



# Copland's Appalachian Spring & Ravel's Daphnis et Chloé

FRIDAY, **OCTOBER 10**  
SATURDAY, **OCTOBER 11**  
SUNDAY, **OCTOBER 12**

**MATTHIAS PINTSCHER,**  
MUSIC DIRECTOR AND CONDUCTOR

**KANSAS CITY SYMPHONY CHORUS,**  
**CHARLES BRUFFY,** CHORUS DIRECTOR



KANSAS CITY  
SYMPHONY

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## THANK YOU

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# Copland's Appalachian Spring

Friday, October 10, 2025 at 8 p.m.  
Saturday, October 11, 2025 at 8 p.m.  
Sunday, October 12, 2025 at 2 p.m.

**MATTHIAS PINTSCHER**, MUSIC DIRECTOR AND CONDUCTOR  
**KANSAS CITY SYMPHONY CHORUS**, **CHARLES BRUFFY**, CHORUS DIRECTOR

Helzberg Hall, Kauffman Center for the Performing Arts



**AARON COPLAND** *Appalachian Spring*

Intermission

**MAURICE RAVEL** *Daphnis et Chloé*

Tableau I (A meadow at the edge of a sacred wood)

1. Introduction and religious dance
2. General dance
3. Dorcon's grotesque dance
4. Light and graceful dance of Daphnis
5. Lycéion's dance
6. Nocturne. Slow and mysterious dance of the nymphs

Tableau II (Pirate camp)

7. Introduction
8. War dance
9. Chloé's pleading dance

Tableau III (Landscape of the first tableau, at the end of the night)

10. Sunrise
11. Pantomime (The love of Pan and Syrinx)
12. General dance (bacchanal)

Kansas City Symphony Chorus

# Matthias Pintscher

MUSIC DIRECTOR AND CONDUCTOR

**M**atthias Pintscher is the newly appointed music director of the Kansas City Symphony as of the 2024/25 season. He launched his tenure with a highly successful tour with the orchestra to Europe just before opening the season in Kansas City, with concerts at the Concertgebouw in Amsterdam, the Berlin Philharmonie and Hamburg's Elbphilharmonie.

Highlights of the 2025/26 season include the world premiere of Pintscher's new opera *Das kalte Herz* by the Berlin State Opera, which he composed and will conduct and which will reprise in a French version titled *Nuit sans aube* at the Opéra-Comique in Paris in the same season. He returns to the Los Angeles Philharmonic and the Philadelphia Orchestra and will be in his sixth year as creative partner at the Cincinnati Symphony.



Pintscher was formerly the music director of the Ensemble Intercontemporain, and has held several titled positions, including nine seasons as BBC Scottish Symphony Orchestra's artist-in-association, principal conductor of the Lucerne Festival Academy Orchestra, music director for the 2020 Ojai Festival and season creative chair with the Tonhalle-Orchester Zürich.

Pintscher's music is championed by some of today's finest performing artists, orchestras and conductors, and has been performed by the Boston Symphony, Chicago Symphony, Cleveland Orchestra, New York Philharmonic, Berlin Philharmonic, London Symphony Orchestra, Royal Concertgebouw Orchestra and Orchestre de Paris, among many others. He has been on the composition faculty at the Juilliard School since 2014.

Matthias Pintscher is published exclusively by Bärenreiter and recordings of his works can be found on Kairos, EMI, Teldec, Wergo and Winter & Winter.

# Charles Bruffy

CHORUS DIRECTOR

One of the most admired choral conductors in the United States, Charles Bruffy began his career as a tenor soloist, performing with the Robert Shaw Festival Singers for recordings and concerts in France and concerts at Carnegie Hall. Shaw encouraged his development as a conductor and the New York Times acknowledged him as an heir to Shaw's legacy. He received his undergraduate degree from Missouri Western State University in St. Joseph and his master's degree in voice performance from the Conservatory of Music at the University of Missouri-Kansas City. A scholarship fund has been established at the Conservatory in his name. Bruffy has been artistic director of the Kansas City Chorale since 1988 and chorus director for the Kansas City Symphony since 2008.

Respected and renowned for his fresh and passionate interpretations of standards of the choral music repertoire, and for championing new music, he has commissioned and premiered works by composers such as Jean Belmont Ford, Ola Gjeilo, Matthew Harris, Anne Kilstofte, Libby Larsen, Zhou Long, Cecilia McDowall, Michael McGlynn, Stephen Paulus, Jessica Rudman, Steven Sametz, Terry Schlenker, Philip Stopford, Steven Stucky, Eric Whitacre, Edna Yeh and Chen Yi.



