

Pines of Rome and Bruch's Second Violin Concerto

FRIDAY, JANUARY 16
SATURDAY, JANUARY 17
SUNDAY, JANUARY 18

KEVIN JOHN EDUSEI, GUEST CONDUCTOR
JUN IWASAKI, VIOLIN



**KANSAS CITY
SYMPHONY**

Helzberg Hall, Kauffman Center for the Performing Arts

TABLE OF CONTENTS

1	Program
2	About Kevin John Edusei, guest conductor
3	About Jun Iwasaki, violin
4	Samy Moussa: <i>Elysium</i>
6	Max Bruch: Concerto for Violin and Orchestra No. 2 in D Minor, op. 44
8	Ottorino Respighi: <i>Fountains of Rome</i>
10	Ottorino Respighi: <i>Pines of Rome</i>
13	About the Kansas City Symphony
14	Orchestra Roster
16	Board of Directors
17	Staff
18	Symphony Society Contributors
21	Foundations and Organizations
22	Business Alliance Corporate Contributors

THANK YOU

The 2025/26 season is generously sponsored by
Shirley and Barnett C. Helzberg, Jr.

The 2025/26 Classical Series is sponsored by

— M U R I E L M c B R I E N —
KAUFFMAN FAMILY FOUNDATION

The Bravo Series is sponsored by



The concert weekend is sponsored by the
Hargroves Family Foundation

Friday's performance is sponsored by
Linda S. Stevens

Guest conductor Kevin John Edusei is sponsored by
Sid and Jeannine Richison

Guest artist Jun Iwasaki is sponsored by
Sue Ann and Richard Fagerberg

Additional support provided by



Pines of Rome and Bruch's Second Violin Concerto

Friday, January 16, 2026 at 8 p.m. (SYMPHONIC PIAZZA)

Max Bruch's Violin Concerto No. 2 and Ottorino Respighi's *Pines of Rome* will be performed without intermission for the Symphonic Piazza concert.

Saturday, January 17, 2026 at 8 p.m.

Sunday, January 18, 2026 at 2 p.m.

KEVIN JOHN EDUSEI, GUEST CONDUCTOR

JUN IWASAKI, VIOLIN

Helzberg Hall, Kauffman Center for the Performing Arts

SAMY MOUSSA

Elysium

MAX BRUCH

Concerto for Violin and Orchestra No. 2
in D Minor, op. 44

I. Adagio ma non troppo

II. Recitative: Allegro moderato

III. Finale: Allegro molto

Jun Iwasaki, *violin*

Intermission

OTTORINO RESPIGHI

Fontane di Roma (Fountains of Rome),
P. 106

I. The Fountain of Valle Giulia at Dawn

II. The Triton Fountain in the Morning

III. The Trevi Fountain at Noon

IV. The Villa Medici Fountain at Sunset

OTTORINO RESPIGHI

Pini di Roma (Pines of Rome), P. 141

I. The Pines of the Villa Borghese

II. Pines Near a Catacomb

III. The Pines of the Janiculum

IV. The Pines of the Appian Way

Kevin John Edusei

GUEST CONDUCTOR

German conductor Kevin John Edusei is sought-after the world over. He is praised repeatedly for the drama and tension in his music-making and the sense of architecture, warmth and stylistic insight that he brings to his performances. He is deeply committed to the creative elements of performance, cultivating audiences and conducting an eclectic range of repertoire.



In the 2025/26 season, Edusei will be Conductor-in-Residence with the Royal Philharmonic Orchestra, which will include three specially curated programmes at London's iconic Cadogan Hall. He continues to be in high demand in North America where he debuts with the Atlanta and St. Louis symphony orchestras and returns to the Kansas City, Colorado, Indianapolis and Seattle symphony orchestras. Other engagements this season include returns to the Sydney Symphony Orchestra, the Deutsche Radio Philharmonie and the Royal Scottish National Orchestra as well as his debut with the Prague Symphony Orchestra and Orquesta Sinfónica de Castilla y León.

Highlights of Edusei's guest conducting in recent years have included his critically acclaimed debut with the New York Philharmonic and concerts with the Los Angeles Philharmonic Orchestra, London Symphony Orchestra, London Philharmonic Orchestra, Netherlands Radio Philharmonic, Munich Philharmonic and Vienna Radio Symphony Orchestra at the Musikverein.

Edusei studied orchestral conducting at the University of the Arts Berlin and the Royal Conservatory of The Hague. In 2004 he was awarded a conducting fellowship at the Aspen Music Festival by David Zinman and in 2007 he was a prize-winner at the Lucerne Festival conducting competition under the artistic direction of Pierre Boulez. In 2008 he won the first prize of the Dimitri Mitropoulos Competition in Athens. Edusei is an alumnus of the Deutsche Bank Akademie Musiktheater heute and the Dirigentenforum of the German Music Council. He is the former Chief Conductor of the Munich Symphony Orchestra and the Bern Opera House. He resides with his family in Munich.

Jun Iwasaki

CONCERTMASTER, MILLER NICHOLS CHAIR

Jun Iwasaki was appointed concertmaster of the Kansas City Symphony by Music Director Michael Stern and began his tenure with the 2022/23 season. A graduate of the Cleveland Institute of Music's prestigious Concertmaster Academy, he has been hailed for his combination of dazzling technique and lyrical musicianship. In a review of Iwasaki's performance at the Mimir Chamber Music Festival, the Fort Worth Star Telegram called him "the magician of the evening. He could reach into his violin and pull out bouquets of sound, then reach behind your ear and touch your soul."



