

Bramwell Tovey, conductor
Tracy Dahl, soprano
Benjamin Butterfield, tenor
James Westman, baritone
Devin Best, treble
St. Louis Symphony Chorus
Amy Kaiser, director
The St. Louis Children's Choirs
Barbara Berner, artistic director

Friday, February 9, 2018 at 8:00PM
Saturday, February 10, 2018 at 8:00PM
Sunday, February 11, 2018 at 3:00PM

BERNSTEIN (1918–1990)

Chichester Psalms for Chorus and Orchestra (1965)

Maestoso ma energico – Allegro molto
(Psalm 108:2, Psalm 100)
Andante con moto, ma tranquillo –
(Psalm 23, Psalm 2:1–4)
Sostenuto molto – Peacefully flowing
(Psalm 131, Psalm 133:1)

Devin Best, treble
Gina Malone, soprano
Keith Wehmeier, alto
Mark Saunders, tenor
Matt Pentecost, bass
St. Louis Symphony Chorus
Amy Kaiser, director

INTERMISSION

ACKNOWLEDGMENTS

The 2017/2018 Classical Series is presented by **World Wide Technology**, **The Steward Family Foundation**, and **Centene Charitable Foundation**.

The concert of Friday, February 9 is the **Thomas Peck Memorial Concert**.

Tracy Dahl is the **Essman Family Charitable Foundation Guest Artist**.

Benjamin Butterfield is the **Mr. and Mrs. Ernest A. Eddy Guest Artist**.

James Westman is the **Linda and Paul Lee Guest Artist**.

Amy Kaiser is the **AT&T Foundation Chair**.

The concert of Friday, February 9 is underwritten in part by a generous gift from **Mary Strauss**.

The concert of Saturday, February 10 is underwritten in part by a generous gift from **Mr. and Mrs. Jerry E. Ritter**.

The concert of Sunday, February 11 is underwritten in part by a generous gift from **Marjorie M. Ivey**.

The St. Louis Symphony Chorus is underwritten in part by the **Richard E. Ashburner, Jr. Endowed Fund**.

The St. Louis Symphony Chorus is underwritten in part by the **Edward Chase Garvey Memorial Foundation**.

Pre-Concert Conversations are sponsored by **Washington University Physicians**.

ORFF

(1895–1982)

Carmina burana (1936)

FORTUNA IMPERATRIX MUNDI
(Fortune, Empress of the World)
O Fortuna –
Fortune plango vulnere

I. PRIMO VERE (In Springtime)
Veris leta facies –
Omnia Sol temperat –
Ecce gratum

UF DEM ANGER (On the Green)
Tanz –
Floret silva –
Chramer, gip die varwe mir –
Reie –
Were diu werlt alle min

II. IN TABERNA (In the Tavern)
Estuans interius –
Olim lacus colueram –
Ego sum abbas –
In taberna quando sumus

III. COUR D'AMOURS (The Court of Love)
Amor volat undique –
Dies, nox et omnia –
Stetit puella –
Circa mea pectora –
Si puer com puellula –
Veni, veni, venias –
In trutina –
Tempus est iocundum –
Dulcissime –

BLANZIFLOR ET HELENA (Blanziflor and Helena)
Ave formosissima –

FORTUNA IMPERATRIX MUNDI
(Fortune, Empress of the World)
O Fortuna

Tracy Dahl, soprano
Benjamin Butterfield, tenor
James Westman, baritone
St. Louis Symphony Chorus
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CHORAL CONTRASTS

BY RENÉ SPENCER SALLER

TIMELINKS

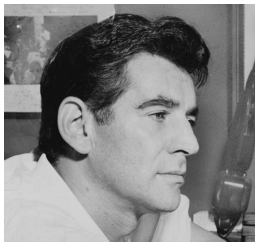
1936 Jesse Owens wins four gold medals at the Olympic Games in Berlin.

1965 Lyndon B. Johnson sends the first American ground combat forces to Vietnam.

This program presents two choral works, one sacred, the other secular. One is extremely famous, the other less so. One is in Hebrew, the other is in Latin with some Old French and Middle-High German mixed in. One is based on well-known Psalms from the Bible, the other on mostly anonymous texts from medieval scribes and poets.

