

## Welcome to Weather Ahead!

I can't wait to see you and your students at this year's KinderKoznert: *Weather Ahead!* Thank you for making music and the KC Symphony a part of your students' education. This year's program explores all things weather and we are very excited to welcome back KMBC-TV Chief Meteorologist Bryan Busby to serve as co-host.

Each piece on the program features a different type of weather or natural phenomenon. This includes the musical thunder and lightning of Beethoven's "Thunderstorm" from his Sixth Symphony, Mussorgsky's tornadic *A Night on Bald Mountain*, and a snowy three-horse sleigh ride in Prokofiev's "Troika" from *Lieutenant Kijé*. Familiar to many will be Rossini's Overture to *William Tell* and Debussy's beautiful *Clair de lune*. The program will also feature a hopeful reminder of springtime in Grieg's "Morning Mood" from *Peer Gynt*.

Students will learn about the families of instruments and how their various sounds help to convey the broad range of weather-related events featured on the program. They will also participate in activities throughout the concert including creating an indoor thunderstorm and singing along with "Over the Rainbow" from *The Wizard of Oz*.

Science and music go hand-in-hand, and both have the power to excite the imaginations of young minds. We are eagerly looking forward to sharing this fun and educational program with you and your classes. See you soon in Helzberg Hall – and we wish you nothing but blue skies until then!

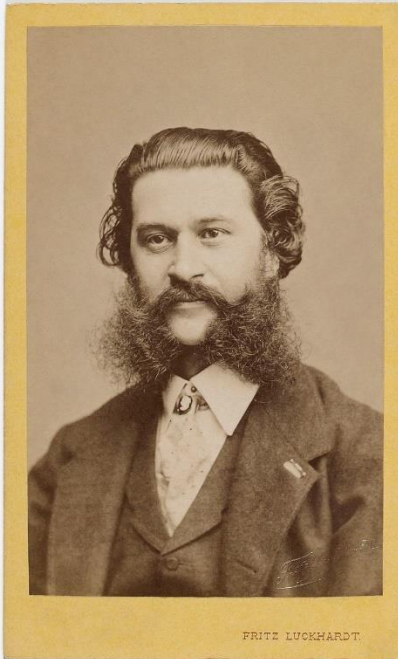
Warm wishes,

Stephanie Brimhall  
Director of Education and Community Engagement, Kansas City Symphony

### CONCERT PROGRAM



J. STRAUSS, JR.	Overture to <i>Die Fledermaus</i>
EDVARD GRIEG	"Morning Mood" from <i>Peer Gynt</i>
VIRGIL THOMSON	"Drought" from <i>The Plow that Broke the Plains</i>
SERGEI PROKOFIEV	"Troika" from <i>Lieutenant Kijé</i>
BEETHOVEN	"Thunderstorm" from Symphony No. 6
MUSSORGSKY	<i>A Night on Bald Mountain</i>
HAROLD ARLEN	"Over the Rainbow" from <i>The Wizard of Oz</i>
CLAUDE DEBUSSY	<i>Clair de lune</i>
GIOACCHINO ROSSINI	Overture to <i>William Tell</i>



Johann Strauss, Jr.

## **JOHANN STRAUSS, JR. (1825-1899)**

### **Overture to *Die Fledermaus* (1874)**

Johann Strauss, Sr. was a celebrated violinist and composer who led his own dance ensemble and put the Viennese waltz on the map. Johann Strauss, Jr. was a rebellious teenager who defied his father's wishes and formed his own dance ensemble, competing with his father and eventually drawing his brothers into the business. When their father died, the brothers merged the two ensembles and Johann, Jr. took on his father's mantle as the "Waltz King." Johann, Jr. wrote nearly 500 dances, including waltzes, polkas, quadrilles, marches, galops and mazurkas.

