

Jun Märkl, conductor
Elizabeth Joy Roe, piano
Celeste Golden Boyer, violin
Melissa Brooks, cello

Friday, October 19, 2018 at 8:00PM
Saturday, October 20, 2018 at 8:00PM
Sunday, October 21, 2018 at 3:00PM

BEETHOVEN

(1770-1827)

Concerto in C major for Violin, Cello, Piano and
Orchestra, op. 56, "Triple Concerto" (1803)

Allegro
Largo –
Rondo alla polacca

Elizabeth Joy Roe, piano
Celeste Golden Boyer, violin
Melissa Brooks, cello

INTERMISSION

WAGNER

(1813-1883)

The Ring: An Orchestral Journey (1848-1874)

arr. Jun Märkl

ACKNOWLEDGMENTS

The 2018/2019 Classical Series is presented by **World Wide Technology** and **The Steward Family Foundation**.

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

Jun Märkl is the **Ann and Lee Liberman Guest Artist**.

Elizabeth Joy Roe is the **Monsanto Guest Artist**.

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PROGRAM NOTES

BY TIM MUNRO

Editor's Note:

This season our program notes are a little different. We are presenting a broad range of voices, a sort of "festival of ideas." Some voices are conventional, some experimental. Some tell stories, some mine personal experience, some lean towards the experiential.

This week's program is the Mt. Everest of note-writing, I bring you into my own process. . .

Program annotation is a curious business. Writers are caught in a catch-22, left with only words to communicate the thrill of wordless music. In response, we flail, trying many hats, taking the role of amateur historian, or museum docent, or open mic standup, or provocateur.

But every so often a program defies any attempt at storytelling, at metaphor. A program whose composers open up an entirely new world, peopled by not one but three soloists, by gods and monsters, by hurricanes and fires. Beethoven's world, Wagner's world.

Where on earth to begin?

I could zoom in on a teenaged Wagner, perched over the score to Beethoven's Ninth Symphony. Copying out each note carefully, absorbing essential musical lessons. The Ninth, Wagner's "secret to all secrets," would unlock the youngster's music, philosophy, and politics in ways he could not imagine. It would lead to a life of ambition, sacrifice, and revolutionary fervor.

But, alternately, I might start with the reputations of Wagner and Beethoven. Called "titans," "geniuses," "monsters," pictured riding astride "masterful symphonies" and "elemental music dramas," their portraits show a shock of chaotic hair, a tilted beret. Portraits of myths, not of men. My introduction might ask: How can we wipe the glass clean of accretions and see these two as fully human?

Or I could begin by prying open the seamier underbelly of Wagner's and Beethoven's legacies. Controversy would be aroused, letters would written. Here I ask: How in 2018 can we perform the music of Wagner, a composer whose antisemitism and German nationalism had painful ramifications in the 20th century? I ask: How can Beethoven's music sound fresh after a century of use as television advertising, political campaigns, Hollywood, and Muzak.

Now, I do always keep a wildcard. A crazy, break-glass-in-case-of-emergency idea.

Jun Märkl's arrangement of the *Ring* cuts the voices of its three main characters free (Wotan mit spear, Siegfried mit sword, Brünnhilde mit helmet). What if they floated out of Wagner, across to Beethoven?

So that Siegfried's spirit is embodied by a warrior cellist, Brünnhilde holds a Valkyrie's violin, and Wotan, ever pragmatic, leans back to observe from the piano bench?



LUDWIG VAN BEETHOVEN

Born December 16, 1770, Bonn, Germany

Died March 26, 1827, Vienna, Austria

Concerto in C major for Violin, Cello, Piano and Orchestra, op. 56, “Triple Concerto”

A full orchestra stands at the ready. Three soloists wait patiently in the wings. There is no time to waste. I'll use my words wisely.

