

KANSAS CITY  
SYMPHONY

2024/25

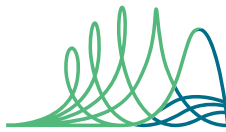
*Sonic*

ARCHITECTURE

YOUNG PEOPLE'S CONCERT

LEARNING GUIDE

Richard Hill Teacher's Guide



KANSAS CITY  
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Greetings!

Welcome to another exciting Kansas City Symphony Season! I look forward to seeing you in Helzberg Hall for this year's Young People's Concert: Sonic Architecture. As the concert approaches, I encourage you to take advantage of the materials inside this guide.

This learning guide is intended to be a resource for your classroom both before and after you attend the concert. Inside, you will find program information including music to be performed and in-class activities designed to enhance your experience at the Symphony. This year's YPC features connections between music and architecture – from the Statue of Liberty to Stravinsky's *Firebird* Suite. Learn how composers use tools like tempo, pitch and form to build a masterpiece from the ground up.

Finally, I am excited to introduce you to Daniel Wiley, one of the Symphony's new David T. Beals III Assistant Conductors. He and I can't wait to see you in Helzberg Hall very soon!

Sincerely,

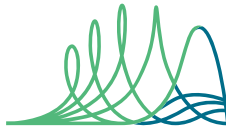
Stephanie Brimhall

Director of Education and Community Engagement, Kansas City Symphony

[sbrimhall@kcsymphony.org](mailto:sbrimhall@kcsymphony.org) | (816) 218-2639

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





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## CONCERT PROGRAM

**JOHN WILLIAMS** | *Liberty Fanfare*

**DMITRI SHOSTAKOVICH** | Symphony No. 5 in D Minor, op. 47, II. Allegretto

**GIACCHINO ROSSINI** | Overture to *The Barber of Seville*

**PIOTR ILYICH TCHAIKOVSKY** | Pas de Deux from *The Nutcracker Suite No. 2*

**JOHN PHILIP SOUSA** | *Liberty Bell March*

**IGOR STRAVINSKY** | Berceuse and Finale from *The Firebird Suite* (1919 revision)

*Listen on*



YouTube





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## PROGRAM INFORMATION

JOHN WILLIAMS | LIBERTY FANFARE



### WHERE HAVE I HEARD THIS BEFORE?

**Statue of Liberty Centennial:**  
**Boston Pops Performance at Liberty Park**



John Williams' music is some of the most recognizable in the world. He has composed music for close to eighty films and has written themes for iconic movie characters including Harry Potter, E.T., Luke Skywalker, Indiana Jones, Kevin McAlister and even a killer shark. In fact, the two notes that make up the *Jaws* theme are as recognizable as the opening notes of Beethoven's Fifth Symphony.

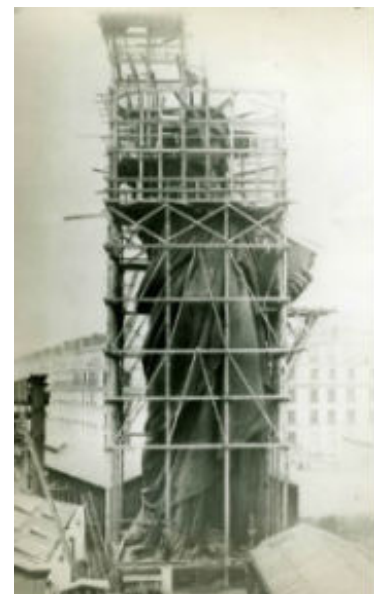
Much of Williams' ceremonial music is as recognizable as his works for film. He composed the Olympic Fanfare and Theme for the 1984 Summer Olympics in Los Angeles, The Olympic Spirit for NBC's television coverage of the 1988 Summer Olympics, Summon the Heroes for the 1996

Summer Olympics in Atlanta and Call of the Champions for the 2002 Winter Olympics in Salt Lake City. His love for celebrating monumental U.S. achievements can also be heard in Air and Simple Gifts written for the 2009



presidential inauguration, *Fanfare for Fenway*, commemorating the 100<sup>th</sup> anniversary of Fenway Park and *Liberty Fanfare*, celebrating the centennial and rededication of the Statue of Liberty.

The Statue of Liberty was a gift to the United States from the French honoring 100 years of U.S. independence and the international friendship between the two countries. More than 60 craftsmen worked together to build the 151-foot statue, molding thin sheets of copper around a strong interior framework. After being fully assembled in Paris, it was disassembled into 350 pieces, packed into 214 crates, and shipped across the Atlantic Ocean. The statue arrived in New York Harbor on June 17, 1885 after a two-month journey across the Atlantic Ocean. It was fully reassembled a year later and was officially unveiled on October 28, 1886, at what is now known as Liberty Island. John Williams' *Liberty Fanfare* was part of the centennial celebration held on July 4, 1986.



Opening notes Beethoven's Symphony No. 5



Opening notes *Jaws*





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## DMITRI SHOSTAKOVICH | SYMPHONY NO. 5, MVT. II ALLEGRETTO



Dmitri Shostakovich was a Russian composer, pianist and teacher. His first music lessons were with his mother, who was a professional pianist. Shostakovich composed his first symphony at age 19. By age 20, his



music had been performed in Europe and the United States and Shostakovich became a household name.

Despite his talent, Soviet leaders did not like Shostakovich's music. That is, until he wrote his Fifth Symphony, which Shostakovich wrote with his critics in mind. Subtitled "A Soviet Artist's Practical Creative Reply to Just Criticism," the Symphony was a resounding success. The lively second movement is playful and brief and comes between a

dramatic first movement and tragic third movement.

The second movement, marked **Allegretto**, opens

with the low strings that create a solid foundation of **pitch** and **meter**. Once that foundation is set, three distinct thematic styles follow:

Style 1 (0:15-1:02): A lively melody that includes **trills**, **staccato notes** and **grace notes** and utilizes the higher pitched woodwind instruments including E-flat clarinet, piccolo, flute and oboe.