The operetta became popular in the late 1800s and by 1899, Johann, Jr. had composed over a dozen. But none were more popular than *Die Fledermaus* (The Bat). First performed in 1874, the infectious melodies, zany stage shenanigans and general light-heartedness have firmly established the operetta as an audience favorite everywhere. The overture features the

immortal central waltz from the show, woven together with zestful polkas and other familiar tunes from the drama.

## **Edvard Grieg (1843-1907)**

### **"Morning Mood" from *Peer Gynt***

Edvard Grieg took his first piano lesson at age six and wrote his first composition at age nine. He is best known for his music for the play *Peer Gynt*. Grieg had a unique ability to tell a story through music. The play's incidental music includes "Morning Mood" and "In the Hall of the Mountain King," recognizable tunes which have been heard in countless television shows, movies and commercials.



In addition to creating the early morning sunrise, Grieg's "Morning Mood" from *Peer Gynt* creates the idea of springtime. The movement opens with a sweet and gentle melody played by the flute. The oboe, strings, horns, and eventually the full orchestra take turns playing the theme throughout the brief movement. The music gradually builds in intensity and quiets again as the woodwinds and horns take over, bringing the piece to a close. All combined, the audience is left with a breath of fresh spring, morning air.

## **Virgil Thomson (1896-1989)**

### **"Drought" from *The Plow that Broke the Plains***

Kansas City-native Virgil Thomson is one of the area's most famous composers. He studied piano and organ as a young man and attended Central High School from 1908-1913. He was a composer and music critic and is best known for his collaborations with author Gertrude Stein.

During the 1930s, severe dust storms covered the Great Plains. This phenomena, known as the Dust Bowl, was the result of severe drought and failure to prevent wind erosion. In 1936, the U.S. Department of Agriculture commissioned a film about America's farmland during the Dust Bowl. Thomson composed the score that accompanied the film. The music closely follows each scene including segments titled "Grass," "Cattle," "Homesteader," and "Drought," among others. The following text precedes the movement titled "Drought:"

*A country without rivers...without streams...with little rain...  
Once again the rains held off and the sun baked the earth.  
This time no grass held moisture against the winds and sun...  
This time millions of acres of plowed land lay open to the sun.*

Thomson's "Drought" accompaniment includes a 16-bar canon. The melody is stark and haunting, alluding to the desolation left behind by the Dustbowl.



## Sergei Prokofiev (1891-1953)

### "Troika" from *Lieutenant Kijé*



After returning to Russia after a decade away, Sergei Prokofiev was determined to challenge himself to keep evolving as a composer. When the opportunity to compose his first film score arose, he jumped at the chance. *Lieutenant Kijé* (known in the US as *The Czar Wants to Sleep*) is a sarcastic comedy about the creation of a fictional soldier and his rise through the ranks. Prokofiev's score includes five movements made up of easily remembered tunes.

- I. Birth of Kijé
- II. Romance
- III. Kijé's Wedding
- IV. Troika
- V. The Burial of Kijé

Sergei Prokofiev

The main melody of "Troika" is taken from an old Hussar song. The melody is first stated slowly but soon quickens, with layers of sleigh bells, pizzicato strings and piano to give it the feel of a winter's journey on a Russian three-horse sled, also known as a Troika.



**Allegro**



Troika Melody from *Lieutenant Kijé*

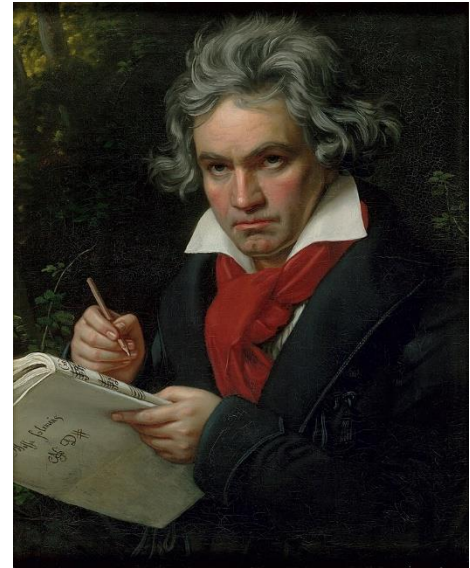
## Ludwig van Beethoven (1770-1827)

### "Thunderstorm" from Symphony No. 6

Beethoven is one of the world's most celebrated composers. In his career, he composed symphonies, concerti and a number of works for theatrical productions.