Prior to joining the Kansas City Symphony, Iwasaki served as concertmaster of the Nashville Symphony from 2011 to 2022 and the Oregon Symphony from 2007 to 2011. Throughout his career, he has appeared with numerous other orchestras, including the Tokyo Symphony Orchestra, Oregon Symphony, Columbia Symphony Orchestra, Blossom Festival Orchestra, Rome (Georgia) Philharmonic, New Bedford Symphony, Canton Symphony,

Richardson Symphony, Cleveland Pops Orchestra, Plano Symphony Orchestra and Huntsville Symphony. In addition, he has served as guest concertmaster of the Pittsburgh Symphony, Gulbenkian Orchestra (Portugal), São Paulo Symphony Orchestra (Brazil), Santa Barbara Symphony, National Arts Center Orchestra (Ottawa) and Canton (Ohio) Symphony Orchestra.

As a chamber musician, Jun has been a part of the Seattle Chamber Music Festival, La Jolla Summerfest, Chamber Music Northwest, Mainly Mozart, Chamber Music International and Mimir Chamber Music Festival, among others.

In addition to teaching at Vanderbilt University's Blair School of Music, Iwasaki also served as the artistic director of Portland Summer Ensembles in Portland, Oregon, a workshop for young musicians focusing on chamber music.

Elysium (2021)



SAMY MOUSSA (b. 1984)

12 MINUTES

Piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, bass drum, crotales, cymbals, glockenspiel, snare drum, suspended China cymbal, tam-tam, tambourine, triangle, tubular bells, vibraphone, wind gong and strings.

The title “Elysium” reflects Moussa’s fascination with ancient Greek and Classical sources. Also known by the epithet “the Elysian Fields,” Elysium refers to a paradisiacal realm, distinct from the Underworld in Greek mythology, that offered a blissful afterlife to heroes and those favored by the gods. Its idyllic promise is described by Homer and Hesiod and echoes through the epics of Virgil and Dante down to the present — even occurring in Beethoven’s Ninth Symphony (in his setting of Schiller’s description of Joy as “daughter of Elysium”).

Moussa, however, insists on steering clear of any Romantic idealization of the Hellenic world. He particularly admires the work of the pre-Socratic philosophers (most of which survives only in fragmentary form), and singles out a text on the afterlife by Empedocles, a remarkable fifth-century BCE pioneer of natural philosophy who lived in what today is Sicily. Moussa notes that he interprets Empedocles’ image of Elysium “as the ultimate reward for an ethical life” — a reward no longer limited to an elite of god-favored heroes — as “a metaphor for a beautiful life, for a life well-lived on this planet.”

From Empedocles' large-scale poem known as "Purifications," which treats religious and ethical topics, Moussa cites this fragment, in which Elysium is envisioned as a final escape from the cycle of reincarnation:

*εἰς δὲ τέλος μάντιες τε καὶ ὕμνοπόλοι καὶ ἰητροὶ
καὶ πρόμοι ἀνθρώποισιν ἐπιχθονίοισι πέλονται,
ἔνθεν ἀναβλαστοῦσι θεοὶ τιμῇσι φέριστοι.
ἀθανάτοις ἄλλοισιν ὀμέστιοι, αὐτοτράπεζοι,
έόντες, ἀνδρείων ἀχέων ἀπόκληροι, ἀτειρεῖς.*

But, at the last, they appear among mortal men as prophets, songwriters, physicians, and princes; and thence they rise up as gods exalted in honor, sharing the hearth of the other gods and the same table, free from human woes, safe from destiny, and incapable of hurt.

— Thomas May

SPECIAL PRESENTATION

CHRIS THILE WITH THE KANSAS CITY SYMPHONY



KANSAS CITY
SYMPHONY

Thursday, February 12 at 7 p.m.

Eric Jacobsen, guest conductor
Chris Thile, mandolin and vocals

Experience musical genius like never before as Grammy® Award-winning mandolinist and singer/songwriter Chris Thile joins the Kansas City Symphony for one unforgettable evening. His virtuosity, storytelling and ability to blend genres will captivate you, making this a performance you won't want to miss.



Concerto No. 2 for Violin and Orchestra in D Minor, op. 44 (1877)

MAX BRUCH (1838-1920)

26 MINUTES

Solo violin, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani and strings.

THE STORY

In 1866, German composer Max Bruch composed and premiered his First Violin Concerto. It was an immediate hit (and has remained popular with audiences and performers ever since). It was so popular, in fact, that Bruch came to hate it himself. He complained: "Every fortnight another [violinist] comes to me wanting to play the first concerto. I have now become rude; and have told them: 'I cannot listen to this concerto anymore — did I perhaps write just this one? Go away and once and for all play the other concertos, which are just as good, if not better ... They can all go to the devil!'"



The second of his three concertos for the violin was written 11 years later, in 1877. Bruch was on a concert tour with the Spanish violinist Pablo de Sarasate and was so taken by Sarasate's playing that he immediately began work on a new concerto. Unlike the first concerto, which gestated over the course of four years, this concerto took only a matter of months to complete. It was premiered in London in November, with Sarasate playing the solo part and Bruch conducting.

THE MUSIC

The concerto is unusual in that it starts with a slow movement rather than a fast one. (The composer Johannes Brahms, a contemporary of Bruch's, complained about this, saying that a concerto that opens with an adagio "is not to be borne by normal mortals," though he later changed his opinion about this concerto at least.) The soloist enters after just a few chords from the orchestra with a plaintive melody

in D minor that leads to some virtuosic arpeggios and double-stops (playing two notes at once). The movement develops two other themes — one in major introduced by the soloist and another in minor introduced first in the low strings. The movement ends in D major.