Under Bruffy's supervision, MusicSpoke and the Roger Dean Company, a division of the Lorenz Corporation, publish a choral series specializing in music for professional ensembles and sophisticated high school and college choirs. His eclectic discography includes five albums on the Nimbus label and eight recordings for Chandos Records, three of which have been recognized by the Academy of Recording Arts and Sciences with Grammy® Awards for Best Choral Performance. Joining the likes of Alan Bergman, Maynard Ferguson, Carlisle Floyd, Daniel E. Gawthrop, Andy Griffith, Ellis Marsalis, Jr. and Frank Ticheli, Bruffy was celebrated in 2017 with the Signature Sinfonian award conferred by the national fraternal society Phi Mu Alpha, recognizing "alumni members who have achieved a high standard of accomplishment in their field."

In his spare time, Bruffy breeds and raises Arabian and Saddlebred horses on his ranch just south of Kansas City in Cass County, Missouri.

# Kansas City Symphony Chorus



**T**he Kansas City Symphony Chorus, led by Grammy® Award-winning Chorus Director Charles Bruffy, is a 160-voice ensemble that continues its long tradition of excellence serving as “the choral voice of the Kansas City Symphony.”

The Symphony Chorus has been offering quality choral music to the greater Kansas City metropolitan area since the early 1960s, first as the Mendelssohn Choir and then as the Civic Chorus. After the creation of the Kansas City Symphony, the Symphony Chorus assumed its current name and role as the Symphony’s “choral voice” in 1988. Before the appointment of Chorus Director Charles Bruffy in 2008, the Symphony Chorus worked under the direction of choral conductors Eph Ehly and Arnold Epley.

The Symphony Chorus has represented Kansas City in five concert tours, including performances in New York City, Boston, the Berkshires, Germany, Austria, Switzerland and Mexico where it performed with the Mexico City Symphony. The Symphony Chorus women recorded Holst’s *The Planets* with the Kansas City Symphony in January 2015.

The Kansas City Symphony Chorus musicians are all volunteers from the region’s extensive musical community selected through rigorous auditions. Members have rich backgrounds in both music education and performance, and are engaged as soloists and conductors in schools, churches and venues throughout the region.

**SOPRANOS**

Addison Acheson  
 Pamela Beglau  
 Nellie Bills  
 Anne Hardy Biswell  
 Elizabeth Brockhoff  
 Emily Butler  
 Candyss Camarda  
 Skye D. Clements  
 Laura Connor  
 Kaylee Costanzo  
 Audrey  
   Duncan Welch  
 Sofia Gillespie  
 Holly Hacking  
 Deanna Hartman  
 Erica Hazelton  
 Trinity Hill  
 Erin Hiscock  
 Sarah-Cate  
   Horseman  
 Rebekah Jackson  
 Tiffany Keegan  
 Caitlin Kenney  
 Nancy Lacy  
 Kristy Lambert  
 Zenia Lee  
 Marie Lerner-Sexton  
 Jihye Lovelace  
 Lindsey Marts  
 Natalie Neri  
 Kirsten Oelklaus  
 O'Brien  
 Dana O'regan  
 Sariah Pinick  
 Suzette Price  
 Maria  
   Rangel-Flemmer  
 Gretchen Rohrs  
 Jennifer Roth  
 Bethany Ruisinger  
 Jana Samuel  
 Angela  
   Schumacher-Porras  
 Jerusha Staggs  
 Maham Theisen  
 Connie Van Engen  
 Annie Walsh  
 Suzanne Wilmot

**ALTOS**

Gwendolyn  
   Akins Conway  
 Lynne Beebe  
 Joyce Bibens  
 Amber Bracken  
 Katie Camlin  
 Marlene Carnahan  
 Briana Carrillo  
 Jillian Colrain  
 Helen Cowan  
 Christine Epps  
 June Farson  
 Anna Featherston  
 Kimberly J. Gear  
 Patricia Henshaw  
 Julia K Heriford  
 Lenette Johnson  
 Margaret Jones  
 Ashley Jones Rivers  
 Avery Keown  
 Katherine Lang  
 Mikaela Lange  
 Abby Lathrop  
 Julia Leamon  
 Lori LeVine  
 Meghan LeVota  
 Diane Martin  
 Sandra McCormick  
 Heidi Menssen  
 Svetlana Mitchell  
 Karla Morgan Massia  
 Nguyen Nicholson  
 Madeline Rettman  
 Carol Robinson  
 Anna Kate Scott  
 Amber Smith  
 Caitlin Smith  
 Greta K.  
   Sonnenberg  
 Karen Spalding  
 Sheree Stoppel  
 Sara Treffer  
 Caitlin Walker  
 Grace Wampler  
 Carolyn Welch