Beethoven's Sixth Symphony is also known as the "Pastoral Symphony." It is his most direct symphonic example of program music. The symphony has five movements, each with a descriptive title:

- I. Awakening of cheerful feelings on arriving in the country: *Allegro ma non troppo*
- II. Scene by the brook: *Andante molto mosso*
- III. Merry assembly of country folk: *Allegro*
- IV. Thunderstorm
- V. Shepherd's Song - Happy, grateful feelings after the storm: *Allegretto*



Ludwig van Beethoven

Beethoven composed each movement to paint a musical picture. The "Thunderstorm" movement takes the listener through a violent storm. It begins with tiny raindrops heard in soft, staccato notes in the strings. The storm then progresses to heavier rain created by string tremolos. The movement reaches a climax as thunder and lightning make their appearances. The timpani creates sounds of rolling thunder and loud, fast bursts of sound create the illusion of lightning. The movement concludes as the storm blows away into the distance



## Modest Mussorgsky (1839-1881)

### *A Night on Bald Mountain*



Modest Mussorgsky

Modest Mussorgsky was born into a wealthy, landowning Russian family. After an early introduction to music, he pursued a career in the military but eventually resigned his post to become a composer. He was part of a group of Russian composers known as "The Five." This group also included composers César Cui, Alexandr Borodin, Mily Balakirev and Nikolai Rimsky-Korsakov.

Mussorgsky often relied on his colleagues to polish and even orchestrate his compositions. He spent a number of years working on music for *A Night on Bald Mountain*. It originally began as an idea for an opera then morphed into a tone poem. He never got it to a point where he or any of his colleagues were satisfied with the

product. After Mussorgsky's death, Rimsky-Korsakov pieced together themes from the tone poem into what we all now know as *A Night on Bald Mountain*.

During the KinderKonzerts, *A Night on Bald Mountain* represents a weather event Midwesterners all respect and fear: the tornado. The swirling notes in the strings and winds combined with the powerful blasts of sound in the brass represent those tornadic qualities.



## **Harold Arlen (1905-1986)**

### *The Wizard of Oz*

Harold Arlen was born in Buffalo, New York to Samuel Artluck and Celia Orlin. His given name was Hyman Artluck. He felt that his name was a hindrance to his career and eventually changed it to Harold Arlen – Arlen being a combination of his parents' last names. He was a pianist and played with different bands in theaters, restaurants and ballrooms throughout New York. Arlen also began writing his own songs and worked with a variety of lyricists including E.Y. Harburg, Johnny Mercer and Ira Gershwin.



In 1938, MGM Studios began working on the film *The Wizard of Oz*. Arlen and Harburg were asked to compose the music and lyrics and were given \$25,000 and fourteen weeks to complete them. One of the last songs to be written was “Over the Rainbow.” It has since become one of the most recognizable songs in the history of film, even earning an Academy Award for Best Song in 1939. In 2000, “Over the Rainbow” was recognized as the No. 1 song of the 20<sup>th</sup> century.

*Somewhere over the rainbow, way up high  
There's a land that I heard of, once in a lullaby  
Somewhere over the rainbow, skies are blue  
And the dreams that you dare to dream, really do come true*

*Someday I wish upon a star  
And wake up where the clouds are far behind me  
Where troubles melt like lemon drops away above the chimney tops  
That's where you'll find me*

*Somewhere over the rainbow, bluebirds fly  
Birds fly over the rainbow, why, then oh why can't I?*

*Somewhere over the rainbow, bluebirds fly  
Birds fly over the rainbow, why, then oh why can't I?*

*If happy little bluebirds fly beyond the rainbow  
Why, oh why can't I?*

## **Claude Debussy (1862-1918)**

### *Clair de lune*

Claude Debussy was born in France in 1862, just as Impressionist paintings were emerging and alarming viewers with bright colors and light where solid objects once existed. Impressionist music evolved simultaneously, typically utilizing the whole-tone scale and avoiding conventions of harmonic and rhythmic development. Debussy explained it as such: "I should like to see the creation...of a kind of music free from themes or motives...which nothing interrupts and which never returns upon itself.

