
ADAM SCHOENBERG
American Symphony • Finding Rothko • Picture Studies
MICHAEL STERN
KANSAS CITY SYMPHONY
REFERENCE RECORDINGS®
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Foreword

I have dreamt of having an orchestral disc of my music since first becoming a composer. This is an extraordinary gift, and I am thrilled to be sharing my music with all of you. The three pieces that you will soon experience embody my growth from student to professional composer. They each explore different styles, but my artistic voice remains consistent throughout.

Finding Rothko was written during my second year as a doctoral student at Juilliard. I was 25, and studying with John Corigliano. I spent six months writing the piece, and the experience forever shaped me as a composer. I'd show up early in the fall for lessons, wanting to discuss the work and show John material, but I was still grappling with my ideas and how to organize them. I didn't realize until much later that John was intentionally staying out of my process. I had 2-3 months of lessons that lasted only 15-20 minutes each. We would talk, I would express my frustrations, and he would then tell me to go home and figure it out. It wasn't until I completed a full draft that John began to weigh in. For four consecutive days, I spent hours in his studio while he asked me endless questions. We went over each measure linearly and vertically, and what I learned was immeasurable. *Rothko* embodies my first attempt at atmospheric and aleatoric music. The 3rd movement is almost entirely written using graphic notation. It represents an improvisation, as if Rothko himself were spattering the vibrant red paint onto the canvas for the first time, before turning it into his signature multi-form style. The last movement, Wine, represents some of the most beautiful music I've ever written.

American Symphony is the first orchestral work I wrote after graduating from Juilliard in 2010. The symphony also represents my first time primarily working with technology as a way of composing. I love to improvise, and I began using a midi-sequencing program called Logic Pro while working on this piece. I

improvised movements I and III into Logic, and played every single line on the keyboard that you'll hear in the orchestra. Once the movement felt complete within Logic, I then orchestrated it in Finale. Movements II and IV were written by hand and/or directly into Finale. The final movement used Logic, pencil and paper, and Finale. The symphony also represents my exploration of layer-oriented music. The first movement has up to eight layers being played simultaneously (it requires multiple hearings in order to discern each one). The piece also embodies my first attempt at writing groove-oriented music (e.g., movements I, III, and parts of V), which is something I have gone on to further explore over the last few years.

Picture Studies is my largest work to date. It showcases many different styles, from groove-oriented to atmospheric music, but also exhibits a new style. "Three Pierrots," "Kandinsky" and "Miró" contain angular, rigid, jazz-like music. "Kandinsky" in particular, reflects the fastest and most aggressive work I've written, while "Miró" has a rambunctious, virtuosic solo (played beautifully by Boris Allakhverdyan on the E-flat clarinet). All of the styles that I had been grappling with in both *Finding Rothko* and *American Symphony* are expressed with a greater sense of clarity, from both a structural and orchestrational point of view. Movements like "Kandinsky," "Calder," "Pigeons in Flight," etc. represent a world that I'm now exploring.

My music is deceptively difficult; as a musician once told me, "it's perfectly off." On paper it looks relatively straightforward, because it lives in more of a tonal or modal world, but it is extremely challenging rhythmically, technically, and most importantly, musically. It requires more discipline from the performer and conductor, because it demands technical facility and emotional depth. This is especially challenging when rehearsal time is limited. The musicians must get inside the notes to understand their subtleties as they evolve. They might not fully understand their role until much later in the rehearsal process when the piece comes together as a whole.

With this in mind, I must give a special thank you to Michael Stern. He is the first conductor to champion my music. He understands it, embraces it, and gives it an emotional dimension that would otherwise not exist. I also must thank the musicians of the Kansas City Symphony. This is an orchestra that plays with tremendous vigor, spirit, and emotion. They have patiently watched me grow as a composer, and I could not be more pleased to have them be the first to bring my music to life in a permanent form. Lastly, I would like to thank Frank Byrne, Joan Horan, David Frost, Professor Keith Johnson and the entire Reference Recordings team. Without any of them, this recording would not exist.

My goal as a composer has always been to try and bring more beauty into our conflicted world. I want listeners to momentarily escape, and be transported to a place like no other, before returning to their everyday lives. I hope that you enjoy the journey that you are about to embark upon. Thank you for taking the time to listen.



