

Hannu Lintu, conductor  
Narek Hakhnazaryan, cello  
Pelageya Kurennaya, soprano  
Zach Borichevsky, tenor  
Nathan Berg, bass-baritone  
St. Louis Symphony Chorus  
Amy Kaiser, director

Friday, April 20, 2018 at 8:00PM  
Saturday, April 21, 2018 at 8:00PM

**MUSSORGSKY**  
(1839–1881)

*Night on Bald Mountain* (original 1867 version)

**TCHAIKOVSKY**  
(1840–1893)

Nocturne in D minor for Cello and Orchestra, op. 19, no. 4 (1888)  
*Variations on a Rococo Theme*, op. 33 (1877)

Narek Hakhnazaryan, cello

INTERMISSION

**RACHMANINOFF**  
(1873–1943)

*The Bells*, op. 35 (1913)  
The Silver Sleigh Bells (Allegro, ma non tanto)  
The Mellow Wedding Bells (Lento)  
The Loud Alarm Bells (Presto)  
The Mournful Iron Bells (Lento lugubre)

Pelageya Kurennaya, soprano  
Zach Borichevsky, tenor  
Nathan Berg, bass-baritone  
St. Louis Symphony Chorus  
Amy Kaiser, director

**ACKNOWLEDGMENTS**

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These concerts are presented by **The Thomas A. Kooyumjian Family Foundation**.

Hannu Lintu is the **Malcolm W. Martin Guest Conductor**.

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

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# RUSSIAN ORIGINALS

BY RENÉ SPENCER SALLER

## TIMELINKS

**1867** The United States buys Alaska from Russia for \$7.2 million.

**1877** Thomas Edison demonstrates his hand-cranked phonograph.

**1888** Vincent van Gogh cuts off his ear.

**1913** Stravinsky's *The Rite of Spring* premieres in Paris.

"My music is the product of my temperament, and so it is Russian music," Serge Rachmaninoff declared. The lives of Rachmaninoff and the other two Russian composers featured in this concert, Modest Mussorgsky and Pyotr Il'yich Tchaikovsky, overlapped, to varying degrees, but didn't result in identical work. Three Russian composers: three Russian temperaments.

The four works performed in this concert range from the well-known to the seldom heard. Some hover between familiar and strange. Mussorgsky's *Night on Bald Mountain*, the first piece on the program, is most famous from its Disney rendition in *Fantasia*; the soundtrack used Leopold Stokowski's orchestration. Nikolay Rimsky-Korsakov's revision of Mussorgsky's score, which went far beyond correcting what Rimsky-Korsakov called Mussorgsky's many "mistakes," is the version most commonly presented in concert settings. But this performance restores Mussorgsky's own orchestration—violent and unflinching, savage to the end.

Next we hear two works by Pyotr Il'yich Tchaikovsky, both showcasing the cello. The first, *Nocturne in D minor*, a collaboration with Tchaikovsky's friend, the cellist Anatoly Brandukov, is a transcription of a solo piano piece that Tchaikovsky had written several years earlier. The second, *Variations on a Rococo Theme*, a beloved staple of the concert repertoire, pays tribute to 18th-century Classicism. To say that Tchaikovsky idolized Mozart would not be an exaggeration: he called him "the Christ of music."

*The Bells*, which closes the concert, was among the last of Rachmaninoff's major works composed in pre-revolutionary Russia. For this 1913 "choral symphony," Rachmaninoff was inspired by the poetry of Edgar Allen Poe. Konstantin Balmont, the poet who translated *The Bells* from English into Russian, was a Symbolist, not a literal, word-for-word translator, so Rachmaninoff's sense of the source text was

imprecise. Still, thanks to Balmont, Rachmaninoff got the gist of the Baltimore poet's doomy rhymes and lilting, folk-ballad cadences.

