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Symphony in the Flint Hills Field Journal

2009 – Discovering this Place (Marty White,  
Editor)

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## Programs and Schedule

Marty White

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## Discovering this Place Schedule of Activities

- 1:00 P.M. Ticket gate opens
- Rides to concert site begin from Wait and Ride Tent  
(occasional music by Tallgrass Express)
- Wildflower walking trail out to concert site opens
- Barbeque and beverages served in Food Tent and High Point Tent  
until 10 p.m.
- Prairie Art and Gift Tent and Prairie Retail Tent open until 10 p.m.
- 1:00 till Concert Intermission
- Symphony in the Flint Hills Silent Art Auction:  
*Artists who paint the Flint Hills were invited to submit paintings that will be offered by silent auction in the Prairie Art & Gift Tent. One painting was chosen for the 2009 limited edition print.*
- 1:00 – 6:00 Horse-drawn covered wagon rides
- 1:00 – 5:30 Kansas City Symphony instrument Petting Zoo
- 1:00 – 6:00 Prairie Walks and Interpretation:  
*Learn about native grasses, wildflowers, birds and other wildlife, habitats, geologic formations and cattle-grazing on the tallgrass prairie from Kansas Native Plant Society, Audubon of Kansas, the Kansas Foundation for Agriculture in the Classroom and the Kansas Grasslands Water Quality Project.*
- 2:00 – 6:00 **PRESENTATIONS IN HISTORY AND HERITAGE TENTS**
- 6:45 – 9:00 **CONCERT** (90 minute performance plus 20 minute intermission).  
*During intermission food and beverages will be available in the High Point Tent and the Big Tent. The Prairie Art and Gift Tent will be open; silent auction closes at end of intermission.*
- AFTER THE CONCERT**
- 9:00 – 11:00 Dancing to traditional western music with the Blackstock Band  
*Food and beverages continue to be served in the High Point Tent and the Big Tent*  
Story circle – Jeff Davidson and TerryLee Whetstone
- 9:00 till deep dark
- Stargazing at the hillside observatory with telescopes, *hosted by Kansas Astronomical Observers and The Salina Astronomy Club*
- The walking trail and parking lot will be illuminated as darkness falls.  
Linger and enjoy a prairie evening and the after-concert activities.  
The parking lot is expected to be congested for a while.*

*Discovering this Place*  
*Schedule of Presentations in History and Heritage Tents*

SUNFLOWER TENT: *Flint Hills Natural and Archaeological History*

2:00 – 2:20	Archaeology of the Flint Hills	Donna Roper
2:30 – 2:50	Natural Springs in Chase County	Rex Buchanan
3:00 – 3:20	Birds of the Prairie: Wild Turkeys	Ron Klataske
3:30 – 3:50	Zebulon Pike's Animals	Mike Hayden
4:00 – 4:20	Tallgrass Prairie Grasses	Clenton Owensby
4:30 – 4:50	Archaeology of the Flint Hills	Donna Roper
5:00 – 5:20	Zebulon Pike's Animals	Mike Hayden
5:30 – 5:50	Natural Springs in Chase County	Rex Buchanan

BLUE WILD-INDIGO TENT: *Stories from the Site*

2:00 – 2:20	Zebulon Pike Expedition (1806)	Leo Oliva
2:30 – 3:20	Florence Area History	Michael Stubbs
3:30 – 3:50	Kaw Trail	Ron Parks
4:00 – 4:20	Zebulon Pike Expedition (1806)	Leo Oliva
4:30 – 5:20	Florence Area History	Michael Stubbs
5:30 – 5:50	Kaw Trail	Ron Parks



*Discovering this Place*  
*Schedule of Presentations in History and Heritage Tents*