The two composers, respectively, were Jewish and Catholic (albeit with a secret Jewish grandmother). One was a Massachusetts native who was named assistant conductor of the New York Philharmonic on his 25th birthday. Within three months, the energetic young maestro was a celebrity, after masterfully filling in for Bruno Walter on short notice. The other composer, a graduate of the Munich Academy of Music, devised an original approach to musical training that incorporated chanting and movement—many of his ideas remain in common practice all over the world. In Nazi Germany, where being flagrantly original was a dangerous risk, he developed a singular musical idiom, beginning with the iconic cantata that occupies the second part of the program.

Composed almost exactly 30 years apart, Leonard Bernstein's *Chichester Psalms* and Carl Orff's *Carmina burana* resonate in fascinating ways. *Chichester Psalms* isn't performed in translation because Bernstein maintained that Hebrew words—the sound of them, their unique cadences—were an essential part of the listening experience. The music, meanwhile, is a collage of ancient and modern modalities including pieces from an abandoned project on Thornton Wilder's surreal 1942 comedy, *The Skin of Our Teeth*, as well as a fight song from *West Side Story*. Orff's *Carmina burana*, arguably the most popular choral work in the repertoire, is another rich mix of influences, from Gregorian chant to jazz.



LEONARD BERNSTEIN

Born August, 25, 1918, Lawrence, Massachusetts

Died October 14, 1990, New York

Chichester Psalms for Chorus and Orchestra

In December of 1963, Walter Hussey, the dean of a medieval cathedral in Chichester, England, sent a letter to Leonard Bernstein asking whether he would be interested in a new commission. The proposed work would debut on July 15, 1965, at the annual summer festival, a collective effort among the cathedrals of Chichester, Winchester, and Salisbury. “The sort of thing that we had in mind was perhaps, say, a setting of the Psalm 2, or some part of it, either unaccompanied or accompanied by orchestra or organ, or both. I only mention this to give you some idea as to what was in our minds.” Hussey, a dedicated champion of the arts, had no intention of cramping Bernstein’s style. He added a diplomatic suggestion: “Many of us would be very delighted if there was a hint of *West Side Story* about the music.”

Bernstein accepted the commission immediately but struggled with the composition during what proved to be a busy time of his life. This was his first work since his anguished and elegiac Third Symphony, “Kaddish,” from 1963, which he dedicated to the memory of John F. Kennedy. Bernstein, who was on sabbatical as music director of the New York Philharmonic, hoped to complete at least a few more composition projects.

Although Hussey had originally suggested a single psalm, Bernstein picked out six of his favorites, setting them in Hebrew. Like “Kaddish,” *Chichester Psalms* consists of transliterated Hebrew texts, but its tone is more optimistic. Unlike “Kaddish”—and most of the 12-tone experiments that he attempted during his break from conducting—the harmonic language of *Chichester Psalms* is tonal. Or, to quote some doggerel that Bernstein published in the *New York Times* around the time of the premiere:

These Psalms are a simple and modest affair,
Tonal and tuneful and somewhat square,
Certain to sicken a stout John Cager,
With its tonics and triads in B-flat major.

Hussey described the piece as “popular in feeling,” noting that “it has an old-fashioned sweetness along with its more violent moments.” Some early critics took issue with its tuneful and accessible surfaces, but soon enough *Chichester Psalms* became Bernstein’s most popular choral work. Singers tend to love and dread it in equal measure, thanks to its mercurial time signatures and often unfamiliar language (it’s arguably the only major choral work in the standard repertoire in Hebrew).

A Closer Listen

As originally conceived, *Chichester Psalms* featured exclusively male voices, with prepubescent boys (also known as trebles, now a gender-neutral designation) handling the soprano and alto roles. Two weeks before the official premiere in England, Bernstein led the New York Philharmonic and the Camerata Singers, a mixed choir of men and women, in a preview performance at what is now David Geffen Hall. Despite his flexibility in re-assigning many of the vocal lines, Bernstein remained firm on one point. As he explained in a note to the published score, David, whose aria based on Psalm 23 (“The Lord is my shepherd”) anchors the central movement, must be voiced by either a boy alto or a boy soprano; if neither is available, a countertenor is acceptable, but no girl or woman should ever sing the part of the young shepherd.