But Poe wasn't Rachmaninoff's only source of inspiration. Tchaikovsky's influence resonates throughout *The Bells*. (Rachmaninoff even jotted down an abbreviation of the older composer's name on the manuscript score.) Tchaikovsky, an important early mentor for the adolescent Rachmaninoff, died in 1893, almost exactly ten years before *The Bells* was completed. While working on the choral symphony in Rome, Rachmaninoff even sat at a desk that Tchaikovsky had once used.



## MODEST MUSSORGSKY

**Born** March 21, 1839, Toropets, Russia

**Died** March 28, 1881, Saint Petersburg

### *Night on Bald Mountain* (original version)

An alcoholic who died at 42, Modest Mussorgsky published very little: just a few songs and the vocal score to the opera *Boris Godunov*. If not for his colleague and former roommate Nikolay Rimsky-Korsakov, who “corrected” his work before its posthumous publication, Mussorgsky might have faded into obscurity.

Mussorgsky revised his *Ivanova noch' na Lisoy gore* (*St. John's Night on Bald Mountain*) several times, but he never heard it performed (except by himself, at the piano). Widely known as *Night on Bald Mountain* in English, the first version, for piano, was completed on St. John's Eve, or June 23, 1867. In 1872, when he revised the score, he added a chorus; later that year he worked it into an opera and made a few more tweaks.

Five years after Mussorgsky's death, Rimsky-Korsakov led the Russian Symphony Society in the Saint Petersburg premiere, but the version he conducted was substantially different from its original. He cut out at least two minutes worth of music and gave it a completely new ending: a kinder, gentler one. Mussorgsky's first orchestration wasn't published until 1968. Although listeners remain more familiar with the Rimsky-Korsakov re-write, Mussorgsky's meaner, leaner, less compromising score is a revelation.

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**First Performance** October 27, 1886, Saint Petersburg, Nicolay Rimsky-Korsakov conducting the revised version. It was only in the 1920s that Mussorgsky's original 1867 version was first performed by the Leningrad Philharmonic Orchestra

**First SLSO Performance** This is the first SLSO performance of Mussorgsky's original version

**Scoring** 2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 cornets, 3 trombones, tuba, timpani, percussion (triangle, tambourine, snare drum, cymbals, bass drum, tam-tam), and strings

**Performance Time** approximately 12 minutes

## Witches, Bonfires, and Gogol

Mussorgsky based his tone poem on the witches' sabbath of St. John's Eve, a well-known legend in Russia and many other countries. Although the details vary somewhat, there is usually a barren and isolated mountain top, where demons, witches, sorcerers, and malevolent spirits celebrate the holiday in a splendor of debauchery. Mussorgsky was likely inspired by a Nikolai Gogol story on the subject, although he would have been acquainted with similar folk tales from other sources, too.

## The Composer Speaks

Mussorgsky's own program is terse but vivid:

[1] An underground noise of inhuman voices. Appearance of the Spirits of Darkness followed by appearance of Satan and [2] his adoration. [3] A Black Mass. [4] Joyful dancing of the Witches' Sabbath. All of which is ended by the ringing of a church bell and the appearance of dawn.



## PYOTR IL'YICH TCHAIKOVSKY

**Born** May 7, 1840, Kamsko-Votkinsk, Russia

**Died** November 6, 1893, Saint Petersburg

## Nocturne in D minor for Cello and Orchestra, op. 19, no. 4 *Variations on a Rococo Theme*, op. 33

### A Nocturne Arrangement

Pyotr Il'yich Tchaikovsky arranged the Nocturne for cello and orchestra in February of 1888, but it had an earlier life as the fourth of Six Pieces for piano, op. 19, which he wrote in November of 1873 when he needed money. Despite its piano-suite origins, the melancholy main melody of the Nocturne is ideally suited to the burnished timbre and singing legato of the cello.