*Clair de lune* is a short movement from Debussy's *Suite Bergamasque* for solo piano. It has been arranged by many composers for various instrumentations from solo instruments to full orchestras. Debussy himself talked about the sound of the *Clair de lune* as his evocation of moonlight on a summer's eve filtering through the leaves of a tree.

If you haven't yet heard *Clair de lune* in the concert hall or on recording, you may have heard it at the movies – in films such as *Giant* (1956), *Casino Royale* (1967) and [Ocean's Eleven](#) (2001).



## **Gioachino Rossini (1792-1868)**

### Overture to *William Tell*

Gioachino Rossini was born in the Italian coastal city of Pesaro. His family was musical and Rossini found himself playing piano and composing music early. By the time he was 12, Rossini's mother was performing his compositions in recitals. He had a talent for writing operas and composed 39 of them in his career. *William Tell* is one of his best known compositions and was the final opera Rossini wrote.

The opera itself is rarely performed because it is so long – six hours, in fact. The Overture to *William Tell*, however, is performed often. In fact, it is considered to be the "ancestor" to the 19<sup>th</sup> century tone poems because of Rossini's use of music to paint specific scenes: a storm, pastoral countryside and heroic riders. Themes from the Overture to *William Tell* have been used in many television programs and commercials, most famously as the galloping theme from *The Lone Ranger*.

The Overture to *William Tell* concludes the Kansas City Symphony's performance of *Weather Ahead!* The music opens with a beautiful, pastoral scene in the country played by the English horn (a member of the oboe family) and the flute. The cavalry makes its presence known through calls in the trumpets and French horns and the overture comes to a thrilling end with a rousing, full orchestra finale.



## **Vocabulary**

**Canon:** A musical technique that uses a single melody that is imitated by multiple voices or instruments.

**Hussar:** A Hungarian light horseman.

**Incidental Music:** music used in a film or play as background to create or enhance the atmosphere.

**Lyricist:** A person who writes the words to a popular song or musical piece.

**Opera:** A dramatic work in one or more acts, set to music for singers and instrumentalists.

**Operetta:** a short, light or humorous opera.

**Orchestrate:** Arrange music for instruments in the orchestra.

**Overture:** An orchestral piece at the beginning an opera, suite, play or other extended composition.

**Pizzicato:** Plucking the strings of a stringed instrument with one's finger

**Program Music:** Music that is intended to represent an image or event such as a scenic description or personal drama.

**Score:** A written or printed representation of a piece of music.

**Staccato:** Music performed with each note sharply detached or separated from the others.

**Tremolo:** A wavering effect in a musical tone created by a rapid, repeated slight variation in the pitch of a note.

**Tone Poem:** A piece of orchestral music that tells a story or evokes a mood.

**Viennese Waltz:** a dance made popular in Vienna in the late 18<sup>th</sup> Century made up of turns and change steps in a 3/4 meter.



# 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?**

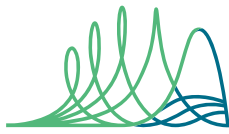
There is no specified dress code; however, many schools use a Symphony field trip as an opportunity to dress up. Please encourage children to dress appropriately for the weather, and plan to bring coats inside if the weather is cold.

