



Kansas State University Libraries
New Prairie Press

Symphony in the Flint Hills Field Journal

2010 – Ranching on the Tallgrass Prairie (Marty White, Editor)

Schedule and Program

Follow this and additional works at: <https://newprairiepress.org/sfh>

Recommended Citation

(2010). "Schedule and Program," *Symphony in the Flint Hills Field Journal*. <https://newprairiepress.org/sfh/2010/contents/2>

To order hard copies of the Field Journals, go to shop.symphonyintheflinthills.org.

The Field Journals are made possible in part with funding from the Fred C. and Mary R. Koch Foundation.

This is brought to you for free and open access by the Conferences at New Prairie Press. It has been accepted for inclusion in Symphony in the Flint Hills Field Journal by an authorized administrator of New Prairie Press. For more information, please contact cads@k-state.edu.

SYMPHONY IN THE FLINT HILLS
FIFTH ANNIVERSARY - JUNE 12, 2010

Ranching on the Tallgrass Prairie

SCHEDULE OF ACTIVITIES

- 1:00 P.M. Ticket gate opens
Rides to concert site begin from Wait and Ride Tent
Wildflower Walking Trail to concert site opens
Barbeque and beverages served in the Food Tent and Beverage Tent until 11 p.m.
- 1:00 till Concert Intermission
Symphony in the Flint Hills Silent Art Auction
A juried selection of paintings inspired by the Flint Hills will be offered by silent auction in the Art and Silent Auction Tent. One painting is chosen for the 2010 limited edition fine art print.
- 1:00 – 6:00 Horse-drawn covered wagon rides
3:00 – 6:00 Ranch horse demonstration, Rex Buchman
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, Kansas Foundation for Agriculture in the Classroom, and Kansas Grasslands Water Quality Program.
- 2:00 – 6:00 **PRESENTATIONS IN HISTORY AND HERITAGE TENTS**
(see following pages)
- 1:30 – 4:30 Solar Telescopes for viewing the Sun
1:30 Galileo Galilei – 400 Years of Astronomy & Solar System Walk
2:15 Shadows and Silhouettes & Planetary Motions
3:00 Phases of the Moon & Galileo Galilei – 400 Years of Astronomy
3:45 Solar System Walk & Shadows and Silhouettes
4:30 Planetary Motions & Phases of the Moon
6:45 – 9:00 **CONCERT** (90 minute performance plus 20 minute intermission)
During intermission, food and beverages will be available in the Food Tent and Beverage Tents. The Flint Hills Store Tent will be open. Silent Auction closes at end of intermission.
- AFTER THE CONCERT**
- 9:15 – 11:30 Dancing to traditional western acoustic band
Food and beverages continue to be served in the Food Tent and the Beverage Tent until 11 p.m.
Story Circle: Annie Wilson, Jeff Davidson, Geff Dawson
- 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.
Exiting the parking lot is expected to take some time.*

Ranching on the Tallgrass Prairie

SCHEDULE OF PRESENTATIONS IN HISTORY & HERITAGE TENTS

SUNFLOWER TENT

Flint Hills Natural History

2:00-2:20	Birds of the Prairie: Prairie Chickens	Ron Klataske
2:30-2:50	Ponds, Springs, Rivers, and Ranching	Rex Buchanan
3:00-3:20	Managing Grass for Ranching	Clenton Owensby
3:30-3:50	Conservation Easements: Preserving The Prairie	Rancher Bill Haw with Brian Obermeyer, The Nature Conservancy
4:00-4:20	Prairie Wildflowers	Larry & Phyllis Scherich
4:30-4:50	Birds of the Prairie: Prairie Chickens	Ron Klataske
5:00-5:20	Environmental Change and the Peopling of the Flint Hills After the Ice Age	Rolfe Mandel
5:30-5:50	Ponds, Springs, Rivers, and Ranching	Rex Buchanan