BUTTERFLY MILKWEED TENT: *Ranching in the Flint Hills*

2:00 – 2:20	Doyle Creek Ranch	Randy & Judy Mills, Doyle Creek Land & Cattle Company, Inc.
2:30 – 3:20	Conservation Easements: What They Are and How They Work	Private land owners: Bill & Maggie Haw, Kent & Rose Bacon, Jim & Cathy Hoy with Jerry Jost, KS Land Trust
3:30 – 3:50	Doyle Creek Ranch	Randy & Judy Mills, Doyle Creek Land & Cattle Company, Inc.
4:00 – 4:50	Early Day Flint Hills Ranching	Ranchers: Pat Sauble, Chub Pinkston, Ray Davidson, Betty Pinkston with Jim Hoy, Emporia State University
5:00 – 5:50	Contemporary Flint Hills Ranching	Sara Dawson, Doyle Creek Land & Cattle Co., Mark Harms, Plainview Ranch, Joe Stout, Stout Cattle Co. with Mike Beam, Kansas Livestock Association

EVENING PRIMROSE TENT: *Prairie as Muse*

2:00 – 2:20	Journal Keeping	Caryn Mirriam-Goldberg
2:30 – 2:50	Native American Flute Music	TerryLee Whetstone
3:00 – 3:20	Images of the Prairie: a Collaboration	H. C. Palmer, poet & Leon Loughridge, artist
3:30 – 3:50	Journal Keeping	Caryn Mirriam-Goldberg
4:00 – 4:20	Native American Flute Music	TerryLee Whetstone
4:30 – 4:50	Images of the Prairie: a Collaboration	H. C. Palmer, poet & Leon Loughridge, artist
5:00 – 5:50	Writing Inspired by the Flint Hills	Steven Hind, Jim Hoy, & Denise Low

*Symphony in the Flint Hills*



*Featuring*

THE KANSAS CITY SYMPHONY

*Conducted by* STEVEN JARVI

*Master of Ceremonies:* DAVE KENDALL

*Narrators:* MARTIN ENGLISH AND LAURIE HAMILTON

*American Sign Language Interpreter:* LINDA TILTON

*Unauthorized recording or photographing of the performers during the concert is prohibited.*

*New Beginnings*

BOYER

*Grand Canyon Suite*

GROFÉ

I. *Sunrise*

*The Red Pony*

COPLAND

I. *Morning on the Ranch*

II. *The Gift*

VI. *Happy Ending*

## INTERMISSION

*In Nature's Realm, op.91*

DVOŘÁK

*Variations on a Shaker Melody from Appalachian Spring*

COPLAND

*Far from the Water*

DEMARS

Diane Schick, Native American Flute

*Theme from The Magnificent Seven*

BERNSTEIN

*Dances with Wolves Suite*

BARRY

Farewell

Finale

*Stephen M. Perry*

## Program Notes

*New Beginnings (2000) - Peter Boyer (b.1970)*

Peter Boyer has emerged in recent years as one of the most frequently performed young American composers. A native of Providence, Rhode Island, Boyer has master and doctoral degrees in music and music arts from Rhode Island College and University of Hartford. After relocating to Los Angeles, he studied film music with Elmer Bernstein, and joined the faculty at Claremont Graduate University. Boyer composed music for the History Channel series *Engineering an Empire* and has contributed orchestrations for more than a dozen major feature films and the Academy Awards telecast. His recording of *New Beginnings* with the London Symphony Orchestra has been broadcast worldwide. Boyer wrote, "I was delighted to learn that the renowned Kansas City Symphony will be performing *New Beginnings* for the 2009 Symphony in the Flint Hills concert. That splendid setting is a perfect match for the kind of wide-open sounds and optimistic tone I sought to capture in composing this work."

*Sunrise from Grand Canyon Suite (1931) - Ferde Grofé (1892-1972)*

Much of Grofé's work evokes the rich musical spirit of America, and this was one of his most popular works. From the orchestral score, "It is early morning on the desert. The sun rises slowly spattering the darkness with rich colors of dawn. The sun comes from beyond the horizon and a brilliant spray of colors announces the full break of day. The movement begins with a soft roll on the kettledrums, and a series of chords played by the woodwind follows. The main theme is played by the English horn.... reaching a triumphant climax that depicts the dawn of a new day." Born in New York City; Grofé's father was a violinist and his mother, an accomplished cellist. Upon moving with the family to Los Angeles, he studied violin, alto horn, and piano. By fifteen, he was performing with dance bands, and at eighteen wrote his first commissioned work. Grofé taught orchestration and composition at The Juilliard School, while continuing to conduct and compose film scores, jazz band arrangements, and "nature suites."



