



**KANSAS CITY  
SYMPHONY**



# **Gil Shaham Plays Brahms**

**FRIDAY, MAY 29  
SATURDAY, MAY 30  
SUNDAY, MAY 31**

**MATTHIAS PINTSCHER,  
MUSIC DIRECTOR AND CONDUCTOR  
GIL SHAHAM, VIOLIN**

Helzberg Hall, Kauffman Center for the Performing Arts

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# Gil Shaham Plays Brahms

Friday, May 29, 2026 at 8 p.m.

Saturday, May 30, 2026 at 8 p.m.

Sunday, May 31, 2026 at 2 p.m.

**MATTHIAS PINTSCHER**, MUSIC DIRECTOR AND CONDUCTOR

**GIL SHAHAM**, VIOLIN

Helzberg Hall, Kauffman Center for the Performing Arts



**LISA STREICH**  
**FRANCESCO FILIDEI**

**CHEN YI**  
**HANNAH KENDALL**  
**MIKEL URQUIZA**  
**SAAD HADDAD**  
**MARK ANDRE**

*Genesis* (KCS co-commission, world premiere)  
I. Morgen & Abend (Morning and Evening)  
II. Le acque sopra e le acque sotto  
(The Waters Above and the Waters Below)  
III. Water Messenger  
IV. the need / to be shattered & rebuilt  
V. Urvogel (Primeval Bird)  
VI. Shabah (Likeness)  
VII. Im Enthüllen (In the Unveiling)  
*(all movements performed continuously)*

Intermission

**JOHANNES BRAHMS** Concerto in D Major for Violin and Orchestra,  
op. 77  
I. Allegro non troppo  
II. Adagio  
III. Allegro giocoso, ma non troppo vivace  
Gil Shaham, violin

# 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.

Matthias Pintscher is published by Boosey & Hawkes; works written before 2023 are published by Bärenreiter. Recordings of his works can be found on Kairos, EMI, Teldec, Wergo and Winter & Winter.

# Gil Shaham

VIOLIN

**G**il Shaham is one of the foremost violinists of our time; his flawless technique combined with his inimitable warmth and generosity of spirit has solidified his renown as an American master. The Grammy® Award-winner, also named Musical America's "Instrumentalist of the Year," is sought after throughout the world for concerto appearances with leading orchestras and conductors and regularly gives recitals and appears with ensembles on the world's great concert stages and at the most prestigious festivals.



Highlights of recent years include the acclaimed recording and performances of J.S. Bach's complete sonatas and partitas for solo violin. In the coming seasons in addition to championing these solo works he will join his long-time duo partner pianist, Akira Eguchi, in recitals throughout North America, Europe and Asia.

Appearances with orchestra regularly include the Berlin Philharmonic, Boston Symphony, Chicago Symphony, Israel Philharmonic, Los Angeles Philharmonic, New York Philharmonic, Orchestre de Paris and San Francisco Symphony as well as

multi-year residencies with the orchestras of Montreal, Stuttgart and Singapore.

Shaham was born in Champaign-Urbana, Illinois, in 1971. He moved with his parents to Israel, where he began violin studies with Samuel Bernstein of the Rubin Academy of Music at the age of 7, receiving annual scholarships from the America-Israel Cultural Foundation. In 1981, he made debuts with the Jerusalem Symphony and the Israel Philharmonic, and the following year took the first prize in Israel's Claremont Competition. He then became a scholarship student at Juilliard and also studied at Columbia University.

Shaham was awarded an Avery Fisher Career Grant in 1990, and in 2008 he received the coveted Avery Fisher Prize. He plays the 1699 "Countess Polignac" Stradivarius and also performs on an Antonio Stradivari violin, Cremona c. 1719, with the assistance of Rare Violins of New York In Consortium, Artists and Benefactors Collaborative. He lives in New York City with his wife, violinist Adele Anthony, and their three children.

# Genesis Composers

## Lisa Streich

Lisa Streich, born in Norra Råda, Sweden in 1985, studied composition and organ in Berlin, Stockholm, Salzburg, Paris and Cologne. Helmut Lachenmann and Wolfgang Rihm have been her mentors in recent years. Streich has received commissions from the Lucerne Festival, Berliner Philharmoniker, Kölner Philharmonie, Swedish Radio Choir, Gothenburg Symphony Orchestra, Ensemble intercontemporain, Staatstheater Hannover, Munich Chamber Orchestra and Shizuoka Concert Hall. Her music has seen performances from the NDR Elbphilharmonie Orchestra, Deutsches Symphonie-Orchester Berlin, Swedish Radio Orchestra and Norrköping Symphony Orchestra, as well as the Malmö Symphony Orchestra on the occasion of the 250th anniversary of the Royal Swedish Academy of Music. Streich lives in Gotland, Sweden.