Beethoven was a bit of a Francophile. For half a century the fashionable thing in France was the *Sinfonie concertante*. These works, essentially concertos for multiple soloists, were a win-win. First, they gave talented local players pleasing fripperies to earn extra money. Second, the French middle class could salivate over virtuosos display in a time before the explosion of the solo virtuoso (see Paganini, Liszt).

Beethoven's only attempt at a *Sinfonie concertante* may have been written for his teenaged piano student and patron, Archduke Rudolf of Austria. Never able to survive on income from teaching or composition, Beethoven mostly survived on income from rich patrons like Rudolf. Beethoven's plan for the Triple Concerto might have been to make Rudolf look good by stacking the deck, giving violin and cello fiddly parts, allowing the pianist, with simpler lines, to share in the glory.

In a group concerto, the cello often loses out, inaudible below violin and piano, sucked into the sound of the orchestra. But Beethoven does something rather nifty. It is the cellist here that introduces each melody, often in its high register. The resulting cello part might be technically awkward but is often prominent, and always audible.

Two spacious outer movements surround a tiny, precious core. Lean in as the cello hums a simple hymn over quiet strings, and winds hum across a still pool at dawn. The mood is ruffled, reluctantly, by a shift into the joyful final dance movement.

Posterity loves “titanic” Beethoven. The lovable Triple often gets lost in the shuffle. Written between the peaks of the *Eroica* symphony and the first draft of the opera *Fidelio*, the Triple is network television in the age of Netflix. A multi-camera sitcom that, though it doesn't wade into rough musical waters, gives deep pleasure.

My time is up. I hope I haven't interrupted Beethoven's quietly anxious opening. Shhhh! Dark horns bray in the distance. Eager anticipation builds.

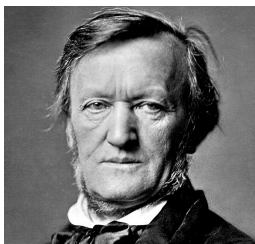
First Performance most likely May 1808, Vienna

First SLSO Performance December 22, 1939, Vladimir Golschmann conducting with Ray Lev, Scipione Guidi, and Max Steindel as soloists

Most Recent SLSO Performance November 2, 2002, Alasdair Neale conducting with Seth Carlin, Peter Otto, and Ilya Finkelshteyn as soloists

Scoring solo piano, solo violin, solo cello, flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings

Performance Time approximately 33 minutes



RICHARD WAGNER

Born May 22, 1813, Leipzig, Germany

Died February 13, 1883, Venice, Italy

The Ring: An Orchestral Journey

Five hundred words left, and an epic operatic world to introduce. Rolling my sleeves, I'm ready. Start the word-count clock. [WORD COUNT BEGINS]

There is a lot in here. Four operas, sixteen hours. Fantastical beings: one-eyed gods, builder-giants, dragons. One wall of fire. Eighteen anvils. A ring with dark powers. Incest. A powerful staff, a sword in a tree. Three river maidens who keep the magic gold safe, three old women who guard time itself.

The stuff of fantasy, it's true. But the *Ring* touches on themes that strike home in 2018. A lust for power and wealth, ending in destruction. A collision of marriage, theft, corruption, slavery, obsession. A family disintegrating thanks to resentment and betrayal.

As a teenager, Wagner was already hatching epic plans, filling notebooks with symphonies, poems, and novellas. In every case, *he* wrote the words, *he* defined the drama, *he* composed the music. Constructing worlds in his living room. Everything else in his life was soon secondary: friends, comfort, riches. Patrons were means to a financial end and women were mostly muses.

Wagner took his time with the *Ring*. It was twenty-six years from pens up to pens down, enough time for Wagner's swashbuckling life to seep into the drama and philosophy of these operas. A life of debtors and duels and love triangles, of political essays and revolutionary actions, of flights across borders and disputes with kings.

An initial catalyst for the *Ring* was Wagner's own part in a bloody uprising. Revolution broke out on the streets of Dresden, and Wagner barely escaped with his life. It set in stone an ideology that brewed into a four-opera epic: The world was a treacherous and deceitful place, able to be saved only by love.