Finding Rothko
for chamber orchestra (2006)

2222 - 2200 - piano/celesta - timpani - 3 perc. – strings
Commissioned and Premiered by the IRIS Orchestra,
Michael Stern conducting (January 13, 2007)

In February of 2006, I visited several museums in Manhattan seeking inspiration for a new commission from the IRIS Orchestra. When I came across a few Rothko paintings housed in the Museum of Modern Art, I had a very strong, visceral reaction to each of them. I decided then that Rothko's work would be the 'muse' for this piece. After spending a significant amount of time researching Rothko's entire catalog, I found four works that truly resonated with me. These four paintings appealed to me because of their distinct characteristics, as well as their similarities, which allowed me to create a narrative for the music.

Orange [Untitled (Violet, Black, Orange, Yellow on White and Red), 1949, oil on canvas] is housed permanently at the Guggenheim Museum in New York City, where I was living at the time. *Yellow* [No. 5/No. 22, 1949, oil on canvas] is at the Museum of Modern Art, also in New York City, while *Red* [No. 301 (Reds and Violet over Red/Red and Blue over Red), 1959, oil on canvas] is at the Los Angeles Museum of Contemporary Art, which I visited over the summer. For me, the most elusive and evocative painting was *Wine* [No. 9 (White and Black on Wine), 1958, oil on canvas]. It also required the greatest amount of detective work to locate. I eventually discovered that *Wine* was being housed in a private collection at the newly constructed Glenstone Museum in Potomac, Maryland. At the time the museum was still closed to the public,but the proprietors were kind enough to arrange a private viewing for me in September 2006.

Finding Rothko explores the wonders of Mark Rothko's paintings. Each movement represents an individual work, and the piece is played without pause. In order to make an aural distinction between movements, I created a theme, which I dubbed 'Rothko's theme,' that appears before the beginning of each movement.

In my mind, *Orange* represents a reflective moment that is yet to be fully realized, whereas *Yellow* is the realization of that moment. Therefore, it seemed natural to begin with *Orange* and follow it with *Yellow*. As the color palette of *Yellow* exhibits a streak of red, I instantly felt a transition into the third movement. The enormity and brilliance of *Red* struck me, and I knew this would be the musical climax of the entire composition. *Wine* naturally became the last movement—the culmination of the rest of the paintings—both because I found it incredibly haunting and because my journey in finding it exemplified the spirit of the work. The music comprising *Wine* is 'Rothko's theme' developed.

The indelible beauty of Rothko's work lies in its luminosity and ability to captivate the imagination. I hope I have managed to capture the essence and spirit of his work in this piece.

American Symphony
for orchestra (2011)

3333 - 4331 - harp - piano/celesta - timp.- 4 perc. – strings

Commissioned and Premiered by the Kansas City Symphony,
Michael Stern conducting (March 4, 2011)

I. fanfare
II. white on blue
III. rondo
IV. prayer
V. stars, stripes, and celebration

American Symphony was inspired by the 2008 presidential election, where both parties asked the people to embrace change and make a difference. I was excited about ushering in this new era in our nation's history, and for the first time, I truly understood what it meant to be American.

Aaron Copland's Symphony No. 3 is the quintessential American symphony, composed in 1946—one year after World War II ended. I believe Copland wanted to bring beauty and peace into the world during a time of great turmoil. Quite serendipitously, I heard Copland's 3rd three nights after President Obama was elected and, seeing that our country and world had needs similar to those of Copland's time, I was inspired to make a difference. I set out to write a modern American symphony that paid homage to our past and looked forward to a brighter future.

While not a patriotic work, the symphony reflects a respect and responsibility for the great potential of our nation and a hunger to affect positive change. It is about our collective ability to restore hope within ourselves and our neighbors, both here and around the world.

Cast in five movements, *American Symphony* is approximately 25 minutes in length. This work would not have been made possible without the support and guidance from Frank Byrne, Janine Salinas, Robert Spano, Michael Stern, and my father, Steven Schoenberg. The work is dedicated to my family.