BLUE WILD-INDIGO TENT

Stories from the Site

2:00-2:20	Railroads and Ranching	Phil Miller
2:30-2:50	Pioneer Bluffs Ranch, est. 1859	Marva Weigelt
3:00-3:20	In Concert with Nature: Ranching Sustainably in the Flint Hills	Edward P. Bass
3:30-3:50	Ranch Horses of the Flint Hills	Frank Buchman
4:00-4:20	Railroads and Ranching	Phil Miller
4:30-4:50	Pioneer Bluffs Ranch, est. 1859	Marva Weigelt
5:00-5:20	Texas-to-Kansas Cattle Trails	Jim Hoy
5:30-5:50	Ranch Rodeo in the Flint Hills	Panel from Buck Creek Ranch & Lonesome Pine Ranch: Randy Peterson, Bud Higgs, Adrian Vogel, Grady Gibb. Earl Kuhn, WRCA, Moderator

BUTTERFLY MILKWEED TENT

Ranching in the Flint Hills

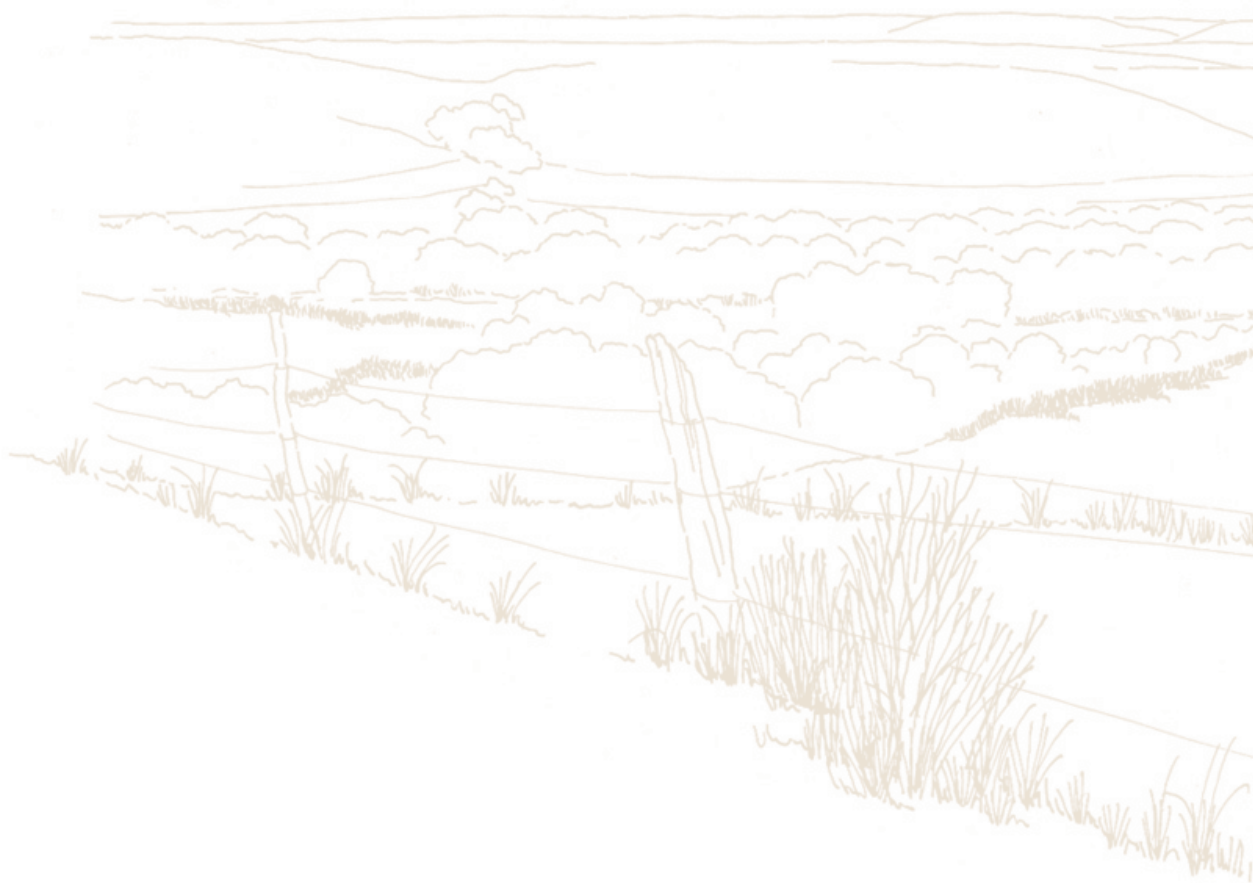
2:00-2:20	In Concert with Nature: Ranching Sustainably in the Flint Hills	Edward P. Bass
2:30-2:50	Texas-to-Kansas Cattle Trails	Jim Hoy
3:00-3:50	Some Cowboys Are Girls	Women ranchers/cowgirls: Arlene Bailey, Leigh Ann Crofoot, Bobbi Hammond, & Pat Potts. Mike Beam, Moderator
4:00 -4:20	Conservation Easements: Preserving the Prairie	Ranchers: Paul & Jackie Seeley with Brian Obermeyer, The Nature Conservancy
4:30-4:50	Ranch Horses of the Flint Hills	Frank Buchman
5:00-5:50	Flint Hills Ranchers	Panel: Tom Burton, Pat Sauble, Cliff Cole, Joe Mushrush. Dee Likes, KLA, Moderator