Whereas the solo piano version was set in C-sharp minor, the version for cello and piano, like the fully orchestrated version, is in D minor. The cello iteration of the nocturne was intended for his friend and collaborator Anatoly Brandukov. The cello part on the manuscript score is in Brandukov's own hand, and it's likely that the cellist wrote much of it himself. Tchaikovsky led members of Édouard Colonne's Orchestra in the first performance, with Brandukov in the solo role, at a private concert in Paris. The public premiere took place five days later, again with Tchaikovsky as conductor and Brandukov as soloist.

The Nocturne is cast in a single movement of 60 bars, marked *Andante*, in D minor. It begins with a mournful, slightly mysterious cello melody that leads to a sun-dappled cantabile central section. After a brief cadenza, the cello returns to the earlier melody, but this time the flute adorns it with delicate counterpoint.

## Rococo Variations

The *Variations on a Rococo Theme*, Op. 33, for cello and orchestra, is almost a cello concerto, but not quite. Its “rococo” theme is wholly original: a tribute to past masters, not a strict imitation of them. The term *rococo* is a portmanteau derived from the French word *rocaille*, or “stone,” and *coquille*, or “shell”; in a decorative context, it describes the ornate whimsy prevalent during the reign of Louis XV. In music, however, the word *rococo* refers to a transitional phase between the Baroque and Classical periods. Rococo music emphasized short and symmetrical phrases with elaborate figuration, performed in a light and intimate manner. By Mozart’s day, *rococo* was almost a pejorative. When Tchaikovsky discovered the pleasures of *rococo*, the style was at another century’s remove. For him it represented a lost world of order and beauty, a world that he longed to inhabit.

Tchaikovsky began working on the *Variations* in late 1876, a time of wrenching personal upheaval. He wrote it for his colleague at the Moscow Conservatory, a German cellist named Wilhelm Carl Friedrich Fitzenhagen, who was heavily involved in the composition—so much so that Tchaikovsky’s publisher denounced the “loathsome” musician’s attempts to “cello-ize” the work. Though Tchaikovsky relied on Fitzenhagen to help make the solo part idiomatic and impressive, he resented the cellist’s casual disregard for his formal structure. In addition to omitting one variation altogether, Fitzenhagen shuffled the order of the remaining variations to enhance the dramatic impact of the solo role. He was so successful in shaping Tchaikovsky’s only major work for cello and orchestra that the original version is rarely heard today.

The *Variations* begin with a brief, Eastern-tinged orchestral introduction showcasing the double reeds. The cello offers an appealing melody marked *Moderato semplice*. The theme, a graceful Mozartian gavotte, joins two complementary parts. The cello recites this theme six times before moving on to a brief transitional passage that links the first variation with the second, the second with the third. Variation 1 folds some ornamental triplets into the scheme but otherwise retains the original tempo and key. Variation 2 is quicker and choppy; like its predecessor, it stays in the home key and ends with a passage for double reeds. Variation 3 is a long-lined, lyrical waltz. Variation 4 holds wild leaps that subside in dark, throbbing stasis. Variation 5 blends flute and high-fluttering cello before erupting in a cadenza. The minor-mode Variation 6 provides introspective contrast before the virtuosic closing variation, in which the soloist and orchestra, especially the wind section, spar for the last word.

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**First Performance** Nocturne in D minor: March 4, 1888, Paris, Anatoly Brandukov as soloist with Tchaikovsky conducting. *Variations on a Rococo Theme*: November 30, 1877, Wilhelm Carl Friedrich Fitzenhagen as soloist with Nikolai Rubinstein conducting

**First SLSO Performance** Nocturne in D Minor: this week. *Variations on a Rococo Theme*: December 12, 1913, Max Steindel as soloist with Max Zach conducting

**Most Recent SLSO Performance** *Variations on a Rococo Theme*: February 12, 2011, Daniel Lee as soloist with Bernard Labadie conducting