Movement I is a fanfare, which introduces material that will be explored in the last movement. It is built on major and minor 3rds that travel in parallel motion throughout, while constantly modulating upward. I wanted to create a succinct, swift, and uplifting prelude that projects the emotions that will be captured at the end of the journey. The final climax of movement I ends with the strings playing a harmonic cluster that fades into the beginning of movement II.

Movement II begins attaca and is conceived as an atmospheric movement. Movement II marks the start of the symphony's emotional journey by capturing the struggle, pain and need for change. It features the flute playing a mysteriously chromatic, yet tonal, solo that hovers above pedal tones played by strings and winds. Approximately halfway through, a chorale is introduced, and eight chords are played and repeated three different times before the movement ends. These eight chords are later developed in movement IV. The end of the movement introduces major triad chords in their most open form (e.g., C-G-E) that move in parallel motion. This acts as a bridge to movement III.

Movement III also begins attaca and is the only movement that follows a traditional form. It is written in rondo form (ABACADA) and is built on major triads that play a rhythmic motive. I call this "happy music." Influenced by electronica, my goal is to create a strong pulse that resembles club-like beats.
Movement IV pays homage to great American composers such as Barber and Gershwin. It is an adagio movement that acts as a prayer, with the chorale heard in movement II becoming the main compositional material for the entire movement. This movement features solos by oboe and clarinet, with subtle interactions provided by the flute, vibraphone, horns, bassoons, and trumpets. This movement is dedicated to those lost in 9/11, Katrina, and all victims of violence and war.
Movement V is the longest movement, and is essentially conceived in three larger sections: Stars, Stripes, and Celebration. The first section, Stars, contains a spiraling motive (i.e., an ostinato that transforms itself throughout the section) played by violins and orchestrated with winds. The flutes enter, playing a melody that reminds us of the opening melody in movement I. The section continues to evolve and becomes more rhythmic with added brass chords, before winding down to a chordal section introduced by the horns and celli. Stripes is announced with a strong driving pulse and a rhythmic motive played by the winds and strings. The form of this section is perceived as ABABC, where the A sections represent the initial material represented in the winds and strings. The B sections can be perceived as a classical interpretation of electronic dance music in 30 seconds. A chord progression that is built on quartal/quintal harmonies (Perfect 4ths and 5ths) with an aggressive series of arpeggiating 16th notes will be heard. The C section expands on the running 16th notes found in section B, but this time they are running more linearly. These fast running lines played by the strings will be interacting with a number

of rhythmically jagged and angular chords built on major and minor 3rds from movement I played by the brass and winds. This C section acts as a bridge to Celebration. In this final section, the running parallel 8th notes in major and minor 3rds return, and a soaring melody is soon announced. The melody continues to grow until it fades away into the final episode. The violins are playing an 8th note ostinato, and new rhythmic layers are slowly being added to create a canvas of sound that is harmonically open. The final sounds played by the horns and brass represent the culmination of the musical journey, and aim to express further optimism and hope. The symphony ends suspended in mid-air to remind us that even though we are making positive strides to being a better America, we are still searching. Although this *American Symphony* has come to an end, the journey that we take as human beings continues to move forward.



Picture Studies
for orchestra (2012)

3333 - 4331 - harp - piano/celesta - timp.- 3 perc. – strings
Commissioned by the Kansas City Symphony
& Nelson-Atkins Museum of Art
Premiered by the Kansas City Symphony,
Michael Stern conducting (February 1, 2013)

I. Intro
II. Three Pierrots
III. Repetition
IV. Olive Orchard
V. Kandinsky
VI. Calder's World
VII. Miró
VIII. Interlude
IX. Cliffs of Moher
X. Pigeons in Flight

In November of 2011, I received a commission from the Kansas City Symphony and the Nelson-Atkins Museum to write a 21st-century *Pictures at an Exhibition*. The idea seemed both intriguing and ambitious, and given my own interest in visual art, I welcomed the challenge. After conceptualizing the piece for six months, and visiting the Nelson-Atkins on three different occasions, I decided to compose a series of studies.

Unlike Modest Mussorgsky, who set all of his movements to the work of Viktor Hartmann, my piece brings eight seemingly disparate works of art to musical life. In honor of Mussorgsky and his original work (for solo piano), four of the ten movements were conceived in the form of piano etudes and later orchestrated. My main objective was to create an architectural structure that connected each movement to the next while creating an overall arc for the entire piece.