PURPLE CONEFLOWER TENT

Prairie as Muse

2:00-2:20	History of Cowboy Music	Kelly Werts
2:30-2:50	Prairie from a Plein Air Perspective	Lisa Grossman
3:00-3:20	Poetry Inspired by Place	Steven Hind, Caryn Mirriam-Goldberg, H.C. Palmer
3:30-3:50	History of Cowboy Music	Kelly Werts
4:00-4:20	William Stafford: Poetic Voice of Kansas	Steven Hind, Denise Low, William Sheldon
4:30-4:50	Prairie from a Plein Air Perspective	Lisa Grossman
5:00-5:50	Makers of Custom Cowboy Gear	Panel: Jack Kellogg, Matt Hunn, Bruce Brock, Susannah Evans. Richard Keller, Moderator





Symphony in the Flint Hills

Featuring

KANSAS CITY SYMPHONY

Conducted by STEVEN JARVI

Guest Artist: LYLE LOVETT

Master of Ceremonies: DAVE KENDALL

Narrator: LAURIE HAMILTON

American Sign Language Interpreter: LINDA TILTON



Cowboy Rhapsody

GOULD

Prairie Journal

COPLAND

"Which Way Does That Old Pony Run"

LOVETT/HART

Lyle Lovett, vocalist

Symphony on a Hymn Tune

THOMSON

III. Allegretto

IV. Alla breve

INTERMISSION

Orange Blossom Special

ROUSE/GRUENBAUM

Marvin Gruenbaum, violin

"Buckaroo Holiday" from *Rodeo*

COPLAND

Pioneer Dances

COOLIDGE

Allegro Vivo

"If I Had a Boat"

LOVETT/HART

Lyle Lovett, vocalist

"Natural Forces"

LOVETT/HART

Lyle Lovett, vocalist

Theme from *Lonesome Dove*

POLEDOURIS

Theme from *The Big Country*

MOROSS

Program Notes

Cowboy Rhapsody (1940) – MORTON GOULD

Born in Queens, New York, Morton Gould had several concert pieces to his credit by age 26. Most likely written for radio orchestra, Gould finished *Cowboy Rhapsody* in a day and a half and conducted its premier with The University of Michigan Concert Band in 1940. The expanded orchestral version premiered in 1944 with the St. Louis Symphony led by Gould. Within this energetic piece, Gould has reinterpreted many familiar tunes including “Git Along Little Dogies,” “The Old Chisholm Trail,” and “Oh, Bury Me Not on the Lone Prairie.” Cleverly placed cowboy calls, yodels, and the scherzo from Dvorak’s *New World Symphony* result in a dynamic blockbuster, loaded with spirited fun.

Prairie Journal (1937) – AARON COPLAND

Commissioned in 1936 by Columbia Broadcasting System, this project was accepted by Copland after George Gershwin declined it. The original published title was *Music for Radio*, and after the first performance in 1937 over the Columbia network, listeners were invited to submit possible sub-titles. After hearing the winning suggestion by Ruth Leonhardt of Grosse Pointe, Michigan, “Saga of the Prairie,” the composer re-titled the work, *Prairie Journal*. Edward Yaczinski notes, “Straightaway from the downbeat, we jostle, hustle and bustle on the western range ... twilight seems to reflect across the musical canvas ... that echoes the brilliant spirit of the locale, as the mood-set swings to and fro in quaint cycles to the serene close.”

