

Jun Märkl, conductor
Karen Gomyo, violin
Catalina Cuervo, soprano

Friday, November 24, 2017 at 8:00PM
Saturday, November 25, 2017 at 8:00PM
Sunday, November 26, 2017 at 3:00PM

RAVEL

(1875–1937)

Alborada del gracioso (1919)

CHAUSSON

(1855–1899)

Poème, op. 25 (1896)

Karen Gomyo, violin

SARASATE

(1844–1908)

Carmen Fantasy, op. 25 (1883)

Introduction: Allegro moderato –
Moderato –
Lento assai –
Allegro moderato –
Moderato

Karen Gomyo, violin

INTERMISSION

FALLA

(1876–1946)

El amor brujo (1925)

Introduction and Scene – In the Cave (Night-time) –
Song of the Broken Heart
The Apparition –
Dance of Terror
The Magic Circle (The fisherman's story)
At Midnight (The spells) –
Ritual Fire Dance (To drive away the evil spirits)
Scene –
Song of the Will-o'-the-Wisp
Pantomime –
Dance of the Game of Love –
Finale (The bells of dawn)

Catalina Cuervo, soprano

RAVEL

Bolero (1928)

ACKNOWLEDGMENTS

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

The concert of Friday, November 24 is underwritten in part by a generous gift from **Mr. and Mrs. James L. Nouss, Jr.**

The concert of Saturday, November 25 is underwritten in part by a generous gift from **Mr. and Mrs. Norman L. Eaker.**

The concert of Sunday, November 26 is underwritten in part by a generous gift from **Ms. Elizabeth Mannen.**

Karen Gomyo is the Monsanto Guest Artist.

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

GENUINE SPANISHNESS

BY RENÉ SPENCER SALLER

TIMELINKS

1883 Krakatoa erupts, killing more than 35,000 people in the Dutch East Indies, and affecting the global climate for years.

1896 Wilhelm Röntgen demonstrates the first medical X-ray with a print of his wife's hand, sparking a flurry of research.

1919 The creation of the League of Nations is approved at the Paris Peace Conference.

1925 *The New Yorker* publishes its first issue.

1928 Leon Trotsky is exiled to Alma-Ata in Kazakhstan after opposing the rise of Stalinist bureaucracy in the Soviet Union.

Alborada del gracioso and *Bolero*, the two pieces that bookend the concert, are suffused with the sounds of Spain. Never mind that they were both composed by the consummately French Maurice Ravel, who picked up these Iberian influences almost entirely from his Basque mother. As his friend Manuel de Falla exclaimed, "How was I to account for the subtly genuine Spanishness of Ravel, knowing, because he had told me so, that the only link he had with my country was to have been born near the border!"

Arguments about cultural appropriation often fall apart under scrutiny. Does the flamenco-flavored ballet suite *El amor brujo* sound more authentic if we know that Falla was born in Spain? Should it matter that he spent seven formative years in Paris, soaking up the Impressionism of Debussy and Ravel? (One early objection to the work was that it sounded too French.) Consider the international mashup of Pablo de Sarasate's *Carmen Fantasy*, which riffs on habanera-inspired themes derived from the opera by the Parisian composer Georges Bizet. Another piece on this program, Ernest Chausson's *Poème* for violin and orchestra, injects Hungarian "Tzigane" (gypsy) fireworks into a vaguely Wagnerian symphonic poem inspired by a Russian short story.

While politicians fuss about borders and boundaries, composers can't be confined.



MAURICE RAVEL

Born March 7, 1875, Ciboure, France

Died December 28, 1937, Paris

Alborada del gracioso

Born to a Swiss father and a Basque mother in the French Pyrenees, near the Spanish border, Ravel seemed destined for musical eclecticism. When he was a young student at the Paris Conservatory, he aligned himself with the “Apaches”—a group of radical young artists. As another member of their clique put it, “Ravel shared our preference, weakness, or mania, respectively, for Chinese art, Mallarmé and Verlaine, Rimbaud, Cézanne and Van Gogh, Rameau and Chopin, Whistler and Valéry, the Russians and Debussy.”