I used this series as a way of pushing myself both intellectually and emotionally as a composer. I felt inspired and liberated as I gave myself permission to explore new compositional terrain. The outcome is *Picture Studies,* a 26-minute work for orchestra based on four paintings, three photographs, and one sculpture. Creating this series pushed me in a new direction and allowed me to grow as an artist in the most unexpected ways.

The following impromptu notes were jotted down from initial impressions and repeated viewings of the artwork, after my selections had been made. These original notes helped dictate the form, style, and musical arc of each movement, and ultimately the entire piece.

I. Intro: Ghost-like piano theme (using the piano to pay respect to Mussorgsky) that transports the listener to the inside of the Nelson-Atkins Museum.

II. Three Pierrots (based on Albert Bloch's painting, *Die Drei Pierrots Nr. 2*): Comedic, naive, and excited. A triad will represent the three Pierrots, and throughout the movement the triad will be turned upside down, on its side, and twisted in every possible way. The form will be through-composed. End big.

III. Repetition (based on Kurt Baasch's photograph, *Repetition*): Four figures walking, and each person is clearly in his or her own world. The idea of repetition can lend itself to an ostinato. This is a photograph, a slice of life, and represents only one moment in time. Take this concept of time and manipulate it. Change the scenery (lighting, shade, color), so to speak, with a shutter click before returning to its original state. ABA form with an abrupt switch to B to represent the shutter click.

IV. Olive Orchard (Vincent van Gogh's painting, *Olive Orchard*): Extended impressionism. Colorful, full of love. Perhaps a meeting place for two lovers. Start thin, gradually build to an expansive texture, end colorful. ABC (C references A to show the organic growth of the piece).

V. Kandinsky (Wassily Kandinsky's painting, *Rose with Gray*): Geometrically fierce, angular, sharp, jagged, violent, jumpy, and complex. A battleground. Mustard yellow, encapsulates a sustained intensity. Block structures, cut and paste.

VI. Calder's World (Alexander Calder's sculpture, *Untitled,* 1937): As if time has stopped, dangling metal, atmospheric, yet dark. Quasi-aleatoric gestures, perhaps improvised. Gradually fade to niente.

VII. Miró (Joan Miró's painting, *Women at Sunrise*): Child-like, yet delirious. There appears to be a sexually ambiguous tone. Try something new, a saxophone or bombastic E-flat clarinet solo. Something spontaneous, bouncy, tribal, and raw.

VIII. Interlude: Return of original ghost-like piano theme with minimal additional orchestrations. Takes us to the final chapter to be played without pause until the end.

IX. Cliffs of Moher (Hiroshi Sugimoto's photograph, *Atlantic Ocean, Cliffs of Moher*): Delicate and flowing, find a way to musically represent the ocean and cliffs in the most gentle and subtle means. A return to an ostinato.

X. Pigeons in Flight (Francis Blake's photograph, *Pigeons in Flight*): I've never looked at pigeons this way. There appears to be so much joy, beauty, and depth. This will be the longest and most expansive movement. Fly away.

—Adam Schoenberg, November 1, 2012

About the Composer

"My music comes straight from the heart—striving to be beautiful and inspiring, and simultaneously challenging and rewarding."
—Adam Schoenberg

Recently named one of the Top 10 most performed living classical composers by orchestras in the United States, Adam Schoenberg's (b. November 15, 1980) music is "invigorating" (Los Angeles Times), and full of "mystery and sensuality" (The New York Times). This most recent season included performances and premieres at the Library of Congress, Kennedy Center,

New York Philharmonic, The Cleveland Orchestra, Dallas Symphony Orchestra, and Hollywood Bowl.

Schoenberg has received commissions from several major American orchestras, including the Atlanta Symphony Orchestra (*Up!* and *La Luna Azul*), the Kansas City Symphony (*American Symphony* and *Picture Studies*), and the Los Angeles Philharmonic and Aspen Music Festival and School (*Bounce*). Other recent commissions include works for Carlos Miguel Prieto and Orquesta Sinfónica de Minería and Louisiana Philharmonic Orchestra, Jerry Junkin and the University of Texas Wind Ensemble and Texas Performing Arts, Anne Akiko Meyers for a violin concerto, and the first-ever concerto for PROJECT Trio.