Symphony on a Hymn Tune (1928) – VIRGIL THOMSON

Virgil Thomson was born and raised in Kansas City, Missouri, educated in Boston and Paris, taught music at Harvard, and was a Music Critic for the *New York Herald Tribune*. Leonard Bernstein said of Thomson, “We all loved his music and rarely performed it. Most of us preferred his unpredictable, provocative prose. But he will always remain brightly alive in the history of music, if only for the extraordinary influence his witty and simplistic music had on his colleagues, especially Aaron

Copland, and through them on most of American music in our century.” Based on an old Scottish tune, commonly known as “How Firm a Foundation,” *Symphony on a Hymn Tune* has been described as “simple, straightforward, folklorish in style, evoking the dignity and sweetness of 19th century rural America.”

Orange Blossom Special (1939)–ERVIN ROUSE/GRUENBAUM

The most recognized of all American fiddle tunes, this song depicts a joyous, powerful locomotive. It is the “Little Engine That Could,” now completely grown-up and self-assured, incessantly thundering along the tracks, declaring its presence with a long, resounding whistle, echoing through hills and valleys and roaring through railroad crossings. In this arrangement, the solo fiddle bow stirs up the rosin, rapidly dancing the tune’s signature “shuffle,” while the other strings and percussion propel the train, the winds and brass repeatedly sound the whistle, and the violins ultimately become fiddles. - Marvin Gruenbaum

“Buckaroo Holiday” from *Rodeo* (1942)–AARON COPLAND

Choreographed by American ballerina Agnes de Mille, the theme of this western ballet is quite basic and deals with a problem that confronted many pioneer women: How to find a suitable man. “The Saturday afternoon rodeo,” said de Mille, “is a tradition. On remote ranches, as well as in the trading centers and towns, the ‘hands’ get together to show off their skills in roping, riding, branding, and throwing ... the rodeo is done for an audience that consists only of a handful of fellow workers, women-folk, and those nearest neighbors who can make the eighty or so mile run-over.” The day often concluded with a dance at the Ranch House.

Pioneer Dances (1970)–PEGGY STUART COOLIDGE

Born in Massachusetts in 1913, Coolidge composed piano, ballet, and orchestral works. Her compositional style was influenced by composers such as Charles Ives, Aaron Copland and George Gershwin. Better known overseas than in her homeland,

she is one of the few 20th century American female composers whose works were performed and recorded. She was the first U.S. composer to have a concert devoted to her works presented in the Soviet Union. In 1970, she wrote *Pioneer Dances*, inspired by the 19th century settlers of America. It was the only American work played at a 1975 Carnegie Hall concert to commemorate the 150th anniversary of Norwegian immigration to the United States.

Theme from *Lonesome Dove* (1989) – BASIL POLEDOURIS

Poledouris, a native of Kansas City, Missouri, was renowned for his epic style of orchestral composition. He won the Emmy Award for Best Musical Score for *Lonesome Dove*. Based on a Pulitzer Prize-winning novel, the television miniseries received 18 Emmy nominations at a time in history when westerns were considered obsolete. “This was really the first time I was able to use a folk idiom in a dramatic picture,” notes Poledouris. “I didn’t want to use Copland-style Americana - that was too theatrical, almost too modern. *Lonesome Dove* needed a strong mythology, and making the score sound like folk music, with simple structures and very tuneful melodies, would give it a reality...”

Theme from *The Big Country* (1958) – JEROME MOROSS

A composer, conductor, and orchestrator for motion pictures, Jerome Moross was born in New York City where he composed music for the theater. Although he was best known for his film music, he also wrote compositions for chamber music, ballet, and opera. In the late 1930’s he moved to Hollywood where he would compose music for 16 films and several television series, including *Wagon Train*. He was nominated for an Academy Award for his legendary western score from the movie *The Big Country*. From the opening bars of the rousing main theme, the music reflects the sprawling plains of the Midwest and plays like an Americana cowboy ballet loaded with jubilant charm.