Style 2 (1:03-1:12): A strong and heroic sound performed by the French horns in a **fortissimo dynamic**. This theme appears throughout the movement in outbursts by the brass section.

Style 3 (1:39-2:20): A more delicate theme performed first by solo violin and then by solo flute. In addition to the **pianissimo** dynamic, Shostakovich writes several **glissandi**, in which are pitches connected together by a glide. Listen for the glissandi in the strings and harp.

### VOCABULARY

**Allegretto:** performed at a fairly brisk tempo

**Dynamic:** how loud or soft the music is played

**Fortissimo:** a dynamic marking meaning very loud

**Glissandi:** a smooth transition from one pitch to another

**Grace notes:** musical note(s) added as an ornament, usually printed in a smaller font

**Meter:** the rhythmic pattern made in music by putting together strong and weak beats

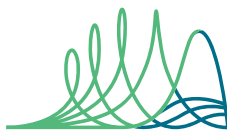
**Pianissimo:** a dynamic marking meaning very soft

**Pitch:** how high or low a musical sound is

**Staccato:** a musical direction to play short, sharp, disconnected notes

**Trill:** repeatedly moving between one note and its neighbor





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## GIOACCHINO ROSSINI | OVERTURE TO *THE BARBER OF SEVILLE*

**FUN FACT:** Rossini was born on a Leap Day: February 29, 1792



### WHERE HAVE I HEARD THIS BEFORE?

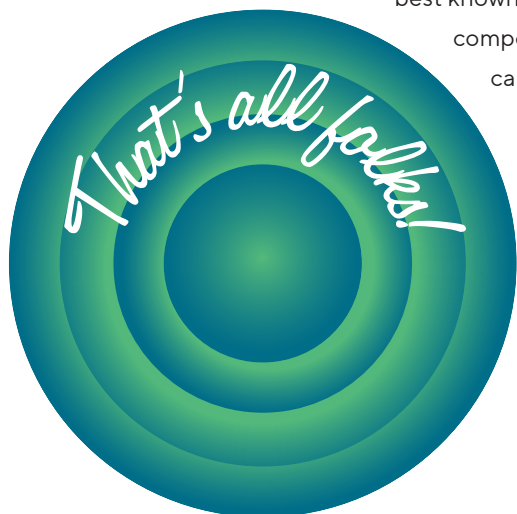
#### Looney Tunes “Rabbit of Seville”

Gioacchino Rossini was born in the Italian coastal city of Pesaro. His father played horn and trumpet and his mother was an opera singer, so Rossini grew up around music. By the time he was 12, Rossini’s mother was performing his compositions in recitals. He is

best known for his operas and composed 39 of them in his career.

Rossini’s **opera** *The Barber of Seville* follows the escapades of a barber, Figaro, as he assists Count

Almaviva in luring the beautiful Rosina away from her guardian, so she can be with her one true love. Overtures sometimes include a preview of the music to be heard in the opera but in the case of Rossini, the overture served as an announcement that the performance on stage was about to begin. In fact, Rossini was known for recycling his overtures. Because this overture was used to introduce both serious and comic operas, Rossini employs many techniques: from **staccato** to **legato**, **pianissimo** to **forte**, **bass** to **soprano**.



### VOCABULARY

**Bass:** the lowest instruments or voice

**Pianissimo:** a dynamic marking meaning very soft

**Forte:** a dynamic marking meaning loud

**Soprano:** the highest instruments or voice

**Legato:** to play notes smoothly, without stopping between notes

**Staccato:** a musical direction to play short, sharp, disconnected notes

**Opera:** a play set to orchestral music in which the characters sing all their lines





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## PYOTR ILYICH TCHAIKOVSKY | PAS DE DEUX FROM *THE NUTCRACKER*



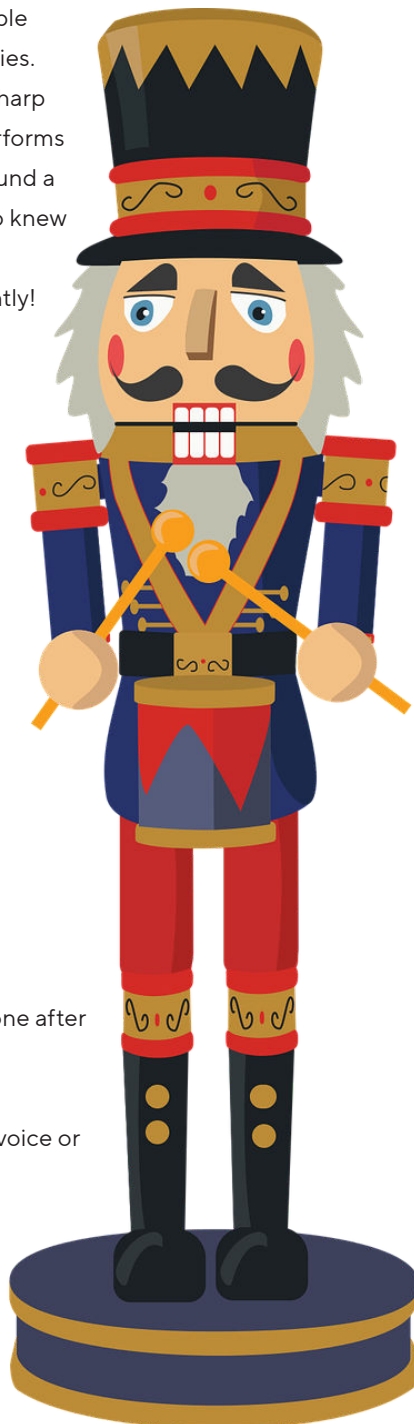
### WHERE HAVE I HEARD THIS BEFORE?