Although his family moved to Paris when he was still an infant, Ravel retained a lifelong affinity for Spanish culture. He composed *Alborada del gracioso* for piano in 1905, at age 30, and orchestrated it thirteen years later. The title, sometimes rendered as “Morning Song of the Jester,” resists direct translation. In 1907, Ravel explained why he didn’t want to translate it into French or any other language: “The fact is that the *gracioso* of Spanish comedy is a rather special character and one which, as far as I know, is not found in any other theatrical tradition. We do have an equivalent, though, in the French theater: Beaumarchais’ Figaro. But he’s more philosophical, less well-meaning than his Spanish ancestor.”

Although this colorful standalone piece might seem at first like a comical character study, its structure, Ravel explained, is “as strict as that of a Bach fugue.” *Alborada del gracioso* is organized in three connected parts: two vigorous, dancelike sections, with zesty castanets and simulated guitar (harp and pizzicato strings), and a quieter, more rhapsodic central portion featuring a melancholy solo bassoon.

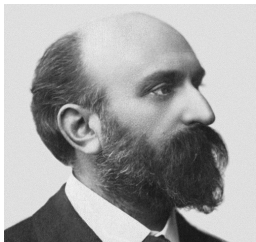
First Performance May 17, 1919, Paris, Rhené-Baton conducting the Padeloup Orchestra

First SLSO Performance February 15, 1929, Enrique Fernández Arbós conducting

Most Recent SLSO Performance November 16, 2004, Scott Parkman conducting

Scoring 3 flutes (3rd doubling piccolo), 2 oboes, English horn, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion (bass drum, cymbals, snare drum, tambourine, triangle, xylophone, crotales, castanets), 2 harps, and strings

Performance Time approximately 8 minutes



ERNEST CHAUSSON

Born January 20, 1855, Paris

Died June 10, 1899, Limay, France

Poème, op. 25

Like many young men of his social class, the Paris-born Chausson studied law, although he never practiced it. Fortunately, he had enough family money to pursue his interest in music, and in his early 20s he began taking conservatory-level classes with Jules Massenet and César Franck. At first an ardent Wagnerian, he made pilgrimages to Germany before gravitating to the French Impressionism of Debussy and his circle.

Chausson composed his *Poème* for violin and orchestra in the spring of 1896, while vacationing in Italy. The Belgian violinist and composer Eugène Ysaÿe had requested a concerto, a project that Chausson found somewhat intimidating.

"I hardly know where to begin," he admitted to Ysaÿe in a letter. "But I can cope with a shorter work. It will be in very free form with several passages in which the violin plays alone." He created three versions of his *Poème*: one for orchestra, one with piano accompaniment, and one for string quartet and piano; all feature solo violin. He dedicated *Poème* to Ysaÿe, who debuted it. Chausson died in a bicycle accident at age 44, three years after its completion.

Although Chausson decided against using any extra-musical content, he was initially inspired by Ivan Turgenev's 1881 novella *The Song of Love Triumphant*, a supernatural romance about a Renaissance love triangle that hinges on a seductive Indian serenade. Vestiges of the source material linger in the shadowy harmonies of the introduction, marked *Lento e misterioso* (slow and mysterious). Throughout the enigmatic 16-minute work, cast in a single movement, Chausson blends Eastern exoticism with dazzling violin pyrotechnics. Seemingly simple melodies erupt into spectacular cadenzas, studded with double-stops and nimble passagework.

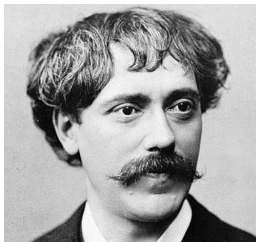
First Performance December 27, 1896, Nancy, France, with Eugène Ysaÿe as soloist and Guy Ropartz conducting

First SLSO Performance March 30, 1929, with Georges Enesco as soloist and Eugene Goossens conducting

Most Recent SLSO Performance January 12, 1999, Columbia, Missouri, with Elisa Barston as soloist and Hans Vonk conducting

Scoring solo violin, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, harp, and strings

