

WORLD PREMIERE RECORDINGS

LESHNOFF

Symphony No. 3 – Stephen Powell, *baritone*

inspired by World War I letters home

Piano Concerto – Joyce Yang, *piano*

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REFERENCE
RECORDINGS.

Michael Stern
Kansas City
Symphony



LESHNOFF

Symphony No. 3 – Stephen Powell, *baritone*

inspired by World War I letters home

Notes by the composer

A

symphony is a rite of passage for a composer. It is a rare opportunity to express compositional logic, form and emotion directly to the audience, without the intermediary of a solo instrument or a specific request about the nature of the composition (such as “write an opener”).

It is as close to the pure music embedded within the composer’s soul that s/he can have.

All my symphonies (four to-date) are based on programmatic ideas. My Symphonies Nos. 2 and 4 draw their inspiration solely from Kabbalistic concepts; Symphony No. 1 uses multicultural musical references. The work on this CD, Symphony No. 3, explores America’s participation in world history and its relationship to Kansas City.

The saga of Symphony No. 3 started in 2013 in a café in Philadelphia. My dear friend Michael Stern was in town to conduct a concert and I was also in town to visit my parents. We decided to meet for coffee on a Sunday morning. Michael had told me in a previous phone call that he was looking for a project that would integrate Kansas City’s cultural resources into a symphonic experience. I was aware that the only World

War I museum in America was located in Kansas City. Additionally, the centennial of America's entrance into World War I was approaching in 2017.

I have set text to music many times in my career, including biblical text, poetry and liturgical writings. However, there is one format of writing which is so personal and revealing: a letter. I find that, in pre-email days, the author of the letter speaks candidly and thinks carefully about the words s/he chooses. I find letters to be ripe with wishes, dreams and emotion—a fertile ground for musical inspiration.

I proposed an idea to Michael: perhaps I could search the archives of the National WWI Museum and Memorial to find letters of soldiers on the front lines that they sent to loved ones and then write a symphony using these letters as text. The musical premiere could be scheduled in close proximity to the 100th anniversary of the US involvement in WWI, and the text I use could be culled from those letters. My proposal came at the end of our coffee session, and I remember that Michael, typically running off to another appointment, stopped, put his coffee cup down, stared at me and slowly said, “Now *that* would be quite a project.”

And that is how the symphony was born. After approval by the orchestra, my next step was to contact the WWI Museum and ask if any such letters were in its archives. I was fortunate to work with several knowledgeable archivists who were able to show me these letters. There were, to my surprise, many collections of letters that survived the war—priceless documents that were sent from the front lines, saved

by families who received them and eventually donated to the museum. So many of the letters were heart-wrenching. I still remember to this day a set of letters from a young man, not even 20, telling his family about where he was and what he was doing. The communication from him ends abruptly, and the last letter in the collection is from the U.S. Military, informing the family of how the brave young man was killed in the line of duty.

Out of the innumerable possibilities in the museum's collection, sets of letters by two servicemen ultimately spawned musical ideas for my symphony. One was from Dr. Charles Irons, a Chicago-based YMCA dentist in China and Russia who traveled thousands of miles on the Trans-Siberian Railway during the Russian Civil War serving with the American Expeditionary Forces in Siberia. Dr. Irons wrote letters home nearly every day including one typed on birch bark. The other set was from Lieutenant James Kellogg Burnham Hockaday, a First Lieutenant, 354th Infantry, 89th Division, from Kansas City, Missouri. Some of the Hockaday family remained in Kansas City and, incredibly and unbeknownst to me, a Hockaday family member, Irvine O. Hockaday, Jr., sits on the board of the Kansas City Symphony this very day! I found this out only after the work was completed. Lt. Hockaday's daughter, Laura, wrote a tribute to her father in the program book for the May 2016 premiere. Apparently, Lt. Hockaday regularly attended concerts by the Kansas City Philharmonic, the predecessor of the Kansas City Symphony. The image of the soldier on the cover of this CD is an actual photo of Lt. Hockaday.

I chose one letter from each writer that stood out for their gentle,

longing tone. Both were written to a matriarch of a family and both avoid bloody accounts of their service. Lt. Hockaday's reads in quiet amazement of where he is and how he got there. And Dr. Irons expresses his tender love for his wife and acceptance of fate. Remarkably, both men survived and were reunited with their families.