**Scoring** both pieces are scored for solo cello, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, and strings

**Performance Time** Nocturne in D minor: approximately 5 minutes. *Variations on a Rococo Theme*: 18 minutes



## SERGE RACHMANINOFF

**Born** April 1, 1873, Semyonovo, Russia

**Died** March 28, 1943, Beverly Hills, California

### *The Bells*, op. 35

“In the drowsy quiet of a Roman afternoon, with Poe’s verses before me,” Serge Rachmaninoff later recalled, “I heard the bell voices, and tried to set down on paper their lovely tones that seemed to express the varying shades of human experience.” Rachmaninoff wasn’t really poring over Poe’s *The Bells*, but rather a very free adaptation of the poem, translated into Russian by the Symbolist poet Konstantin Balmont. Balmont’s version, along with a letter suggesting that Rachmaninoff set the stanzas to music, was mailed to the composer by an anonymous fan, who was much later discovered to be a cello student at the Moscow Conservatory named Maria Danilova. Rachmaninoff received Danilova’s letter early in 1907, while vacationing in Rome. For about a year, he had been considering and rejecting subjects for a choral work. Fortunately, these verses by Poe, as re-imagined by Balmont, ignited Rachmaninoff’s imagination. He completed *The Bells* in 1913 and dedicated it to the Dutch conductor Willem Mengelberg and the Concertgebouw Orchestra. The composer conducted the Saint Petersburg premiere of *The Bells* on December 13, 1913.

### **The Composer Speaks**

In 1913, Rachmaninoff wrote:

The sound of church bells dominated all the cities of the Russia I used to know—Novgorod, Kiev, Moscow. They accompanied every Russian from childhood to the grave, and no composer could escape their influence. All my life I have taken pleasure in the differing moods and music of gladly chiming and mournfully tolling bells. This love for bells is inherent in every Russian.... If I have been at all successful in making bells vibrate with human emotion in my works, it is largely because most of my life was lived amid vibrations of the bells of Moscow.

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**First Performance** December 13, 1913, Saint Petersburg, Rachmaninoff conducting

**First and Most Recent SLSO Performance** October 11, 1980, Leonard Slatkin conducting

**Scoring** solo soprano, solo tenor, solo bass-baritone, chorus, 3 flutes, piccolo, 3 oboes, English horn, 3 clarinets, bass clarinet, 3 bassoons, contrabassoon, 6 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion (bass drum, cymbals, snare drum, triangle, tambourine, tam-tam, glockenspiel, and chimes), harp, celesta, organ, piano, and strings

**Performance Time** approximately 35 minutes

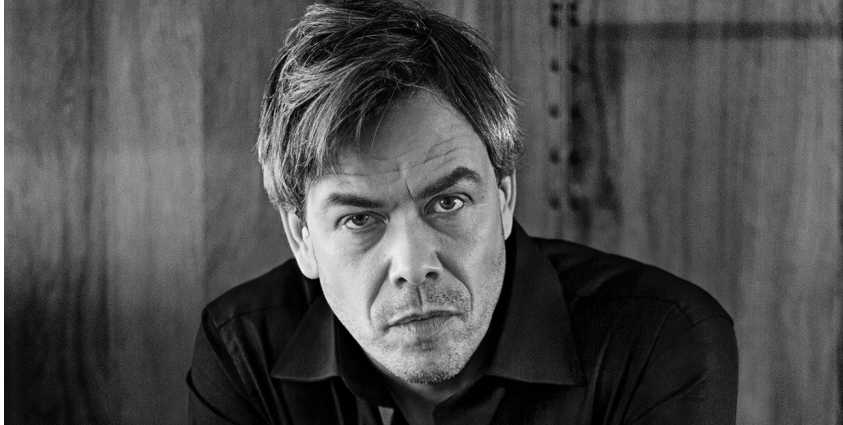
## A Closer Listen

*The Bells* is cast in four movements: “The Silver Sleigh Bells,” marked Allegro ma non tanto; “The Mellow Wedding Bells,” marked Lento; “The Loud Alarum Bells,” marked Presto; and “The Mournful Iron Bells,” marked Lento lugubre (slow and lugubrious). Roughly speaking, it goes from fast to slow to fast to slow. The four movements also represent four stages of life, from birth to death. But listen for unexpected touches: the quotation from the wrathful *Dies irae*, the composer’s musical trademark, in the love-struck second movement; the English horn that illuminates the death knell of the finale. Although most of the choral symphony is sung quite softly, there are occasional bursts of *fortissimo*. The singers are sometimes directed to hum, mouths closed.