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

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

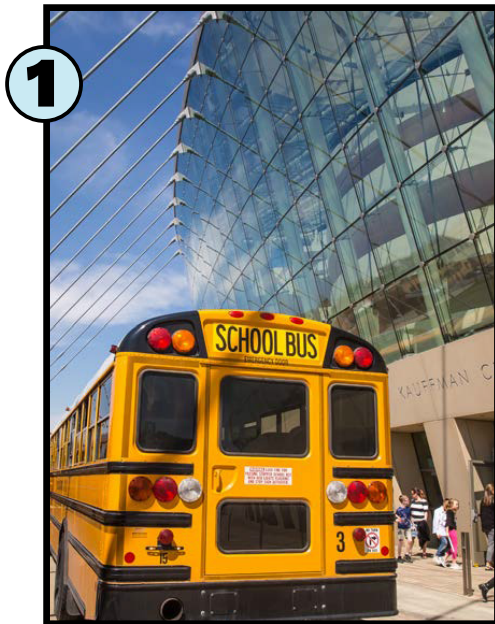
The KCPA does not have facilities for lunch inside the building.





KANSAS CITY  
SYMPHONY

## GOING TO A CONCERT

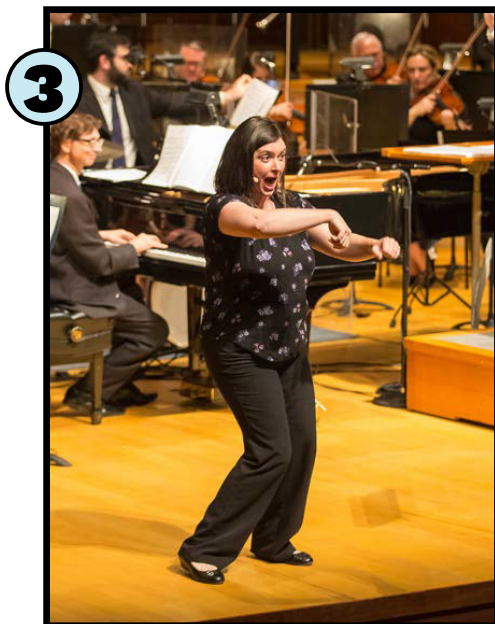


My school is going to a Kansas City Symphony Concert. We will ride on a school bus.



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!





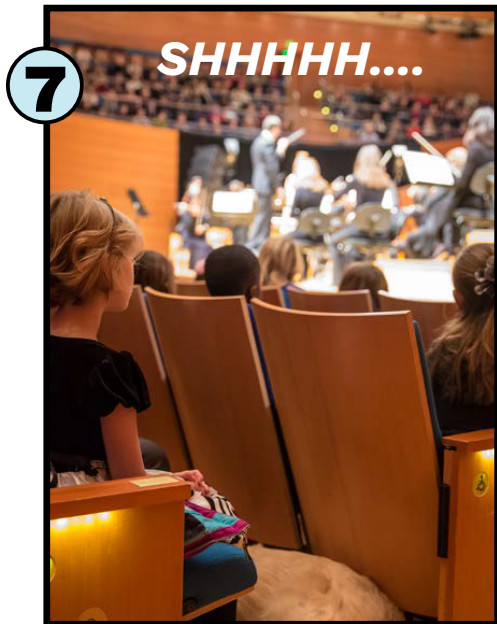
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When I am in the theater, I am sitting in my seat being a good listener.



