Elektra*, *Der Rosenkavalier*, *Ariadne auf Naxos* and *Die Frau ohne Schatten*.

- 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.

- After undergoing bladder surgery in December 1948, Strauss’ health declined rapidly; he had a heart attack in August 1949 and died of kidney failure in September. On his deathbed, he quipped to his daughter-in-law, “Dying is just as I composed it in *Tod und Verklärung*!”

— AJ Harbison

## *Don Quixote, op. 35*

1897 | 45 minutes

### THE STORY

Miguel de Cervantes’ epic novel, “Don Quixote,” was published in two parts in 1605 and 1615, and is often considered the first modern novel and one of the greatest literary works ever written. It concerns Alonso Quijano, a member of the lower Spanish nobility, who goes mad; his outrageous imagination paints him as a gallant knight errant named Don Quixote. He recruits his neighbor, a farmhand named Sancho Panza, to be his squire, and

together the two of them go on a variety of adventures (with Panza’s imagination trying hard to keep up).

Nearly three centuries after the novel’s publication, the German composer Richard Strauss took it as inspiration for a tone poem (a piece for orchestra that tells a story), with the subtitle “Fantastic Variations on a Theme of Knightly Character.” He used a solo cello to represent Don Quixote and a solo viola, along with a tenor tuba and bass clarinet, to represent Sancho Panza. The piece is structured as a theme and variations, with each variation depicting a different adventure (the titles are translations of Strauss’ own German ones):



Richard Strauss 1904  
photo: Gessford  
288 Fifth Avenue  
New York

**Introduction:** Don Quixote loses his sanity after reading novels about knights, and decides to become a knight errant

**Theme:** Don Quixote, knight of the sorrowful countenance

**Maggiore:** Sancho Panza

**Variation I:** Adventure at the windmills

**Variation II:** The victorious struggle against the army of the great emperor Alifanfaron [actually a flock of sheep]

**Variation III:** Dialogue between Knight and Squire

**Variation IV:** Unhappy adventure with a procession of pilgrims

**Variation V:** The knight's vigil

**Variation VI:** The meeting with Dulcinea

**Variation VII:** The ride through the air

**Variation VIII:** The unhappy voyage in the enchanted boat

**Variation IX:** Battle with the magicians

**Variation X:** Duel with the Knight of the Bright Moon

**Finale:** Coming to his senses again — death of Don Quixote

## THE MUSIC

The Don Quixote theme first appears with the entrance of the solo cello after the introduction; shortly thereafter, the bass clarinet and tenor tuba introduce Sancho Panza's theme, with the solo viola entering three bars later. Throughout the piece, Strauss masterfully depicts the action with musical painting — a long run in the harp and solo cello representing Quixote falling off his horse, flutter-tonguing in the winds and brass to mimic the bleating of the sheep, pizzicato chords in the strings as Quixote and Panza beat their wet clothes on a rock to dry them, and the solo cello's last sigh at the end of the piece as Quixote dies. (Strauss once said, "I want to be able to depict in music a glass of beer so accurately that every listener can tell whether it is a Pilsner or Kulmbacher!", and if ever a composer could do it, it would be Strauss.)

— AJ Harbison

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Piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, E-flat clarinet, bass clarinet, 3 bassoons, contrabassoon, 6 horns, 3 trumpets, 3 trombones, tenor tuba, tuba, timpani, bass drum, cymbals, orchestra bells, snare drum, tambourine, triangle, wind machine, harp and strings.