*The Bells* also memorializes Tchaikovsky, who had died a decade earlier in 1893. Rachmaninoff alludes to his late mentor not only in the *Pathétique*-like format of *The Bells* but also in more explicit ways. The finale makes a direct reference to Tchaikovsky’s opera *The Queen of Spades*, which was based on a Pushkin short story set during the reign of Catherine the Great.

To create an atmosphere of Imperial opulence, Rachmaninoff pulls out all the stops. Along with three soloists, a mixed choir, and a generous retinue of strings, winds, and brass, his score calls for an elaborate percussion section. But more unusually, Rachmaninoff makes the other instruments—particularly the singers’ voices—ring like bells. Whether silvery and chiming or dark with portent, these bells “vibrate with human emotion.”

**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*.



KAAPO KAMU

Hannu Lintu most recently conducted the SLSO in October 2016.

## **HANNU LINTU**

Malcolm W. Martin Guest Conductor.

This season marks Hannu Lintu's fifth year as chief conductor of the Finnish Radio Symphony Orchestra. Last season's highlights included a concert tour to Russia, with performances at the Moscow Conservatory, Vyborg's House of Culture and Saint Petersburg's Philharmonic Grand Hall, and a performance of Väinö Raitio's opera *Princess Cecilia* (the first in 80 years) at the Helsinki Festival—both part of celebrations marking 100 years of Finnish independence. On Finnish Independence Day, the orchestra honored its 90th anniversary, premiering newly commissioned works by longtime FRSO collaborator Magnus Lindberg and Lotta Wennäkoski. Seven additional premieres are scheduled throughout the season, along with performances of Bartók's *Bluebeard's Castle* and Beethoven's *Fidelio*. In March 2018 the FRSO toured Spain and Germany with cellist Sol Gabetta—venues include the Berlin Philharmonie and the Kölner Philharmonie.

Highlights of Lintu's 2017/2018 season include returns to the Tokyo Metropolitan, Washington National, Dallas, and Detroit symphony orchestras. He also made his debut with the Naples Philharmonic and Singapore and Hiroshima symphony orchestras. Recent engagements include the Deutsches Symphonie-Orchester Berlin, Luzerner Sinfonieorchester, Orquesta Sinfónica de Galicia, Seoul Philharmonic Orchestra, and the Baltimore and Toronto symphony orchestras, as well as three acclaimed European debuts: Staatsorchester Stuttgart Opera, Radio-Symphonieorchester Wien, and NDR Elbphilharmonie Orchester.

Hannu Lintu studied cello and piano at the Sibelius Academy, where he later studied conducting with Jorma Panula. He participated in masterclasses with Myung-Whun Chung at the L'Accademia Musicale Chigiana in Siena, Italy, and took first prize at the Nordic Conducting Competition in Bergen in 1994.





Narek Hakhnazaryan is making his SLSO debut.

## **NAREK HAKHNAZARYAN**

Narek Hakhnazaryan has performed with orchestras including the Orchestre de Paris, London Symphony, Royal Stockholm Philharmonic, Rotterdam Philharmonic, Frankfurt Radio, Berlin Konzerthaus, Chicago Symphony, Los Angeles Philharmonic, Sydney Symphony, NHK Symphony, and Seoul Philharmonic. He has toured Spain with the WDR Symphony, the United States with the Estonian National Symphony Orchestra, and Japan with the Czech Philharmonic.