## Program Notes

### *The Red Pony (1948) - Aaron Copland (1900-1990)*

Born in Brooklyn, Copland traveled and studied in Europe until his early twenties when he returned to America. During his lifetime he organized concerts of contemporary American music, and was called the “dean of American composers,” exercising strong influence over a younger generation of composers. His music achieved a balance between modern and Americana folk style music. The open, slowly changing harmonies of much of his music is said to evoke the vast American landscape. Copland points to a summary of the American character of his music, “the optimistic tone,” “a certain directness in expression of sentiment, and a certain songfulness.” *The Red Pony* was taken by the composer from his score for the 1948 film of John Steinbeck’s novel of the same name. The story centers on a boy, his grandfather and parents, and their life on a ranch. The music is described as folk-like, but the themes are all original.

### *In Nature’s Realm, op.91(1892) - Antonin Dvořák (1841-1904)*

Born in Bohemia, Dvořák is often cited as a prime example of a full-blooded Czech musician in the true tradition of Bohemian fiddlers, pipers, and lute-players of the seventeenth and eighteenth centuries. He was known for his ability to adopt everyday folk music, the folk song, and the folk dance, letting their artistic styles and ideals take effect. The tonal language of the twentieth century is previewed in these works, the programmatic ties, the magical and realistic effects of the orchestral instruments earn them recognition as masterpieces of the romantic. *In Nature’s Realm* belongs to a trilogy of character pieces with the titles *Nature*, *Life and Love*. It was the first of three concert overtures he wrote between 1891 and 1892. The pastoral background of this poem underscores a “peaceful state of harmony in nature.” This work showed a new side of the composer, as he described ...saying, “Here I am a poet as well as a musician.”

## Program Notes

*Variations On A Shaker Melody from Appalachian Spring (1944) - Aaron Copland*

*Appalachian Spring* is a ballet score that premiered in 1944 at the Library of Congress in Washington DC with Martha Graham dancing the lead role. Copland was awarded the 1945 Pulitzer Prize for the musical score. The story told is a spring celebration of American pioneers in the 1800's after building a new farm for a newly wed couple. At the end the couple is left "quiet and strong in their new house." The seventh section, which is a set of variations on the 1848 Shaker melody *Simple Gifts*, is the most recognizable music from the ballet. Copland published independent arrangements of this section for band and orchestra (1967) titled *Variations on a Shaker Melody*. The song was generally unknown outside of Shaker communities until it became world famous thanks to its use in Aaron Copland's score for Martha Graham's ballet *Appalachian Spring*. It fits well with Graham's images of unity, simplicity, and American rural life.

*Far from the Water (1997) - James DeMars, b.1952*

Composer and conductor James DeMars belongs to a generation that is revealing a new fusion of world music with the range, depth, and stylistic variety of the classical tradition. His music was described by the *Washington Post* as "grand and spacious, stately, ethereal, glorious, inspired and quintessentially American; an intensely hopeful conjuration of all that is best about the nation's peoples". He holds a doctorate from the University of Minnesota and currently teaches composition at Arizona State University in Tempe. *Far from the Water* originated as a piece for solo voice and orchestra entitled "Memorial Prayer", based on a text from Walt Whitman's "When Lilacs Last in the Dooryard Bloomed". Upon hearing the piece, Canyon Records producer Robert Doyle requested a transcription of the work for Jim's longtime friend, R. Carlos Nakai. The transcription entitled *Far From the Water* was intended as homage to composer and friend Eric Stokes by recalling his "Inland, Way from the Sea".