The short second movement, titled “Recitativo,” consists mainly of soliloquies by the violin with short orchestral interludes and a few passages with both playing together. It leads directly into the third movement, which starts with the same melody as the second but faster and with more pep. The movement is upbeat but not too fast, though the soloist has plenty of virtuosic runs, arpeggios and double- and triple-stops. The quick dance is broken up by several sections of relative calm. The final few minutes are continuous fast playing by the violin, accompanied only lightly, before the quick, brusque ending.

— AJ Harbison

Fun Fact:

Max Bruch taught composition at the Berlin Hochschule für Musik for 20 years. One of his students was Italian composer Ottorino Respighi, whose *Fountains of Rome* and *Pines of Rome* are also on this weekend's programs!

Fountains of Rome (1916)

OTTORINO RESPIGHI (1879-1936)

16 MINUTES

Piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, chimes, cymbals, orchestra bells, suspended cymbals, triangle, 2 harps, celesta, piano, organ and strings.

THE STORY

In a turning point for Respighi's career, which up to this point had been more in the lines of performing and arranging than composing, he moved to Rome in 1913 in order to take a professorship in composition at the city's conservatory, Liceo Musicale di Santa Cecilia. But being in the cultural and musical capital of Italy also led to a burst of inspiration for composing, and within three years of the move he had completed *Fountains of Rome*, a symphonic poem depicting four of Rome's famous fountains.

The piece had a tumultuous first few years. It was almost premiered by the eminent conductor Arturo Toscanini in late 1916; but, the performance occurring during World War I, an audience riot over German music in the first half of the concert caused the second half (including *Fountains*) to be canceled. When the piece was finally premiered by a different conductor in March 1917, it met with a lukewarm response, much to Respighi's disappointment. Later, Toscanini asked the composer for a work he could perform at a concert in February 1918; Respighi reluctantly gave him the score for *Fountains* as he had nothing else ready. This performance in Milan was hugely successful and catapulted Respighi to international fame.

— AJ Harbison



THE MUSIC

In this symphonic poem the composer has endeavored to give expression to the sentiments and visions suggested to him by four of Rome's fountains, contemplated at the hour when their characters are most in harmony with the surrounding landscape, or at which their beauty is most impressive to the observer.

The first part of the poem, inspired by the fountain of Valle Giulia, depicts a pastoral landscape: droves of cattle pass and disappear in the fresh, damp mists of the Roman dawn.

A sudden loud and insistent blast of horns above the trills of the whole orchestra introduces the second part, "The Triton Fountain." It is like a joyous call, summoning troops of naiads and tritons, who come running up, pursuing each other and mingling in a frenzied dance between the jets of water.

Next there appears a solemn theme borne on the undulations of the orchestra. It is the fountain of Trevi at mid-day. The solemn theme, passing from the woodwind to the brass instruments, assumes a triumphal character. Trumpets peal: Across the radiant surface of the water there passes Neptune's chariot drawn by seahorses and followed by a train of sirens and tritons. The procession vanishes while faint trumpet blasts resound in the distance.

The fourth part, the Fountain at the Villa Medici, is announced by a sad theme which rises above the subdued warbling. It is the nostalgic hour of sunset. The air is full of the sound of tolling bells, the twittering of birds, the rustling of leaves. Then all dies peacefully into the silence of the night.

— *Ottorino Respighi*

Pines of Rome

(1924)

OTTORINO RESPIGHI

(1879-1936)

23 MINUTES

Piccolo, 3 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 7 trumpets (4 offstage), 5 trombones (2 offstage), tuba, timpani, bass drum, cymbals, glockenspiel, ratchet, snare drum, tam-tam, tambourine, triangle, celesta, piano, organ and strings.

THE STORY

The story of the *Pines of Rome* premiere is very different than the story of the *Fountains of Rome* premiere. *Fountains* was premiered by a little-known composer to a mostly indifferent audience at the Teatro Augusteo (a venue built over the tomb of Augustus, the first Roman emperor). Eight years later, the internationally famous composer offered the premiere of *Pines* at the same venue with a different conductor. This time, the response was so enthusiastic that the final measures of the piece were drowned out by frenetic applause. A second performance was scheduled two weeks later and the theatre sold out. The American premiere, two weeks after that, featuring the New York Philharmonic conducted by Arturo Toscanini (in his first concert as conductor of that orchestra), was also a resounding success.

Fun fact: Respighi gets credit for being the first composer to call for electronics to be used along with the orchestra. In the third movement of *Pines*, he instructs a phonograph recording of a nightingale to be played during the ending of the movement. He even specified a particular recording, Concert Record Gramophone Company R. 6105. To this day the publisher provides the same recording with the score (though now it is supplied via CD or digital file instead of on a 78-RPM record).

— AJ Harbison

THE MUSIC

While in his preceding work, *Fountains of Rome*, the composer sought to reproduce by means of tone an impression of Nature, in *Pines of Rome* he uses Nature as a point of departure, in order to recall memories and vision. The centuries-old trees which so characteristically dominate the Roman landscape become witnesses to the principal events in Roman life.

The Pines of the Villa Borghese (Allegretto vivace) — Children are at play in the pine groves of the Villa Borghese, dancing the Italian equivalent of “Ring Around the Rosie.” They mimic marching soldiers and battles. They twitter and shriek like swallows at evening, coming and going in swarms. Suddenly the scene changes.

The Pines Near a Catacomb (Lento) — We see the shadows of the pines, which overhang the entrance of a catacomb. From the depths rises a chant, which echoes solemnly, like a hymn, and is then mysteriously silenced.

The Pines of the Janiculum (Lento) — There is a thrill in the air. The full moon reveals the profile of the pines of Gianicolo’s Hill. A nightingale sings.