**TENORS**

Ron Alburtus  
 Leon Barnes  
 Rory Behrens  
 Timothy Dennison  
 Tony Donley  
 Bryce Elder  
 Ryan Flemmer  
 Keith Florea  
 Brandon Hottman  
 James Jorns  
 Russell Joy  
 Mark Kahler  
 Will Kubie  
 Mark Lange  
 Tony Locatelli  
 Trent Menssen  
 Casey Morgan  
 Jonathan Plummer  
 Jeff Preuss  
 Ward Russell  
 David Sutherland  
 Alan Taliercio  
 Sheldon Vogt  
 Jeff Williams  
 Travis Windsor

**BASS**

Brett Anderson  
 Jerl Banning  
 James Bourassa  
 Kalon Breckenridge  
 Richard Brooks  
 Zach Buchanan  
 John Burke  
 Scott Chellgren  
 Bert Dothage  
 Bruce  
   Everett Douglas  
 James R. Duncan  
 Jeff Duncan  
 Aden Eilts  
 Bill Featherston  
 Brendan Gibson  
 Richard T. Gill  
 Scott B. Hall  
 Jude Harb  
 Jonathan Hinderks  
 Don Hires  
 George Keeper  
 Bill Lacy  
 Art Lafex  
 Roger McDougale  
 Donald Milligan  
 Kenneth Moncrieff  
 Patrick Orlich  
 John Pinkston  
 Austin Planker  
 Joe Potter  
 Chris Pressler  
 Ed Roberts  
 John Ross  
 Scot Schwartz  
 Joshua Stark  
 Robert Stepanich  
 Rick Stephenson  
 Gregory Toplikar  
 Ken VanEngen  
 Mike Wieners

# Appalachian Spring (1944)

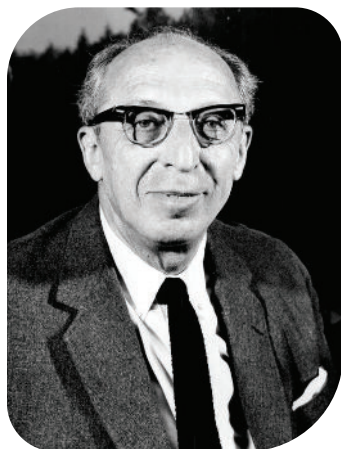
**AARON COPLAND (1900-1990)**

35 MINUTES

*Piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 2 trombones, timpani, bass drum, claves, cymbals, glockenspiel, military drum, sandpaper blocks, snare drum, tabor (long drum), triangle, wood block, xylophone, harp, piano and strings.*

## THE STORY

In the late 1920s and early 1930s, like many composers, Aaron Copland was writing abstract modernist music that was loosely inspired by jazz but dissonant and difficult for the average listener. By the mid-1930s, however, he was beginning to rethink his style. Hard-to-understand music was not very financially profitable, his *Short Symphony* had been rejected by multiple conductors as being too difficult, and the onset of the Great Depression had motivated the politically minded composer to consider the concerns of ordinary people. As a result Copland intentionally simplified his style and made it more accessible. He wrote: "It seemed to me that we composers were in danger of working in a vacuum ... I felt that it was worthwhile to see if I couldn't say what I had to say in the simplest possible terms."



In this new frame of mind, he received a commission from Elizabeth Sprague Coolidge (a distant cousin of President Calvin Coolidge) to compose a ballet for the choreographer Martha Graham. Copland and Graham collaborated on the scenario for the ballet, which underwent a large number of revisions before, during and after the music was written. Both artists were both drawn to specifically American themes and the final story was based partly on Graham's upbringing in small-town Pennsylvania. Copland described it as "a pioneer celebration in spring ... The bride-to-be and the young farmer-husband enact the emotions, joyful and apprehensive, which their new domestic partnership invites."



Shortly before the premiere, after the music and choreography were both finished, Graham drew the title from a poem by Hart Crane called “The Dance.” The “spring” in the poem refers not to the season but to a spring of water:

... I took the portage climb, then chose  
A further valley-shed; I could not stop.  
Feet nozzled wat’ry webs of upper flows;  
One white veil gusted from the very top.

O Appalachian Spring! I gained the ledge;  
Steep, inaccessible smile that eastward bends  
And northward reaches in that violet wedge  
Of Adirondacks! ...

The premiere of the ballet, on the occasion of Coolidge’s 80th birthday, was an immediate success with both critics and audiences. Demand for tickets was so high the presenters repeated the program the following night.

The original ballet was composed for thirteen instruments; Copland arranged a suite excerpting parts of the ballet for full orchestra in 1945. The full-orchestra version of the full ballet, which we are performing today, was completed in 2016 at the request of Copland’s estate. Composer and conductor David Newman orchestrated music from the original ballet not included in the suite, as well as arranging sections of music orchestrated for the suite back to their original order and adjusting passages back to their original keys.