The texts were both heartfelt and soft in character. In my mind, I heard gentle orchestral reflections accompanying a robust but nuanced baritone singing the text of the letters. Baritone Stephen Powell was chosen for his remarkable voice that can be powerful on the one hand but so subtle and nuanced on the other. After choosing these gentle texts, I had a compositional dilemma: how would the music accompanying the texts, soothing and contemplative in nature, fit in to the context of an entire symphony? Having a whole symphony gentle in character would be anticlimactic. But changing the character of this vocal movement into something more kinetic would not do justice to the spirit of the letters.

My solution was to compose a three-movement symphony in a large format. The first movement is slow with a protracted development. From the nostalgic string beginning, the music gradually grows in intensity, climaxing in crashing chords accompanied by two metal anvils played on opposite sides of the stage. The second movement is thirteen minutes of angst and tension, my depiction of war and battles. The drive is relentless and the harmony is vague, constantly switching tonal centers. Ultimately, this lengthy second movement serves as an introduction to the culminating gentle and reminiscent third movement, the only movement where the baritone sings. The third movement serves as a dénoue-

ment setting the words taken from the letters described above to music that fades to silence. As is common in my works, an initial theme introduced in the beginning of the first movement is carried throughout the entire work, appearing subsequently in contrasting guises and iterations.

It was my intent to write a substantial symphony. It serves as a vessel to house the contrasting sentiments of this symphony: from unrest and anxiety to love and acceptance of fate.

—Jonathan Leshnoff, © 2020

Symphony No. 3 was commissioned by the Kansas City Symphony and completed in 2015.

Texts used for Leshnoff Symphony No. 3:

Dear Mother...There is so much to tell...I don't know where to start...I am now over here, somewhere in England is all I can say. I had always hoped to come abroad sometime, but this has happened all so suddenly...

I was on guard that night and I was nearly drowned trying to inspect the submarine lookouts. It was a sight I shall never forget. Every now and then a bright full moon would come out from behind the clouds and throw its beams upon the white cape...Back in the distance, you could see other ships tossing in the waves. It did not seem possible that the same moon was shining down on you all way back there in Missouri.

— Lt. James Kellogg Burnham Hockaday,
letter to his mother, June 23, 1918. *Courtesy of the
National World War I Museum, Kansas City, Missouri*

My Darling Wife...Oh, what a joy it will be to have you near again. If I could have my greatest wish granted it [is] to be with you this night. I would not care where we were, if only I could be by your side...

Should the God of all call upon me...and I never see you again, know that I died with your name upon my lips....

—Dr. Charles Irons, letter to his wife, January 2, 1919.

*Courtesy of the National World War I Museum,
Kansas City, Missouri*

The Kansas City Connection to Leshnoff's Symphony No. 3,

by Laura Rollins Hockaday

Excerpted from her writings for the world premiere performance in May 2016

I was proud and thrilled to hear about Jonathan Leshnoff's Symphony No. 3 in commemoration of World War I, and that my father, Burnham Hockaday, had a connection to it. Dad would be overwhelmed to think that part of one his letters from WWI would be included in a new symphony...

He left Princeton University in his sophomore year, 1917, and enlisted in officer's training at Camp Funston, Fort Riley, Kansas, where he was for about a year, training mostly on horseback. According to my mother, he rode a horse across No Man's Land [the dangerous land between front-line trenches], gathering information for brigade headquarters...He was a platoon leader and a First Lieutenant in Company A,

354th Infantry Regiment, 89th Division of the U.S. Army, then called the American Expeditionary Forces. A history of the 89th, which Dad gave me, mentions his bravery and leadership under fire...

My father lived to be 100; he was born May 4, 1896, and died Dec. 30, 1996. His full name was James Kellogg Burnham Hockaday but he was known to everyone as Burnie. Long after the war, he had some memorabilia he wanted to give to the museum at the Liberty Memorial ...He gave the Museum about 25 letters he had written home that his family had saved.

Dad spent six months in the trenches of France, fighting in two major battles, the Meuse-Argonne and the St. Mihiel Drive. After the war, he served 18 months in the Army of Occupation in Germany and was responsible for lodging thousands of soldiers...Returning home after nearly three years, Dad went back to Princeton and graduated with his brother in 1921. When he died, my father was the oldest survivor of the Class of 1919. He always attended the concerts of the Kansas City Philharmonic Orchestra and later the Kansas City Symphony with my mother, Clara Hockaday...