The Pines of the Appian Way (Tempo di Marcia) — Misty dawn on the Appian Way. The tragic country is guarded by solitary pines. Indistinctly, incessantly, the rhythm of unending steps. The poet has a fantastic vision of past glories. Trumpets blare, and the army of the Consul bursts forth in the grandeur of a newly risen sun toward the Sacred Way, mounting in triumph the Capitoline Hill.

— *Ottorino Respighi*

SPECIAL PRESENTATION

ON STAGE: LEILA JOSEFOWICZ

Thursday, February 5 at 8 p.m.

Matthias Pintscher, music director and conductor
Leila Josefowicz, violin



KANSAS CITY
SYMPHONY

INDIANA JONES

and the
**RAIDERS
OF THE LOST ARK™**



LIVE IN CONCERT

Thursday-Saturday, January 22-24, 2026 at 7 p.m.
Sunday, January 25, 2026 at 2 p.m.

Nicholas Buc, guest conductor

Follow along with the heart-pounding escapades of Indiana Jones as he travels across the globe to find the Ark of the Covenant before it falls into the wrong hands. Your Kansas City Symphony performs John Williams' legendary score live and in sync with Steven Spielberg's unforgettable film.

Presentation licensed by Disney Concerts. Motion Picture & Artwork © 1981 Lucasfilm Ltd. Concert performed under license from Disney Concerts. Disney Concerts under license from Lucasfilm Ltd. and Paramount Pictures

ORDER YOUR TICKETS NOW! 816.471.0400 | [KCSYMPHONY.ORG](https://www.kcsymphony.org)

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.

FOR MORE INFORMATION,
please visit kcsymphony.org.

Kansas City Symphony Orchestra Roster

MATTHIAS PINTSCHER, 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
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
Samuel FroisΔ
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

CLARINETS

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

E-FLAT CLARINET

Trevor Stewart Δ

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 Δ

TRUMPETS

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

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 Δ , *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

Δ One-Year Member

Kansas City Symphony Board of Directors

Founded by R. Crosby Kemper, Jr.† in 1982

Board of Trustees established in 1983

Officers

Linda Gill Taylor, *Chair*

Kenneth V. Hager,

Vice Chair & Secretary/Treasurer

Timothy P. Cook, *Vice Chair*

Michael M. Gentry, *Vice Chair*

Jeff Hargroves, *Vice Chair*

Marny Sherman, *Vice Chair*

Directors

Dr. Scott S. Boswell Sr.

Grant Burcham

Susan Chambers

Elizabeth Gray

Scott Hughes

Bebe Kemper Hunt

Julian Kaplan

Susan Newburger

Joseph Nuñez

Willy F. Pegues IV

Andy Pence

Linda S. Stevens

Patrick A. Valadez

Jesse Yukimura

Ex Officio

Shirley Bush Helzberg, *Chair Emerita*

Daniel E. Beckley, *President and CEO*

Past Board Chairs

Paul H. Henson† 1983-85

R. Crosby Kemper, Jr.† 1985-87

Paul H. Henson† 1987-88

George E. Powell, Jr.† 1988-90

David W. Hunerberg 1990-95

Shirley Bush Helzberg 1995-2013

William M. Lyons 2013-19

Patrick McCown 2019-23

† In memoriam

Founding Directors

In memoriam

Henry W. Bloch

William N. Deramus III

George C. Dillon

James H. Hale

Donald J. Hall

Paul H. Henson

R. Crosby Kemper, Jr.

George E. Powell, Jr.

George A. Russell

Richard H. Spencer

Richard J. Stern

Foundation Board of Directors

Christine Kemper, *President*

Julia Irene Dennie-Kauffman,

Vice President

Russell W. Baker, Jr.,

Secretary/Treasurer

Emily Hill

David Powell

Chris Schumm

Linda S. Stevens,

Auxiliary Representative

Lori Feek, *Foundation Coordinator*

Kansas City Symphony Staff

Executive

Danny Beckley, *President and CEO*

Young Young Wang, *Assistant to the President*

AJ Harbison, *Content Developer and Executive Support Specialist*

Production

Ben Motter, *Chief Production Officer*

Kate Breytspraak,

Director of Artistic Administration

Stephanie Brimhall,

Director of Education and

Community Engagement

Justin White,

Director of Orchestra Personnel

Elena Collins,

Assistant Personnel Manager

Jenna Dolinger, *Production Manager*

Jackie Esquivel,

Orchestra Operations Assistant

Annie McPherson,

Artist Liaison and

Assistant to the Music Director

Tyler Miller, *Stage Manager*

Patrick Chamberlain, *Artistic Advisor*

Patrice Sollenberger,

Assistant Chorus Director

Development

Eva James Toia,

Chief Development Officer

Daniel Morel,

Associate Director of Development

Nathan Shields,

Manager of Leadership Giving

Roslinde Rivera,

Annual Fund Manager

Mark Laverentz,

Manager of Corporate Partnerships

Marcy Swim,

Donor Information Specialist

Katie Jenkins, *Donor Engagement*

and Events Associate

Nora Kerwin,

Development Operations Associate

Xavier Bowling,

Special Projects Coordinator

Finance and HR

Sara Lohe, *Chief Financial Officer*

Katy Koepke, *Accounting Manager*

Toni Stock, *Senior Accountant*

Marketing and Sales

Julius Lai,

Chief Marketing and

Experience Officer

Hannah Goodwin,

Digital Marketing Manager

Box Office

Stephen Borodkin,

Manager of Ticketing Services

Sarah Martin,

Assistant Manager of Ticketing

Services

Adeca Chareunsab,

Customer Relations Representative

Jacob Bross,

Customer Relations Representative

Catherine Cone,

Customer Relations Representative

Joanna Ehlers,

Customer Relations Representative

William Landon,

Customer Relations Representative

Evan Nelson,

Customer Relations Representative

Symphony Society Contributors

The list of individual contributors includes gifts of \$2,500 or more received during our 2024/25 season.