Recent and upcoming collaborations include the Los Angeles Chamber Orchestra, Fort Worth Symphony Orchestra, Boise Philharmonic, Iris Orchestra, Charleston Symphony, Amarillo Symphony, Phoenix Symphony, San Diego Symphony, Knoxville Symphony, and the Kaleidoscope Chamber Orchestra. A recording of Schoenberg's chamber music featuring the Blakemore Trio will be released in the fall of 2017. An arrangement of *When You Wish Upon a Star* for Anne Akiko Meyers and the London Symphony Orchestra was released in 2015 on eOne Music, and a recording of his keyboard works by pianist Nadia Shpachenko was released in 2014 on Reference Recordings.

A graduate of Oberlin Conservatory of Music, Schoenberg earned his master's degree and doctorate from The Juilliard School, where he studied with Robert Beaser and John Corigliano. He is currently a professor at Occidental College, where he runs the composition and film scoring programs. He makes his home in Los Angeles with his wife, screenwriter Janine Salinas Schoenberg, and their two sons, Luca and Leo.



Todd Rosenberg

Music Director Michael Stern has embarked on his second decade with the Kansas City Symphony, hailed for its remarkable artistic ascent, inventive programming, organizational development and stability, and the extraordinary growth of its varied audiences since his tenure began. Under his thoughtful direction, the Symphony has partnered with Grammy® Award-winning Reference Recordings for an ongoing series of highly praised CDs and ushered in a new era of critical acclaim and sold-out concerts since moving to the acoustically superior Helzberg Hall at the $400 million Kauffman Center for the Performing Arts in 2011.

Stern is also the founding artistic director and principal conductor of the IRIS Orchestra in Tennessee. Since 2000, this unique group has been widely praised for its virtuosity and programming, producing a string of recordings and acclaimed commissioned new works by American composers. Stern has led orchestras throughout Europe and Asia, including the London, NHK and Vienna Radio symphonies; the Israel, London, Helsinki, Royal Stockholm and Moscow philharmonics; and the Budapest Radio Symphony Orchestra, Orchestre de Paris and National Symphony of Taiwan, among many others. He has appeared with major orchestras across the United States as well as at many summer festivals. A frequent visitor to the Aspen Music Festival, Stern also has served on the faculty of the American Academy of Conducting at Aspen.

Passionately committed to education, Stern frequently works with students at the Curtis Institute and a number of festivals, including the National Repertory Orchestra, National Orchestral Institute, The Festival at Round Top and others.

Stern received his music degree from the Curtis Institute of Music in Philadelphia under the guidance of noted conductor and scholar Max Rudolf.

Stern co-edited the third edition of Rudolf's famous textbook, "The Grammar of Conducting," and also edited a new volume of Rudolf's collected writings and correspondence. Stern is a 1981 graduate of Harvard University, where he earned a degree in American history.

THE KANSAS CITY SYMPHONY has a vision to transform hearts, minds, and its community through the power of symphonic music. Founded in 1982 by R. Crosby Kemper, Jr., the Kansas City Symphony grew out of the venerable Kansas City Philharmonic, which was founded in 1933.

Today the Kansas City Symphony is the region's largest performing arts organization, with a vibrant schedule of diverse performances in Helzberg Hall at the striking Kauffman Center for the Performing Arts in downtown Kansas City. The Kansas City Symphony annually reaches an audience of more than one million people through its live concerts, radio, and television broadcasts. The symphony also performs as the resident orchestra for the Lyric Opera of Kansas City and the Kansas City Ballet. In concert, the symphony has experienced an average capacity of 95% and has welcomed audience members from all 50 states and numerous foreign countries.

Under the leadership of Music Director Michael Stern, the symphony has placed artistic excellence as its highest priority. The Kansas City Symphony's long partnership with Reference Recordings is but one example of the organization's desire to demonstrate excellence through great music.