The work is cast in three movements, each consisting of paired psalms (108 and 100, 23 and 2, 131 and 133) and unified by a recurring theme. The first movement introduces a crucial motive, the five-note “Awake, psaltery” subject. Rousing and joyous, urgent and ecstatic, this opening salvo—a plea for peace—is exceptionally demanding, with unusual intervals, taxing registers, and shifts in time signature.

The second movement revolves around David, who sings a tender solo based on Psalm 23 (*Adonai Ro’i*, or “The Lord is my shepherd”). Bernstein marks its simple, harp-laced opening *senza sentimentalita*, or “without sentimentality.” At one dramatic juncture around the middle of the second movement, Bernstein departs from the usual Italian indications to describe the altos and sopranos as “blissfully unaware of threat” while the tenors and basses provide fierce counterpoint. Demanding to know why nations rage, the male voices are a harsh foil to the radiant shimmer of their female counterparts, whose subtle bluesy echoes—divided soprano voices staggered a single bar apart—refract the melodies like sunbeams on a prism. The last syllable of the movement, a shockingly dissonant chord, is prolonged for a lung-bursting eleven bars as the orchestra churns up clashing tritones and other portents of doom.

The finale is marked *attaca*: it begins without pause after the second movement. The brief and wrenching opening revisits the “Awake, psaltery” theme from the first movement. After all this tumult, serenity returns with swaying rhythms and a moving recapitulation of the original theme. Highlights include a luminous part for cello and a short quartet for solo soprano, alto, tenor, and bass. At the end of the piece, Bernstein mimics tolling bells during the meltingly long Amen. Bernstein’s last directive might be his most important: *Tutti unis*, or “all voices in unison.”

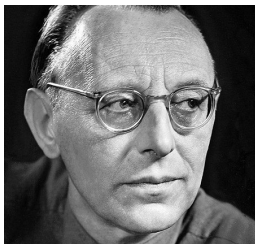
First Performance July 15, 1965, New York, Leonard Bernstein conducting

First SLSO Performance January 13, 1989, Leonard Slatkin conducting

Most Recent SLSO Performance April 13, 2002, William Eddins conducting

Scoring treble (boy soprano), chorus, 3 trumpets, 3 trombones, timpani, percussion (bass drum, cymbals, snare drum, triangle, tambourine, glockenspiel, xylophone, chimes, wood block, temple blocks, whip, rasp, 3 bongos), 2 harps, and strings

Performance Time approximately 20 minutes



CARL ORFF

Born July 10, 1895, Munich

Died March 29, 1982, Munich

Carmina burana

After the successful premiere of his self-described “scenic cantata,” *Carmina burana*, Carl Orff issued the following instructions to his publisher: “Everything I have written to date, and which you have, unfortunately, printed, can be destroyed. With *Carmina burana*, my collected works begin.”

Orff, who spent his entire life in or near his native Munich, was then 42 years old. In the decade before his breakthrough, as he matured as a composer, he supported himself by conducting and teaching. He was also honing his remarkably original pedagogical theories, later compiled in *Orff-Schulwerk*, an influential text still widely used in music education.

Both his teaching approach and his musical idiom stressed the primacy of rhythm and movement, the radical physicality of sound. His distinctive short melodic patterns and block harmonies might seem simple at first, but, as any singer will tell you, this simplicity is deceptive.

Profane Magic

Completed in 1936 and premiered the following year, *Carmina burana* is based on a collection of poems by itinerant monks, scholars, and other speakers of Latin, the lingua franca of the medieval age. Touches of Old French and Middle-High German add linguistic variety to these stubbornly earth-bound verses, which touch on the corruption of the clergy, the joy of hedonism, and the sorrow of love. Orff’s compositional structure is circular, beginning and ending with an ode to the wheel of fortune that determines destiny. The original manuscript was lost for centuries before hundreds of the songs resurfaced in 1803, at a Benedictine abbey in Bavaria. The collection was first published in 1847 under the title *Carmina burana* (*Songs of Beuern*).