6

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



7

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



8

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

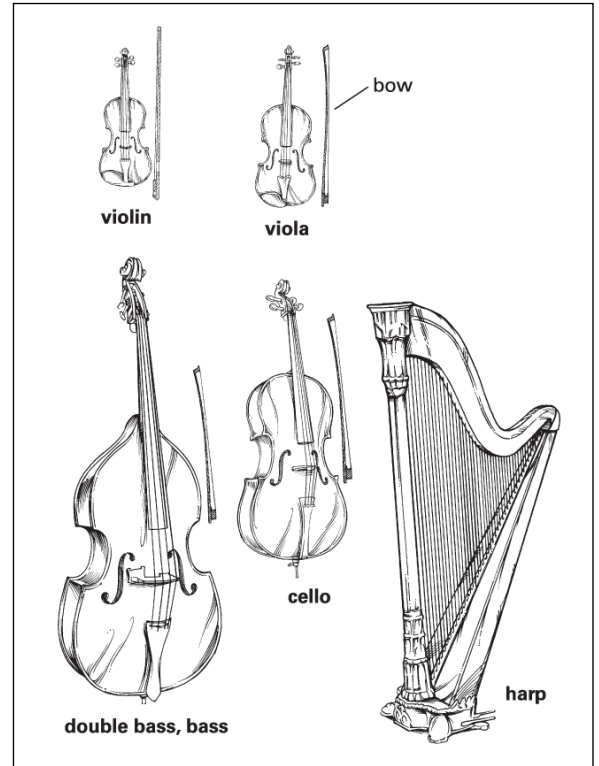
The VIOLIN is the smallest and highest pitched member of the string family. When played, it is held under the chin on the left side of the body. The musician holds the instrument with her left hand and uses her fingers to press the strings, creating different pitches, while the right hand draws the bow 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.



## 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

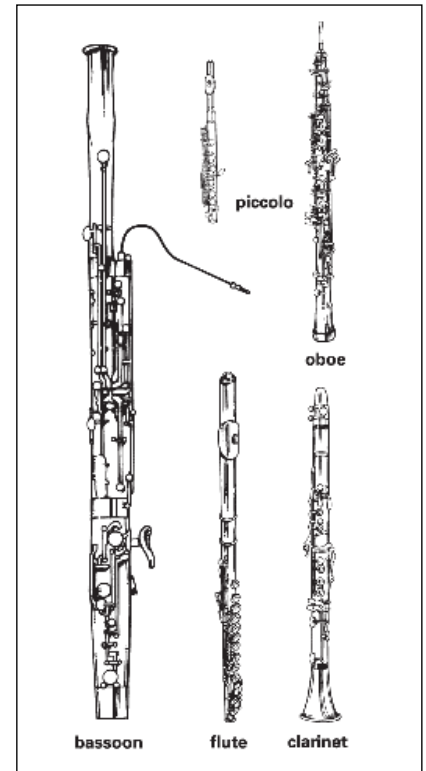
The CLARINET is a single reed instrument, meaning a single reed vibrates against the mouthpiece when air is blown against it. Clarinets can play a wide range of notes throughout their three registers: chalumeau (low), clarion (middle) and altissimo (high). Clarinets are

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

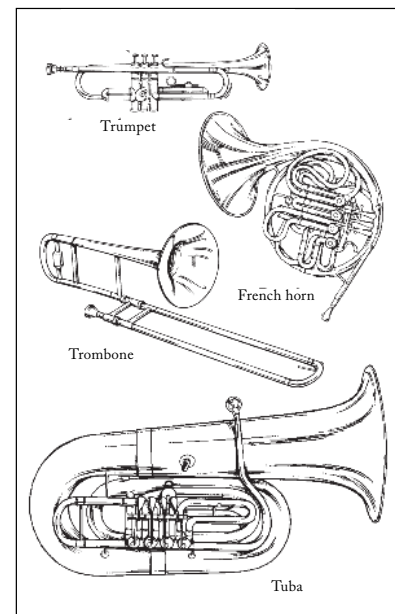
buzz is an important part of French horn playing. Unlike the trumpet and trombone, whose sound projects out in front of the musician, the French horn is held at the musician’s right side and is supported by placing the right hand inside the bell, and the sound is directed backward. Horn players change 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.