## Program Notes

*Theme from The Magnificent Seven (1960) - Elmer Bernstein (1922-2004)*

*The Magnificent Seven* is an American western film, directed by John Sturges, about a group of hired gunmen protecting a Mexican village from bandits. The film's score and the main theme was composed by Elmer Bernstein, an Academy and two-time Golden Globe award winning American film score composer. Born in New York City, he performed professionally as a child dancer and actor during his childhood. He was given a scholarship in piano by a Juilliard teacher who guided him throughout his entire career as a pianist, taking him to play some of his improvisations for composer Aaron Copland. Bernstein's music has some stylistic similarities to Copland's music, most prominent in his western scores and his spirited score for the 1958 film *God's Little Acre*. He wrote theme songs or other music for more than 200 films and TV shows, including *The Ten Commandments*, *Hawaii*, *The Hallelujah Trail*, and *To Kill a Mockingbird*.

*Dances with Wolves Suite (1990) - John Barry, b.1933*

Barry was educated at St. Peter's School, York and lived in his native England until moving to the United States in the 1970s, where he has lived mainly in Oyster Bay outside New York City. From the Academy Award-winning original soundtrack, "I approached the whole score from John Dunbar's point of view," explains Barry. "It was his journey, towards the end of the Civil War, to go out there and see the frontier. It was about his observations, how he found the Sioux tribe. The music reflects John Dunbar's assessment of the dignity and graciousness of these people. As he says in the movie, 'Nothing I have been told about these people is correct.' That is where the score lies." In its romantic quality, Indian and journey themes, feeling of adventure and innocence, the music depicts with heartbreaking tenderness the passing of the untamed American frontier.

## *Narrators*

**MARTIN ENGLISH** – attended high school in Kansas City, Kansas and later married an Olathe, Kansas native, Cynthia Hyer (of the Hyer Boot Factory). Martin received his BFA from Arizona State University and his MFA from the University of Missouri- Kansas City. He serves as Executive Director for Accessible Arts, a non-profit Kansas agency that unlocks the arts for children with disabilities. Each time Martin travels across Kansas to deliver an art workshop, he relishes his drives through the Flint Hills. Martin is an accomplished actor/stage combatant having appeared in shows at the Kansas City Repertory Theatre, American Heartland Theatre, Unicorn Theatre, Heart of America Shakespeare Festival, and a number of films. He is the son of the chief of the Wyandot Tribe of Kansas and is currently the Chair for the Kansas Citizens for the Arts.

**LAURIE HAMILTON** – grew up in Prairie Village, Kansas attending public high school. She moved westward to attend Stanford University before graduate work at the Bristol Old Vic Theatre School in England. Laurie has loved classical music since childhood with early piano study and continued vocal study. Her theatrical start was at The Alley Theatre in Houston, Texas. Taking an extended detour, Laurie spent years in the corporate world following an MBA at the University of California-Berkeley. She resumed her love of theatre as an understudy with the Kansas City Repertory, and has appeared in Equity Showcases at UMKC. Laurie is active as a voiceover actor, an arts advocate in the metropolitan area, and a family business owner. Her contributions to SFH include serving as the Narration Producer in 2008.

## *Master of Ceremonies*

DAVE KENDALL – grew up on a farm near the western edge of the Flint Hills in Morris County, where his ancestors settled in 1857. He attended public schools in Herington, began his college education at Kansas State University, and completed a bachelor's degree in cultural geography and a master's in media anthropology at the University of Kansas. He currently serves as Executive Producer at KTWU-Topoka, the public television station in Kansas broadcasting since 1965. Since 1987, Dave has served as the host of *Sunflower Journeys*, a weekly series exploring the people, places and heritage of Kansas. He has produced a number of documentaries related to local history and culture, several of which have also been distributed nationally

## *Sign Language Interpreter*

LINDA TILTON – became interested in sign language when her third grade teacher assigned her to write a book report on an autobiography, and she chose Helen Keller's *The Story of My Life*. She became hooked on sign language because of that book. Since completing a degree in sign language interpreting, Linda has graced stages of Starlight Theater, the Unicorn, and Paul Mesner Puppets in Kansas City for over 20 years, and the Walnut Valley Festival in Winfield, Kansas. This is her fourth season providing sign language interpreting for SFH.



STEVEN JARVI, *Assistant Conductor* – Described as an “eloquent and decisive” conductor by the *Wall Street Journal*, Steven Jarvi has become recognized as an extraordinary talent with an equal passion for the concert hall and the opera house. Having just completed his second season as Conducting Fellow with the New World Symphony in Miami Beach and as an Associate Conductor for the New York City Opera at Lincoln Center, Mr. Jarvi was named Assistant Conductor for the Kansas City Symphony, where he began his duties in Fall 2008.