First Performance June 8, 1937, by the Frankfurt Opera, Bertil Wetzelsberger conducting

First SLSO Performance January 21, 1961, Edouard van Remoortel conducting

Most Recent SLSO Performance May 4, 2014, Carlos Izcaray conducting

Scoring soprano, tenor, baritone, chorus, children’s chorus, 3 flutes (2nd and 3rd doubling piccolo), 3 oboes (3rd doubling English horn), 3 clarinets (2nd doubling bass clarinet and 3rd doubling E-flat clarinet), 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion (xylophone, castanets, ratchet, sleigh bells, triangle, crotales, cymbals, tam-tam, chimes, tambourine, bass drum, 3 glockenspiels, 2 suspended cymbals, 2 snare drums), 2 pianos, celesta, and strings

Performance Time approximately 1 hour and 5 minutes

Orff found the volume, which bore the subtitle “Latin and German Poems of a 13th-Century Manuscript from Benediktbeuern,” in a second-hand bookstore, and felt immediately inspired. “Right when I opened it, on the very first page,” he later recalled, “I found the long-famous illustration of ‘Fortune with the Wheel,’ and under it the lines: ‘O Fortuna velut Luna statu variabilis....’ [A] new work, a stage work with choruses for singing and dancing, simply following the pictures and text, sprang immediately to mind.”

Within four days, he finished three numbers for his musical setting, including the mighty opener, surely the most familiar tune in the 20th-century choral repertoire. With the help of Michel Hofmann, a classics enthusiast, Orff chose two dozen extracts for his musical setting. “It’s not sophisticated, not intellectual,” he wrote, “and the themes of my work are themes that everyone knows.... There is a spiritual power behind my work, and that’s why it is accepted throughout the world.”

Orff’s original score includes a descriptive Latin subtitle, which in translation reads “Profane songs to be sung by soloists and chorus with an accompaniment of instruments and magic tableaux.” Exactly what he meant by “magic tableaux” is open to interpretation, but he valued drama and spectacle, the Wagnerian *Gesamtkunstwerk* (total art work). It’s no surprise that Orff’s *Carmina burana* has inspired theatrical productions over the years, although it works equally well as a concert cantata. It still pops up reliably in movie soundtracks, computer games, and television commercials—proof that even when it’s completely re-contextualized, Orff’s music packs a punch.

A Closer Listen

Carmina burana comprises a brief prologue (*Fortuna imperatrix mundi*, or Fortune, Empress of the World) succeeded by three main sections demonstrating the forces of fate. The first section is in two parts: *Primo vere* (Spring) and *Uf dem anger* (On the Green). The second and third sections are, respectively, “In taberna” (“In the Tavern”) and *Cours d’amours* (The Court of Love). By turns crude and celestial, the score reflects Orff’s passion for early music, especially the plainchant of the Middle Ages and early Renaissance. As anyone who has ever sung it will attest, some passages present great difficulty. The aria “Olim lacus colueram,” for instance, is sung almost entirely in falsetto, straining the tenor’s voice—which makes perfect sense when you recall that the lines are sung from a roasting swan’s perspective. An erotic passage in *Cours d’amours* forces the soprano soloist to reach beyond the upper limits of her range, ratcheting up the tension. In “Veni, veni, venias,” Orff conjures up what one Nazi critic condemned as a “jazzy atmosphere.” By the end of the section, a chorus celebrates the lovers Blanziflor and Helena, and then Orff concludes with a reprise of his Empress Fortuna theme.

“In all my work,” Orff wrote, “my final concern is not with musical but with spiritual exposition.” This claim might surprise listeners who thrill to the driving, nearly orgiastic qualities of *Carmina burana*—the Nazis briefly considered suppressing it, mostly for this reason. But like the medieval poets who inspired him, Orff knew that the spiritual and the carnal aren’t contradictory but complementary. They’re as intimately connected as music is to the body.