## ABOUT THE KANSAS CITY SYMPHONY

Founded in 1982 by R. Crosby Kemper, Jr. and a group of passionate music lovers, the Kansas City Symphony has rocketed to become one of the top 25 orchestras in the United States. During our 42-week season, we perform a huge range of orchestral and chamber music in our performance home, Helzberg Hall at the Kauffman Center for the Performing Arts, one of the very best concert halls in America. The musicians of the Symphony also perform throughout the Kansas City metro region on our portable stage, the Mobile Music Box, and we serve as the orchestra for both the Kansas City Ballet and Lyric Opera of Kansas City. Michael Stern, the Symphony's music director, is finishing a 19-year tenure marked by artistic ascent, critical acclaim and national recognition for the orchestra. Starting in July 2024 we will welcome conductor and composer Matthias Pintscher as his successor. Matthias regularly conducts many of the world's best orchestras and opera companies and also ranks as one of the world's foremost composers of orchestral music.

Your Symphony includes 80 full-time musicians from around the world who call Kansas City home. Frequently joining them onstage is the 160-voice Symphony Chorus led by Charles Bruffy. Every season dozens of soloists perform with us — instrumentalists, singer/songwriters, tribute rock bands, even aerial artists. We also accompany your favorite films, playing the soundtrack live as the full movie is shown on Helzberg Hall's giant screen.

Between our concerts at the Kauffman Center, performances on the Mobile Music Box and community events like Celebration at the Station, the Symphony aspires to serve all of Kansas City through music. We belong to you, and to your neighbors, and to all the people you see throughout the community.

Music connects us; it has the unique ability to draw us closer to our inner selves and also closer to one other, transcending our differences. Every Symphony concert will take you on an emotional journey — a journey that's deeply personal but also a journey that we all experience together as one.

We're happy you are here. We are *your* Kansas City Symphony.

**For more information, please visit [kcsymphony.org](https://kcsymphony.org).**

# KANSAS CITY SYMPHONY

## 2023/24 SEASON ORCHESTRA ROSTER

**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

## 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

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 SmithΔ

## 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

\* Non-Rotating Musician

^ New Member

‡ On Leave of Absence

Δ One-Year Member



## SEE WHO'S NEW

2023/24 Season New Musicians



### **BENJAMIN BACNI, *horn***

Ohio native Benjamin Bacni received degrees in horn performance from Bowling Green State University and the University of Missouri-Kansas City. Since 2019, he has been a member of the Wichita Symphony. Benjamin has performed across the Midwest with the Topeka Symphony, Music Theater of Wichita, Missouri Symphony, Tulsa Symphony, Symphony of Northwest Arkansas, Omaha Symphony and South Dakota Symphony, as well as the Buffalo Philharmonic. A frequent substitute musician with the Kansas City Symphony, Benjamin is excited to join the orchestra for the 2023/24 season. He spends his free time as an at-home baker, focusing on croissants and macarons.



### **MATT BECKMANN, *cello***

Cellist Matt Beckmann is glad to be joining the Kansas City Symphony for the 2023/24 season. Matt has been a frequent substitute and was a member of the orchestra for the 2014/15 season. Matt holds degrees from St. Olaf College and the New England Conservatory of Music. As a teacher and advocate for music education for all people of all ages, Matt has a raucous studio of cellists at the Kansas City Suzuki Academy, a program founded by his wife, Alyssa Hardie Beckmann, in 2015. He lives in Prairie Village with his wife and their two children, Miles (8) and Carina (6).



### **ARIANNA BRUSUBARDIS, *violin***

Latvian American violinist Arianna Brusubardis comes to the Kansas City Symphony from the Canton (Ohio) Symphony. She holds a bachelor's degree from the Juilliard School, where she studied under the guidance of Laurie Smukler. Arianna has toured Europe, South America and Asia with several orchestras and has performed with the Tanglewood Music Center and Spoleto Festival USA orchestras. As a soloist, Arianna has been featured on Wisconsin Public Radio's The Midday program and in concerts with the Milwaukee Symphony, Madison Symphony and the Cleveland Women's Orchestra, where she also held the position of concertmaster.