Performance Time approximately 16 minutes



PABLO DE SARASATE

Born March 10, 1844, Pamplona, Spain

Died September 20, 1908, Biarritz, France

Carmen Fantasy, op. 25

Born in Pamplona, in 1844, Pablo de Sarasate began his violin studies with his father, an artillery bandmaster. By the time Sarasate was 8 years old, he was giving concerts. At age 12, he set out for France with his mother to audition for a spot at the Paris Conservatory, but she suffered a fatal heart attack and he caught cholera. Eventually, he made it to Paris, where he won prestigious prizes in violin, solfège, and harmony while still in his mid-teens. A strikingly original virtuoso, both fiery and subtle, he inspired many of the finest composers of the age—Saint-Saëns, Lalo, Joachim, Bruch, Dvořák—to write significant pieces for him. In the words of Ysaÿe, who was also a virtuoso violinist, it was Sarasate “who taught us to play exactly.”

Cast in four movements and a prelude, the *Carmen Fantasy* was completed in 1883 and dedicated to the violinist, pedagogue, and Brahms advocate Joseph Hellmesberger. Sarasate based the music on themes from Georges Bizet's *Carmen*—a flop at its 1875 premiere but a massive hit later, inspiring several adaptations. Drawing on five numbers from the opera, Sarasate retains much of Bizet's original accompaniment but substitutes a ravishing solo violin for the singing. Despite its ornamented splendor, the violin part never loses track of Bizet's lustrous melodies, the aching heart at the core of *Carmen*. The prelude adapts the Entr'acte preceding Act Four, and the first movement features the much-loved Habanera that the heroine sings in Act One.

First Performance unknown, possibly 1883 in Paris

First SLSO Performance June 10, 1978, Queeny Park, Nadja Salerno-Sonnenberg as soloist with Richard Hayman conducting

Most Recent SLSO Performance December 31, 2010, Gil Shaham as soloist with David Robertson conducting

Scoring solo violin, 2 flutes (2nd doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 cornets, 3 trombones, timpani, tamborine, harp, and strings

Performance Time approximately 12 minutes



MANUEL DE FALLA

Born November 23, 1876, Cádiz, Spain

Died November 14, 1946, Alta Gracia, Argentina

El amor brujo

Hailed as the most important Spanish composer of the 20th century, Manuel de Falla learned piano from his mother, studied composition in his native Cádiz and Madrid, and then spent seven years in Paris, where he hobnobbed with Debussy, Ravel, Fauré, and Dukas. When World War I began, he returned to Spain and embarked on the most productive phase of his career.

El amor brujo (Love, the Magician) began as a one-act *gitanería* (gypsy revel), composed of Andalusian-inspired folk dances, songs, and spoken texts. Falla completed it in 1915, when he was 38 years old. The original *gitanería* was commissioned by the famous flamenco dancer Pastora Imperio, with a libretto by Gregorio Martínez Sierra. After a rather underwhelming first performance, Falla revisited *El amor brujo* the following year, creating an orchestral version and a ballet. In 1925 he revised the score yet again, producing a piano arrangement and a second ballet suite with mezzo-soprano voice; the latter is performed for this concert. In this richer, more concentrated iteration, which he called a “ballet pantomimico,” Falla expanded the orchestration, removed the spoken-word parts, reordered the numbers, and made other small tweaks to enhance the dynamic flow.

Based on an old Andalusian folk tale, the plot revolves around Candela, an alluring young gypsy who is haunted by the ghost of her adulterous husband. Despite having been murdered by his married lover’s jealous husband, he returns to his widow every night and compels her to dance with him. But Candela, who pines for Carmelo, tricks her spectral spouse into choosing his former mistress instead. When the ghost and the other woman dance away together, Candela is finally free to be with Carmelo, her true love.

During its composition, Falla immersed himself in *cante jondo*, the passionate folk songs of Andalusia, which imbue nearly every moment of *El amor brujo* despite an absence of direct quotations. The suite comprises a dozen or so seamlessly

First Performance March 28, 1916, Enrique Fernández Arbós conducting the Madrid Symphony Orchestra (original version). Revised in 1925.