René Spencer Saller is a writer and music critic living in St. Louis. She has also written for the Dallas Symphony, *Illinois Times*, *Riverfront Times*, and *Boston Phoenix*.



Bramwell Tovey most recently appeared with the SLSO in October 2009.

BRAMWELL TOVEY

Grammy and Juno award-winning conductor and composer Bramwell Tovey was appointed music director of the Vancouver Symphony Orchestra in 2000. Under his leadership, the VSO has toured China, Korea, Canada, and the United States. Tovey is also artistic adviser of the VSO School of Music, a state-of-the-art facility and recital hall which opened in downtown Vancouver in 2011, next to the Orpheum, the VSO's historic home. His tenure has included complete symphony cycles of Beethoven, Mahler, and Brahms, as well as the establishment of an annual festival dedicated to contemporary music. In 2018, the VSO's centenary year, he will become the orchestra's music director emeritus.

The 2017/2018 season in Vancouver includes tours showcasing the orchestra in east-coast Canadian cities. Other engagements take him to the New York Philharmonic, Philadelphia Orchestra, Indianapolis, Houston, Toronto, and Melbourne symphonies, and he returns to summer festivals in Vail, Tanglewood, and the Hollywood Bowl. As guest conductor during the 16/17 season, he returned to the Los Angeles Philharmonic, the Boston and Chicago Symphonies, the Philadelphia Orchestra, the Melbourne and Sydney symphonies, as well as the Royal Conservatory Orchestra in Toronto.

Tovey was music director of the Winnipeg Symphony Orchestra from 1989 to 2001, where he founded the WSO's now celebrated New Music Festival. From 2002 to 2006, he was music director of Orchestre Philharmonique du Luxembourg, leading tours of Europe, the United States, China, and Korea. He opened Luxembourg's Salle Philharmonie with the world premiere of Penderecki's Eighth Symphony.



Tracy Dahl most recently appeared with the SLSO in December 1990.

TRACY DAHL

Essman Family Charitable Foundation Guest Artist

Tracy Dahl has appeared throughout her career with the Metropolitan Opera, San Francisco Opera, Houston Grand Opera, Santa Fe Opera, and Calgary Opera, as well as the Canadian Opera Company, Pacific Opera Victoria, Teatro alla Scala in Milan, and the Théâtre du Châtelet in Paris.

Her 2017/2018 season includes appearances with the Vancouver Symphony in *Carmina burana* and Mahler's Symphony No. 4. She also appears with the Toronto Symphony Orchestra in Bernstein's *Candide Suite*, and sings in a dual recital with Adrianna Chuchman

with the Manitoba Chamber Orchestra. She has recently performed as Adele in *Die Fledermaus* with Calgary Opera, Madame Mao in *Nixon in China* with Houston Grand Opera, and in Donizetti's *Lucia di Lamermoor* with the Pacific Opera Victoria, as well as in concert with the Orchestre Symphonique de Quebec, Philadelphia Orchestra and Windsor Symphony Orchestra.

In July 2017, Tracy Dahl had the high honor of being appointed to the Order of Canada for her accomplishments as an opera singer and for her commitment to mentoring the next generation of Canadian singers.



ANNELIES WEISER

Benjamin Butterfield is making his SLSO debut.

BENJAMIN BUTTERFIELD

Mr. And Mrs. Ernest A. Eddy Guest Artist

Benjamin Butterfield has performed with many of the world's leading conductors including Sir Andrew Davis, James Conlon, Nicholas McGegan, Leonard Slatkin, Bramwell Tovey, Seiji Ozawa, Bernard Labadie, Yannick Nezet-Seguín, Jeffrey Thomas, Trevor Pinnock, Bruno Weil, and Marc Minkowski. In the 2017/2018 season, Butterfield returns to both the Baltimore Symphony Orchestra for Mozart's Requiem and Calgary Philharmonic for Jeffrey Ryan's *Afghanistan: Requiem for a Generation*. He also returns to the Bach Choir of Bethlehem for the Bethlehem Bach Festival.