Guest Artist

LYLE LOVETT has created an incredible body of acclaimed work since his Nashville debut in 1986. A four-time Grammy Award winner, his songwriting melds blues, country, rock, gospel, big band swing, jazz and folk into a unique and rich style. His most recent album *Natural Forces*, released this past October, includes Lovett-penned originals and songs written by fellow Texas songwriters he admires. Lyle's career began while attending Texas A&M University, where he graduated with degrees in journalism and German. He wrote for the college paper, booked campus concerts, and performed at local clubs and coffeehouses. By the millennium, Lovett also had become respected as an actor, having appeared in numerous films, after his first in 1991 when Robert Altman cast the singer as a detective in the film *The Player*. But Lovett's true passion remains songwriting. "A great song is a song that makes you think," he told *The New York Times*, "and makes listening an honest emotional experience. There has to be an element of truth, and there's got to be some sort of sincere connection between the singer and the song." Lovett and his extended family still live on part of the original homestead on which he was raised north of Houston, Texas. Known as Klein, the area was an unincorporated farming community named after Lovett's great-great-grandfather Adam Klein, a German immigrant. One of Lyle's last trips to the Kansas Flint Hills was during the filming of *The Last Stand of the Tallgrass Prairie*, a documentary he hosted in 2000. His long time friendship with Edward Bass, the host of this year's event, has brought Lovett to the South Clements Pasture to celebrate the 5th anniversary of Symphony in the Flint Hills.



Conductor

STEVEN JARVI is described as an “eloquent and decisive” conductor by *The Wall Street Journal* and praised for his “uncommonly expressive and detailed” performances by *The Miami Herald*. Steven Jarvi is recognized as a dynamic talent



with an equal passion for the concert hall and the opera house. Mr. Jarvi returns for his second season with the Kansas City Symphony, holding the Bruno Walter Associate Conductor Chair as a winner of the 2009 Bruno Walter Memorial Foundation Award. He came to Kansas City after spending several years as the Conducting Fellow under Michael Tilson Thomas with the New World Symphony in Miami Beach and as an Associate Conductor for the New York City Opera at Lincoln Center.

As Associate Conductor, Mr. Jarvi leads the Kansas City Symphony’s Family, Young People’s, Pops and Chamber Players concerts along with selected classical performances throughout the season. In the spring, he will make his official Classical Series debut. Mr. Jarvi filled in last season on short notice with violinist Midori, as Music Director Michael Stern awaited the birth of his second child. A frequent performer with the New World Symphony, Steven has shared subscription concerts in Miami with Michael Tilson Thomas, Roberto Abbado, Marin Alsop, Mark Wigglesworth and Alasdair Neale. He conducted at the NWS Charles Ives: In Context Festival and developed and led the orchestra’s popular Concerts for Kids and Symphony with a Splash. Mr. Jarvi has also 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.

At the age of 21, Steven traveled to Austria at the invitation of Claudio Abbado for observation and study with the maestro and the Berlin Philharmonic at the Salzburg Easter Festival. He was later selected by former New York Philharmonic Music Director, Kurt Masur, to appear in a concert with Masur at Manhattan School of Music as part of a week-long master class. In 2005, as the Seiji Ozawa Conducting Fellow at the Tanglewood Music Center, Steven was one of two conductors selected to study under Boston Symphony and Metropolitan Opera Music Director, James Levine, and he conducted critically praised performances with the Tanglewood Music Center Orchestra and the Mark Morris Dance Group. A frequent performer of new music, he has collaborated with many of the world's most celebrated composers, including Henri Dutilleux, John Adams, John Zorn, Augusta Read Thomas, Steven Mackey, Jennifer Higdon and Leon Kirchner. Steven has conducted at Tanglewood's Festival of Contemporary Music, and regularly leads performances at New York City Opera's annual VOX Festival Showcasing American Composers.

Mr. Jarvi was the first conductor ever invited to be a member of the Domingo-Cafritz Young Artist Program at the Kennedy Center's Washington National Opera, a position he was personally selected for by Plácido Domingo. He has held conducting positions for over 30 opera productions with companies, including Washington National Opera, New York City Opera, Baltimore Lyric Opera, Opera Company of Brooklyn and Peabody Opera. Steven is also the Principal Guest Conductor of Dell'Arte Opera Ensemble in New York City.