**“I felt that it was worthwhile to see if I couldn’t say what I had to say in the simplest possible terms.” — Aaron Copland**

## Appalachian Spring Program Notes (cont.)

### THE MUSIC

The ballet is written in one continuous movement. The opening is slow and peaceful, with arpeggios and layered chords. A sudden burst of vigorous notes in the high strings and piano introduces a faster melody that is paired with a chorale, first in the brass and then the strings. Both the melody and the chorale use large intervals, like fourths, fifths and sevenths, that give them the expansive, open sound Copland is famous for. An off-kilter section imitates the awkward movements of the “farmer-husband,” with sweet interjections from the bride-to-be and a darker section that follows.

A playful oboe line starts the wedding day festivities, which Graham wanted to sound like “a little sense of a County Fair, a little of a revival meeting, a party, a picnic.” A slow reminiscence of the chorale theme leads to a recollection of the opening music, from which emerges the Shaker tune “Simple Gifts.” Copland treats this melody to a set of variations in which instrumentation and harmony are varied but the tune remains unchanged.

Dark low figures in the piano introduce a section titled “Fear in the Night, Day of Wrath, Moment of Crisis” — part of the ballet not included in the suite. The music is more dissonant than much of the score (though it also includes callbacks to the wedding music) and moves through several moods, from foreboding to nobly resolute to agitated. As the crisis passes, “Simple Gifts” returns for a few more variations, including the blazing glory of a full-orchestra treatment. A new hymn-like chorale leads to a recollection of the earlier chorale. The piece closes with a final callback to the opening music and its layered chord, as three notes on the harp and glockenspiel precede a final fade to silence.

— *AJ Harbison*

# UPCOMING CLASSICAL CONCERTS

## Rachmaninoff Celebration PART 1

Piano Concerto No. 2 + The Bells

Friday, October 31 at 8 p.m.

(SYMPHONIC PIAZZA)

Saturday, November 1 at 8 p.m.

Sunday, November 2 at 2 p.m.

Matthias Pintscher, music director  
and conductor

George Li, piano

Kansas City Symphony Chorus,  
Charles Bruffy, chorus director

NICO MUHLY and ALISTAIR COLEMAN Preludes (for solo piano)  
(world premieres, Saturday and Sunday only)

SERGEI RACHMANINOFF Piano Concerto No. 2

SERGEI RACHMANINOFF *The Bells*



## Matthias Conducts Mahler: Symphony No. 7

Friday, November 21 at 8 p.m.

(SYMPHONIC PIAZZA)

Saturday, November 22 at 8 p.m.

Sunday, November 23 at 2 p.m.

Matthias Pintscher, music director  
and conductor

GUSTAV MAHLER Symphony No. 7

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# Daphnis et Chloé (1912)

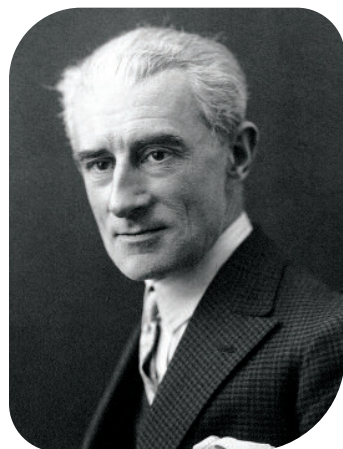
**MAURICE RAVEL (1875-1937)**

50 MINUTES

*Mixed chorus, 2 piccolos, 3 flutes, alto flute, 2 oboes, English horn, 2 clarinets, bass clarinet, E-flat clarinet, 3 bassoons, contrabassoon, 4 horns, 4 trumpets, 3 trombones, tuba, timpani, antique cymbals, bass drum, castanets, cymbals, glockenspiel, military drum, 2 snare drums, tambourine, tam-tam, triangle, xylophone, wind machine, 2 harps, celesta and strings.*

## THE STORY

Sergei Diaghilev, the ambitious Russian impresario and creator of the Paris-based Ballets Russes dance company, is responsible for bringing into existence much of the ballet music that classical music lovers admire today. He commissioned Igor Stravinsky's famous three ballets, *The Firebird* (which opened our 2024/25 season), *Pétrouchka* and *The Rite of Spring*, Claude Debussy's *Jeux*, Manuel de Falla's *The Three-Cornered Hat* and others (including works by Sergei Prokofiev, Erik Satie, Richard Strauss, Francis Poulenc and Ottorino Respighi).



Another of the famous works Diaghilev can be credited with is French composer Maurice Ravel's ballet *Daphnis et Chloé*. He approached Ravel in 1909 with the commission, which had a scenario by the Ballets Russes choreographer Michel Fokine. Fokine based his scenario on a 2nd-century pastoral romance involving the love of a goatherd (Daphnis) and shepherdess (Chloé) in a mythological setting. Ravel agreed to the commission and began work. He worked slowly and also had significant ongoing artistic differences with Fokine, with the language barrier only making things worse. Ravel wrote, "Fokine doesn't know a word of French and I only know how to swear in Russian. Even with interpreters around you can imagine how chaotic our meetings are."