## Francesco Filidei

Francesco Filidei was born in Pisa. He graduated from the Luigi Cherubini Conservatory in Florence and from the Conservatoire National Supérieur de Musique et de Danse de Paris. As an organist and composer, he has played with a number of world-class orchestras, including WDR, SWR, RSO Wien, ORT, RAI, the Tokyo Philharmonic, Bayerischen Rundfunk, LaVerdi, the philharmonic orchestras of Monte Carlo, Nice, Picardie, Helsinki, Vilnius and Warsaw and the Orchestre Symphonique de Bretagne. Filidei is also active in teaching and has taught composition at numerous institutions and universities throughout the world.

## Chen Yi

Born in Guangzhou, China, Chen Yi transcends musical and cultural boundaries in her blending of Chinese and Western traditions. She holds degrees in composition from the Central Conservatory of Music in Beijing and Columbia University. Chen's music has been performed and commissioned by the world's leading musicians and ensembles, including Yehudi Menuhin, Yo-Yo Ma, Evelyn Glennie, the Cleveland Orchestra, the BBC and Singapore symphony orchestras, the Seattle, Pacific and Kansas City symphonies, the Brooklyn, New York and Los Angeles philharmonics and the St. Paul Chamber Orchestra. She has taught at the Peabody Conservatory and currently holds a professorship at the University of Missouri-Kansas City, where she has been on the faculty since 1998.

## Hannah Kendall

Known for her attentive arrangements and immersive world-building, British composer Hannah Kendall's music looks beyond the boundaries of composition. She has worked with ensembles including the London Symphony Orchestra, BBC Symphony Orchestra, Boston Symphony Orchestra, Los Angeles Philharmonic, New York Philharmonic, San Francisco Symphony, Seattle Symphony Orchestra, The Hallé, Ensemble intercontemporain, Ensemble Modern, International Contemporary Ensemble, Klangforum Wien and London Sinfonietta, as well as with choreographers, poets and art galleries. Born in London in 1984, Kendall read music at the University of Exeter before completing a master's degree in composition at the Royal College of Music and a doctorate at Columbia University in New York City.

## Mikel Urquiza

Mikel Urquiza (b. 1988, Bilbao, Spain) writes lively, colourful music, where things are not what they seem: every idea hides another one, peripheral elements become central and what looks serious pulls a face. He collaborates regularly with the Ensemble intercontemporain, L'Instant Donné and C Barré, and has worked with Klangforum, Musikfabrik, Mosaik, Divertimento and the New European Ensemble at festivals such as Présences, ManiFeste, ECLAT, Acht Brücken, Gaudeamus and Venice Biennale. Urquiza studied composition first at Musikene (San Sebastian) with Gabriel Erkoreka and Ramon Lazkano, then at Paris CNSM with Gérard Pesson and Stefano Gervasoni. In 2019-20 he was mentored by the Peter Eötvös Contemporary Music Foundation and was a fellow of the French Academy in Rome – Villa Medici.

## Saad Haddad

Saad Haddad (b. 1992) is a composer of orchestral, chamber, vocal and electroacoustic music who achieves a "remarkable fusion of idioms" (New York Times), most notably in his work exploring the disparate qualities inherent in Western art music and Middle Eastern musical tradition. His orchestral works have been performed by the Los Angeles Philharmonic, Minnesota Orchestra, American Composers Orchestra and Kaleidoscope Chamber Orchestra as well as the symphony orchestras of Albany, Columbus, Milwaukee, New Jersey, Princeton and Sioux City. Haddad holds degrees from Columbia University, Juilliard and the University of Southern California, and presently holds positions on the music faculties of Columbia University and New Jersey City University. He is based in New Jersey with his wife, daughter and two dogs.