In partnership with Executive Director Frank Byrne, Board Chair William Lyons and an engaged Board of Directors, the Kansas City Symphony has charted a course leading to unprecedented financial stability, growing audiences, an expanding donor base, and deeper connections in both Kansas City and the region. The symphony also takes pride in its outstanding organizational culture and collaborative relationships among all constituents.

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.



David Frost has produced numerous critically acclaimed recordings, released by many major and independent labels. Honors include 14 Grammy® Awards, among them four for Classical Producer of the Year. His work for Reference Recordings includes five previous titles with the Kansas City Symphony.

As a staff producer at BMG Classics (RCA Red Seal) for nearly a decade, he collaborated with RCA's most important artists to create dozens of albums. He has been guest faculty at the Banff Centre and the Manhattan School of Music, giving workshops and lectures on record producing.

An accomplished pianist, David Frost has performed Beethoven's "Emperor" Concerto at Carnegie Hall. He has both a Bachelor's and a Master's degree from The Juilliard School of Music

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Images used in this booklet courtesy of the
Nelson-Atkins Museum of Art, Kansas City, Missouri

Cover: Albert Bloch, American (1882-1961). *Die drei Pierrots Nr. 2* (The Three Pierrots No.2), 1911. Oil on canvas. Gift of Mrs. Albert Bloch
page 5, detail: Francis Blake, American (1850-1913). *Pigeons in Flight,* 1889. Gelatin silver print. Gift of Hallmark Cards, Inc.
page 11, detail: Kurt Baasch, American (b. Venezuela, 1891-1964). *Repetition,* 1913. Platinum print. Gift of Hallmark Cards, Inc.

KANSAS CITY SYMPHONY

Michael Stern, *Music Director*
Aram Demirjian, *Associate Conductor, David T. Beals III Chair*

FIRST VIOLINS

Noah Geller, *Concertmaster*
Miller Nichols Chair
Sunho Kim,
Associate Concertmaster
Dorris Dai Janssen,
Acting Assistant Concertmaster
Gregory Sandomirsky,
Associate Concertmaster Emeritus
Alex Shum
Vladimir Rykov
Anne-Marie Brown
Susan Goldenberg
‡Paul Hatton-Soto
Jessica Wakefield Hao
Anthony DeMarco
Tomoko Iguchi
Andrea Oh
Will Haapaniemi
* Lisa Jackson

SECOND VIOLINS

Tamamo Someya Gibbs,
Principal
Kathy Haid Berry,
Associate Principal
Kristin Velicer, *Assistant Principal*
Kevin Hao
Sara Hurst
Mary Garcia Grant
Chiafei Lin
Heidi Han
‡Karen Klein
Stephanie Cathcart
Francesca Manheim
Nancy Beckmann
Rena Ishii
*Yu-Fang Chen

VIOLAS

Christine Grossman, *Principal*
Jessica Nance,
Acting Associate Principal
Duke Lee,
Acting Assistant Principal
Jenifer Richison
Matthew Rombaum
Marvin Gruenbaum
Kent Brauninger
Phil Kramp
Sean Brumble

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Robert A. Kipp Chair
Susie Yang, *Associate Principal*
Richard Hill Chair
Alexander East,
Assistant Principal
Lawrence Figg
Rung Lee
Maria Crosby
Ho Anthony Ahn
John Eadie
Allen Probus

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Jeffrey Kail, *Principal*
Nancy Newman,
*Associate Principa*l
Richard Ryan
Keith Wymer
Louis Newman,
Principal Emeritus
Evan Halloin
*Kenneth Mitchell

FLUTES

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

PICCOLO
Diane Schick

OBOES
Kristina Goettler, *Principal*
Shirley Bush Helzberg Chair
Barbara Bishop,
Associate Principal
Kenneth Lawrence

ENGLISH HORN
Kenneth Lawrence

CLARINETS
Raymond Santos, *Principal*
Emil Khudyev
Acting Associate Principal
‡Boris Allakhverdyan
Tzu-Ying Huang

E-FLAT CLARINET
Emil Khudyev
‡Boris Allakhverdyan

BASS CLARINET
Tzu-Ying Huang

BASSOONS
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Barton P. & Mary D. Cohen Chair
Thomas DeWitt,
Acting Associate Principal
‡ Miles Maner
Marita Abner