I adored my father. He will always be a hero to me. He never wanted any glory or recognition. He wanted simply to live a good, honest and decent life and to do right by his fellow man. He would be so amazed and thrilled with the new National World War I Museum and Memorial and this musical commemoration. I wish he had lived to see it.

Piano Concerto – Joyce Yang, *piano*

Notes by the composer



Like *Fiddler on the Roof*, this concerto started with a matchmaker. Larry Tucker is a longtime friend and musical advisor to me. His career as an Artistic Director with many major symphonies has made him acquainted with many a soloist. He made the “match” for this concerto with his friend, pianist Joyce Yang. Thinking that Joyce and I would “hit it off,” he arranged for Joyce and me to meet after her rehearsal with the Baltimore Symphony Orchestra in 2017. As a resident of Baltimore, it was an easy trip to meet Joyce — just seven miles from my home!

Joyce was in town to play Prokofiev’s Piano Concerto No. 3. This is a very challenging concerto, replete with technical fireworks and scarily fast passages. Observing Joyce rehearse was incredible. I had heard of Joyce before, but to witness the expression, the intensity and the speed at which her hands moved made me realize what an honor it would be just to meet her.

Prior to our meeting, Joyce had reviewed several of my works. Similar to my Third Symphony, the origination of this concerto occurred at an eatery, this time at a make-your-own-salad restaurant in downtown Baltimore. How Joyce could be satiated on a mere salad after furiously rehearsing “Prokofiev 3” was beyond me. If it were me, I’d be having steak, fries and a beer.

My Piano Concerto is cast in four movements. The prominent, stately principal theme appears shortly after the work’s opening. This theme is then developed through rapid and energetic conversations between the piano and orchestra. The second

movement is slow and contemplative, bringing out the soft nuances of the piano. Climaxing with a reiteration of the principal theme, the movement then sinks back to a meditative stance before ending mysteriously. A humorous, brief scherzo precedes the final movement, which is kinetic and propulsive. The concerto ends with a triumphant restatement of the main theme, but this time in full confidence and grandeur.

I find Jewish mysticism and spirituality to be an inexhaustible inspiration for my music. This piano concerto is no exception. The second movement is inspired by the ancient Jewish mystical tradition that everything in the universe has a soul, from humans, animals, and plants to inanimate objects. This tradition teaches that the soul has five parts, from the lower part in earthly manifestation to the highest level connected to the Divine. The second movement of this concerto is my impression of the third level of the soul, “Neshama,” Hebrew for “breathing soul” and associated with the Hebrew letter ה, “hey”. It is this part of the soul that expresses itself in thoughts and ideas and is housed in the brain. The second movement of the concerto is my musical painting of the Neshama. On paper, this movement is written with very simple rhythms and melodies. It is up to the artist to connect her mind and essence with the music that will bring these simple structures in to full, breathing life, which Joyce does masterfully. The movement is purposely slow and meditative, which brings both the soloist and audience to internal contemplation without the “distraction” of virtuosity. It is this internal contemplation that is the essence of the Neshama.

—Jonathan Leshnoff, © 2020

The concerto was completed in 2019 and is dedicated to Joyce. Michael Stern and the Kansas City Symphony presented the premiere performance of the work in November 2019. Commissioned by the Kansas City Symphony, Michael Stern, Music Director. Co-commissioned by the Tucson Symphony, José Luis Gomez, Music Director; the Harrisburg Symphony, Stuart Malina, Music Director; the Knoxville Symphony Orchestra, Aram Demirjian, Music Director; and with the support of F. Lawrence Clare in memory of his brother, Dennis A. Clare.

JONATHAN LESHNOFF

Distinguished by *The New York Times* as “a leader of contemporary American lyricism,” GRAMMY® nominated composer Jonathan Leshnoff is renowned for his music’s striking harmonies, structural complexity, and powerful themes. The Baltimore-based composer’s works have been performed by leading international orchestras and chamber ensembles in hundreds of concerts worldwide. He has received recent commissions from Carnegie Hall, the Philadelphia Orchestra, and the symphony orchestras of Atlanta, Baltimore, Dallas, Kansas City, Nashville, and Pittsburgh, among others. Leshnoff’s compositions have also been premiered by classical music’s most celebrated soloists, including Gil Shaham, Manuel Barrueco, Johannes Moser, Roberto Díaz, and Joyce Yang.