First SLSO Performance February 8, 1929, Enrique Fernández Arbós conducting

Most Recent SLSO Performance June 19, 1998, Classics in the Loop, David Loebel conducting

Scoring mezzo-soprano, 2 flutes (2nd doubling piccolo), oboe (doubling English horn), 2 clarinets, bassoon, 2 horns, 2 trumpets, timpani, chimes, piano, and strings

Performance Time approximately 25 minutes

integrated scenes. The introduction, set in a cave at night, establishes a spooky, suspenseful mood, which leads to the full-throated pathos of “Song of the Broken Heart.” “Dance of Terror” enacts the obsessive nightly ritual from which Candela longs to escape. “The Magic Circle” conjures up ancient legends, as told by a fisherman. Preceded by eerie exorcism spells (“At Midnight”), “Ritual Fire Dance” seethes and blazes; this fiercely catchy number is the most frequently excerpted. Accompanying the lovers’ final embrace, “Dance of the Game of Love” sounds as sexy as its title: an earthy, exuberant kiss-off to death.

MAURICE RAVEL

Bolero

Completed nine years before Ravel’s death and among his final compositions, *Bolero* might be the most recognizable orchestral showpiece in the repertory. Starting with its 1928 premiere at the Paris Opera’s ballet season, the work caused a sensation, which quickly spread across the globe. Set in the key of C major, in 3/4 time, *Bolero* has a vaguely jazzy, syncopated feel. Although this miracle of orchestration contains the fewest dynamic and expression markings in the modern canon, *Bolero* builds tension without relying on a single crescendo symbol. Its hypnotic theme, introduced by a soft flute over a snare-drum ostinato, gradually accumulates color and volume before reaching a cathartic climax.

Like Falla’s *El amor brujo*, *Bolero* was commissioned by a dancer. The ballerina Ida Rubinstein requested that Ravel orchestrate six pieces by Isaac Albéniz, but another composer held the copyright, so Ravel opted for something new. While vacationing, he came up with a simple, one-finger melody on the piano. “Don’t you think this theme has an insistent quality?” he asked a friend. “I am going to try to repeat it a number of times without any development, gradually increasing the orchestra as best I can.”

Ravel never thought much of his most famous composition, his so-called “danse lascive” (lascivious dance). *Bolero*, he later wrote, was “an experiment in a very special and limited direction, and should not be suspected of aiming to achieve anything different from, or anything more than, it actually does achieve. I have carried out exactly what I intended, and it is up to the listener to take it or leave it.”

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*.

First Performance November 22, 1928, Paris, Walther Straram conducting

First SLSO Performance February 28, 1930, Eugene Goossens conducting

Most Recent SLSO Performance May 3, 2015, David Robertson conducting

Scoring 2 flutes (2nd doubling piccolo), piccolo, 2 oboes (2nd doubling oboe d’amore), English horn, 2 clarinets (2nd doubling E-flat clarinet), bass clarinet, soprano saxophone, tenor saxophone, 2 bassoons, contrabassoon, 4 horns, 4 trumpets, 3 trombones, tuba, timpani, percussion (bass drum, cymbals, tam-tam, 2 snare drums), harp, celesta, and strings

Performance Time approximately 13 minutes

FROM THE ARCHIVES

SEVENTEENTH PAIR OF SYMPHONY CONCERTS

SATURDAY EVENING, MARCH 30, at 8:30

MONDAY AFTERNOON, APRIL 1, at 3:00

EUGENE GOOSSENS, *Guest Conductor*

Soloist—GEORGES ENESCO—*Violinist*



PROGRAM

1. *Mendelssohn*.....Symphony in A major Op. 90, "The Italian"
 - I. Allegro vivace.
 - II. Andante con moto.
 - III. Con moto moderato.
 - IV. Finale: Saltarello; Presto.

2. *Chausson*.....*Poème for Violin and Orchestra*

Intermission

3. *Mozart*.....Concerto No. 7 in D Major, for Violin and Orchestra (K 271A)
 - I. Allegro maestoso.
 - II. Andante.
 - III. Rondo.

4. *Enesco*.....Roumanian Rhapsodie No. 2, in D Major
(First Performances in St. Louis)

5. *Holst*....."Dance of the Ouled-Nails" from Oriental Suite in E Minor;
Opus 29, No. 1, "Beni Mora"
(First Performances in St. Louis)

The Piano Is a Steinway

The concerts will begin promptly on the hour announced—**FRIDAYS AT 3:00, SATURDAYS AT 8:30, SUNDAYS AT 3:15.** None will be seated during the performance of the work. Patrons having to leave before the end of a concert will kindly do so between numbers. Hats **must** be removed during the concert.