In 2017/2018, highlights of Hakhnazaryan's season include the Baltimore Symphony, Royal Liverpool Philharmonic, Stavanger Symphony, Orchestra I Pomeriggi Musicali (Milan), Belgrade Philharmonic, RTE National Symphony Orchestra, and a tour of the United States with the Moscow State Symphony Orchestra. He will be artist-in-residence of the Malta Philharmonic Orchestra and will perform at the Vienna Konzerthaus several times throughout the season as one of their Great Talents, both in chamber concerts and in recital.

Mentored by the late Rostropovich, Hakhnazaryan received an artist diploma from the New England Conservatory of Music in 2011. As First Prize winner in the 2008 Young Concert Artists International Auditions, Hakhnazaryan made his debut in Washington, DC and at Carnegie Hall.

Hakhnazaryan was born in Yerevan, Armenia, into a family of musicians: his father is a violinist, his mother a pianist, and he performs regularly with his brother, the conductor Tigran Akhnazarian. In September 2017 he was named an Honored Artist of Armenia by the President of Armenia Serzh Sargsyan. Hakhnazaryan plays the 1707 Joseph Guarneri cello and FX. Tourte and Benoit Rolland bows.



Pelageya Kurennaya is making her SLSO debut.

## **PELAGEYA KURENNAYA**

Lyric soprano Pelageya Kurennaya has been a prize winner at the Moscow Festival-Competition of Opera Singing, Pietro Argento International Music Competition, International Magda Olivero Opera Singers Competition, and she won Grand-Prix at the 2013 International Competition Romansiada. In 2015 she was awarded the second and audience prize at the Opera Singers' Competition of Irina Bogacheva in Saint Petersburg.

In 2014 Kurennaya sang Prilepa in concert performances and a recording of *The Queen of Spades* under the baton of Mariss Jansons at the Gasteig Cultural Center in Munich and in Luxemburg, and performed the same role in 2016 in the Netherlands Opera production staged by Stefan Herheim. In May 2015, she debuted at the Mariinsky Theatre as Masha in *The Queen of Spades* under Valery Gergiev and soon after was given the main role Zamarashka at Mariinsky's world-premiere of Rodion Shchedrin's *A Christmas Tale*. Since then, she has been a frequent guest soloist at Mariinsky Theater, where her other roles include Flora in *The Turn of the Screw*, Frasquita in *Carmen*, Barbarina in *Le nozze di Figaro*, Lauretta in *The Betrothal in a Monastery*, A Hay-Cutting Girl in *The Tsar's Bride*, and Dunyasha in *War and Peace*.

Kurennaya was born in the Cossack village of Mityakinskaya in Southern Russia. She graduated from the Rimsky-Korsakov State Conservatory in Saint Petersburg and has participated in the Los Angeles Opera's Domingo-Colburn-Stein Young Artist Program.



Zach Borichevsky is making his SLSO debut.

## ZACH BORICHEVSKY

A series of significant debuts have established tenor Zach Borichevsky as one of the most exciting new vocal talents to emerge on the international stage. This season he makes his Theater Basel debut in his signature role of Alfredo in *La traviata*, and returns to the concert stage with the National Symphony Orchestra for John Adams's *The Gospel According to the Other Mary*.

In concert, Borichevsky recently joined the Minnesota Orchestra for Beethoven's Symphony No. 9 under Osmo Vänskä, the Netherlands Radio Philharmonic Orchestra to reprise the role of Lazarus in John Adams's *The Gospel According to the Other Mary* under Markus Stenz, and gave his first performances of *The Dream of Gerontius* with the Orquesta Sinfónica del Principado de Asturias under Rossen Milanov. Further highlights have included appearances at the Aspen Music Festival for Britten's Nocturne and Janáček's *Diary of One Who Disappeared*, Festival de Radio France et Montpellier with Racmaninoff's *The Bells* under Santtu-Matias Rouvali, Britten's *War Requiem* with the National Taiwan Symphony Orchestra under Lan Shui, and the Chicago Philharmonic for Verdi's *Messa da Requiem* under Murry Sidlin.