During the past three seasons, Mr. Jarvi has joined the NWS to share subscription concerts with Roberto Abbado, Marin Alsop, Alasdair Neale, Mark Wigglesworth, and Michael Tilson Thomas, has served as a cover conductor for the Los Angeles Philharmonic, and conducted the Helsinki Philharmonic as a competitor in the 3rd Sibelius International Conducting Competition in Helsinki, Finland. A music education advocate, he has given pre-concert lectures for the Baltimore Symphony and now leads the Concerts for Kids, Education Concerts, and Community Appreciation Concert with the New World Symphony along with summer guest conducting at the Kinhaven Music School in Vermont.

At the opera house, Mr. Jarvi was with the Washington National Opera as the conductor in the Domingo-Cafritz Young Artist Program from 2004 to 2006, a position for which he was personally selected by Plácido Domingo. He has held conducting positions for productions of *Rigoletto*, *Die Tote Stadt*, *Tosca*, *Ariadne auf Naxos*, *La Boheme*, *Orlando*, *Le Nozze di Figaro*, *Porgy and Bess*, *Carmen*, *Die Zauberflöte*, *L'Elisir d'Amore*, *Lucia di Lammermoor*, *Romeo and Juliet*, *Gianni Schicchi*, *Suor Angelica*, and *Hansel and Gretel* with the Washington National Opera, New York City Opera, Baltimore Lyric Opera, Opera Company of Brooklyn, and Peabody Opera. Mr. Jarvi was selected by former New York Philharmonic Music Director, Kurt Masur, to share a concert with him at Manhattan School of Music as part of a week-long masterclass and traveled to Salzburg, Austria at the invitation of Claudio Abbado for study with the maestro and the Berlin Philharmonic at the Salzburg Easter Festival.

Steven Jarvi holds a Master's in Orchestral Conducting from the Peabody Conservatory of Music at Johns Hopkins University, where he studied with Gustav Meier, along with a Bachelor's of Music Theory and an Artist Certificate in Conducting from the University of Michigan, where he studied with Kenneth Kiesler, Martin Katz, and Jerry Blackstone.

## *Kansas City Symphony*



The Kansas City Symphony was founded by R. Crosby Kemper, Jr., in 1982, just months after the dissolution of the Kansas City Philharmonic. Under Kemper's leadership, the founding trustees of the Symphony created a sound structure for the board and established the initial endowment. Today, the Symphony is a major force in the cultural life of Kansas City and the region.

Now under the dynamic leadership of acclaimed music director Michael Stern, in his fourth season, the Kansas City Symphony has experienced impressive artistic growth throughout its history. Steven Jarvi, assistant conductor, conducts the Family Series, Symphony Pops and holiday concerts. During its forty-two week season, the Kansas City Symphony's 80-member orchestra performs a wide variety of subscription, educational, touring, and outreach concerts throughout Kansas and Missouri. In addition, Symphony musicians perform for the Lyric Opera of Kansas City and the Kansas City Ballet.

With an annual operating budget of over \$11 million and an endowment of \$40 million, the Kansas City Symphony is governed by a board of trustees, administered by a full-time professional staff, and supported by seven volunteer auxiliaries that raise approximately \$900,000 annually.

The Kansas City Symphony's educational activities include specially programmed youth concerts – KinderKonzerts and Young People's Concerts – as well as workshops for high school students. Other regular activities include open rehearsals, instrument "petting zoos" at concerts and schools, and a partnership program with area schools who host Symphony benefit concerts, the proceeds of which support music education programs at those schools. In 1997, the Symphony introduced an innovative outreach program called Community Connections, which features community-based performances by Symphony musicians, either solo recitals or chamber ensembles.

The Kansas City Symphony has taped two nationally broadcast PBS television specials, performed on National Public Radio, and released four compact disc recordings, the latest being Shakespeare's *Tempest* on Reference Recordings. Highlights of classical performances are broadcast weekly, Thursdays at 9 p.m., on KCUR 89.3 FM, Kansas City's National Public Radio affiliate.