Leshnoff has been ranked among the most performed living composers by American orchestras in recent seasons. In 2016, the Philadelphia Orchestra commissioned Leshnoff for his *Clarinet Concerto*, whose premiere was performed by Ricardo Morales and conductor Yannick Nézet-Séguin. That same year, the Atlanta Symphony and Carnegie Hall commissioned Leshnoff to compose his *Zohar* oratorio, which had its world and New York premieres conducted by Robert Spano. In 2018 Leshnoff’s *Violin Concerto No. 2* was premiered by the Dallas Symphony on Jaap van Zweden’s final concert as Music



Director of that orchestra. Leshnoff has collaborated with Michael Stern, who is Music Director of the Kansas City Symphony and the IRIS Orchestra, on seven occasions, including the commissioning of two of Leshnoff's symphonies and two concerti.

There are six all-Leshnoff albums to date. Among his most notable recent releases are the 2019 Naxos recording exclusively featuring Leshnoff's music performed by the Nashville Symphony and conductor Giancarlo Guerrero, which was nominated for a GRAMMY® for Best Classical Compendium and included the world premiere performance of his Symphony No. 4, "Heichalos" with the Violins of Hope. In the spring of 2020, Reference Recordings released a highly acclaimed disc featuring the world premiere performance of Leshnoff's Double Concerto for Clarinet and Bassoon by the Pittsburgh Symphony and conductor Manfred Honeck, which made it to the top of the *Billboard* charts. Other notable releases include a 2016 recording of the Atlanta Symphony Orchestra and Chorus performing Leshnoff's Symphony No. 2 and *Zohar* oratorio, an MSR Classics recording of his string quartets, and three earlier all-Leshnoff albums of both his orchestral and chamber music works on the Naxos American Classics label.

Celebrated by *BBC Music Magazine* as "enchanting" and by *American Record Guide* as "lyrical, virtuosic, tender, and passionate all at once," Leshnoff's music has been lauded by *Strings Magazine* as "distinct from anything else that's out there" and by *The Baltimore Sun* as "remarkably assured, cohesively constructed and radiantly lyrical." Leshnoff's catalog is vast, including four symphonies, twelve concerti, and solo and chamber music works. Leshnoff is the Composer in Residence of the Harrisburg Symphony, Fairfax Symphony and Baltimore Chamber Orchestra and is a Professor of Music at Towson University.

STEPHEN POWELL — Baritone



Stephen Powell enters his fourth decade as a leading baritone in opera companies and orchestras around the globe. With USA performances in San Diego, Detroit, New York, Boston, Los Angeles, Houston, Chicago, St. Louis, Seattle, Cleveland, Nashville, Dallas, Kansas City, Atlanta, Philadelphia, San Francisco, Baltimore, Washington DC, Minneapolis and Miami, as well as international credits in Sao Paulo, Rio de Janeiro and Belo Horizonte, Brazil; Wexford, Ireland; Amsterdam, Paris, Singapore, Zurich, London, Hong Kong, Montreal, Toronto, Rome, and Leipzig, Powell maintains a busy performance schedule.

He has been a member of the voice faculty at Mannes School of Music in The New School in New York City for the past 5 years, teaches privately out of his home outside of Philadelphia, and is a recurring guest instructor at the Potomac Vocal Institute in Washington, DC. He is also in demand for master classes on college campuses and young artist programs around the country. In addition to Jonathan Leshnoff's Symphony No. 3, he will appear on two other new releases in 2020: his first solo CD, *American Composers At Play (Acis)*, and Odyssey Opera's world premiere recording of Norman Dello Joio's *The Trial at Rouen* (BMOPsound).

Powell earned his Bachelor of Music degree in Theory and Composition (piano emphasis) from Northwestern University, his Master of Music and Certificate in Performance from DePaul University in Vocal Performance, and spent two years as a young artist in the Lyric Opera of Chicago's apprentice program. He is a member of NATS, AFTRA, AGMA and NARAS.

Powell was born and raised in West Chester, PA, and currently resides near his hometown in beautiful Chester County with his wife, soprano Barbara Shirvis, and their two sons, Benjamin and Zachary, both of whom are pursuing careers as singers and jazz musicians.