The *Ring* was Wagner's fullest attempt at a *Gesamtkunstwerk* ("total work of art") fusing music, drama, and theater. We hear the depths of the earth and the height of the heavens. We watch a warrior slay a dragon, only to later be literally stabbed in the back. We are moved by heartrending farewells between father and daughter, between husband and wife. We observe both the creation of the world and the end of the gods.

Wagner matches this with music that pushes at boundaries. It was Wagner's innovation to put the orchestra at the center of an opera, and Jun Märkl's orchestral adaptation allows us to literally peer inside the hood of Wagner's beautiful machine, looking on as timpani rage, a bass clarinet sighs, violins mass in sorrow, anvils assault, and brass choirs pin us to our seats.

Another innovation was to associate a system of melodies with a character or mood. There are over eighty *leitmotifs* (“leading motive”), attached to everything from “Amnesia” to “Wotan’s Farewell” to “Bliss.” These conjure a mood, introduce a character, underpin action, or foretell events.

Märkl’s version of the *Ring* gives (invisible) stage-time to three major characters:

1. Wotan, chief god and cynical politician, desperately struggles to recapture a powerful ring, pursuing actions that spell the end of the gods.
2. Siegfried, the grandson of Wotan and a naïve warrior, is tasked to bring back the ring.
3. Brünnhilde, daughter of Wotan and a hero-rescuing warrior, marries her nephew Siegfried, performs a final act of self-sacrificial love for him.

Buckle up. Identify your nearest exits. It will be a bumpy ride... [WORD COUNT REACHED. ESSAY ENDED.]

First Performance August 17, 1876, Hans Richter conducted

First SLSO Performance this week (suite compiled by Jun Märkl)

Scoring 3 flutes (3rd doubling piccolo), piccolo, 3 oboes, English horn, 3 clarinets, bass clarinet, 3 bassoons, 8 horns (5th and 6th doubling tenor tuba, 7th and 8th doubling bass tuba), 3 trumpets, bass trumpet, 3 trombones, contrabass trombone, tuba, 2 timpani, percussion (chimes, cymbals, snare drum, tam tam, 2 triangles, 3 anvils), 2 harps, and strings

Performance Time approximately 45 minutes



Wotan (Clarence Whitehall, bass baritone, 1912).



Brünnhilde (Anna Bahr-Mildeburg, soprano).



Siegfried (Heinrich Knotte, tenor, 1917).

LISTENING GUIDE

BY TIM MUNRO

[Note: Märkl's arrangement runs without break. It may be challenging to follow, so don't despair if you lose your place. Let the Wagnerian waves wash over you. Passages in *italics* derive from Wagner's stage directions.]

1. Creation: *The Rhinegold*. Prelude.

All is darkness. *At the bottom of the Rhine. Greenish twilight, currents in motion. Stage covered in mist.* The world is born, the river Rhine is born. Music is born from the depths of the orchestra. Wagner called this opening, with its gentle rocking motion, "the world's lullaby." One at a time, French horns arc from low to high. *Three women guard the gold.*

2. Sinking: *The Rhinegold*. Transition to Scene three

From gods among the clouds to a rocky chasm. The theater seems to sink into the earth. Increasing clamor from the clang of the anvils. A subterranean chasm appears. The dark world of Nibelheim, a place of pain, of exploitation. Enslaved workers forge stolen gold from the Rhine. Wagner called for eighteen anvils, placed throughout the backstage area. Themes of "tragic love" and "grief" combine.