In the end, Ravel finished *Daphnis et Chloé* a few months ahead of the premiere in June 1912 (nearly three years after the commission), having created a lush, impressionistic, dreamlike soundscape. Fokine

## Music Director Matthias Pintscher likens this music to a kaleidoscope, with constantly changing orchestral colors.

and set designer Léon Bakst, on the other hand, created dances, sets and costumes that sought to be realistic to “Greece reconstructed by researchers, rather than as romanticized by French painters.”

The dissonance between the music and the other artistic elements led to the ballet being a flop that only ran for two performances. It was also somewhat overshadowed by a scandalous premiere a week earlier — Vaslav Nijinsky’s erotic dance to Debussy’s *Prelude to the Afternoon of a Faun*. The following year, *Daphnis et Chloé* was revived — only to be overshadowed again by the famous scandal accompanying the premiere of Stravinsky’s *Rite of Spring*. Diaghilev took the ballet on a tour to London — and eliminated the chorus, infuriating Ravel.

Despite these initial difficulties, the music eventually received its due. Stravinsky, not one given to lavish praise, described it as “not only Ravel’s best work, but also one of the most beautiful products of all French music.”

Like Copland with *Appalachian Spring*, Ravel extracted two suites from the ballet, which are frequently performed. The second suite, in particular, is one of Ravel’s most popular works; it consists primarily of the music from the third part of the ballet.

### THE MUSIC

Our Music Director Matthias Pintscher likens this music to a kaleidoscope, with constantly changing orchestral colors. Listen for shifts in instrumentation and harmony, and the various effects Ravel uses to add different shades of sounds — mutes on the stringed instruments, harmonics and traded lines in the two harps and even humming for the chorus.

## Daphnis et Chloé Program Notes (cont.)

The first few minutes introduce some of the central themes of the ballet: gently waving harmonies in the chorus and melodies introduced by a flute, a solo horn and the full string section. The balletic action in the first part consists of a religious dance honoring statues of nymphs (nature spirits) and the god Pan (god of the wild and protector of shepherds), followed by a group of girls dancing around Daphnis and a group of youths dancing around Chloé. Daphnis and a cowherd named Dorcon, who has his eyes set on Chloé, have a dancing contest; Dorcon's grotesque, lumbering movements are portrayed by a theme introduced by the three bassoons. (High woodwinds interject several times with the tittering laughter of the onlookers.) Daphnis wins and embraces Chloé, who is carried away by the crowd. Lycéion enters, dancing seductively (represented by a pair of clarinets), but Daphnis stays true to Chloé and Lycéion leaves frustrated. The music grows agitated, and a band of pirates appears and abducts Chloé. Daphnis despairs. The three statues of the nymphs come to life (represented by a flute, a horn and a clarinet); a wind machine adds an exotic sound to their mysterious dance as they invoke Pan and ask for his help. The chorus sings unaccompanied for the first time and the music segues into the second part.

Music of high adventure sets the stage for the second scene, at the pirates' camp. Chloé dances for the pirates, accompanied by an English horn, and tries to escape to no avail. Suddenly an army of satyrs sent by Pan appears; they send the pirates scattering and rescue Chloé.

The third part begins with a famous musical depiction of daybreak, with birdsong and the sun penetrating through the mist. (This is accomplished by the strings of the orchestra removing their mutes one by one, gradually brightening the sound.) The violas lead an impassioned melody. Three bars of anxious music when Daphnis awakes give way to the appearance of his love at last and they throw themselves into each other's arms. An old shepherd explains that Pan rescued Chloé in memory of the nymph Syrinx, whom he loved. Daphnis and Chloé mime the story of Pan and Syrinx, with a prominent flute solo representing the reed pipes Pan fashions to mourn the disappearance of the nymph, who is drawn back by his music. Chloé falls into Daphnis' arms and they pledge their love to each other. Animated music interrupts as girls and youths rush onto the stage for the final bacchanal dance. (This last section includes music in 5/4, an unusual time signature for a dance; the Ballets Russes dancers sang "Ser-gei-dia-ghi-lev" during their rehearsals to keep the rhythm.)

— *AJ Harbison*

# Kansas City Symphony

**In** only its 43rd season, the Kansas City Symphony has already become one of America's most vibrant major orchestras and has gained national and international recognition. With the 2024/25 season, the Symphony welcomed conductor and composer Matthias Pintscher as its new music director. Pintscher regularly conducts many of the world's best orchestras and opera companies and ranks as one of the world's foremost composers of orchestral music.