# *Kansas City Symphony*

## FIRST VIOLINS

Kanako Ito, Concertmistress  
Miller Nichols, Chair  
Gregory Sandomirsky, Associate  
Concertmaster  
§ Sunho Kim, Assistant Concertmaster  
Ginni Rader  
Alex Shum  
\*Vladimir Rykov  
\*Anne-Marie Brown  
Susan Goldenberg  
Paul Hatton-Soto  
\*Jessica Wakefield Hao  
\*Anthony DeMarco  
\*Tomoko Iguchi  
\*Andrew Fuller  
\*Dorris Dai Janssen

## SECOND VIOLINS

Tamamo Someya Gibbs, Principal  
Kathy Haid Berry, Associate Principal  
Kristin Velicer, Assistant Principal  
\*Kevin Hao  
\*Sara Hurst  
\*Mary Garcia Grant  
\*Linda Thomssen  
\*Karen Klein  
\*Francesca Manheim  
\*Nancy Beckmann  
\*Tina Cho Johnson

## VIOLAS

§ Christine Grossman, Principal  
Matthew Rombaum, Associate Principal  
Jessica Nance, Assistant Principal  
\*Jenifer Richison  
\*Laura Fuller  
\*Marvin Gruenbaum  
\*Kent Brauningger

\*Duke Lee  
\*Sean Brumble

## CELLOS

Mark Gibbs, Principal  
Robert A. Kipp, Chair  
‡Yeonsun Joo, Associate Principal  
Alexander East, Associate Principal  
\*Allen Probus, Assistant Principal  
\*Lawrence Figg  
\*Rung Lee  
\*Matthew Johnson  
\*Ho Anthony Ahn  
\*‡ Davin Rubicz  
\*§Richard Bell  
\*§Soo Jee Yang

## DOUBLE BASSES

Jeffrey Kail, Principal  
Nancy Newman, Associate Principal  
Chris Farber  
Kenneth Mitchell  
Louis Newman, Principal Emeritus  
\*§ Ed Paulsen

## FLUTES

Michael Gordon, Principal  
Shannon Finney, Associate Principal  
Diane Schick

## PICCOLO

Diane Schick

## OBOES

Lora Schaefer-Berndt, Principal  
Shirley Bush Helzberg, Chair  
Barbara Bishop, Associate Principal  
Kenneth Lawrence

# *Kansas City Symphony*

## ENGLISH HORN

Kenneth Lawrence

## CLARINETS

§Raymond Santos, Principal

‡Michael Wayne, Principal

§Min Na Lee, Associate Principal

Forrest Philpott

## E-FLAT CLARINET

§Min Na Lee

## BASS CLARINET

Forrest Philpott

## BASSOONS

Ann Bilderback, Principal

Michael J. Davis, Associate Principal

Marita Abner

## CONTRABASSOON

Michael J. Davis

## HORNS

Alberto Suarez, Principal

‡Brian Blanchard, Associate Principal

§Ryan Gruber, Associate Principal

Susan Fritts

Kelly Cornell

Stephen Multer

## TRUMPETS

Gary Schutzta, Principal

Philip Clark, Associate Principal

Brian Rood

## TROMBONES

Roger Oyster, Principal

Porter Wyatt Henderson,

Associate Principal

§ Graeme Mutchler

## BASS TROMBONE

§ Graeme Mutchler

## TUBA

Steven Seward, Principal

## TIMPANI

Timothy Jepson, Principal

## PERCUSSION

Christopher McLaurin, Principal

Thomas Plaster

## HARP

Deborah Wells Clark, Principal

## LIBRARIANS

Elena Lence Talley, Principal

Courtney Secoy

Robb Aistrup, Personnel Manager

Justin White, Assistant Personnel Manager

Deborah Wells Clark,

Assistant Personnel Manager

Jim Vinzant, Stage Manager

Ben Julius, Assistant Stage Manager

\* Rotating Musician

§ New Member

‡ On Leave of Absence