#### *The Nutcracker*

Russian composer Pyotr Ilyich Tchaikovsky is one of the most celebrated composers of symphonic music. He began playing piano at the age of 6 but was encouraged to pursue a career outside of the arts. After attending law school and working for the Russian government, he decided to pursue his true passion in music. Tchaikovsky has created some of the most recognizable themes in all of music and is best known for his ballet scores to *Swan Lake*, *Sleeping Beauty* and *The Nutcracker*.

In French, pas de deux means “step of two.” The pas de deux in Tchaikovsky’s *The Nutcracker* is

just that, a dance for Sugar Plum Fairy and the Prince just before the end of the ballet. Musically, the pas de deux is a beautiful example of Tchaikovsky’s Romantic abilities. After a delicate introduction of harp **arpeggios**, the cello section performs an emotional **solo** centered around a descending G major **scale**. Who knew a descending scale could be so beautiful? Tchaikovsky, apparently!



### VOCABULARY

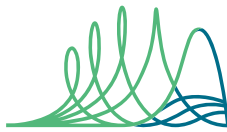
**Arpeggio:** playing notes in a **chord** quickly one after the other

**Chord:** when three or more notes are played at the same time

**Scale:** a series of notes played one after the other in stepwise motion

**Solo:** music written for a single voice or instrument, or a single section





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## IGOR STRAVINSKY | BERCEUSE AND FINALE FROM *The Firebird*



### WHERE HAVE I HEARD THIS BEFORE?

#### “Fantasia 2000”

Igor Stravinsky’s musical career spanned seven decades. The son of a bass singer, Stravinsky initially studied law before settling on composition. He studied privately with Nicolai Rimsky-Korsakov and eventually caught the eye – and ear – of **Ballet Russes** director Sergei Diaghilev. Diaghilev took a chance on young Stravinsky and commissioned him to orchestrate and compose ballets for his company. Stravinsky completed three ballets in the span of four years, each of which further solidified his fame for truly innovative music. *The Firebird* (1909-1910), *Pétrouchka* (1910-1911) and *The Rite of Spring* (1911-1913) were as important to the music world as they were to the **ballet** world.

*The Firebird* is an adaptation of a Russian folk tale about a prince, a princess, an evil sorcerer and a

magical firebird. The music in the berceuse represents the Firebird lulling the sorcerer to sleep through a beautiful lullaby performed by the bassoon. This, combined with a mesmerizing **ostinato** in the harp, form a hypnotizing masterpiece. The sorcerer’s sleep allows for his prisoners to be freed which is cause for celebration, heard next in the finale. The finale begins with a melody for solo horn which is then passed from section to section around the orchestra, building as it moves, to a triumphant conclusion to end the ballet.



### VOCABULARY

**Ballet:** an artistic dance form performed to music

**Ballet Russes:** a ballet company founded in Paris in 1909 by Russian impresario Serge Diaghilev

**Ostinato:** a continually repeated musical phrase or rhythm







## JOHN PHILIP SOUSA | *LIBERTY BELL MARCH*



John Philip Sousa was an American **composer**, **bandmaster** and author. Known as the “March King,” Sousa wrote 135 marches especially for wind band, including the official national march of the United States, *The Stars and Stripes Forever*.

Sousa showed an early interest in music and studied a myriad of instruments starting at the age of 6. His

father, a trombonist in the United States Marine Band, enlisted young Sousa in the band as an apprentice after he threatened to run away to join a circus band at the age of 13. He remained in the Marines for six years and wrote his first composition while enlisted.

In 1893, while composing his latest march, Sousa was at an event where a very large painting of the Liberty Bell was displayed. Soon after, his son marched in a Philadelphia parade honoring the

Liberty Bell. Sousa took these two instances as a sign to name his newest march *The Liberty Bell*, which has come to be one of his most popular marches.

American marches typically follow a specific form. Most begin with an introduction which is four, eight, or sixteen measures long. The introduction sets the mood of the music. Three different **strains** follow the introduction: first strain, second strain and break strain. The first strain is the main melody and is usually repeated. The second strain introduces a new melody and is often performed softer than the first for contrast. A trio comes next which is usually in a new **key signature** and has a notably different **dynamic** – usually abruptly softer than the preceding melody. The break strain comes next, which is a more raucous part that is sometimes called “The Fight” or “The Dogfight” in reference to aerial fighter-plane battles.

The purpose of the break strain is to break up the march between the trio and the coda sections. Lastly a march concludes with a coda or “recap” section that revisits the first and second strains as well as the trio, with some modifications.

The United States Marine Corps Band has played *Liberty Bell March* at four of the last six presidential inaugurations: the 1993 inauguration of President Bill Clinton, the 2005 inauguration of President George W. Bush, and the 2009 and 2013 inaugurations of President Barack Obama.

### VOCABULARY

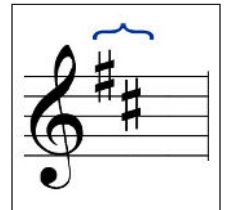
**Bandmaster:** the leader of a musical band, especially a brass or military band

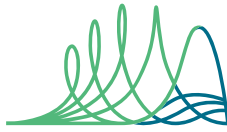
**Composer:** a person who writes music

**Dynamic:** how loud or soft the music is played

**Key signature:** the sharps and flats at the beginning of each staff of printed music that indicate the scale, or key, in which the piece is to be played

**Strain:** a series of musical phrases





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## THE LIBERTY BELL MARCH.

1<sup>st</sup> VIOLIN.

INTRODUCTION

JOHN PHILIP SOUSA  
FIRST STRAIN

ff

Divisi

p

ff

f

TRIO

p

BASS.

8

8

8

RECAP/CODA

f





# PREPARING FOR THE CONCERT

## BEFORE THE CONCERT

- Please make sure we are aware of any special seating needs you may have by contacting Stephanie Brimhall at [sbrimhall@kcsymphony.org](mailto:sbrimhall@kcsymphony.org) at least 2 weeks prior to the performance.
- Please double check that the concert date, number of attendees and amount due listed on your confirmation email matches your order.
- YOU WILL NOT RECEIVE TICKETS FOR THIS EVENT. YOU WILL BE ESCORTED TO ASSIGNED SEATS UPON ARRIVAL.
- Please review proper concert etiquette with your students prior to the performance. Information can be found below under “During the Concert” and later in this guide.