JOYCE YANG — Piano



GRAMMY®-nominated pianist Joyce Yang captivates audiences with her virtuosity, lyricism, and interpretive sensitivity. She first came to international attention in 2005 when she won the silver medal at the 12th Van Cliburn International Piano Competition and in 2006, she made her celebrated New York Philharmonic debut alongside Lorin Maazel at Avery Fisher Hall. In the last decade, Yang's artistry has blossomed, showcasing her colorful musical personality in solo recitals and collaborations with the world's top orchestras and chamber musicians. She received the 2010 Avery Fisher Career Grant® and earned her first GRAMMY® nomination for her recording of Franck, Kurtág, Prokofiev and Schumann with violinist Augustin Hadelich. She has become a staple of the summer festival circuit with frequent appearances at the Aspen Music Festival, La Jolla SummerFest, and the Seattle Chamber Music Society. Other notable engagements have included the Los Angeles Philharmonic, Philadelphia Orchestra, BBC Philharmonic, and the Chicago, San Francisco, Toronto, and Sydney symphony orchestras. In solo recital, she has performed at New York City's Lincoln Center and Metropolitan Museum, the Kennedy Center, and Zurich's Tonhalle. As an avid chamber musician, Yang has collaborated with the Takács and Emerson quartets and has also fostered an enduring partnership with the Alexander String Quartet. She is a Steinway artist.

MICHAEL STERN — Music Director



Music Director Michael Stern is in his 15th season with the Kansas City Symphony, hailed for its remarkable artistic ascent, original programming, organizational development and stability, as well as the extraordinary growth of its varied audiences since his tenure began. Since 2008, Stern and the orchestra have collaborated with GRAMMY® Award-winning Reference Recordings for an ongoing series of highly praised CDs.

Stern is also the founding artistic director and principal conductor of the IRIS Orchestra in Germantown, Tennessee. Now in its second decade, audiences and critics alike applaud this unique group for its virtuosity and programming as well as its commitment to commissioning and recording new works by American composers. Stern has led orchestras throughout Europe and Asia, including the London and NHK (Tokyo) symphony orchestras, the Hungarian and Vienna radio symphony orchestras, the Helsinki, Israel, London, Moscow and Royal Stockholm philharmonic orchestras, Orchestre de Paris and National Symphony of Taiwan, among many others. In North America, Stern has conducted the Atlanta, Baltimore, Chicago, Cincinnati, Houston, Indianapolis, National (Washington, D.C.), Montreal, Pittsburgh, St. Louis, Seattle and Toronto symphony orchestras, the Cleveland and Philadelphia orchestras, and the New York Philharmonic. He also appears regularly at the Aspen Music Festival and has served on the faculty of the American Academy of Conducting at Aspen.

Passionately committed to education, Stern works with students at the Curtis Institute and a number of festivals, including the National Repertory Orchestra, National Orchestral Institute, Round Top and others. Stern received his music degree from the Curtis Institute of Music in Philadelphia, where his major teacher was the noted conductor and scholar Max Rudolf. Stern co-edited the third edition of Rudolf's famous textbook, "The Grammar of Conducting," and edited a new volume of Rudolf's collected writings and correspondence. He is a 1981 graduate of Harvard University, where he earned a degree in American history.



KANSAS CITY SYMPHONY

The Kansas City Symphony has a vision to transform hearts, minds and its community through the power of symphonic music. Founded by R. Crosby Kemper, Jr., in 1982, the Symphony has established itself as a major force in the cultural life of the community. Praised for performances of uncompromising standard, the orchestra is the largest in the region and holds a national reputation under the artistic leadership of Music Director Michael Stern.

The Symphony serves a metropolitan population of 2.1 million. The orchestra's 80 full-time musicians are area residents and vital contributors to the artistic life of Kansas City, as are the 160 members of the Symphony Chorus, a volunteer ensemble led by multi-GRAMMY® Award-winning conductor Charles Bruffy. With a vibrant schedule of more than 130 concerts in a 42-week season, the Symphony reaches more than 1 million people annually through concerts, events, recordings and media broadcasts, including more than 60,000 children and adults in a wide variety of education programs. The Symphony also performs as the resident orchestra for the Lyric Opera of Kansas City and the Kansas City Ballet.

LEADERSHIP and FINANCIAL STRENGTH

Through the leadership of Executive Director Daniel Beckley, Board Chair Patrick McCown and an engaged board of directors, the Symphony has charted a course to unprecedented financial stability, a growing audience, an expanding donor base, and deeper connections throughout the region. The Symphony's annual operating budget has grown to more than \$19 million from a budget of \$1.5 million in its first season. Gifts from the board, local foundations and members of the community have created an endowment in excess of \$100 million.