MAESTRO'S CIRCLE (\$100,000 and Above)

Anonymous (2)
Virginia and Charles Clark
Paul DeBruce and
Linda Woodsmall-DeBruce /
The DeBruce Foundation
Barnett and Shirley Helzberg ◇
Marilyn McConnell
Michael A. Waterford

COMPOSER'S CIRCLE (\$50,000 to \$99,999)

Ann Baum /
G. Kenneth and Ann Baum
Philanthropic Fund
Web and Tracy Bixby
J.B.† and Anne Hodgdon
Min and Fan Kao
Mr.† and Mrs. Stuart Knutson
Bill and Peggy Lyons ◇
Lorraine Martin ◇
Jean and Tom McDonnell
Virginia Merrill†
Gary C. Robb and
Anita Porte Robb
Betty C. Scott ◇
Dana Seeley
Vera and Mike† Seeley
John and Marny Sherman
Kent Sunderland

MUSICIAN'S CIRCLE (\$30,000 to \$49,999)

June Beaver
David A. Cooley, M.D.
J. Scott Francis,
Discretionary Fund /
Francis Family Foundation
Michael and Marlys Haverty
Joan Horan ◇
Michael† and
Susan Newburger ◇
Betsy Piebenga
Charlotte and Bob Ronan ◇

BRAVURA CIRCLE (\$12,500 to \$29,999)

Anonymous
Phil and Alice Bixby
The Brandmeyer Family
Marian Wood Bump
Grant and Wendy Burcham
Kenny and Sherrie Burgess
Susan and Charles Chambers
Tim Cook
Curtis and Lillian Cooper
William and Dorothy Curry
Paul and Lynn Douthat
John M. and Mary Ann Edgar
/ Edgar Law Firm LLC
Howard and Anne Elsberry
Warren and Jenny Erdman
Sue Ann and
Richard Fagerberg
Michael D. Fields ◇
Bill and Christy Gautreaux
Michael and Sara Gentry
Kenneth and Marilyn Hager
Donald Hall, Sr.†
Hargroves Family Foundation
Charles and Barbara Haviland
Dr. Sara Hicks and
Mr. Michael O'Connell
Liz and John Hjalmarson
Grace G. and
Dr. James M. Hobbs II
Ellen and Irv Hockaday ◇
Chris and Adele Hodgdon ◇
Sharon and John Hoffman
Rod and Susan Kelley
Kirk Foundation / Judy Kirk
Carol and John Kornitzer
Daniel and Jan Lewis
Carl Manning and Dana Fields
Ford and Christine Maurer
Pat and Beth McCown
Mike and Jan McGraw
John and Jackie Middelkamp
Edward P. Milbank
Sue and Lewis Nerman
Lyman and Sally Ott ◇
Dr. Ron and Donna Patton ◇

George and Wendy Powell ◇
Drs. Wallace and
Mary Fern Souder
Randy and Mary Ann St. Clair
Jonathan and
Meredith Sternberg
Linda S. Stevens ◇
Robert M. Suhre ◇
Bill and Marilyn Taylor ◇
Steve and Linda Taylor ◇
Melanie and
H. Wayne Thompson, Jr.
Ann Marie Trask
Marylou Turner ◇
Chasitie and Michael Walden
/ Burgess Family Foundation
Connie Walker
Daniel Walker ◇

CRESCENDO CIRCLE (\$6,000 to \$12,499)

Anonymous (3)
M. Wayne Alexander and
John W. Braum ◇
Scott and Bernadette Ashcraft
Sara and Stephen Balawajder
Brian and Jennifer Blake
Dr. Carol Blum and
Mr. Steven Wilson
Dr. Valerie Chow and
Judge Jon R. Gray (ret)
Martha Comment
Bunni and Paul Copaken
Robert Cross
Uta Cross
Michael and Diane Dark
Richard and Maureen
Durwood Foundation
Michael and Melanie Fenske
Byron and Dana Fink
Shelly Freeman and
Kimberly Jones
Suzanne Frisse ◇
Marilyn A.W. and
Norman E. Gaar, Esq.† ◇
Jacob Gerson

◇ *Sempre Society* † *In memoriam*

James Gerson
 John and Lynn Gerson
 Levi and Emily Gerson
 Gregory E. Gille
 Peter and Chris Godfrey
 Myonza Gray
 Edmund and Michiko Gross
 Christopher and
 Marsha Haufler
 James Heryer and
 Annette Evans
 Heidelmann Jackson Family
 Fund / Kelda Jackson and
 Georg Heidelmann
 Kim and Ted Higgins
 Bill and Irma Lou Hirsch
 Amy and Paul Holewinski
 Linda Houston Foundation
 Beth Ingram
 Sue and Ken Ingram
 Roger and Sandy Jackson
 Tom and Madeline Johnson
 Steve Joss ♦
 Nancy L. Kain ♦
 Dr. Andrew Kao
 Julie Kemper Foyer and
 Jean-Charles Foyer
 Bruce and Janet Kernes
 Kirk Foundation
 James C. Kogel ♦
 Mordy Kopperman
 William Kornitzer and
 Linda Coburn Kornitzer
 Lois Lacy
 Michael and Patricia Manners
 Doug and Nina McKenna
 JoZach Miller and Peter Bali
 Dr. and Mrs. Fred Neuer
 George and Cynthia Norton
 George and Suzy Pagels
 Bobby and Eleanor Patton
 John and Linda Perkins
 Drs. Sanford and
 Elizabeth Peterson
 Sarah, Joseph, Pamela
 and Donald Raffurty
 Greg and Caroline Reintjes
 Jill Ingram Reynolds
 Sid and Jeannine Richison
 William and Nancy Scheerer ♦
 Ken Schmitz
 James and Katherine Schorgl
 Suzanne Shank and
 John Lohmeyer