He has recently appeared at Carnegie Hall with Orchestra of St. Luke's for Haydn's *Creation*, Lincoln Center with American Classical Orchestra, Utah Symphony for Mozart's Requiem, Kansas City Symphony for Handel's *Messiah*, and performed Haydn masses with San Diego Symphony and Orchestre Symphonique de Québec, and Britten's Serenade and *War Requiem* with L'Orchestre Lyrique de Montreal and Victoria Symphony. Butterfield has also appeared at Pacific Baroque Festival, Luminous Voices, Elgin Symphony, and the Yellow Barn chamber music festival in Vermont.



James Westman is making his SLSO debut.

JAMES WESTMAN

Linda And Paul Lee Guest Artist

Baritone James Westman's 2017/2018 season includes performances of Brahms's *German Requiem* with Orchestre symphonique de Québec conducted by Fabien Gabel. On the opera stage his season includes his debut in the title role of Verdi's *Rigoletto* for L'Opéra de Montréal and Eustacio in *L'assedio di Calais* with Odyssey Opera in Boston, and Germont in *La traviata* with Manitoba Opera and Edmonton Opera.

During the 16/17 season, he starred as the Doctor in Barber's *Vanessa* for the Wexford Festival, as Enrico in *Lucia di Lammermoor* for Utah Opera, and as Sir John A. MacDonald in Somers' *Louis Riel* in Toronto, Ottawa, and Quebec. Recent seasons have included Germont in *La traviata* for the Canadian Opera Company, Brahms's *Requiem* for Ottawa's National Arts Centre Orchestra and the Vancouver Symphony, Beethoven's *Symphony No. 9* in Calgary. Festival appearances have included the Seattle Chamber Society series with James Ehnes, Verdi's *Requiem* for the New Hampshire Music Festival, and Martin's *In terra pax* for Chicago's Grant Park Festival.



Devin Best is making his SLSO debut.

DEVIN BEST

Devin Best is excited to make his St. Louis Symphony Orchestra debut in Bernstein's *Chichester Psalms*. This past summer, he performed as Winfield Joad in the Opera Theatre of Saint Louis production of Ricky Ian Gordon's *The Grapes of Wrath*. He has been a member of The St. Louis Children's Choirs for four years and currently sings in the Choristers ensemble under the direction of Emily Pikaard. Best studies piano and classical voice with Anzhelika Lynch and is an honor roll student at Barnwell Middle School where he plays the French horn.



AMY KAISER

AT&T Foundation Chair

Director of the St. Louis Symphony Chorus since 1995, Amy Kaiser has prepared the chorus for performances with music directors David Robertson, Hans Vonk, and Leonard Slatkin. She has also conducted the St. Louis Symphony Orchestra and Chorus at Powell Hall and the St. Louis Cathedral Basilica in repertoire including Handel's *Messiah* and works by Vivaldi, Haydn, Mozart, and Schubert. Guest conductor with Chicago's Grant Park Festival and the Berkshire Choral

Festival, Kaiser conducted over fifty performances with the Metropolitan Opera Guild and worked with many regional orchestras. Formerly Music Director of the Dessoff Choirs and conductor at New York's 92nd Street Y, Kaiser was Director of Choral Music at the Mannes College of Music and taught conducting at Manhattan School of Music.



BARBARA BERNER

Barbara Berner conducts the St. Louis Children's Choirs' advanced touring ensemble, Concert Choir, and oversees all aspects of the Children's Choirs as artistic director. Under her direction, Concert Choir has performed at the Oregon Bach Festival, the National American Choral Directors Association convention in Los Angeles, the National American Orff-Schulwerk Association Conference, the Missouri Music Educators Association Conference, at Carnegie Hall, and at the White House. In June 2013, Berner had the honor of conducting the

National Children's Festival Chorus at Lincoln Center. She has prepared Concert Choir for over eighty performances with the St. Louis Symphony Orchestra under numerous conductors including David Robertson, Peter Oundjian, Hans Vonk, Eri Klas, David Zinman, and Ward Stare. She joined the artistic staff of The St. Louis Children's Choirs in 1996 and was appointed artistic director in 1999.