Continually creating live music experiences in Helzberg Hall, located in the prestigious Kauffman Center for the Performing Arts, the Symphony serves Kansas City's metro population of more than 2.2 million people as well as welcoming visitors from around the globe. The Symphony's 80 full-time musicians from around the world bring a diverse and dynamic range of musical experiences to our audiences in both orchestral and chamber music formats each season. In addition to concerts in Helzberg Hall, Symphony musicians perform throughout the region on our portable stage, the Mobile Music Box. The Symphony also serves as the orchestra for the Kansas City Ballet and the Lyric Opera of Kansas City, adding to the rich cultural experiences that these organizations offer to the community.

Top international soloists perform with the Kansas City Symphony every season, including brilliant classical musicians, popular singer/songwriters, rock bands and other creative performers. The Symphony also performs live soundtracks for a variety of fan-favorite films, with the movie projected on a giant screen above the stage.

Music connects us; it has the unique ability to draw us closer to our inner selves and also closer to one another, transcending our differences. Every Kansas City 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.**

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**FOR MORE INFORMATION,**  
please visit [kcsymphony.org](https://kcsymphony.org).

# Kansas City Symphony Orchestra Roster

**MATTHIAS PINTSCHER, MUSIC DIRECTOR**

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## **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  
Dorris Dai Janssen  
Filip LazovskiΔ  
Chiafei Lin  
Vladimir Rykov  
Alex Shum\*

## **SECOND VIOLINS**

Tamamo Someya Gibbs, *Principal*  
Carter Coleman, *Associate Principal*  
Kristin Velicer, *Assistant Principal*  
Minhye Helena Choi  
Mary Garcia Grant  
Kazato Inouye  
Rena Ishii  
Paul Kim  
Stephanie Larsen  
Jinyou Lee  
Sodam Lim  
Ayrton Pisco

## **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*  
Maria Crosby  
John Eadie  
Lawrence Figg  
Sally Kim  
Meredith McCook  
Allen Probus

## **DOUBLE BASSES**

Evan Halloin, *Acting Principal*  
Richard Ryan, *Acting Associate Principal*  
Nils Aardahl  
Lena GoodsonΔ  
Joseph Nuñez  
Keith WymerΔ

## **FLUTES**

Michael Gordon, *Principal*  
*Marylou and John Dodds Turner Chair*  
Shannon Finney, *Associate Principal*  
Liz TeplitskyΔ

## **PICCOLO**

Liz TeplitskyΔ

## **OBOES**

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

## **ENGLISH HORN**

Matthew Lengas

Scan this code  
for a current list  
of substitute and  
extra musicians.





## CLARINETS

Javier Morales-Martinez $\Delta$ ,  
*Acting Principal*  
*Bill and Peggy Lyons Chair*  
 Raymond Santos $\ddagger$   
 Trevor Stewart $\Delta$ ,  
*Acting Associate Principal*  
 John Klinghammer

## E-FLAT CLARINET

Trevor Stewart $\Delta$

## 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*  
 Elizabeth Gray,  
*Acting Associate Principal*  
 David Gamble  
 Stephen Multer,  
*Associate Principal Emeritus*  
 Benjamin Bacni $\Delta$

## TRUMPETS

Julian Kaplan, *Principal*  
*James B. and Annabel Nutter Chair*  
 Omri Barak $\wedge$ , *Associate Principal*  
 Shea Kelsay $\Delta$

## TROMBONES

Evelyn Carlson, *Principal*  
 Porter Wyatt Henderson,  
*Associate Principal*  
 Joseph Maiocco $\wedge$

## BASS TROMBONE

Joseph Maiocco $\wedge$

## TUBA

Joe LeFevre, *Principal*  
*Frank Byrne Chair*

## TIMPANI

Timothy Jepson, *Principal*  
*Michael and Susan Newburger Chair*

## PERCUSSION

David Yoon, *Acting Principal*  
 Justin Ochoa $\Delta$ , *Associate Principal*  
*Adrian and Nancy Kay Hertog*  
*Family Chair*