3. Flying: *The Valkyrie*. Act three, Scene one

Strings and winds are buffeted by brass to create a musical hurricane, often called the "Ride of the Valkyries." *On the summit of a mountain, clouds fly past, driven by storm. Valkyries, in full armor, call to each other, laughing: "Hojotoho! Hojotoho! Heiaha! Heiaha!" A Valkyrie on horseback approaches. On her saddle, a slain warrior.*

4. Love: *The Valkyrie*. Conclusion.

A father says a final goodbye to his daughter Brünnhilde. Wotan sings: "Farewell, my child. Those eyes comfort my heart as they claim this farewell kiss." *He kisses her long on the eyes, closes her helmet, covers her with her shield.* Themes of "sanctuary," "grief," and "fate" betray mixed emotions. Violins sing a very long, slow melody.

5. Fighting: *Siegfried*. Act two, Scene two

Siegfried struggles violently with a dragon. *Fafner sprays venom which Siegfried avoids. Fafner rears, exposes his breast and is mortally wounded by Siegfried's sword. Dying, Fafner gives a dark prophesy to Siegfried.* A dizzying range of themes collide in wild brass and timpani outbursts.

6. Dawn: *The Twilight of the Gods*. Act one, Prelude

A long melody in the cellos heralds the first light of dawn as the lovers, Brünnhilde and Siegfried, wake. *The red glow of sunrise grows. The light of the fire from below gradually fades.* Sunrise bursts with the full orchestra. According to Märkl, it is “one of the most beautiful sunrises in music.”

7. Adventure: *The Twilight of the Gods*. Act one, Prelude

Minutes later, Brünnhilde and Siegfried end a passionate duet, love in its wild first flush. “Hail, my Brünnhilde, radiant star! Hail, love in its glory!” “Hail, my Siegfried, conquering light! Hail, life in its glory!” Siegfried’s horn call introduces a journey along the river Rhine. Joyful music is undermined by themes predicting a dark future.

8. Betrayal: *The Twilight of the Gods*. Act three, Scene three

Stabbed in the back, Siegfried dies. The rest stand in sorrow without moving. Night has come. Siegfried’s corpse is raised and carried in solemn procession. The moon lights the funeral procession more and more brightly as it reaches the height. The orchestral procession rises to ear-splitting volume. Mists from the Rhine gradually fill the whole stage. The procession becomes invisible.

9. Fire: *The Twilight of the Gods*. Conclusion

Brünnhilde builds a great funeral fire by the river Rhine. Brünnhilde: “The final dusk descends on the gods. Sacred fever has hold of my heart – our love is eternal – our love is now! Siegfried, Brünnhild’ brings you her life.” She leaps with the horse into the fire. The gold is reclaimed by the Rhine maidens, and the river Rhine floods. According to Märkl, “A new, better world might be created out of the ruins with the hopeful motive at the very end.”



The Twilight of the Gods: Conclusion. Set design, 1894.

JUN MÄRKL ON HIS ARRANGEMENT OF THE *RING* CYCLE

AS TOLD TO TIM MUNRO



Wagner was a great admirer of Beethoven's music, and he even wrote a book about how to perform Beethoven symphonies. Our combination of Beethoven and Wagner in tonight's program shows the close relationships between both composers.

I have created a musical journey through the *Ring* cycle, following the story through the order of the operas. It is played continuously, like a tone poem. The music flows from the opening, at the depths of the river Rhein, to the end, in the floods of that same river.

I made this arrangement to present the colorful and rich orchestral structures that are easily overlooked in opera performances, and to allow audiences to appreciate this great music in the concert hall. This arrangement is a rare chance for the St. Louis Symphony Orchestra to play this work, since it is not part of the standard concert repertoire.

I wanted to avoid any "rewriting" of Wagner's score. I did not change any notes or musical passages. (To be totally honest, I did change one note, to be able to create a better transition!) Occasionally I have left out the singer's melody, but no substance is lost, since the orchestra is not a supporting actor, but plays a leading role.

Today the music and the story of the *Ring* cycle remain relevant, dealing with many burning questions and problems in our world. By reducing the size for the *Ring* cycle from sixteen hours to about forty-five minutes, we are able to hear much more clearly the development of Wagner's musical language through the many years of his composition process.