## Genesis Composers (cont.)

# Mark Andre

Mark Andre, born in Paris in 1964, creates musical-existential experiences for the listener characterized by subtle, minutely worked-out processes of transformation. After his studies in France, including those at the Paris Conservatory with Claude Ballif and Gérard Grisey, Andre found a new musical home in Germany. Since 1998 he has taught regularly at the Darmstadt Summer Courses. In 2005 he traveled to Berlin, where he has lived ever since. Mark Andre is a member of the Berlin Academy of the Arts, Saxon Academy of the Arts and Bavarian Academy of the Arts, and was honored with the order of Chevalier des Arts et des Lettres in 2011. He teaches composition at the Academy of Music in Dresden.

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## Genesis (2026)

60 MINUTES

This project was created to explore differing cultures, backgrounds and identities, and how they navigate this shared idea of creation.

In the Torah, the book of Genesis opens with the Hebrew word *bereshit*, which translates to “in beginning” or “in a beginning.” This opens the doors for a more philosophical approach to the creation story. Instead of a definite beginning and end, the composers are encouraged to be in transit, to think in circles. No one can define what a circle is or where it begins or ends. Together, we can forge something that encapsulates this fluidity and explores it.

The composers chosen vary in age, ethnicity, religious background and aesthetics, but their differences are harmonious. I took into account what each day “means” and matched each composer to the day that best suited their musical identity as I understand it. These seven composers continuously seek to learn, grow and explore the unknown as they create.

My vision is to create an aesthetic landscape that’s walkable for the listener, where listeners can embrace the unknown. I offered E-flat in the middle of the piano as a loose musical through-line. This note is seen as “magical” and has inspired many composers throughout the history of music. I associate middle E-flat as a horizon — an eternal note, that encompasses darkness and light.

— Matthias Pintscher

## MORGEN & ABEND (MORNING AND EVENING)

7 MINUTES

*Special instrumentation: Bass drum, bowed crotales*

MORGEN & ABEND revolves around the first day of Genesis: “‘Let there be light,’ and there was light. God saw that the light was good, and He separated the light from the darkness. God called the light ‘day,’ and the darkness He called ‘night.’ And there was evening, and there was morning — the first day.”

I tried to find chords of light and chords of darkness — chords of daylight and chords of night.

I paired them with the bass line of Rameau’s “Tendre amour” — a hymn to love’s gentle and unifying power, a serene, flowing aria that celebrates affection untouched by jealousy or conflict.

For me, it was important not only to explore light and darkness, day and night, but to intertwine those with the unifying force that lies — hopefully — beneath everything — unconditional love.

— *Lisa Streich*

## LE ACQUE SOPRA E LE ACQUE SOTTO

(THE WATERS ABOVE AND THE WATERS BELOW)

10 MINUTES

*Special instrumentation: Piano, frying pan, glockenspiel, gong, triangle, tubular bells, whip*

From the second day of Genesis: “God said: ‘Let there be a firmament in the midst of the waters to separate the waters from the waters.’ God made the firmament and separated the waters which are under the firmament from the waters which are above the firmament.”

An upper horizon/sky acts as a mirror to a lower horizon/water, covering the entire chromatic spectrum; three great surges, composed of waves made of smaller waves, thicken to create a storm through which filter echoes from Haydn’s *Creation*: “Das Lob des zweiten Tags” (The Blessing of the Second Day).

— *Francesco Filidei*

## **Genesis Program Notes (cont.)**

### **WATER MESSENGER**

5 MINUTES

*Special instrumentation: Bells, glockenspiel, snare drum, suspended cymbal, tam-tam, triangle*

The concept of the “Water Messenger” is a symbolic metaphor, referring to the role water played on the Third Day of Creation (as described in Genesis) — serving as the medium that “brings forth life and bridges the gap between chaos and order.” In the lunar calendar, it also symbolizes the Water, one of the elements (Sun, Moon, Fire, Water, Wood, Metal, and Earth) in ancient China. I was inspired by the nature, the culture, and the history when I received the commission from the Kansas City Symphony led by Maestro Matthias Pintscher in 2025, to write a piece based on “Day Three” of the Genesis Creation story as a part of the Genesis Project.

The music is fast moving with fluent passages like the flowing water, symbolizing the life force, communication and connection, to convey my wishes of bridging different cultures for better understandings towards the peace of the world.