In addition, the orchestra benefits from the dedicated efforts of its volunteer associations. The Symphony's four auxiliaries, with total membership of nearly 500, raise more than \$1 million annually, making them some of the most successful orchestra volunteer forces in the nation.

RECORDING and BROADCASTS

The Symphony has released seven previous recordings on the Reference Recordings label—"Shakespeare's *Tempest*," the GRAMMY® Award-winning "Britten's Orchestra," an Elgar/Vaughan Williams project, "Miraculous Metamorphoses," an all-Saint-Saëns CD featuring the magnificent "Organ" Symphony, the music of contemporary American composer Adam Schoenberg (nominated for two GRAMMY® Awards), and most recently, Holst's *The Planets*. The Symphony's concerts with internationally celebrated mezzo-soprano Joyce DiDonato were featured on the national PBS Summer Arts Series in July 2012. The GRAMMY® Award-nominated audio recording of the complete performance may be downloaded from Apple Music.

In addition, the Symphony has taped three nationally broadcast PBS television specials and performed on National Public Radio, including on the prestigious SymphonyCast series. Highlights of Classical Series performances are broadcast Thursdays at 8 p.m. and Sundays at 4 p.m. on Classical KC, 91.9 FM. With a strong base of organizational stability, aspirational standards and a desire to serve its community, the Kansas City Symphony seeks to model a new standard of excellence for the 21st-century American orchestra.

For more information, visit kcsymphony.org.

KANSAS CITY SYMPHONY

Michael Stern, *Music Director*

Aram Demirjian, *Associate Conductor*, David T. Beals III *Chair*

Roster for Symphony No. 3, Recorded on May 20-22, 2016

FIRST VIOLINS

Noah Geller, *Concertmaster*

Miller Nichols Chair

Justine Lamb-Budge,
Associate Concertmaster

Sunho Kim, *Assistant
Concertmaster*

Gregory Sandomirsky,
*Associate Concertmaster
Emeritus*

Anne-Marie Brown

Anthony DeMarco

Susan Goldenberg

Jessica Wakefield Hao‡

Tomoko Iguchi

Lisa Jackson

Dorris Dai Janssen

Filip Lazovski

Chiafei Lin

Vladimir Rykov

Alex Shum

Alla Krolevich^

SECOND VIOLINS

Tamamo Someya Gibbs,

Principal

Stirling Trent,

Associate Principal

Kristin Velicer,

Assistant Principal

Nancy Beckmann

Kathy Haid Berry

Stephanie Cathcart

Minhye Helena Choi

Mary Garcia Grant

Kevin Hao

Kazato Inouye

Rena Ishii

Francesca Manheim

Yu-Fang Chen^

Zsolt Eder^

Sarah Kim^

VIOLAS

Christine Grossman, *Principal*

Jessica Nance,

Acting Associate Principal

Youming Chen‡,

Associate Principal

Duke Lee, *Acting*

Assistant Principal

Kent Braunger

Sean Brumble

Marvin Gruenbaum

Philip Kramp

Jenifer Richison

Matthew Rombaum

Nell French^

CELLOS

Mark Gibbs, *Principal*

Robert A. Kipp Chair

Susie Yang,

Associate Principal

Richard Hill Chair

Alexander East,

Assistant Principal

Maria Crosby

John Eadie

Lawrence Figg

Rung Lee

Meredith McCook

Allen Probus

Matthew Beckmann^

Emma Hoelt^

DOUBLE BASSES

Jeffrey Kail, *Principal*

Eván Halloin,

Associate Principal

Owen Levine

Brandon Mason

Richard Ryan

Keith Wyrner

Jessica Grabbe^

FLUTES

Michael Gordon, *Principal*
Shannon Finney,
Associate Principal
Diane Schick

PICCOLO

Diane Schick

OBOES

Kristina Fulton, *Principal*
Shirley Bush Helzberg Chair
Adam De Sorgo,
Acting Associate Principal
Kenneth Lawrence

ENGLISH HORN

Kenneth Lawrence

CLARINETS

Raymond Santos, *Principal*
Gabriel Campos Zamora,
Associate Principal
John Klinghammer
Stanislav Golovin[^]

E-FLAT CLARINET

Gabriel Campos Zamora

BASS CLARINET

John Klinghammer

BASSOONS

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

CONTRABASSOON

Thomas DeWitt

HORNS

Alberto Suarez, *Principal*
Landon and Sarah Rowland
Chair
David Sullivan,
Associate Principal
Elizabeth Gray
David Gamble
Stephen Multer,
Associate Principal Emeritus