## HARP

Chai Lee $\wedge$ , *Principal*

## LIBRARIANS

Elena Lence Talley, *Principal*  
 Fabrice Curtis, *Associate Principal*

## DAVID T. BEALS III CONDUCTORS

Luke Poeppel, *Assistant Conductor*  
 Daniel Wiley, *Associate Conductor*

---

Justin White,  
*Director of Orchestra Personnel*

Elena Collins,  
*Assistant Personnel Manager*

Tyler Miller, *Stage Manager*

Mark Watson, *Assistant Stage Manager*

Kristina Banton, *Lighting Designer*

\* Non-Rotating Musician

$\wedge$  New Member

$\ddagger$  On Leave of Absence

$\Delta$  One-Year Member

# New Musician Bios



## **OMRI BARAK**

ASSOCIATE PRINCIPAL AND SECOND TRUMPET

Omri is an alumnus of the Curtis Institute of Music, where he studied with David Bilger, and Rice University's Shepherd School of Music, where he studied with Barbara Butler and Charles Geyer. He joins the Kansas City Symphony in the 2025/26 season as associate principal and second trumpet. Prior to this, he was principal trumpet of the Allentown Symphony, a position he had held since the age of 19. Additionally, he spent the 2023/24 season serving as acting second trumpet with the St. Louis Symphony Orchestra, and has been a frequent guest musician with the Pittsburgh, St. Louis and Chicago Symphony Orchestras, among others.

When not playing trumpet, Omri enjoys brewing coffee, playing chess, finding new great restaurants and solving crossword puzzles.



## **JOE MAIOCCO**

BASS TROMBONE

Born and raised in Prospect, Kentucky, bass trombonist Joe Maiocco was originally on track to be an airline pilot. Music slowly started taking over Joe's life when he began playing the cello in middle school. He explored a wide range of instruments before ultimately turning his focus to the trombone, soon committing to bass trombone and starting private study with Brett Shuster of the University of Louisville in 2019.

Joe began his undergraduate studies at Northwestern University's Bienen School of Music, where he studied with Michael Mulcahy, Randall Hawes, Douglas Wright and Reed Capshaw while playing in the Civic Orchestra of Chicago. During his first year, he made appearances as a guest musician with the Chicago Symphony Orchestra and was soon after appointed to the Kansas City Symphony.

Joe is a performing artist with the S.E. Shires Company and was a fellow at the Tanglewood Music Center in the summer of 2025 before officially joining the Kansas City Symphony in the fall. Outside of music, Joe spends lots of his free time golfing, and will occasionally tap into his roots by building and flying model planes.



**LIZ TEPLITSKY**  
ACTING FLUTE/PICCOLO

Liz Teplitsky is joining the Kansas City Symphony as acting flute/piccolo after two years in that position with The Florida Orchestra and serving as acting second flute of the San Antonio Symphony. Recent orchestra performances include appearances with the Cincinnati Symphony

Orchestra, Houston Symphony, Detroit Symphony, Fort Worth Symphony, Alabama Symphony and Phoenix Symphony. Travels for other concerts have taken Liz as far as Wyoming for the Grand Teton Music Festival and South Florida for a punk rock performance of *Tosca* with Opera Naples Festival. Liz studied flute with Angela Jones Reus (University of Georgia) and Alison Brown Sincoff (Ohio University). She began doctoral studies at the University of Cincinnati College-Conservatory of Music, but left to join the Air Force Band in San Antonio.



**JAVIER MORALES-MARTINEZ**  
ACTING PRINCIPAL CLARINET

Javier Morales-Martinez, a Los Angeles native, earned his Master of Music degree from the Colburn Conservatory of Music, where he studied under Yehuda Gilad. He also holds a Bachelor of Music in Clarinet Performance with a minor in accounting from the University of Southern California.

Javier has been featured on NPR's "Tiny Desk Concert" series and "From the Top," where he was awarded the Jack Kent Cooke Scholarship. He has received top prizes in numerous competitions, including first prize at the Fine Arts Club of Pasadena Clarinet Competition, first prize at the Silverstein Global Clarinet Contest and recognition as a National YoungArts Foundation finalist. Additional honors include the Lorna Hedges Scholarship from Music Academy of the West and the Mitchell Lurie Award from USC's Thornton School of Music.

As an orchestral musician, Javier has performed with the Kansas City Symphony, Houston Symphony, London Symphony Orchestra, and the Los Angeles Philharmonic, among others. He has also participated in esteemed music festivals including the Tanglewood Music Center, Marlboro Music Festival, Music Academy of the West, and the Orchestra of the Americas.

# New Musician Bios



**CHAI LEE**  
PRINCIPAL HARP

Harpist Chai Lee joins the Kansas City Symphony as Principal Harp in the 2025/26 season, appointed by Matthias Pintscher. He has performed with the Pittsburgh Symphony, Buffalo Philharmonic and Sarasota Orchestra, as well as serving as guest principal with the Thailand

Philharmonic Orchestra. He is an international prize-winning soloist, winning top prize at the Soka Nippon International Harp Competition and the Juilliard Concerto Competition, performing at Lincoln Center. He has appeared with the Aspen Music Festival, Music Academy of the West, International Harp Festival in Ancenis, France, Bowdoin International Music Festival, Académie Internationale d'été de Nice, World Harp Congress and the United Nations Chamber Music Society. Chai has served as a teaching assistant at the Juilliard School and secondary lessons instructor at the Yale School of Music, in addition to fulfilling assistant roles in the admissions and communications offices. He is a graduate of the Juilliard School, where he studied with Nancy Allen, and Yale University, where he studied with June Han.