Dr. Elisa S. Silverstein
 Greg and Barbara Storm
 Ann and John Sundeen, Jr.
 David and Meg Swant
 Sven and Julia Sykes
 Ursula Terrasi and Jim Miller ♦
 Mary and Al Tikwart
 Robert and Merrill Walz ♦
 Gena and Steven Williams
 John and Karen Yungmeyer

OVERTURE CIRCLE (\$3,500 to \$5,999)

Anonymous
 Patty Aenchbacher
 Mr. and Mrs. James Andrews
 Richard and Emily Ballentine
 Leonard and Irene Bettinger
 Philanthropic Fund of the
 Jewish Community
 Foundation of Greater
 Kansas City
 Doug and Cindy Brown
 Wendy and Troy Burgess ♦
 Mary Canham
 Robert L. Claassen
 Donna Gould Cohen
 Jane and George Cornwell
 Dr. and Mrs. Thomas P.
 Cummings
 Nancy Doty Davis
 Cary and Pam DeCamp
 Steven DeWilde and
 Bradley Pearson
 Mark and Lisa Ebbitts
 Constance B. Fayen
 Ellen Feldhausen
 Joerg and Christa Finger
 Mark and Nancy Gilman
 Dr. and Mrs.
 Charles W. Gorodetzky
 Dr. Robert Graham and
 Dr. Jane E. Henney
 Denise Griffey and
 Leon Langlitz ♦
 Dr. Allen and
 Mrs. Gail Gutovitz
 Chuck and Karen Haber
 Katie and Aaron Hackman
 Dr. Richard and Julie Hellman
 Pamela T. Henderson
 Bradley and Karen Hodges
 Pegge Hudgins
 Dr. Randall and
 Doranne Hudson ♦
 Quinton and
 Kristen Huffman ♦
 Randy and Kelly Huffman
 Vicki and Harold James
 Allen and Carol Jenks
 Dick and Sandy Jones
 Dr. Newton Jones and
 Mr. James Corrick
 Dr. Robert Klein
 Norman and
 Margaret Kressmann ♦
 Dr. Barbara Lukert and
 Estate of Mary Stoskopf
 Martha, Greg and
 Terri Maddux
 Pete and Michelle Mirakian
 Pam and Jim Nolan
 Edward and Chris Null
 Christopher and
 Megan Olvera
 Nancy Panzer-Howell
 Willy Pegues and
 Hayat Abdullahi
 Leslie Pfriem
 Patricia Raffel
 Reses Apfel Family /
 Jacqueline D. Reses
 Fred and Susan Reynolds ♦
 Scott and Beth Riekeman
 Michelle and Chuck Ritter
 Lisa and Charles Schellhorn
 Randy Sedlacek and
 Mary Ventura
 Clarence E. Simmons, Jr.
 Joe and Susan Sims ♦
 Louis and Sharon Smith
 Susan and Tuck Spaulding
 Jeannine Strandjord
 Sue Strickler
 Fr. Paul Turner
 John and Angela Walker
 Steven and Janet Walker
 Dr. Mark and
 Mary Ellen Walton
 Chris Wasmund
 Howard and Irene Weiner
 Janice White
 John and Mary Sue Williams
 Claire† and Russell Wilson
 George and Beverley Wilson
 Dave and Shirley Wurth
 Bernie Young and Sandra Holt
 Karl and Beth Zobrist

Symphony Society Contributors (cont.)

FANFARE CIRCLE (\$2,500 to \$3,499)