ST. LOUIS SYMPHONY CHORUS 2017–2018

Amy Kaiser
Director

Leon Burke III
Assistant Director

Gail Hintz
Accompanist

Susan D. Patterson
Manager

Sharon Abada
Hana Abrams
Daniel A. Bain
Tracy Baker
Annemarie Bethel-Pelton
Paula Bittle
Margaret Boeckman
Jerry Bolain
Joy Boland
Michael Bouman
Richard F. Boyd
Keith Boyer
Robyn Danielle Brandon
Daniel P. Brodsky
Buron F. Buffkin Jr.
Leon Burke III
Cherstin Byers
Peggy Cantrell
Leslie Caplan
Maureen A. Carlson
Victoria Carmichael
Mark P. Cereghino
Jessica Kremer Chambers
Timothy A. Cole
David Cox
Devoree Clifton Crist
Derek Dahlke
Laurel Ellison Dantas
Bel daSilva
Inés De Erausquin

Mary C. Donald
Shane D. Evans
Ladd Faszold
Heather Fehl
Alan Freed
Amy Telford Garcés
Amy Gatschenberger
Megan E. Glass
Tyler A. Green
Susan Greene
Philip Greenwood
Steven Grigsby
James Haessig
Susan H. Hagen
Carlea B. Halverson
Ja'Quis Hardin
Sue Harrington
Megan Harris-Reeves
Nancy Helmich
Ellen Henschen
John Frederick Herget IV
Emily Heyl
Jeffrey Heyl
Heather Humphrey
Kerry H. Jenkins
Margaret Milligan Kerr
Edina Kiss
Patricia Kofron
Elena Korpalski
Adam Kosberg
Christina Kruger
Carson Landry
Jilliann Law
Debby Lennon
Gregory C. Lundberg
Gina Malone
Alicia Matkovich
Patrick Mattia
Celia R. McManus
Scott Meidroth
Elizabeth Ducey Moss
Duane L. Olson

Malachi Owens Jr.
Lindsay Parker-Klimpel
Susan D. Patterson
Matt Pentecost
David Pierce
Sarah Price
Amy E. W. Prince
Shelly Ragan
Valerie Christy Reichert
Kate Reimann
Greg Riddle
Michelle Suzanne Rose
Nathan Tulloch Ruggles
Paul N. Runnion
Mark Saunders
Mark V. Scharff
Leann Schuering
Janice Simmons-Johnson
Charles G. Smith
Nick Spector
Adam Stefo
Michelle D. Taylor
Nora Teipen
Daniel Terry
Byron E. Thornton
Natanja Tomich
Diane Toomey
Philip Touchette
DeWayne Trainer
Pamela M. Triplett
David R. Truman
Greg Upchurch
Robert Valentine
Samantha Dane Wagner
Nancy Maxwell Walther
Keith Wehmeier
Nicole Weiss
Paul Williams
Ruth Wood-Steed
Susan Donahue Yates
Danielle Yilmaz
Carl Scott Zimmerman

THE ST. LOUIS CHILDREN'S CHOIRS 2017–2018

Barbara Berner
Artistic Director

Gabrielle Anderson
Varsha Arun
Bailey Bacher
Kelly Beekman
Margaret Beekman
Kelby Birmes
Deborah Blackmon
Isabel Brieler
Elsa Case
Rebecca Cunningham
Grace Daniels
Martin De La Hunt
Jessica DeMoor
Hannah Donaldson
Katelyn Dougherty
Cecilia Escudero
Isabelle Essman
Cordelia Frese
Mollie Garrett
Maya Goldwasser

Aliana Good
Gillian Greenlaw
Amy Gubany
Milana Gurt
Constansa Herrmann
Mathias Herrmann
Lily Hoberman
Anne Koo
Josie Kopff
Yara Levin
Lena Liang
Alyssa Linneman
Isabella Lupescu
Riley Majzun
Cate McCandless
Ria Mirchandani
Averi Muniz
Alexia Nastasia
Chloe Neal
Cate Ohs
Evelyn Ohs
Emma Page
Rachel Phillips