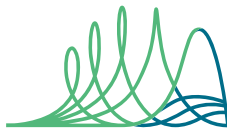
### TROMBONE

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

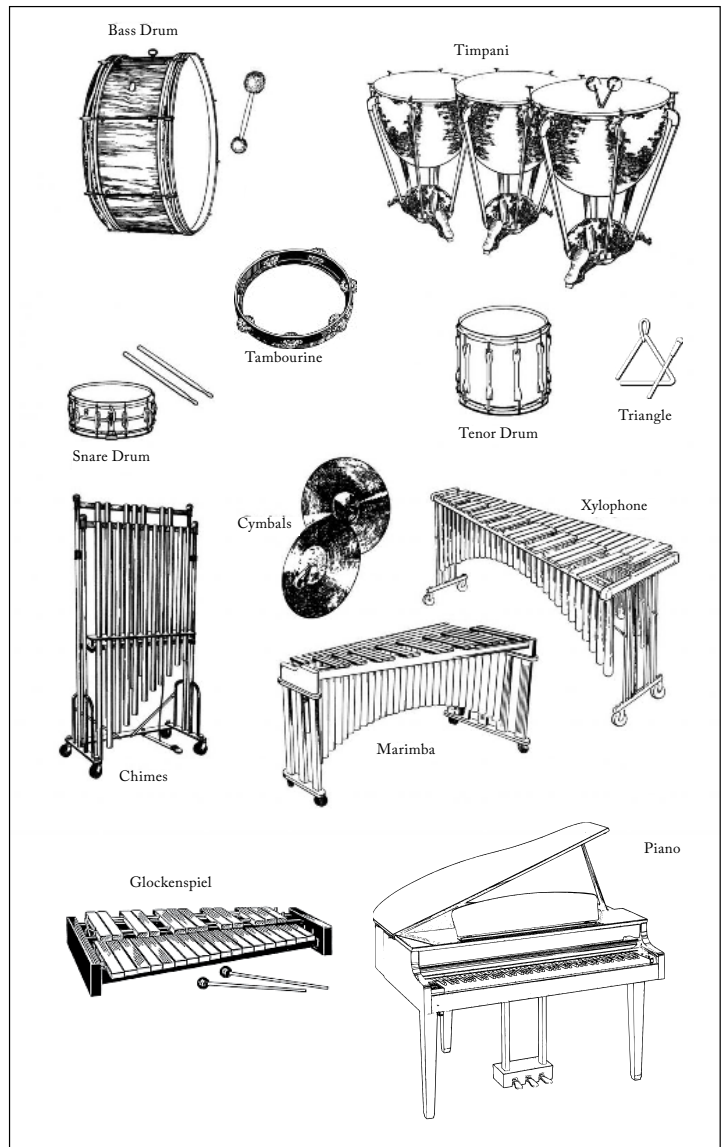
The TUBA is the biggest and lowest of all the brass instruments. It is also the youngest member of the brass family, only having been invented in the mid-19th century. The tuba is held upright when it is played, and the sound comes out through the bell at the top of the instrument. Like the trumpet and 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.



## **Luke Poeppel**

*David T. Beals III Assistant Conductor*

Luke Poeppel is an American-German conductor based in Rochester, New York. He is a recent master's degree graduate of the Eastman School of Music, where he studied conducting with Brad Lubman. As assistant conductor of the Musica Nova Ensemble, he has led works by Knussen, Abrahamsen, Davies, Webern, Lindberg, Manoury, and more; he also conducted the U.S. premiere of Hannah Kendall's *shouting forever into the receiver*.



Poeppel was one of two conductors selected for Ensemble Modern's 2023/24 International Composer and Conductor Seminars Young Professionals program, culminating in a performance in Frankfurt at the cresc... festival. This past summer, he conducted the Orchestra of the League of Composers and the Exceptet Ensemble on their northeast tour. Previously, he served as conducting fellow of both the soundSCAPE festival and the Mostly Modern Festival, as well as music director of Rochester Summer Opera. Poeppel has served as a cover/assistant conductor for Ensemble Signal, the Orchestra of St. Luke's, the Orchestra of the League of Composers, and the New Amsterdam Symphony Orchestra.