## ARRIVING BY BUS

- Buses will offload on the south drop-off drive of the Kauffman Center or the Performing Arts (KCPA). This drive runs east to west on concert dates and is accessed from Wyandotte Street.
- Please mark all buses with your school’s name and memorize bus numbers.
- Make sure you have contact information for each bus driver.
- Please ask bus drivers to follow all directions provided by KCPD, KCPA and KCS staff.
- Bus drivers must remain with the bus until it is parked at its final location.
- Bus drivers must be back on the bus 15 minutes before the end of the performance.
- Please make sure a teacher or other adult is the first person off the bus so they may help with the offloading process.
- Volunteers are there for your safety; please listen to all instructions.

## ARRIVING BY CAR

- Parking is available in the Arts District Garage for \$3-\$10 on concert days.
- Street parking is also available on surrounding streets including 17th, Wyandotte, Baltimore and Broadway.





### **DURING THE CONCERT**

- Your group will be seated by KCS and KCPA volunteers. Please plan to be in your seats 5 minutes before the concert begins.
- When you arrive in the hall, you will see musicians warming up on stage. When it is time for the concert to begin, the lights will dim and a staff member will give brief announcements.
- The orchestra will tune.
- The conductor will enter and ask the orchestra to stand. Applause for the conductor and orchestra is welcome at this time.
- Throughout the concert, applause is also welcome after each piece. You will know when it is time to applaud when the conductor lowers his arms and turns to face the audience.
- Students may be asked to participate at various times throughout the concert. Please listen closely to instructions given from the stage.
- Out of courtesy to your neighbors, please do not talk during the performance.
- Flash photography, audio recording and video recording are not permitted during the concert.
- Please make sure all electronic devices are switched off during the performance.
- Performance duration is about 55 minutes.

### **AFTER THE CONCERT**

- Please remain in your seats until your group is dismissed.
- Listen closely to dismissal instructions and be aware that your bus may be parked in a different location than where you were dropped off.
- Students will be escorted to their parked bus.





## FAQS

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

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

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

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

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

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

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

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

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

The concert will last approximately 55 minutes.

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

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

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

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

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

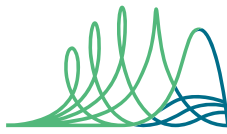
There is no specified dress code; however, many schools use a Symphony field trip as an opportunity to dress up. Please encourage children to dress appropriately for the weather, and plan to bring coats inside if the weather is cold.

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

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

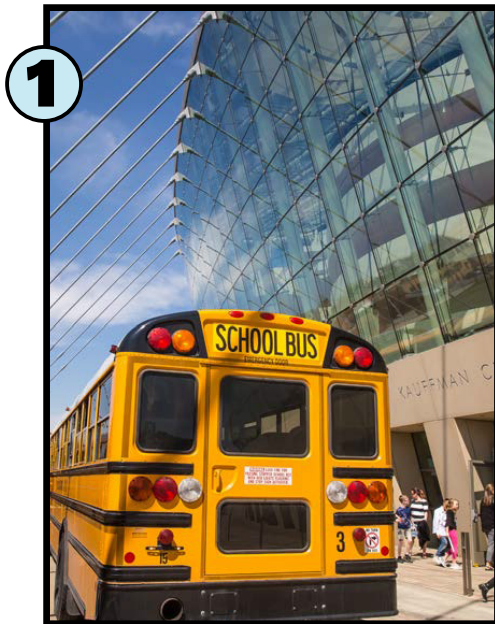
The KCPA does not have facilities for lunch inside the building.





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## GOING TO A CONCERT

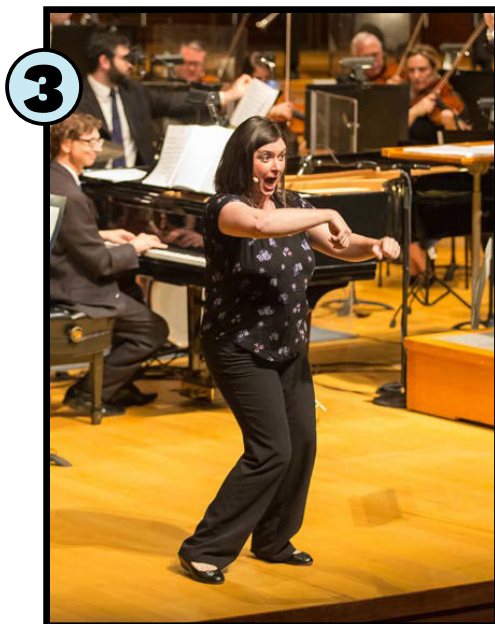


My school is going to a Kansas City Symphony Concert. We will ride on a school bus.



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

(Our cool conductor!)

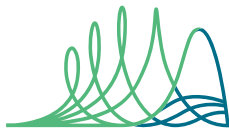


When the concert is about to start, the lights will dim and we will meet the concert host.



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





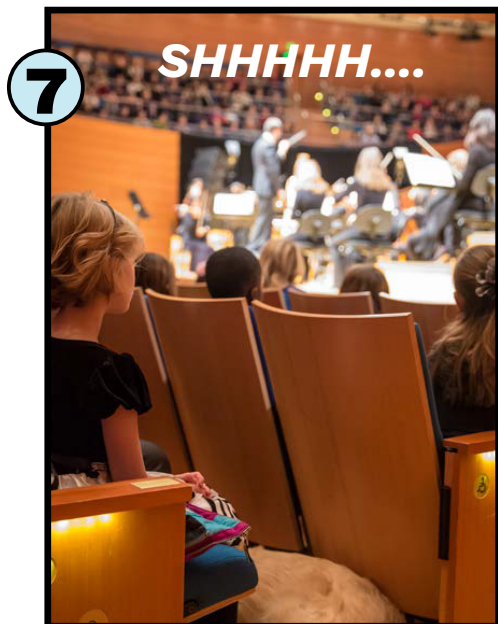
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When I am in the theater, I am sitting in my seat being a good listener.