**EVELYN CARLSON, *trombone***

A native New Yorker, Evelyn Carlson was appointed principal trombone of the Kansas City Symphony beginning with the 2023/24 season. She previously spent three seasons as assistant principal trombone of the National Symphony Orchestra in Washington, D.C. After working with Tony Mazzocchi in high school, Evelyn studied with Colin Williams and Nikki Abissi at Montclair State University in New Jersey before transferring to the Juilliard School. There she studied with Joseph Alessi, her idol from a young age. Evelyn has attended Music Academy of the West and the National Orchestral Institute, and has won multiple national competitions. She is excited to check out the buzz about Kansas City barbecue.



**LENA GOODSON, *double bass***

Double bassist Lena Goodson is a recent master's degree graduate of Rice University where she studied with Tim Pitts. She earned her bachelor's degree from the Curtis Institute of Music, studying with Hal Robinson and Edgar Meyer. While at Curtis, Lena served as assistant principal bass of the Harrisburg Symphony for six years. She has also performed with the Philadelphia Orchestra. Lena is a three-time fellow at both the Tanglewood Music Center and the Aspen Music Festival and School. In addition, she has participated in NPR's From the Top program, the New York String Orchestra Seminar and the Perlman Music Program.



**SHEA KELSAY, *trumpet***

Originally from Seattle, Shea Kelsay moved to Chicago to begin her orchestral studies at Northwestern University, completing both undergraduate and master's degrees there. Shea has spent summers with the Britt Festival Orchestra, Artosphere Festival Orchestra and Brevard Music Center, and as a Tanglewood fellow. Following her first summer at Tanglewood, she served as acting principal trumpet of the Nashville Symphony. Since then, she has enjoyed an active freelancing career, playing as a substitute with the Boston Symphony, Detroit Symphony, Louisville Orchestra, Lyric Opera of Chicago, Utah Symphony and several other regional groups. Outside of trumpet, Shea is an avid scuba diver, road-tripper and cat lover.



**PAUL KIM, *violin***

Paul Kim is an accomplished and versatile violinist, holding both undergraduate and graduate degrees from the Cleveland Institute of Music. He has performed with renowned ensembles including the Cleveland Orchestra, the Seattle Symphony and the Nashville Symphony, joining the Kansas City Symphony in 2023. Paul has also participated in the Pacific Music Festival, Tanglewood Music Center and the National Repertory Orchestra. In addition to his orchestral engagements, Paul has been actively involved in music education, nurturing the talents of young players in the Seattle Youth Symphony and Nashville Symphony's Accelerando program. Currently, Paul enjoys teaching violin lessons alongside his wife at P & W Violin Studio.



**JINYOU LEE, *violin***

Jinyou Lee has performed as a recitalist, soloist and chamber musician throughout South Korea, North America and Europe. She earned a bachelor's degree from Haute École de Musique de Lausanne in Switzerland, where she studied with Gyula Stuller, and master's and Master of Musical Arts degrees from the Yale School of Music, studying with Syoko Aki. She joined the Kansas City Symphony in September 2023 and is currently a doctoral candidate at the University of Illinois at Urbana-Champaign, where she was a student of Stefan Milenkovich. In her spare time, Jinyou enjoys hiking and watching baseball games with her husband, Roy.



**JUSTIN OCHOA, *percussion***

Originally from San Antonio, Texas, Justin Ochoa joins the Kansas City Symphony in 2023 as acting associate principal percussion. Previously, he performed with the Los Angeles Philharmonic as a Judith and Thomas Beckmen Resident Fellow. After graduating from Interlochen Arts Academy, Justin studied at the University of Texas-Austin, earning a bachelor's degree in 2019. He then moved to Los Angeles for graduate study at the Colburn School, graduating with his master's degree in 2023. In addition to touring and performing with the Los Angeles Philharmonic, Justin has performed with the Dallas Symphony and the Fort Worth Symphony. Outside of music, Justin enjoys boxing and staying active.