As a collaborative pianist, Poeppel has played for Ensemble Contemporaneous, Mostly Modern Festival, OSSIA New Music Ensemble, and Eastman Opera Theater. Passionate about opera, he has served as an assistant conductor and/or pianist for Robert Paterson's *In Real Life I and II* and *Extraordinary*, Alex Weiser's *The Great Dictionary of the Yiddish Language*, and numerous productions at Eastman Opera Theater (*Lear on the 2nd Floor*, *Florencia en el Amazonas*, *We've Got Our Eye on You*, *Dido and Aeneas*, *Ariadne auf Naxos*, *The Telephone*, and *Dialogues of the Carmelites*).

Poeppel received a bachelor's degree from New York University in 2022. Outside of performance, he worked as a research assistant at the Frankfurt-based Max Planck Institute for Empirical Aesthetics between 2020 and 2022 in the Computational Auditory Perception group. During this time, he completed a study on computational techniques for rhythmic search and annotation in the context of Olivier Messiaen's transcriptions of birdsong.

**Bryan Busby**  
*KMBC Chief Meteorologist*

Coming to KMBC 9 NEWS in 1985, Chief Meteorologist Bryan Busby quickly established himself as Kansas City's leading meteorologist. In addition, Bryan served as Chief Meteorologist for the Chiefs Fox Football Radio Network and is currently heard on NewsRadio 980 and 98.1 FM, KMBZ, heard afternoons on Dana and Parks. Bryan has put KMBC-TV on the "weather map" with innovative programs like "Guaranteed Weather," "EarthStation," "Weather-To-Go," "Bryan Goes to School," and "Instant Weather Network," a weather display system which earned him U.S. Patent No. 5,943,630.



Bryan is considered one of the premier broadcast meteorologists in the country. Bryan was appointed to the National Chapter of the American Meteorological Society's Board of Broadcast Meteorologists and named Chairman for that committee from 1997-1998. That same year, he was considered for the weathercaster position at "Good Morning America." He was one of only 10 weathercasters selected to be showcased by the Weather Channel's "America's Forecasters" series.

Bryan's interest in weather began in Cleveland, Ohio, when he was a child. As he studied weather, he realized that television was for him. In high school, he broadcast weather reports for two Cleveland-based radio stations. After this beginning in radio, Bryan earned his degree in meteorology from St. Louis University.

A natural showman with wit and personality, Bryan's performing is not limited to television. Bryan is also the principal timpanist for the Kansas City Civic Orchestra performing five or six times a year. Professionally, he serves as principal timpanist with the Kinnor Philharmonic (the artist in residence at the Jewish Community Center) and the Saint Joseph Symphony, the professional orchestra for that city. He had served as the solo timpanist with the Independence Messiah Festival Orchestra playing in that

group's annual performance of the Messiah at the Community of Christ Auditorium from 1992 until the orchestra's last year in 2005. He's performed with the Kansas City Symphony, the Kansas City Percussion Quartet, and even performed with the Moody Blues at Sandstone Amphitheater (now known as Azura Amphitheater).

In addition to performing, Bryan has been a featured Guest Conductor of the Kansas City Youth Symphony, having conducted that group in Yardley Hall at Midwest Trust Center, Kemper Arena, the United States Pavilion at the 1992 World's Fair in Seville, Spain, and most recently at Carnegie Hall in New York City. Besides his Youth Symphony activities, Bryan has appeared as guest conductor at area symphonies, community orchestras, bands, and high schools.

In addition to his musical abilities, Bryan is known by friends to be a terrific imitator of cartoon voices. As a matter of fact, he is the voice of his own cartoon character Georgie Global, a feature that has appeared on the Web, television and in newspapers across the country. For years, Bryan provided all of the voices during his annual radio Santa tracking (all except Santa of course). To further a hobby he began in grade school, Bryan plans to pursue a job doing voice-overs when he retires from broadcasting.

### **Stephanie Brimhall**

*Director of Education and Community Engagement, Kansas City Symphony*

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.