TRUMPETS

Julian Kaplan, *Principal*
James B. and Annabel
Nutter Chair
Philip Clark,
Associate Principal
Brian Road
Keith Benjamin[^]

TROMBONES

Roger Oyster, *Principal*
Porter Wyatt Henderson,
Associate Principal
Adam Rainey

BASS TROMBONE

Adam Rainey

TUBA

Steven Seward, *Principal*

TIMPANI

Timothy Jepson, *Principal*

PERCUSSION

Christopher McLaurin,
Principal
Joseph Petrasek,
Associate Principal

HARP

Deborah Wells Clark,
Principal

LIBRARIANS

Elena Lence Talley, *Principal*
Fabrice Curtis
Justin White,
Personnel Manager

Matt Henderson,
Assistant Personnel Manager

David Tebow,
Stage Manager

Mark Watson,
Assistant Stage Manager

‡ On Leave of Absence
[^] Substitute Musician

KANSAS CITY SYMPHONY

Michael Stern, *Music Director*

Jason Seber, *Associate Conductor*, David T. Beals III *Chair*

Roster for Piano Concerto, Recorded on November 22-24, 2019

FIRST VIOLINS

Wyatt Underhill,

Guest Concertmaster

Sunho Kim, *Acting*

Concertmaster

Miller Nichols Chair

Stirling Trent,

Acting Associate Concertmaster

Chiafei Lin,

Acting Assistant Concertmaster

Gregory Sandomirsky†,

Associate Concertmaster

Emeritus

Anne-Marie Brown

Betty Chen

Anthony DeMarco

Susan Goldenberg

Tomoko Iguchi

Dorris Dai Janssen

Filip Lazovski

Vladimir Rykov

Rachel Sandman

Alex Shum

SECOND VIOLINS

Tamamo Someya Gibbs,

Principal

Kristin Velicer, *Acting*

Associate Principal

Minhye Helena Choi,

Acting Assistant Principal

Nancy Beckmann

Kathy Haid Berry†

Mary Garcia Grant

Kevin Hao

Kazato Inouye

Rena Ishii

Lisa Jackson

Stephanie Larsen

Francesca Manheim

Sarah Peters

VIOLAS

Matthew Sinno, *Acting Principal*

Jessica Nance, *Acting*

Associate Principal

Duke Lee, *Acting*

Assistant Principal

Kent Brauningner

Sean Brumble

Marvin Gruenbaum

Jenifer Houck

Bohyun Kim

Jesse Yukimura

CELLOS

Mark Gibbs, *Principal*

Robert A. Kipp Chair

Susie Yang, *Associate Principal*

Richard Hill Chair

Alexander East,

Assistant Principal

Maria Crosby

John Eadie

Lawrence Figg

Rung Lee

Meredith McCook

Allen Probus

DOUBLE BASSES

Jeffrey Kail, *Principal*

Evan Halloin,

Associate Principal

Brandon Mason

Caleb Quillen

Richard Ryan

Nash Tomey

FLUTES

Michael Gordon, *Principal*

Marylou and John Dodds

Turner Chair

Shannon Finney,

Associate Principal

Kayla Burggraf

PICCOLO

Kayla Burggraf

OBOES

Kristina Fulton, *Principal*

Shirley Bush Helzberg Chair

Alison Chung,

Associate Principal

Tim Daniels

ENGLISH HORN

Tim Daniels

CLARINETS

Raymond Santos, *Principal*
Bill and Peggy Lyons Chair
Silvio Guitian,
Associate Principal
John Klinghammer

E-FLAT CLARINET

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

Alberto Suarez, *Principal*
Landon and Sarah Rowland
Chair
David Sullivan,
Associate Principal
Elizabeth Gray
David Gamble
Stephen Multer,
Associate Principal Emeritus
Benjamin Bacni[^]

TRUMPETS

Julian Kaplan, *Principal*
James B. and Annabel Nutter
Chair
Steven Franklin,
Associate Principal
Brian Rood

TROMBONES

Roger Oyster, *Principal*
Porter Wyatt Henderson,
Associate Principal
Adam Rainey
Tyler Vahldick[^]