CONTRABASSOON
Thomas DeWitt
‡ Miles Maner

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andon & Sarah Rowland Chair
David Sullivan,
Associate Principal
Elizabeth Schellhase Gray
David Gamble
Stephen Multer,
Associate Principal Emeritus

TRUMPETS
‡ Gary Schutza, *Principal*
Philip Clark, *Associate Principal*
Brian Rood
* Keith Benjamin
* Stan Smith

TROMBONES
Roger Oyster, *Principal*
Porter Wyatt Henderson,
Associate Principal
David Becker

BASS TROMBONE
David Becker

TUBA
Steven Seward, *Principal*

TIMPANI
Timothy Jepson, *Principal*

PERCUSSION
Christopher McLaurin, *Principal*
Joseph Petrasek,
Associate Principal
* James Babor
* Thomas Sherwood

HARP
Deborah Wells Clark, *Principal*

PIANO
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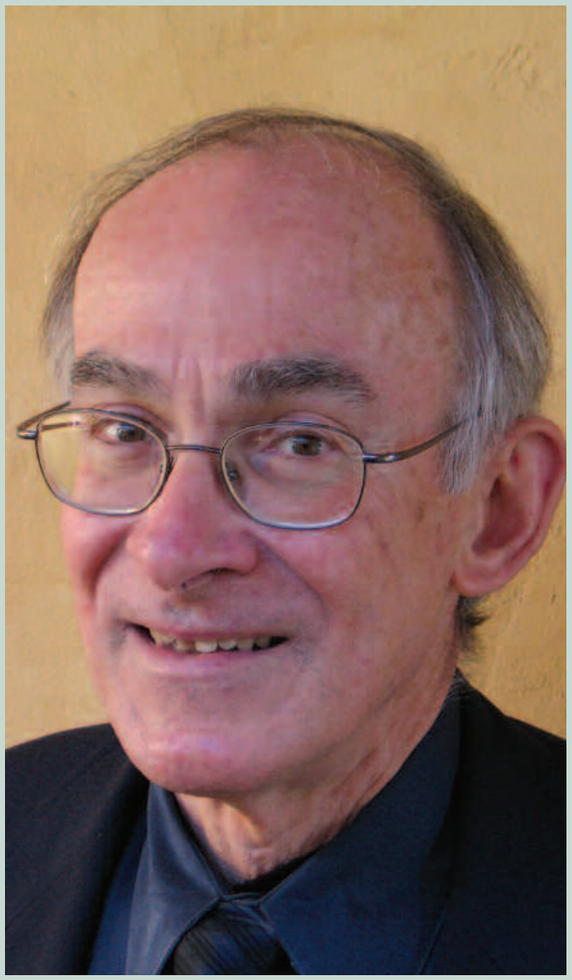
* Substitute/Extra Musician
‡ On Leave of Absence

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Helzberg Hall, Kauffman Center for the Performing Arts
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Surround Engineer: Keith O. Johnson
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Page 2 Photo of Adam Schoenberg: Elisa Ferrari

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Kansas City, Missouri

For over 35 years KEITH O. JOHNSON has served as Technical Director, Recording Engineer and one of the founding partners of Reference Recordings. He has engineered over 130 releases in the RR catalog, and many for other labels. He is a true audio legend, having designed and patented numerous innovative products in the professional and consumer fields, including (with digital engineer Michael Pflaumer) the revolutionary HDCD (High Definition Compatible Digital) encoding process. The RR Sound comes from his singular methods and equipment, almost all hand-built or extensively modified by him. His microphone techniques range from purist to complex, depending on the musical forces and the performing space involved.



For his work with the Kansas City Symphony on *Britten's Orchestra*, he received the Grammy® for Best Surround Sound Album in 2011, shared with producer David Frost. He has also received 7 Grammy® nominations for Best Engineering, Classical, and a host of other industry awards and nominations, including the prestigious **Audio Engineering Society Silver Medal Award** in 2008. The Silver Medal Award, formerly the Emile Berliner Award, is given in recognition of outstanding development or achievement in the field of audio engineering. Other winners of this award include: Ray Dolby, Paul Klipsch, Robert Moog, and Willi Studer.