— *Chen Yi*

### **THE NEED / TO BE SHATTERED & REBUILT**

8 MINUTES

*Special instrumentation: Piano, bass drum, 5 harmonicas, sizzle cymbal, 5 tom-toms, 5 tuned gongs, 12 wind-up music boxes (playing “How Great Thou Art,” “Amazing Grace,” “Twinkle, Twinkle, Little Star” and “Ode to Joy”)*

“And God said, ‘Let there be lights in the vault of the sky to separate the day from the night, and let them serve as signs to mark sacred times, and days and years, and let them be lights in the vault of the sky to give light on the earth.’ And it was so. God made two great lights — the greater light to govern the day and the lesser light to govern the night. He also made the stars. God set them in the vault of the sky to give light on the earth, to govern the day and the night, and to separate light from darkness. And God saw that it was good. And there was evening, and there was morning — the fourth day.” — Genesis 1:14-19 NIV

— *Hannah Kendall*

## URVOGEL (PRIMEVAL BIRD)

9 MINUTES

*Special instrumentation: Celesta, bass drum, cowbells, cuckoo, cymbals, flexatone, glockenspiel, 2 harmonicas, hi-hat, lion's roar, marimba, 2 nightingale bird calls, 2 plastic chickens, slap stick, slide whistle, snare drum, tam-tam, thrush bird call, triangle, tubular bells, wood blocks*

It was the egg first, because before the hen there was another species, and before that another one, which, through small and big mutations, gave eventually our farm animals and, although the fluid history of the living (which goes from the Tyrannosaurus to the chicken) is bewildering, so is the fact that someone is typing this: an ape reflecting on its own imagination.

Urvogel (primeval bird) is the common German name for the Archaeopteryx, a feathered dinosaur which was long considered to be the first bird. Today we know that no modern species is its direct descendant, but it has kept its fantastic role as a missing link. Science illuminates us with precise knowledge about its appearance and behaviour, but in this musical reverie I prefer to picture it as the ancestor of all birds: wearing a thousand feathered masks, performing a thousand mating dances and nuptial flights, singing with a thousand voices at sunset, from the nightingale to the duck, some of them almost human.

Genesis says that God created birds before humans, and we know that there were birds before the different kinds of hominids — so we may as well imagine that our language imitates theirs. Perhaps, inspired by their flutes and oboes, guiros and rattles, we invented vowels and consonants, war chants and love songs. We are, without a doubt, a bit birdlike ourselves, capable of flying, at least while dreaming, at least every time we exhale making our vocal cords vibrate, piercing the space in the form of a song, or a word.

The biologist Jane Goodall, who died in 2025, is known for her remarkable defense of the ape habitat and the unwavering protection of all kinds of life. This flapping and warbling music remembers her.

— *Mikel Urquiza*

## **Genesis Program Notes (cont.)**

### **SHABAH (LIKENESS)**

5 MINUTES

*Special instrumentation: Piano, bell tree, crotale, tam-tam, vibraphone, suspended cymbal*

Shabah (شباب), or “likeness” in Arabic, is a musical reflection on the sixth day of creation from the Book of Genesis. This is the moment when life comes into being in its intended form. Human beings are created in God’s “likeness,” alongside animals, conceived as good and whole.

The music lives in this fragile moment before anything has gone wrong. Before the Fall. Before suffering, doubt, or loss. There is no need to imagine a better world, because nothing has yet been broken. There is only existence itself.

This idea feels especially distant today. Humanity is now creating new forms of life through artificial intelligence, trying to design systems in our own image. But unlike the Genesis story, we do this with full awareness of failure. We know what dystopia looks like. The sixth day represents a vision of life before that knowledge existed.

A central musical idea comes from the name Adam. Its letters are translated directly into pitch: A–D–A–M, with M realized as mi, or E. This produces a collection built around perfect fourths and fifths, intervals among the most fundamental in musical practice, used since antiquity and resonant across cultures. These sonorities permeate the work as a sonic metaphor for origin, likeness, and a world ordered before the need for division or measure.

— Saad Haddad

### **IM ENTHÜLLEN (IN THE UNVEILING)**

16 MINUTES

*Special instrumentation: Piano, 2 bass drums, 4 low bell plates, cajon, China tam-tam, 2 Tibetan singing bowls, 3 thunder sheets, 2 truck shock absorbers, 4 waterphones*

The seventh day in Genesis (Genesis 2:2–3), on which God rests from his work, blesses the day, and sanctifies it. This day symbolizes *a priori* completion, rest, and the institution of the Sabbath. It presumably refers to the holy day of the revelation of contemplative rest.

“In the unveiling,” the most fragile, unstable sound phenomena are revealed as potentially the most intense moments: the music of transience ...