When the music stops, I can clap for the musicians.



When the concert is over, I will stay in my seat and wait for instructions.



Time to leave. Going to the Symphony is fun!



## STRINGS

The STRING FAMILY is made up of the violin, viola, cello, double bass and harp. Instruments in this family produce sound by vibrating strings. Musicians use two different techniques to cause the string to vibrate. One way is to rub the strings with a bow, a long stick with horsehair stretched across it. When the bow is drawn across the strings, it causes the strings to vibrate which produces a sound. The other way to make strings vibrate is to pluck them with your finger. This technique is called pizzicato. Whether bowing or plucking, the pitch on a string instrument is changed when the length of the string is adjusted by putting fingers down on the string. This shortens the length of the portion that is vibrating. String instruments have a very mellow, rich sound. There are many string players in an orchestra because each instrument alone does not produce a very loud sound compared to other instrument families.

### VIOLIN

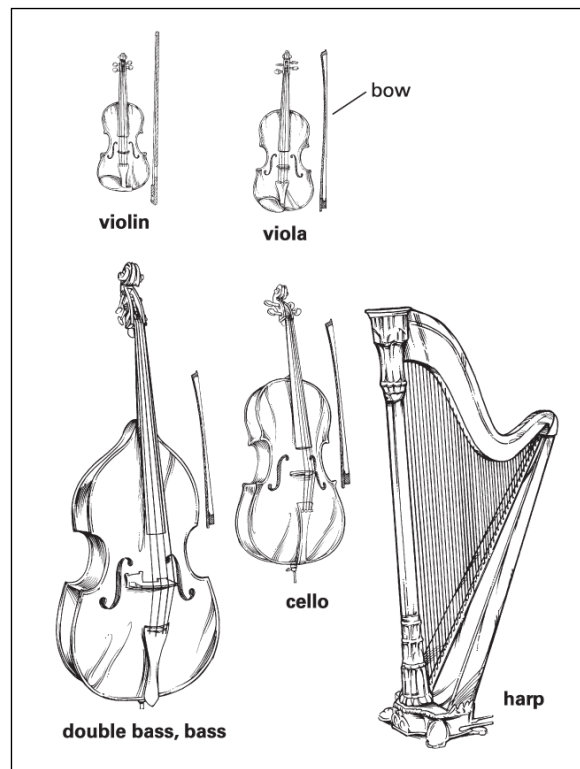
The VIOLIN is the smallest and highest pitched member of the string family. When played, it is held under the chin on the left side of the body. The musician holds the instrument with her left hand and uses her fingers to press the strings, creating different pitches, while the right hand draws the bow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

### VIOLA

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

### CELLO

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



### DOUBLE BASS

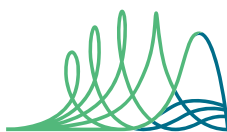
The DOUBLE BASS is also known as the contrabass or upright bass. It is the largest member of the string family, standing around six feet tall. Double bassists perform either standing up or sitting atop a stool with the instrument leaning against them. The double bass is a versatile instrument, often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

### HARP

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







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## WOODWINDS

The WOODWIND FAMILY includes the flute, clarinet, oboe and bassoon. These instruments produce sound when players blow air inside a tube. As the name suggests, all woodwind instruments have been made out of wood at one time in their existence. The flute has since evolved into being made of metal. All woodwind instruments create a vibrating column of air in different ways. Flutists blow across the top of an open hole. Clarinetists blow between a reed – usually a small, flat piece of bamboo – and a fixed surface. Oboists and bassoonists blow between two reeds that vibrate against each other. Woodwinds usually change the pitch of their instruments by changing the length of the tube they are blowing through by opening and closing holes using keys on their instruments. A modern orchestral woodwind section generally consists of three of each of the instruments in the family.

### PICCOLO

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

### FLUTE

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

### OBOE

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

and violetwood. The ENGLISH HORN is a larger and longer version of the oboe.

### CLARINET

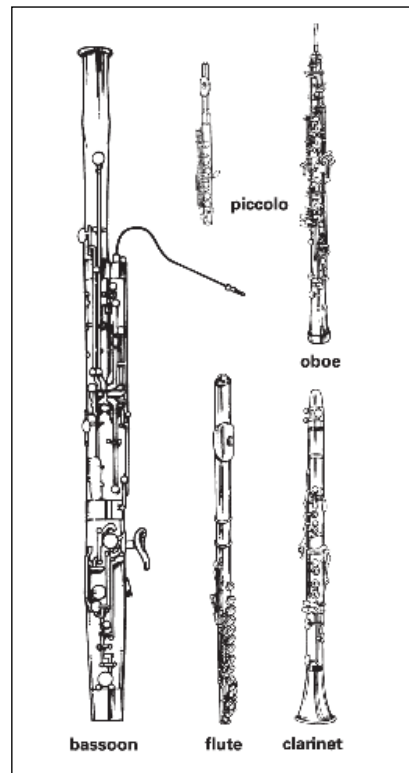
The CLARINET is a single reed instrument, meaning a single reed vibrates against the mouthpiece when air is blown against it. Clarinets can play a wide range of notes throughout their three registers: chalumeau (low), clarion (middle) and altissimo (high). Clarinets are

usually made from grenadilla or rosewood. The clarinet family includes smaller and larger versions of the standard instrument including the E-flat clarinet, bass clarinet and contrabass clarinet.