Anonymous (2)	John and Ann Kenney	Nelson and Rachael Sabates
Susan and Ho Anthony Ahn	Allan King and Nancy Bean	Glen and Susan Sands
Joe and Malinda Algaier	Drs. Kathy M. Krause and	Jim and Barb Scherer
Steve and Jeri Allison	Robert H. Lee	Janice and Mark Schonwetter
Ida B. Anderson	Ermalyn Kubart and	Don W. Shanks ♦
Bruce and Gerry Barker	Clinton Ludeman	Dr. John Sheets and
Scott and Robin Boswell	Dr. and Mrs. Steven B. Laster	Dr. Joy Stevenson
Tom and Judy Bowser ♦	Larry and Marilyn Lewis	Christopher and Lisa Sirridge
Cheryl and Barry Brady	Bruce and Priscilla Long	Rick and Betsey Solberg ♦
Robert and Pamela Bruce	Tim and Martha Madderom	Drs. David E. and
Stephen and Susan Bubb	Donna and Rex Martin	Frances G. Sternberg
Gerard and Judy Bukowski	Mr. and Mrs. Barry C. Mayhew	Connie Stirgus-Marley
Steve and Sally Burk	Michael and Julie McCann	Tate Family Foundation
Forrest Chumley and	William McCollum and	Don and Cathy Thomson
Barbara Valent	Diana Hadl	Darrel and Linda Thomssen
Ron and Kim Coker	Julia and Dennis Meyer	Dr. Angela and
Jeff Cotter and Karen Suhre	Pam and Joe Meyer	Mr. Patrick Valadez
Suzanne Crandall	Sharon Milens	Deanna and Larry Van Cleave
Una Creditor ♦	Donald and Linda Milligan	Dale E. Walker
Bill Dickinson and	Teresa and James Minton	Myron and Nicole Wang
Barbara Loots	Gloria Mueller	Dr. and Mrs. Terrence R. Ward
Carol and Mark Dirkes	Linda and George Neill	Mr. and Mrs. William F. Webb
Dr. Margaret Estrin Drinkwine	Dr. Mark Neustrom	Heinz Wehner and
and Mr. Frank Drinkwine	Dr. Jayne Opeña Bumgarner	Judith Biggs
Lisa and Buzzah Feingold	and Mr. Jerry Bumgarner	Charles and Linda Wells
Brad and Mary Footh	Mr. and Mrs. Charles Penner	Sheila Wikas ♦
Bradley and Theresa Freilich	Howard Pitler	Mark and Heather Winiarski
Mark Gardner	Melodie A. Powell and	Jerry and Tammy Wood
Sally Groves	Jerry L. Short	Dr. Michael J. and
Susan and Zack Hangauer	William and Stacy Pratt	Cindy S. Wurm
Shirley Gaufin and	Kathryn and James Prevost	John and Carol Yorke
Tim Jackson	Joseph and Kelly Privitera	
John Hardesty and	David Raffel	
Marilyn Macha	Philip and Nancy Reicher	
Charles and Mary Kay Horner	Dennis and Palle Rilinger ♦	
M. Indellicate	Constance Roeder ♦	
Mr. Michael Kauphusman	Dr. and Mrs. Steven Romondo	
and Dr. Sandra Archer	Dr. Thomas Russell	

♦ *Sempre Society* † *In memoriam*

We are grateful for all donations. We make every effort to list donors accurately. Space limitations, however, don't allow us to print every gift in the program book. If we have omitted a name, or if you would like to modify your listing, please call **816.218.2624**.

Foundations and Organizations

The list of foundation and organization contributors includes gifts received during our 2024/25 season.

MAESTRO'S CIRCLE (\$100,000 and Above)

City of Kansas City, Missouri
DeBruce Foundation
Hall Family Foundation
Kansas City Symphony Alliance
Muriel McBrien Kauffman Family Foundation
Bebe and Crosby Kemper Foundation
for the Arts, UMB Bank n.a., Trustee
William T. Kemper Foundation —
Commerce Bank, Trustee
Missouri Arts Council
Richard J. Stern Foundation for the Arts —
Commerce Bank, Trustee
Symphony League

COMPOSER'S CIRCLE (\$50,000 to \$99,999)

Kansas City Symphony Guild
Kao Family Foundation
National WWI Museum and Memorial
Neighborhood Tourist Development Fund,
City of Kansas City, Missouri
The Seeley Foundation

MUSICIAN'S CIRCLE (\$25,000 to \$49,999)

Marion and Henry Bloch Family Foundation
Curry Family Foundation
Arvin Gottlieb Charitable Foundation,
Peter W. Brown, Barton J. Cohen,
UMB Bank, n.a., Trustees
Michael and Marlys Haverty Family
Foundation Fund
Frank and Margaret G. McGee Fund
National Endowment for the Arts
Pemberton Family Charitable Foundation
J.B. Reynolds Foundation
The Sosland Foundation
Mark Edelman Theater Fund at the
Jewish Community Foundation of
Greater Kansas City

BENEFACTOR (\$10,000 to \$24,999)

Anonymous
The Cross Foundation
The Ronald D. Deffenbaugh Foundation
Elsberry Family Foundation
Fondation Foyer, Julie Kemper Foyer and
Jean-Charles Foyer
The Ingram Family Foundation
Kirk Foundation
Oppenstein Brothers Foundation
Victor E. and Caroline E. Schutte Foundation
Ralph L. Smith Illumination Fund

PATRON (\$5,000 to \$9,999)

Almy Legacy Fund
Gerson Family Foundation
McCown Family Foundation
Bill McGlaughlin Education Fund
Louis and Frances Swinken
Supporting Foundation of the
Jewish Community Foundation of
Greater Kansas City

SUSTAINER (\$1,000 to \$4,999)

The Breidenthal-Snyder Foundation
R.A. Long Foundation
Miller Nichols Charitable Foundation
Henry E. Wurst Family Foundation

Business Alliance Corporate Contributions

The list of corporate contributors includes gifts received during our 2024/25 season.

BUSINESS ALLIANCE MAESTRO'S CIRCLE (\$100,000 and Above)

Bank of America
Hallmark Corporate Foundation

BUSINESS ALLIANCE COMPOSER'S CIRCLE (\$50,000 to \$99,999)

Ford Motor Company
Kansas City PBS
Webster House Garage, LLC

BUSINESS ALLIANCE PLATINUM PARTNER (\$25,000 to \$49,999)

The H & R Block Foundation
Helzberg Diamonds
PNC Foundation
Union Station

BUSINESS ALLIANCE GOLD PARTNER (\$10,000 to \$24,999)

AdventHealth
BlueScope Foundation
Cerris
Evergy
JE Dunn Construction Company
KC Parks and Recreation
Kissick Construction Company
McCownGordon Construction
Spencer Fane LLP

BUSINESS ALLIANCE PRINCIPAL PARTNER (\$5,000 to \$9,999)

Ash Grove Cement Company
Associated Audiologists, Inc.
Burns & McDonnell
Country Club Bank
Dollar, Burns, Becker & Hersheve
Forvis Mazars
HMXLive
Humana
Kansas City Life Insurance Company
Kansas City University
Mark One Electric Company, Inc.
Optum
Parisi Coffee
Renewal by Andersen
Restless Spirits Distilling
U.S. Engineering Holdings

BUSINESS ALLIANCE PARTNER (\$3,000 to \$4,999)

Adams Brown Wealth Consultants
Black & McDonald
Brown & Brown
Blue Bird Bistro
CBIZ
EPR Properties
Fannie's West African Cuisine
Foley Equipment
Fountain City Winery
Global Prairie
Kansas City Bier Co.
KurlCultureKC
J. Rieger & Co.
Lamp Rynearson - Civil Engineering
& Land Surveying
MC Realty Group, LLC
Polsinelli PC
Price Brothers Management Company
Shook, Hardy & Bacon L.L.P.
State Street
Straub Construction Company, Inc.