### **DUNCAN STEELE, *viola***

Duncan Steele grew up in downtown Chicago and started learning violin when he was 4 years old. When he was 15, he switched over to viola as his main instrument. As a student of Atar Arad, Duncan pursued his bachelor's and master's degrees at Indiana University Jacobs School of Music, serving as principal violist of the Philharmonic Orchestra from 2021 to 2022. He has performed across Europe and Asia as well as winning awards from the American String Teachers Association, the Society of American Musicians, the Music Festival in Honor of Confucius and the DePaul Concerto Festival.



### **JAMES ZABAWA-MARTINEZ, *violin***

A native of Austin, Texas, violinist James Zabawa-Martinez has performed concerts and recitals throughout the U.S. and Europe. Before joining the Kansas City Symphony in 2023, James was a violin fellow at the New World Symphony in Miami Beach for two years. He has performed with several orchestras, including the Cleveland Orchestra, Minnesota Orchestra, Utah Symphony, Indianapolis Symphony and Buffalo Philharmonic. James' primary teachers include Sally O'Reilly, Brian Lewis and Zoya Leybin. He earned a degree from the University of Texas-Austin and has pursued doctoral work at the University of Minnesota.



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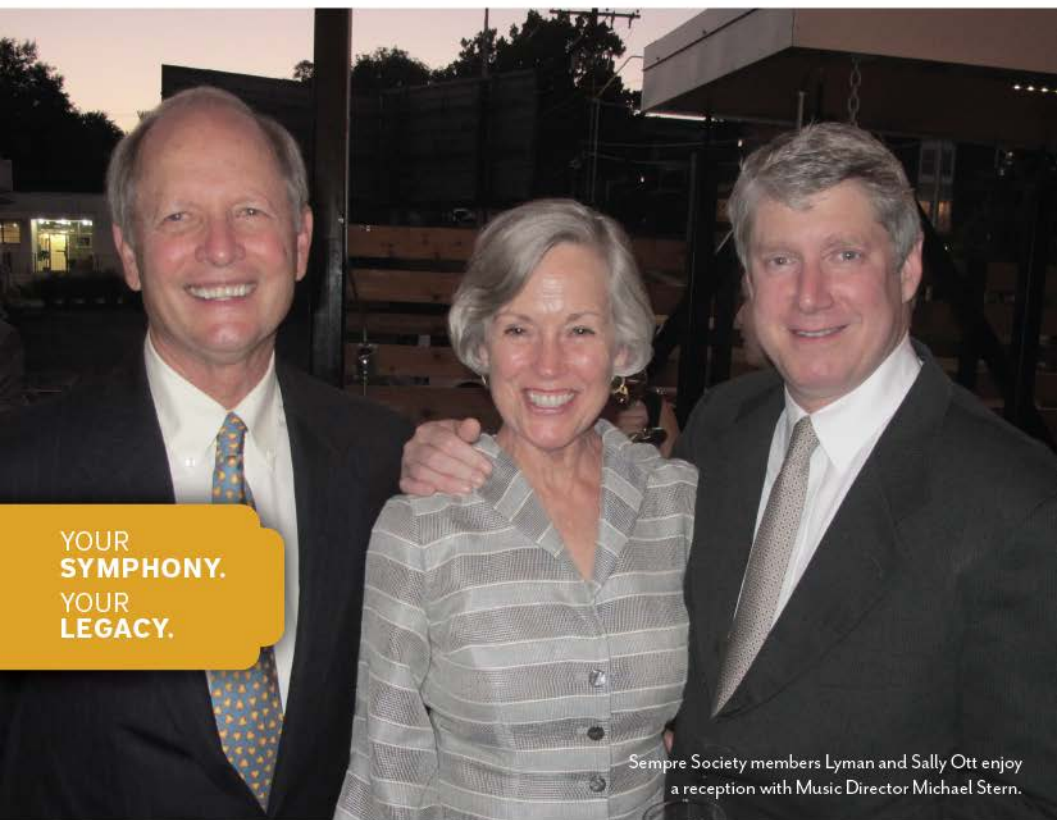
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