Borichevsky has been honored with awards from organizations including the George London Foundation, the Metropolitan Opera National Council, Gerda Lissner Foundation, Opera Index, Mario Lanza Foundation, Shreveport Opera, and Licia Albanese-Puccini Foundation. Most recently he won second prize at the Loren L. Zachary National Vocal Competition for Young Opera Singers 2013 and third prize at Plácido Domingo's 2013 Operalia Competition.



Nathan Berg most recently performed with the SLSO in December 2009.

## NATHAN BERG

Bass-baritone Nathan Berg's career has spanned a vast range of repertoire on the concert and operatic stage. His recent dramatic work has earned acclaim around the globe from the title role in *Der fliegende Holländer* in his Bolshoi Theatre debut, Alberich in *Das Rheingold* with the Seoul Philharmonic Orchestra and Minnesota Opera, Doktor in *Wozzeck* with the BBC Scottish Symphony Orchestra and the Houston Symphony, to his company debut at Teatro alla Scala, in Robert Carsen's world-premiere production of Battistelli's *CO2*.

The 2017/2018 season sees Berg return to the role of Holländer at the Cincinnati Opera Festival, Alberich with Opéra de Montréal and making his debut as Wotan in *Das Rheingold* at the Badisches Staatstheater, Karlsruhe, Germany. On the symphonic stage, Berg performs Elgar's *The Dream of Gerontius* with the Melbourne Symphony Orchestra, conducted by Sir Andrew Davis, as well as with the Vancouver Symphony, conducted by Bramwell Tovey. He also performs with conductor Hannu Lintu in Beethoven's *Missa Solemnis* with the Finnish National Radio Orchestra. Another season highlight will be Detlev Glanert's *Requiem* at the new Elbphilharmonie concert hall in Hamburg.

As a Grammy-nominated and Juno Award-winning recording artist, he has performed on over 30 recordings of works ranging from the 17th to 20th century with period to modern orchestras. Born in Saskatchewan, Nathan Berg studied in his native Canada, the United States, Paris, and at the Guildhall School of Music, London, where he won the prestigious Gold Medal for Singers.



## **AMY KAISER**

AT&T Foundation Chair

Director of the St. Louis Symphony Chorus since 1995, Amy Kaiser is one of the country's leading choral directors. She has conducted the St. Louis Symphony Orchestra in Handel's *Messiah*, Schubert's Mass in E-flat, Vivaldi's Gloria, and sacred works by Haydn and Mozart as well as Young People's Concerts. Guest conductor for the Berkshire Choral Festival in Massachusetts, Santa Fe, at Canterbury Cathedral, and music director of the Dessoff Choirs in New York for 12 seasons, she led many performances of major works at Lincoln Center.

Other conducting engagements include Chicago's Grant Park Music Festival, Peter Schickele's P.D.Q. Bach with the New Jersey Symphony, and more than fifty performances with the Metropolitan Opera Guild. Principal Conductor of the New York Chamber Symphony's School Concert Series for seven seasons, Kaiser also led Jewish Opera at the Y and many programs for the 92nd Street Y's acclaimed Schubertiade. She has prepared choruses for the New York Philharmonic, Ravinia Festival, Mostly Mozart Festival, and Opera Orchestra of New York.

Kaiser is a regular pre-concert speaker for the SLSO and presents popular classes for the Symphony Lecture Series and Opera Theatre of Saint Louis. A former faculty member at Manhattan School of Music and Mannes College of Music, she was a Fulbright Fellow at Oxford University and holds a degree in musicology from Columbia University. A graduate of Smith College, she was awarded the Smith College Medal for outstanding professional achievement.

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# FROM THE STAGE

## **CALLY BANHAM**

English horn

*“Rachmaninoff The Bells is a piece which is not performed very often. It contains an exceptionally poignant English horn solo. I am thrilled to have a chance to perform it under the direction of one of my favorite guest conductors, Hannu Lintu!”*

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