Only **one** encore will be granted a soloist.

DO NOT WASTE YOUR SYMPHONY TICKETS

Subscribers who are unable to attend are urged to cooperate with the Ladies' Friday Musical Club in giving deserving students an opportunity to hear good music. Tickets should be sent as early as possible but at least two hours in advance of concert, to MRS. DAVID KRIEGSHABER, 4939 WASHINGTON BLVD., FOREST 2594-W, or the location phoned to her.



JEAN-BAPTISTE MILLOT

Jun Märkl most recently appeared with the SLSO in October 2016.

JUN MÄRKL

Jun Märkl has longstanding relationships at the state operas of Vienna, Berlin, Munich, and Semperoper Dresden, and has recently served as music director of the Orchestre National de Lyon and principal conductor to the Basque National Orchestra and the Pacific Music Festival in Japan. He has been a guest conductor with the Cleveland Orchestra, Philadelphia Orchestra, NHK Symphony Orchestra, Czech Philharmonic, Munich Philharmonic, Oslo Philharmonic, and Tonhalle Orchester Zürich. He has also frequently been invited by the orchestras of Atlanta, Baltimore, Cincinnati, Dallas, and Indianapolis.

In 2012 he was honored by the French Ministry of Culture with the Chevalier de l'Ordre des Arts et des Lettres in recognition of his achievements in Lyon, notably his hugely successful nine-disc Debussy cycle with the orchestra on Naxos. He also toured with the orchestra to Japan and major European halls and festivals such as the Salle Pleyel, Amsterdam Concertgebouw, BBC Proms, Bad Kissingen, Rheingau, and Lucern.

In 2014 Naxos released two Hosokawa discs recorded by Jun Märkl with Royal Scottish National Orchestra. While in Lyon he made live recordings for Altus of Strauss, Beethoven, and Mahler to complement his Naxos discs of Debussy, Ravel, and Messiaen. With the MDR Symphony he recorded Brahms symphonies and Schoenberg on Altus, and Mendelssohn and d'Albert for Naxos. He has also recorded the complete Schumann symphonies live with the NHK Symphony.

Born in Munich, his German father was a distinguished concertmaster and his Japanese mother a solo pianist. Märkl studied violin, piano, and conducting at the Musikhochschule in Hannover, going on to study with Sergiu Celibidache in Munich and with Gustav Meier in Michigan.



Karen Gomyo most recently performed with the SLSO in April 2016.

KAREN GOMYO

Monsanto Guest Artist

Born in Tokyo, violinist Karen Gomyo grew up in Montreal and New York. Her recent and upcoming concert highlights include engagements with the symphony orchestras of San Francisco, Houston, Vancouver, Dallas, Montreal, Detroit, Indianapolis, Milwaukee, Cincinnati, Oregon, and the Minnesota Orchestra. She also recently performed with the Hong Kong Philharmonic conducted by Jaap van Zweden, Orchestra Sinfonica de Estado de Sao Paulo with Marin Alsop, Orchestre Philharmonique de Radio France in Paris and the WDR Symphony Orchestre Cologne with Jakub Hrusa, and made debuts with the Barcelona Symphony and North Netherlands Symphony. She performs in May with the Chicago Symphony and Esa-Pekka Salonen in the world premiere of a new concerto composed for her by Samuel Adams.

Gomyo's extensive solo appearances include many of the world's leading orchestras: the New York Philharmonic, the Cleveland Orchestra, Sydney Symphony, OSEP Sao Paulo, Toronto Symphony, National Symphony, San Francisco Symphony, Hong Kong Philharmonic, City of Birmingham Symphony, Salzburg Camerata, and many more. She has performed recitals and chamber music at festivals in the United States including Aspen, Ravinia, Caramoor, Mostly Mozart, as well as at festivals in Canada, Austria, Germany, France, Norway, Ukraine, Holland, Spain, Italy, and Japan. She is also deeply interested in performing the Nuevo Tango music of Astor Piazzolla and Pablo Ziegler.