A movie poster for 'Top Gun: Maverick' featuring Tom Cruise. He is walking in the foreground wearing a flight suit and carrying a helmet. In the background, a fighter jet is taking off from a runway at sunset. The title 'TOP GUN MAVERICK' is prominently displayed in the center with wings, and 'TOM CRUISE' is above it. Below the title, it says 'IN CONCERT'. At the bottom, the concert dates and times are listed, followed by the guest conductor's name.

**TOM CRUISE**  
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Friday, October 17 at 7 p.m.  
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Buckle up as "Top Gun: Maverick"™ takes flight on the big screen, with the Kansas City Symphony performing the score live! From the "Danger Zone" to the melodies of Lady Gaga, Hans Zimmer, Lorne Balfe and Harold Faltermeyer, this high-octane cinematic experience will have your heart racing as you relive the Academy Award®-winning blockbuster.

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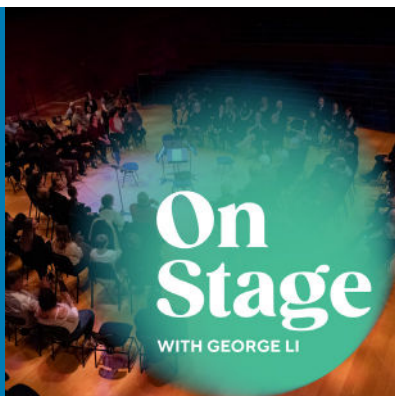
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Eva James Toia, Chief Development Officer  
816.218.2637 | [etoia@kcsymphony.org](mailto:etoia@kcsymphony.org)

The Kansas City Symphony does not render tax or legal advice.  
Please consult your financial advisor.



# Holiday magic in every note.

Film + Live Orchestra

## **Elf in Concert**

NOVEMBER 28-30

Experience your favorite Christmas film transformed with the music of a live symphony orchestra in "Elf in Concert"! Rediscover the magic of this holiday classic while your Kansas City Symphony performs John Debney's wonderful score.

A Holiday Tradition

## **Handel's Messiah**

DECEMBER 5-7

Experience the tradition of Handel's *Messiah* in the breathtaking acoustics of Helzberg Hall, performed by your Kansas City Symphony, Symphony Chorus and soloists under baroque master Nicholas McGegan.

Special Holiday Concert

## **Leslie Odom, Jr.:**

## **The Christmas Tour**

DECEMBER 12-13

Be in the room where it happens! Originator of the role of Aaron Burr in Broadway's megahit *Hamilton*, Grammy® and Tony® award-winner Leslie Odom, Jr. returns to Kansas City to join your Kansas City Symphony for a one-of-a-kind Christmas concert in Helzberg Hall.



Festive Family Fun

## **Christmas Festival**

DECEMBER 18-21

Join the Kansas City Symphony and Symphony Chorus for a magical holiday tradition. Celebrate Christmas with stunning symphonic arrangements, fresh renditions of beloved carols by vocalist Melinda Doolittle and an early visit from Santa!

Film + Live Orchestra

## **It's a Wonderful Life**

## **In Concert**

DECEMBER 23-24

Watch the beloved holiday classic "It's a Wonderful Life" while the orchestra performs Dimitri Tiomkin's timeless score live. Feel the joy, hope and nostalgia in Jimmy Stewart's Oscar®-nominated performance and be reminded of the true meaning of the season.

**ORDER EARLY FOR THE BEST SEATS!**

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# KANSAS CITY SYMPHONY CONCERTS

ALFRED HITCHCOCK'S  
CLASSIC SILENT MOVIE

## Dorothy Papadakos: The Lodger

Wednesday, October 22 at 7 p.m.

Step into the suspenseful world of Alfred Hitchcock's "The Lodger," his defining first hit, in this edge-of-your-seat experience. Join audience favorite Dorothy Papadakos as she improvises a mesmerizing live organ accompaniment to this 1927 silent classic.

THE KANSAS CITY SYMPHONY DOES NOT  
PERFORM AT THIS CONCERT.

Friday, October 24 at 8 p.m.  
Saturday, October 25 at 8 p.m.  
Sunday, October 26 at 2 p.m.

Stuart Chafetz, guest conductor

Party like the 1990s! The Kansas City Symphony is throwin' it back to the raddest decade of music — when pop, rock and R&B ruled the airwaves. From Alanis to Madonna, Sheryl Crow to Prince, Ricky Martin to Shania Twain, and Seal to R.E.M., this high-energy concert is packed with the hits that shaped the soundtrack of the 90s.



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