Arya Ramakrishnan
Claire Reifschneider
Rosy Rojas
Madelyn Sanderson
Mia Schieffer
Leah Schumacher
Aleesha Shi
Jaden Smith
Kiley Sorbello
Alexis Spittal
Alexandria Stewart
Addie Trippeer
Emma Trippeer
Lauren Vitale
Fiona Walsh
Elena Welch
Jordan Westerfield
Olivia Whittle
Riley Wild
Tessa Wild
Zora Wilmering
Laura Zoeller



Barbara Berner directing the Holiday Concert dress rehearsal at Powell Hall in 2014.

IF YOU LIKED THIS...

If you love the music you hear today, come back for these concerts:



Lydia Teuscher

TEUSCHER SINGS MOZART

Friday, March 16 at 8:00PM

Saturday, March 17 at 8:00PM

Bernard Labadie, conductor

Lydia Teuscher, soprano

RIGEL Symphony in C minor, op. 12, no. 4

MOZART "Chi sà, chi sà, qual sia," K. 582

MOZART "Bella mia fiamma... Resta, oh cara," K. 528

MOZART "L'amerò, sarò costante" from *Il re pastore*

MOZART "Ruhe sanft" from *Zaide*, K. 344

MOZART "Saltro che lagrime" from *La clemenza di Tito*

MOZART Scena con rondo: "Non più, tutto ascoltai... Non temer, amato bene," K. 490

HAYDN Symphony No. 99

German soprano Lydia Teuscher returns with conductor Bernard Labadie for an evening filled with musical poetry and vocal acrobatics, performing a selection of Mozart's exalted arias. The concert

concludes with Haydn's delightful Symphony No. 99, an adventurous combination of courtliness and earthliness in one of the composer's famed "London" Symphonies.



Gemma New

PINES OF ROME

Friday, March 23 at 10:30AM

Saturday, March 24 at 8:00PM

Sunday, March 25 at 3:00PM

Gemma New, conductor

Ann Choomack, piccolo

RIMSKY-KORSAKOV *Capriccio espagnol*

RAUTAVAARA *Cantus arcticus*

TÜÜR *Solastalgia* (Piccolo Concerto)

RESPIGHI *Pines of Rome*

Enjoy a musical voyage through Rome's majestic hills in Respighi's *Pines of Rome*. This spectacular symphonic poem explores the catacombs, flittering nightingales, and a glittering sunrise over the ancient city. Plus, head to Spain with Rimsky-Korsakov's rousing and flamboyant *Capriccio espagnol*. Resident Conductor Gemma New makes her subscription debut leading this adventurous program.



FROM THE STAGE

JENNIFER NITCHMAN

flute

"I'm really excited that Bramwell Tovey is returning. He is so witty and charming, and a lovely musician. And though I've played Carmina burana many, many times, the flute parts are really fun to play. And I never tire of the audience's love of it."

GRAYBAR

Institutional Partner Spotlight

Graybar, a Fortune 500 corporation and one of the largest employee-owned companies in North America, is a leader in the distribution of high quality electrical, communications, and data networking products, and specializes in related supply-chain management and logistics services. Through its network of more than 290 North American distribution facilities, it stocks and sells products from thousands of manufacturers, helping its customers power, network, and secure their facilities with speed, intelligence, and efficiency.

What is Graybar's approach to community philanthropy and engagement?

Graybar gives back to the communities in which it does business through meaningful charitable contributions and volunteerism. We align our philanthropic efforts with the interests of our employees, customers, and suppliers, as well as the needs of people near our 290 locations across North America.

Why do you believe in supporting the orchestra?

As a St. Louis-based company, Graybar works to strengthen the institutions that make St. Louis a great place to live, work, and play. We're proud to support the St. Louis Symphony Orchestra, which not only provides world-class concerts and events, but also offers community programs to share the gift of music for free with tens of thousands of people each year.

To learn more, please visit graybar.com or call 1-800-GRAYBAR.



2017 Live at Powell Hall concert with Ben Folds and the SLSO.