Strongly committed to contemporary works, Gomyo performed the North American premiere of Matthias Pintscher's Violin Concerto No. 2 "Mar'eh" with the composer conducting the National Symphony, and performed it again with him in Dallas last season. She performs Peteris Vask's *Vox Amoris* with the Lapland Chamber Orchestra conducted by John Storgårds, and has collaborated in chamber music compositions of Jörg Widmann, Olli Mustonen, and Sofia Gubaidulina.

Gomyo plays the rare "Ex Foulis" Stradivarius of 1703 that was bought for her exclusive use by a private sponsor. She makes her home in Berlin.



Catalina Cuervo is making her SLSO debut.

CATALINA CUERVO

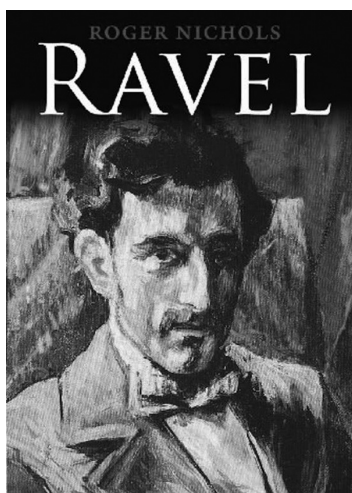
Colombian soprano Catalina Cuervo has performed the title role in Piazzolla's *Maria de Buenos Aires* for numerous companies including Florida Grand Opera, Cincinnati Opera, and Syracuse Opera. She has also performed at the Chicago Dance Festival and Latino Music Festival together with Kaia Quartet and the acclaimed tango show *This is Tango*.

Recently, Cuervo debuted in Detroit as Frida Kahlo in the opera *Frida* with Michigan Opera Theater, which led to her being named one of the five most successful Colombian sopranos in opera by the Ministry of Culture of Colombia.

Other recent roles include Adriana in the zarzuela *Los Gavilanes* and Hanna in the operetta *The Merry Widow* with La Fundacion Manzur in Bogota; the role of Amapola in the zarzuela *La Leyenda del Beso* and the role of Musetta in *La bohème* with La Fundación ProLirica in Medellín, Colombia; and Magda in Puccini's *La rondine* for the Chicago Opera Theater.

Cuervo was a finalist at the Neue Stimmen International Singing Competition in Germany, won the graduate division of the Chicago Area Classical Singer Competition, and was a finalist in the New York Area for the same.

YOU TAKE IT FROM HERE



Ravel

Ravel
by Roger Nichols
Yale University Press, 2011

Nichols, one of the foremost authorities on 19th- and 20th-century French music, explores Ravel's ambivalent relationship with modernism, drawing on a wealth of primary sources, including several newly translated interviews and other documents. The book provides a comprehensive account of his life in music, as well as insight into his personal relationships.

Also visit **Maurice-ravel.net**, a site blessed by the Maison musée de Maurice Ravel, and filled with primary sources and information.

Chausson

In the early stages of composing his *Poème* for Violin and Orchestra, Ernest Chausson was inspired by Ivan Turgenev's short story "The Song of Love Triumphant." Isabel Hapgood's English translation can be read here: fullreads.com/literature/the-song-of-love-triumphant.

Sarasate

Not long before his death in 1908, Pablo de Sarasate recorded some of the earliest commercial discs made by a world-famous violinist. A performance of the composer playing his own *Zigeunerweisen* (Gypsy Ways) is available on YouTube: youtube.com/watch?v=ABm7nMVyNh4.

Falla

Sacred Passions: The Life and Music of Manuel de Falla
by Carol A. Hess
Oxford University Press, 2004.

This meticulously researched biography examines the fascinating contradictions and complicated legacy of Spain's most significant 20th-century composer. Hess, an award-winning writer and professor of music, discusses Falla's sometimes-contradictory political views in the context of the Spanish Civil War. She also covers his devout Catholic faith, his close friendship with the poet Federico García Lorca, and his final years in Argentina.

IF YOU LIKED THIS...