### BASSOON

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

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



## BRASS

The BRASS FAMILY includes the trumpet, French horn, trombone and tuba, which are all made of brass. Brass instruments were among the first instruments ever invented. Sound is produced when the musician “buzzes” his or her lips into a cup-shaped mouthpiece to produce vibrating air. The vibrating air then travels through a long metal tube that modifies and amplifies the vibrations. In order to change pitch, brass players use two techniques. The first is to change the speed at which they buzz their lips; a fast buzz produces a higher pitch and a slower buzz produces a lower pitch. The other is to change the length of tubing. Trumpet, French horn and tuba players have keys that may be pressed to lengthen or shorten the tubing, while trombone players increase or decrease the length of tubing using a slide. The brass section is generally found toward the back of the orchestra because of their ability to produce louder sounds. A modern orchestral brass section traditionally consists of four horns, two trumpets, three trombones and one tuba.

### TRUMPET

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

### FRENCH HORN

The FRENCH HORN is a brass instrument whose name derives from the use of animal horns to produce loud blasts of sound. The modern French horn is made of brass coiled into a circle with a flared bell at the end. Like all brass instruments, the

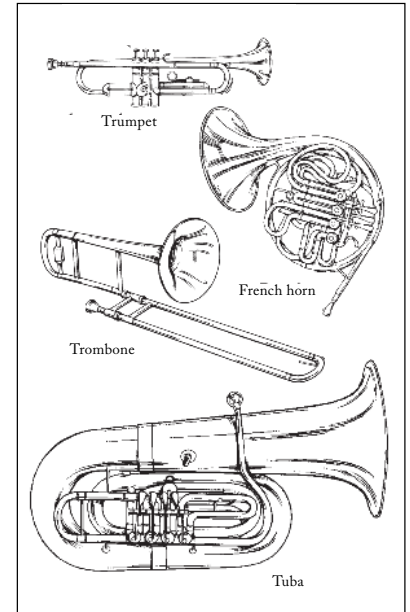
buzz is an important part of French horn playing. Unlike the trumpet and trombone, whose sound projects out in front of the musician, the French horn is held at the musician’s right side and is supported by placing the right hand inside the bell, and the sound is directed backward. Horn players change notes by adjusting the buzz, air speed and valves pressed down with their left hand. They can also adjust the pitch by changing the position of their right hand inside the bell. The French horn has a very wide range and contains 18 feet of tubing.

### TROMBONE

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

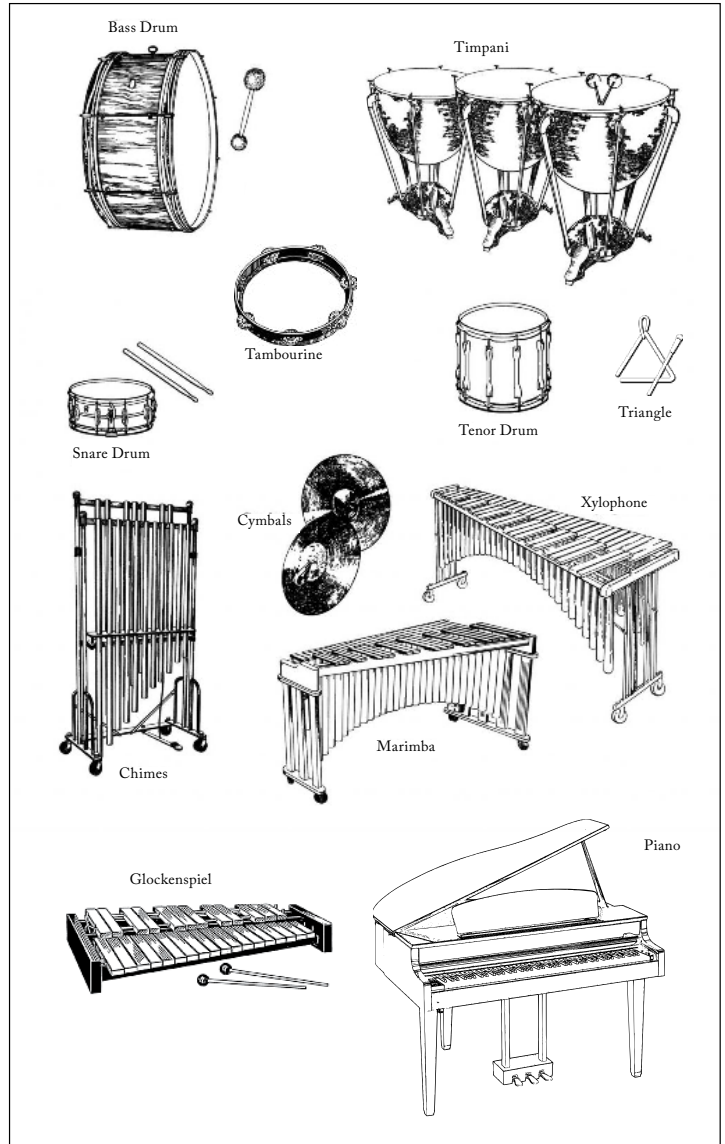
### TUBA

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



## PERCUSSION

The PERCUSSION FAMILY is the most varied family in the orchestra. Percussion instruments include the cymbals, drums, maracas, xylophone, marimba and many more. Sound on percussion instruments is created by striking, scraping or shaking either a solid material, like a metal triangle, or a membrane, like the top of a snare drum. In the past, membranes have been made of animal skins but most of today's drums use a synthetic material. There are many different kinds of percussion instruments used in an orchestra that produce many different types of sounds, but there are two common classifications of percussion instruments: pitched percussion instruments and unpitched percussion instruments. Pitched percussion instruments produce notes with an identifiable pitch and include the xylophone, glockenspiel, marimba, vibraphone, timpani, chimes and steel drums. Unpitched percussion instruments are incapable of producing a specific pitch. They are usually used to maintain a rhythm and include the bass drum, claves, snare drum, gong, cymbal, tam-tam, woodblock and triangle, among others.