— Mark Andre

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*Presented by the Symphony League  
to benefit the Kansas City Symphony*

# Concerto in D Major for Violin and Orchestra, op. 77 (1878)



## JOHANNES BRAHMS (1833–1897)

36 MINUTES

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

### THE STORY

The composition of Brahms' Violin Concerto may date to 1878, but its beginnings extend back 30 years when a young Brahms heard Hungarian virtuoso Joseph Joachim perform Beethoven's landmark Violin Concerto. Brahms was

enthralled, and when he met Joachim five years later they became lifelong friends. In addition to performing, Joachim was a skilled composer and had written two violin concertos in the 1850s. Perhaps out of deference to Joachim — and certainly well aware of Beethoven's looming legacy — Brahms did not embark on the composition of a violin concerto until the year after writing his second symphony, well into his 40s.

Brahms' Violin Concerto owes a great deal to Joachim's input. Brahms was a pianist, not a violinist, so he relied on Joachim's expert advice concerning violin technique (even if he didn't always heed the advice). Despite the increasingly prevalent practice of composers writing cadenzas for concertos at that time, instead of allowing performers to improvise or write their own, Brahms left the first movement cadenza up to Joachim. His version has become the standard used by most violinists ever since.

Joachim premiered the concerto on January 1, 1879, with Brahms conducting the Leipzig Gewandhaus Orchestra. Harkening back three decades, the program began with Beethoven's Violin Concerto. Pairing the two was hardly accidental, as both focus on a more integrated

## There is a great deal of interplay between the soloist and orchestra, both shared dialogue and extended conversation.

approach to musical expression rather than serving merely as a virtuoso vehicle. The strategy may have backfired a bit, though, as the initial reaction to Brahms' new concerto was lukewarm — the Beethoven concerto was already an established favorite, and Brahms' was a new and more difficult work. But over time Brahms' concerto gained in popularity and now is an adored cornerstone of the repertoire.

### THE MUSIC

Brahms' only violin concerto is a complex piece, direct in expression yet virtuosic in its demands. There is a great deal of interplay between the soloist and orchestra, both shared dialogue and extended conversation — quite atypical of "standard" concertos intended to showcase virtuosity, with the orchestra in a purely accompanimental role. Conductor Josef Hellmesberger quipped that the work was "a concerto not for, but *against* the violin." Yet it is precisely because of this cohesive musical interaction that the work has endured as a favorite with performers and audiences.

The opening theme is simple and Brahms immediately explores its melodic and rhythmic potential. The solo violin's fiery entrance quickly transforms into a lyrical exposition of the thematic material. The music develops organically, with Brahms carefully weaving together the movement's various motifs. The second movement leads off with one of Brahms' more luscious melodies played by the oboe. The solo violin takes over and a sense of elegance and refinement prevails throughout. Acknowledging the Roma violin tradition in Joachim's native Hungary, Brahms concludes the concerto with a vivacious romp in rondo form, with the main theme returning multiple times in various guises and meters. At the end the soloist, somewhat surprisingly, winds down to a couple of quiet phrases before the final grand chords.

— *Eric T. Williams and AJ Harbison*



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**KANSAS CITY  
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# Kansas City Symphony

**In** only its 44th 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**

MICHAEL STERN, MUSIC DIRECTOR LAUREATE

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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  
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*  
Niils 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 $\Delta$ ,  
*Acting Principal*  
*Bill and Peggy Lyons Chair*  
 Raymond Santos $\#$   
 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  
 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*

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

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### Rachmaninoff Celebration, Part Two: Piano Concerto No. 3



Friday, June 5 at 8 p.m.  
Saturday, June 6 at 8 p.m.  
Sunday, June 7 at 2 p.m.

Matthias Pintscher, music director and conductor  
Yefim Bronfman, piano

**SERGEI RACHMANINOFF** Symphony No. 3

**MATTHIAS PINTSCHER** Aubade

(world premiere, piano solo)

**SERGEI RACHMANINOFF** Piano Concerto No. 3

### SEASON FINALE!

### Rhapsody in Blue and Dvořák's New World Symphony

Friday, June 19 at 8 p.m.  
Saturday, June 20 at 8 p.m.  
Sunday, June 21 at 2 p.m.

Peter Oundjian, guest conductor  
Michelle Cann, piano

**JOAN TOWER** Suite from Concerto for Orchestra

**FLORENCE PRICE** Piano Concerto

**GEORGE GERSHWIN** *Rhapsody in Blue*

**ANTONÍN DVOŘÁK** Symphony No. 9, "From the New World"