BUSINESS ALLIANCE FRIEND (\$500 to \$2,999)

Alice Scooper's Ice Cream Co.	Lifted Spirits Distillery
American Century Investments	Lockton Companies Inc.
AM CPA	Lulu's Thai Noodle Shop
Amos Family Funeral Home	Mariner
Anderson and Associates	McQuaid Brothers Remodeling
Argana Investments	Merrill Lynch/David Voysey
Arterra KC Apartments	Metcalf Auto Plaza
Atomic Cowboy	Michelle Deutch DDS
Assured Partners	Mission Farms
Bach to Rock	Mixture
Beer Kitchen	Neon Palm Ice
Bizz & Weezy Confections	No Coast Real Estate
Blue Cross Blue Shield of Kansas City	Oak & Steel
BRR Architecture	Payne & Jones, Chartered Foundation
CB Construction Services	Pulse Design Group
Creative Planning	Reliant Financial Services
Dillingham Enterprises, Inc.	SageView Advisory - Kansas City
DL & CL Investments	SHS MedTech Consulting
Excel Constructors	Terrasi Living & Scandia Home
Fairway Creamery	The Homesteader Cafe LLC
Footprints Heroes Home Gate	Taco Naco KC
Garmin	TouchBase Chiropractic & Wellness
Greater Kansas City Chamber of Commerce	Walz Tetrick Advertising
Heartland Coca-Cola Bottling Co.	Wandering Vine
Heavenly Homes Team Real Estate	Warriors' Ascent
HFG Architecture	West Bottoms Whiskey Co.
His & Her Fitness	Wis-Pak Brands - BUBBL'R
J. Rieger & Co.	Union Horse Distilling Co.
Katie Grimes CrossCountry Mortgage	Union on the Hill
KC Strings	

For more information about the Kansas City Symphony Business Alliance, please contact Mark Laverentz, Manager of Corporate Partnerships, at 816.218.2601 or mlaverentz@kcsymphony.org.



Kansas City Symphony Principal Timpani Timothy Jepson introduces a child to the timpani.

Join the Sempre Society.

Leaving a legacy gift to the Kansas City Symphony ensures the music you cherish will continue for generations.

Whether you choose to include us in your will, trust, retirement plan or life insurance policy, your gift will sustain music, always.

To learn more, please contact
Eva James Toia, Chief Development Officer
816.218.2637 | etoia@kcsymphony.org

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

Thank You

We are grateful to the individuals and businesses who donated to the Kansas City Symphony last season. Your contributions help us deliver outstanding experiences for our community!



How Can You Make A Difference Today?

- Donate online.
- Send a check to PO Box 219135, Kansas City, MO 64121-7266.
- Explore a tax-free option for giving to the Symphony through an IRA Charitable Rollover contribution. Please consult your tax advisor.
- Notify the Development team of your legacy gift plans in your will or trust and join our Sempere Society to support the Symphony's future.
- Learn about our Business Alliance and other partnership opportunities by contacting Mark Laverentz at mlaverentz@kcsymphony.org.

Donating to the Symphony offers enhanced benefits like reception suite access, free parking, VIP ticketing and sponsorship opportunities.

Make a donation online by visiting kcsymphony.org/support-us or call **816.218.2627** for more information.



Scan to support the Kansas City Symphony.

KANSAS CITY SYMPHONY UPCOMING CONCERTS

CLASSICAL CONCERTS

Beethoven and Beyond PIANO CONCERTO NO. 2

Friday, January 30 at 8 p.m. (SYMPHONIC PIAZZA)

Saturday, January 31 at 8 p.m.

Sunday, February 1 at 2 p.m.

Matthias Pintscher, music director and conductor

Tamara Stefanovich, piano



Tamara Stefanovich

LUDWIG VAN BEETHOVEN Piano Concerto No. 2

LISA STREICH *Black Swan* (KC Symphony co-commission, world premiere)

LUDWIG VAN BEETHOVEN Symphony No. 4

Prokofiev's Fifth Symphony

Friday, February 6 at 8 p.m.

Saturday, February 7 at 8 p.m.

Sunday, February 8 at 2 p.m.

Matthias Pintscher, music director and conductor

Leila Josefowicz, violin

MAURICE RAVEL *Mother Goose* (complete ballet music)

KAROL SZYMANOWSKI Violin Concerto No. 2

SERGEI PROKOFIEV Symphony No. 5



Leila Josefowicz

POPS CONCERT

She's Got Soul

Friday, February 13 at 8 p.m.

Saturday, February 14 at 8 p.m.

Sunday, February 15 at 2 p.m.

Luke Poeppel, David T. Beals III assistant conductor

Capathia Jenkins, vocals

Capathia Jenkins brings her powerhouse voice and stunning presence to her new show "She's Got Soul," featuring the greatest hits of soul and R&B.



Capathia Jenkins

ORDER YOUR TICKETS NOW! 816.471.0400 | KCSYMPHONY.ORG