## PITCHED PERCUSSION

### TIMPANI

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

### XYLOPHONE

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

### MARIMBA

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

### GLOCKENSPIEL

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

### CHIMES

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





## PIANO

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

## UNPITCHED PERCUSSION

### SNARE DRUM

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

### BASS DRUM

The BASS DRUM is the largest member of the percussion family and makes the lowest sounds. It is constructed much like the snare drum, although without snares. The bass drum

is usually struck with soft-headed sticks, often covered in sheepskin or felt.

### CYMBAL

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

### TRIANGLE

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

### TAMBOURINE

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

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## CONDUCTOR

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

## MUSIC LIBRARIAN

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





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## TEACHING ACTIVITY

### INSTRUMENT FAMILIES

#### TEACHING OBJECTIVE

1. Students will learn to identify and understand the families of orchestra instruments and their roles in the orchestra.

#### MATERIALS

1. Instrument Families Information Sheet
2. Sonic Architecture Playlist

#### PREPARATORY ACTIVITIES

1. Discuss with the class the meaning of “family.” Discuss different types of families: immediate and extended families, the “family” of the school or class, a “family” of cars by car manufacturer, etc.
2. Discuss what defines a family and what characteristics are shared by families.

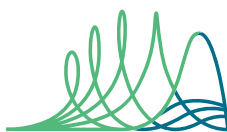
#### TEACHING SEQUENCE

1. Introduce the four families of symphonic instruments: strings, woodwinds, brass and percussion.
2. Discuss characteristics of each instrument family and what makes them “related.” (How do they look? How are they played? What sounds do they make?)
3. Divide the class into four groups, each representing a different instrument family.
4. Play a recording of a piece the students will hear at the concert. Instruct the students to listen specifically for their instrument family. Have them note when they hear their family, what kind of sounds they hear, how often they play, etc. If desired, ask students to “air play” their instruments when they hear them play (miming playing the instruments without sound).
5. Rotate students through the different families, listening to different pieces on the upcoming program and repeat the listening activity until each group has been assigned each instrument family.
6. Expand the activity by assigning students specific instruments within each family and ask them to listen to specific instruments rather than the entire family. How does this change the way they listen?

#### EXTENDED ACTIVITY

1. Ask students to sing a simple song like “Twinkle Twinkle Little Star,” or your school song.
2. Instruct the class to sing the song as a specific instrument family. What would it sound like everyone were brass instruments or flutes or drums?
3. Let everyone pick an instrument family or specific instrument to imitate and sing the song again as a class orchestra.
4. Discuss how the song changes based on what instruments everyone represents.





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## Teaching Activity:

### CONCERT ETIQUETTE

#### Teaching Objective:

Students will examine, discuss and practice appropriate concert behavior in different settings.

#### Preparatory Activities:

1. Ask the students to list places or situations where they might be part of an audience. Solicit examples such as a rock concert, tennis match, football game, golf tournament, movie theater, etc. Create a list of answers where everyone can see them.
2. Discuss the way audience behavior in various settings would be different. Discuss how different venues or activities have different expectations for audience behavior. Discuss how an audience can positively or negatively affect the performer or athlete and other audience members.

#### Teaching Sequence:

1. Assign a group of two or more students to act out behavior that would occur at various venues at the front of the classroom. For example, have two students pretend to be playing tennis.
2. Instruct the rest of the class to pretend that they are the audience for the event being portrayed. Instruct the “audience” to show their appreciation for the performers/athletes pretending in front of the class.
3. Critique the “audience” behavior and discuss why certain behavior was appropriate or inappropriate for the situation. Talk about audience reactions such as applause, yelling or whistling and when it is appropriate or inappropriate.
4. Ask the performers to tell the class how the “audience” behavior affected their efforts.
5. Repeat this activity with all examples of activities (e.g. rock concert, chess match, ballet, football game, etc.).

#### Culminating Activity:

Talk to the students about the upcoming Kansas City Symphony concert. Discuss what they should expect to happen and how they can appropriately show their appreciation for the orchestra. Students should know that it is appropriate to clap for an orchestra after each piece. The conductor will indicate when each piece is over by putting his hands down by his sides.

#### Evaluation:

Were students able to understand how and why audience behavior might be different in different settings and venues? Did they understand the importance of their role as an audience member?



## TEACHING ACTIVITY

### Musical Moods

#### Teaching Objective:

Students will explore different moods created by scales, chords and musical melodies.

#### Materials:

1. Sonic Architecture Playlist
2. Emoji Worksheet

#### Preparatory Activities:

1. Discuss different types of moods represented by the emojis on the next page.
2. Introduce the concepts of major and minor scales/chords by playing examples on piano or other instrument.
3. Discuss how the mood of the scale can change based on the key of the scale or by varying the key or dynamics.
4. Print and cut out emojis for each student or group of students

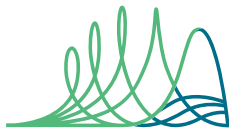
#### Teaching Sequence

1. Listen to short excerpts from pieces on the Sonic Architecture program.
2. Either during each excerpt, or after each excerpt, ask students to hold up the emoji that best reflects the mood of the music.
3. Ask for volunteers to explain why they chose that particular emoji.
4. Do this for each piece on the Sonic Architecture program.

#### Extended Activity:

1. Try doing this activity with other music including popular songs, school songs, etc...





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## EMOJI WORKSHEET







**DANIEL WILEY,  
DAVID T. BEALS III ASSISTANT CONDUCTOR**

**Daniel Wiley** has quickly become a notable young conductor on the rise, having made appearances with the Cincinnati Symphony, Cincinnati Ballet, Kansas City Symphony, Calgary Philharmonic, Toledo Symphony, Orchestra Iowa and Quad City Ballet, Salisbury Symphony, Windsor Symphony Orchestra, Windsor Abridged Opera, London Symphonia, Boise Philharmonic, Abilene Philharmonic, Denali Chamber Orchestra, Meridian Symphony, Equilibrium Ensemble, and the University of North Florida Opera.