Raised in Grand Haven, Michigan, Steven Jarvi holds a Bachelor's of Music Theory from the University of Michigan, where he studied with Kenneth Kiesler, Martin Katz and Jerry Blackstone. He was awarded a Master's Degree in Orchestral Conducting from the Peabody Conservatory of Music at Johns Hopkins University, where he studied with Gustav Meier.

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 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 University of Kansas. He is currently Executive Producer at KTWU-Topeka, the public television station in Kansas. 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.

Narrator

LAURIE HAMILTON grew up in Prairie Village, Kansas. She moved westward to attend Stanford University before graduate work at the Bristol Old Vic Theatre School in England. Her theatrical start as an Equity apprentice 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 has resumed her passion for acting and writing while continuing to be an arts advocate, vocal music student, and a family business owner. Laurie has contributed to Symphony in the Flint Hills in a variety of roles since 2007.

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*. Since completing a degree in sign language interpreting, Linda has graced the 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 fifth season with Symphony in the Flint Hills.

Kansas City Symphony



The Kansas City Symphony (KCS) 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 KCS 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, the Kansas City Symphony has experienced impressive artistic growth through its history. The Kansas City Symphony serves a metropolitan population of 1.8 million people. The orchestra's 80 full-time musicians are area residents and vital contributors to the artistic life of Kansas City. During its 42-week season, the Symphony performs a wide variety of subscription, educational, touring and outreach concerts. In addition, the KCS performs with the Lyric Opera of Kansas City and the Kansas City Ballet.

The Kansas City Symphony is governed by a Board of Directors under the leadership of Board President Shirley Bush Helzberg and is administered by a full-time professional staff. In addition, the KCS benefits from the dedicated efforts of its volunteer associations. The Symphony's seven auxiliaries, with total membership of more than 700, raise over \$1 million annually, making it one of the most successful orchestra volunteer forces in the nation.

The vision of the Symphony's Education Department is to enable persons of all ages in the Greater Kansas City area to learn, create and become inspired through orchestral music and educational programs. These programs include specially programmed school concerts, open rehearsal series, Instrument Petting Zoo programs (such as Symphony in the Flint Hills), and a young artist competition. More than 25,000 people participate in KCS education programs annually.

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

*§ David Repking

*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 Brauninger

*Duke Lee

*Sean Brumble

CELLOS

Mark Gibbs, Principal

Robert A. Kipp Chair

Alexander East, Assistant Principal

*Lawrence Figg

*Rung Lee

*Matthew Johnson

*Ho Anthony Ahn

*§ John Eadie

*Allen Probus

DOUBLE BASSES

Jeffrey Kail, Principal

Nancy Newman, Associate Principal

*§ Jonathan Colbert

* Kenneth Mitchell

Louis Newman, Principal Emeritus

* Ed Paulsen

FLUTES

Michael Gordon, Principal

Shannon Finney, Associate Principal

Diane Schick

PICCOLO

Diane Schick

OBOES

§ Mingjia Liu, Principal

Shirley Bush Helzberg Chair

Barbara Bishop, Associate Principal

Kenneth Lawrence

ENGLISH HORN

Kenneth Lawrence

CLARINETS

Raymond Santos, Principal
§ Boris Allakhverdyan, Associate Principal
Forrest Philpott

E-FLAT CLARINET

§ Boris Allakhverdyan

BASS CLARINET

Forrest Philpott

BASSOONS

Ann Bilderback, Principal
§ Anthony Anurca, Associate Principal
‡ Michael Davis, Associate Principal
Marita Abner

CONTRABASSOON

§ Anthony Anurca
‡ Michael Davis

HORNS

Alberto Suarez, Principal
§ David Sullivan, Associate Principal
§ Elizabeth Schellhase
Kelly Cornell
Stephen Multer

TRUMPETS

Gary Schutza, 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
§ Joseph Petrasek, Associate Principal

HARP

Deborah Wells Clark, Principal

LIBRARIANS

Elena Lence Talley, Principal
§ Jennifer Feldman
‡ 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