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



Augustin Hadelich

SHOSTAKOVICH 1

Friday, Jan 12 at 10:30AM

Saturday, Jan 13 at 8:00PM

David Robertson, conductor

Augustin Hadelich, violin

ADÈS *Powder Her Face Suite*

BRITTEN Violin Concerto

SHOSTAKOVICH Symphony No. 1

Lauded by the *St. Louis Post-Dispatch* for his “playing of brilliance, gorgeous tone and breathtaking facility,” German violinist Augustin Hadelich performs Britten’s Violin Concerto, a work of noble themes and sinister rhythms. Written when the composer was just eighteen, Shostakovich’s First Symphony mesmerizes with dry wit, displaying the young composer’s exciting and enduring hallmarks that fascinate to this day.

Sponsored by St. Louis College of Pharmacy



Stéphane Denève

DENÈVE CONDUCTS LA VALSE

Friday, February 2 at 10:30AM

Saturday, February 3 at 8:00PM

Stéphane Denève, conductor

Christina Naughton, piano

Michelle Naughton, piano

RAVEL *Mother Goose Suite*

POULENC Concerto for 2 Pianos and Orchestra

CONNESON *Flammenschrift*

RAVEL *Valses nobles et sentimentales*

RAVEL *La Valse*

Stéphane Denève makes his much-anticipated first appearance since being named Music Director Designate in a program devoted to his native France. Sisters Christina and Michelle Naughton join Denève making their SLSO debut with Poulenc’s Double Piano Concerto, a work teeming with jazzy effects and graceful melodies. Denève brings this concert

to a stunning conclusion with Ravel’s *La Valse*, a transformation of the traditional Viennese waltz into a bawdy and imaginative celebration for orchestra.

Sponsored by Steinway Piano Gallery.

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Dino Cannella, Senior Vice President and Managing Director, BMO Private Bank, and SLSO Trustee

Why does BMO Private Bank support the St. Louis Symphony Orchestra?

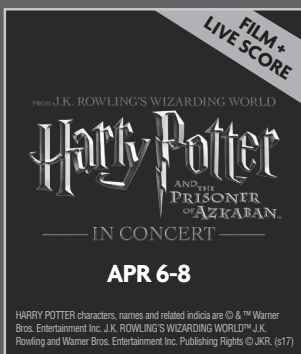
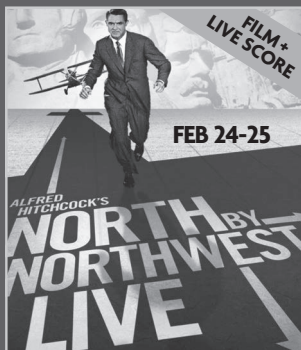
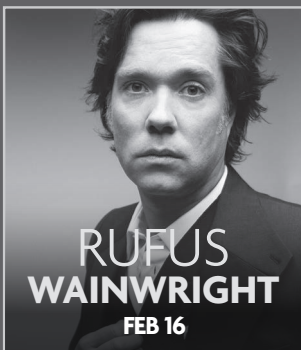
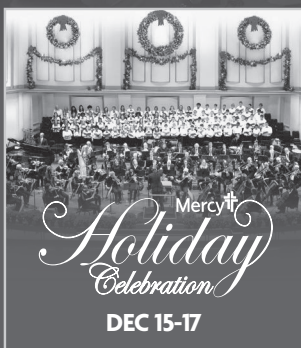
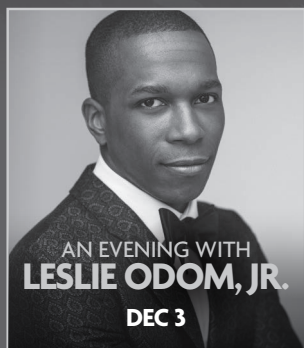
Because the SLSO enriches people's lives through the power of music, BMO Private Bank's support of the Symphony aligns perfectly with our commitment to building, strengthening, and enhancing the lives of those who live, work, and play in every community we serve. Many of BMO Private Bank's employees are personally involved with the SLSO as attendees and supporters.

Outside of the music and arts community, you'll also find BMO Private Bank employees supporting a truly wide range of philanthropic initiatives which support the programs, organizations, and institutions that help educate, feed, clothe, support, cure, and protect their fellow neighbors. Each year BMO Private Bank employees dedicate many hours to the causes in which they believe, and they play an integral role in directing BMO's contributions.

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