Daniel currently holds posts as an assistant conductor with the Cincinnati Symphony and Kansas City Symphony, and is the music director of the Salisbury Symphony in North Carolina. Daniel has also held posts as the assistant conductor of the Jacksonville Symphony, music director of the Jacksonville Symphony Youth Orchestras, associate conductor of the Windsor Symphony Orchestra, music director of the Windsor Symphony Youth Orchestras, music director of the Windsor Symphony Community Orchestra, visiting professor and Wind Ensemble conductor at the School of Creative Arts at the University of Windsor, education conductor/consultant for London Symphonia, conductor for the Windsor Abridged Opera Company, music director of Texas Academy of Mathematics and Science Youth Orchestra, and assistant conductor for the Meridian Symphony Orchestra.

During the pandemic, Daniel was instrumental in expanding the Windsor Symphony's educational footprint by creating a digital education concert series that includes 12 hours of interactive music curriculum for schools. This program has been lauded as "an exemplar of impassioned and outstanding pedagogy" (Dr. Ken Montgomery, Dean of the Faculty of Education, University of Windsor) and recognized by the Ontario Provincial Parliament as an example of how an orchestra can change lives through music, even during a time of

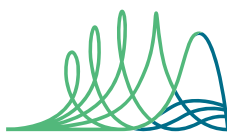
unprecedented uncertainty. To date, this program has served more than 200,000 students across the United States and Canada.

In 2019, Daniel was a prize recipient at both the Smoky Mountain International Conducting Institute and Competition and the Los Angeles International Conducting Competition. Daniel has also spent time conducting new music ensembles, including for the Musicbed Music and Film Corporation based in Fort Worth, Texas, as well as participating in the Composing in the Wilderness program as part of the Fairbanks Summer Arts Festival in Fairbanks, Alaska. Through this program, Daniel has conducted numerous world premieres in Denali National Park.

As a former public-school music teacher, Daniel has a unique passion for music education, and frequently donates his time as a guest clinician to support students and teachers in music programs across North America.

**STEPHANIE BRIMHALL, DIRECTOR OF EDUCATION  
AND COMMUNITY ENGAGEMENT**

**Stephanie Brimhall** joined the Kansas City Symphony administration in 2011. Since then, she has dramatically expanded the Symphony's educational offerings to include events for all ages, from infants to retirees and everyone in between. She also has developed original and engaging program content that has garnered enthusiastic endorsement from audiences and educators alike. Brimhall previously was director of education and community engagement for the San Antonio Symphony and assistant music librarian for the Honolulu Symphony. She has a master's degree from Rice University's Shepherd School of Music and a bachelor's degree from the University of Michigan, both in clarinet performance. Brimhall has performed with the Houston, San Antonio and Honolulu symphonies. She lives in Kansas City's Northland with her husband Dave, children Ethan and June, and a dog, Grizz Lee Bear.



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MATTHIAS PINTSCHER, MUSIC DIRECTOR

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**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**  
**Aaron You-Xin Li^**  
**Chiafei Lin**  
**Vladimir Rykov**  
**Alex Shum\***

**SECOND VIOLINS**

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

**VIOLAS**

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

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**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**

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**Evan Halloin**, *Acting Principal*  
**Richard Ryan**, *Acting Associate*  
*Principal*  
**Nils Aardahl**  
**Lena Goodson\***  
**Joseph Nunez**  
**Keith Wymer\***

**FLUTES**

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

**PICCOLO**

**Alejandro Lombo\***  
**Kayla Burggraf\***

**OBOES**

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

**ENGLISH HORN**

**Matthew Lengas**

**CLARINETS**

**Raymond Santos**, *Principal*  
*Bill and Peggy Lyons Chair*  
**Trevor Stewart\***  
*Acting Associate Principal*  
**Silvio Guitian\***, *Associate Principal*  
**John Klinghammer**

**E-FLAT CLARINET**

**Trevor Stewart\***  
**Silvio Guitian\***

**BASS CLARINET**

**John Klinghammer**

**BASSOONS**

**Ann Bilderback**, *Principal*  
*Barton P. and Mary D. Cohen Chair*  
**Thomas DeWitt**, *Associate Principal*  
**Maxwell Pipinich**

**CONTRABASSOON**

**Thomas DeWitt**

**HORNS**

**David Sullivan**, *Acting Principal*  
*Landon and Sarah Rowland Chair*  
**Elizabeth Gray**, *Acting Associate*  
*Principal*  
**David Gamble**  
**Stephen Multer**,  
*Associate Principal Emeritus*  
**Benjamin Bacni\***

**TRUMPETS**

**Julian Kaplan**, *Principal*  
*James B. and Annabel Nutter Chair*  
**Shea Kelsay\***, *Acting Associate*  
*Principal*  
**Hyojoon Park\***  
**George Goad\***

**TROMBONES**

**Evelyn Carlson**, *Principal*  
**Porter Wyatt Henderson**,  
*Associate Principal*  
**Jahleel Smith\***

**BASS TROMBONE**

**Jahleel Smith\***

**TUBA**

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

**TIMPANI**

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

**PERCUSSION**

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**Justin Ochoa\***, *Acting Associate*  
*Principal*  
*Adrian and Nancy Kay Hertog*  
*Family Chair*

**HARP**

**Katie Ventura\***, *Acting Principal*

**LIBRARIANS**

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

**DAVID T. BEALS III**

**ASSISTANT CONDUCTORS**

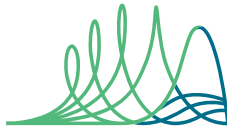
**Luke Poeppel**  
**Daniel Wiley**

**Justin White**,  
*Director of Orchestra Personnel*

**Kirsten Loynachan**,  
*Assistant Personnel Manager*

**Tyler Miller**,  
*Stage Manager*

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



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