BASS TROMBONE

Adam Rainey

TUBA

Joe LeFevre, *Principal*
Frank Byrne Chair

TIMPANI

Timothy Jepson, *Principal*

PERCUSSION

David Yoon, *Acting Principal*
Daniel Morris,
Acting Associate Principal

HARP

Katherine Siochi, *Principal*

LIBRARIANS

Elena Lence Talley, *Principal*
Fabrice Curtis
Justin White,
Personnel Manager

Elizabeth Fairfield,

Assistant Personnel Manager

David Tebow,

Stage Manager

Mark Watson,

Assistant Stage Manager

‡ On Leave of Absence

[^] Substitute Musician



Recording Dates

Symphony No. 3: May 20-22, 2016

Piano Concerto: November 22-24, 2019

Helzberg Hall, Kauffman Center for the Performing Arts
Kansas City, Missouri

Recording Services: Soundmirror, Boston

Producer: Dirk Sobotka

Recording Engineer: Dirk Sobotka

Editing and Mixing: Dirk Sobotka

Mastering Engineer: Mark Donahue

Executive Producer: Marcia Gordon Martin

Photos of Jonathan Leshnoff: Erica Hamilton of Erica Abbey Photography

Photo of Michael Stern on biography page: Todd Rosenberg

Photo of Joyce Yang: KT Kim by artsmanagementgroup

Photos of Michael Stern and Orchestra: Eric Williams

Art Director: Bill Roarty

Special thanks to the Kansas City Symphony,

Danny Beckley, Executive Director 2019-present;

Frank Byrne, Executive Director 2002-2019;

Emma Kail, General Manager;

Rebecca Martin, Director of Artistic Operations;

Tim Forsythe, Production Manager;

Kate Breytspraak and Victoria Patrick, Managers of Artist Relations;

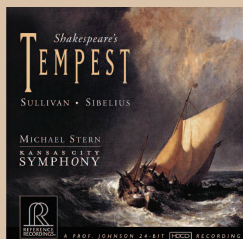
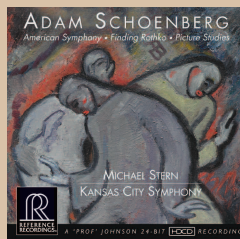
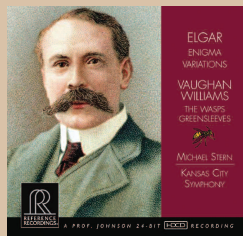
Justin White, Personnel Manager

And the staff of the Kauffman Center for the Performing Arts,
Kansas City, Missouri

sound/mirror

The recording of the world premiere of Jonathan Leshnoff's powerful Symphony No. 3, the second piece on this album, originated during a long relationship between the Kansas City Symphony and Soundmirror. From the day the orchestra took residence in the newly built Helzberg Hall—and even before—through the end of the 2016/17 concert season Soundmirror was privileged to provide broadcast and archival recording services of all concerts of the orchestra's classical season. Even though the immediate use of the recordings was only a two-channel broadcast, when moving into the new hall with its spectacular acoustics it made sense to us to use our dependable main microphone array of five spaced DPA 4006s. Two of these are ambience mics which add more spaciousness to a stereo recording, but which can easily serve as rear channels in a five-channel surround recording as in the surround mix on this album. This approach and decision proved especially successful when in the 2019/20 season the orchestra decided to record yet another world premiere of a commission from Jonathan Leshnoff, his first piano concerto, for release on Reference Recordings. We are grateful to have been invited back for this occasion and to once again work with Michael Stern and the Kansas City Symphony as well as with the brilliant pianist, Joyce Yang. Post production for this album was done in DXD on a Pyramix workstation.

OTHER AVAILABLE KANSAS CITY SYMPHONY RECORDINGS



WWW.KCSYMPHONY.ORG
WWW.REFERENCERECORDINGS.COM

WORLD PREMIERE RECORDINGS

LESHNOFF

Piano Concerto – Joyce Yang, *piano*

- 1 Piano Concerto - Movement 1: Fast 9:42
- 2 Piano Concerto - Movement 2: 7 “Neshama,” Slow 7:25
- 3 Piano Concerto - Movement 3: Scherzo 2:44
- 4 Piano Concerto - Movement 4: Finale, Fast 5:31

Symphony No. 3 – Stephen Powell, *baritone*
inspired by World War I letters home

- 5 Symphony No. 3 - Movement 1: Slow 9:32
 - 6 Symphony No. 3 - Movement 2: 7 “Gevurah,”
with burning intensity 13:15
 - 7 Symphony No. 3 - Movement 3: Calm 12:09
- Total Time 60:21

Michael Stern — Kansas City Symphony