THE CASE OF THE ACCIDENTALLY SILENT AUDIENCE

BY TIM MUNRO



Have you ever frowned at a mobile phone ring? Ever looked sideways at an audience member clapping between movements?

It does sometimes seem as if orchestral performance etiquette has demanded pin-drop silence for ever and for always. But no. In fact, we can thank one composer for shaping the behavior of modern classical music audiences: Richard Wagner.

Before the time of the “Old Sorcerer” (an actual nickname), going to the opera was primarily a social event. Patrons would come and go, chat in the aisles, cheer and hoot with abandon.

Wagner was concerned that such loutish behavior would “impinge on the impression” of his opera *Parsifal*. At the opera’s premiere he asked for there to be no extended curtain calls after the end of act two.

Listeners took this request very, very seriously. Imagine this awkward moment: a tragic timpani roll, then no sound. The audience is deathly silent. The curtain creaks closed. Still nothing. Patrons begin to rise awkwardly, head for the exits.

Wagner was concerned. Did people like or loathe his music? At a future performance, Wagner called out a loud “Bravo!” from his box, hoping to encourage the audience to applaud. But the damage was done, and the audience simply hissed back at him.

Wagner, it turns out, was the first victim of the Curse of the Serious Classical Music Audience.



JEAN-BAPTISTE MILLOT

Jun Märkl most recently appeared with the SLSO in November 2017.

JUN MÄRKL

Ann and Lee Liberman Guest Artist

Jun Märkl is a highly-respected interpreter of core Germanic repertoire and has become known for his refined and idiomatic explorations of the French Impressionists. His long-standing relationships with the state operas of Vienna, Berlin, Munich, Semperoper Dresden, and the MET have been complemented by his music directorships of the Orchestre National de Lyon and MDR Symphony Orchestra Leipzig. From 2014–17, Märkl was chief conductor of the Basque National Orchestra. He also guest conducts leading orchestras in both North America, Asia and Europe. In recognition of his achievements in Lyon, he was honored by in 2012 with the Chevalier de l'Ordre des Arts et des Lettres.

Märkl has an extensive discography. Among the more than 50 CDs, he has recorded the complete Schumann symphonies with the NHK Symphony; Mendelssohn, and Wagner with MDR; Ravel, Messiaen, and a highly-acclaimed Debussy set with the Orchestre National de Lyon. Presently he is working on a cycle of works of Saint-Saëns and Hosokawa.

Born in Munich, Märkl won the conducting competition of the Deutsche Musikrat in 1986 and studied at Tanglewood with Leonard Bernstein and Seiji Ozawa. Soon afterwards he had a string of appointments in European opera houses followed by his first music directorships at the Staatstheater in Saarbrücken and at the Mannheim Nationaltheater.



LISA-MARIE MAZZUCCO

Elizabeth Joy Roe most recently appeared with the SLSO in November 2016.

ELIZABETH JOY ROE

Monsanto Guest Artist

Pianist Elizabeth Joy Roe was named one of the classical music world's "Six on the Rise: Young Artists to Watch" by *Symphony Magazine*. The recipient of the prestigious William Petschek Piano Debut Recital Award, she has appeared as orchestral soloist, recitalist, and collaborative musician at major venues worldwide, including Carnegie Hall, Lincoln Center, the Kennedy Center, the Ravinia Festival, the Adrienne Arsht Center (Miami), the Seoul Arts Center, the Shanghai Oriental Art Center, the National Centre for the Performing Arts (Beijing), the Esplanade (Singapore), Salle Cortot (Paris), the Herkulessaal (Munich), Teatro Argentino, the Auckland Arts Festival, the Banff Centre, the Festspiele Mecklenburg-Vorpommern, and the Santa Fe Chamber Music Festival.

Roe made her concerto debut at age 15 with the Chicago Philharmonic. She has since appeared with numerous symphony orchestras—led by distinguished conductors like Leonard Slatkin, Andrew Litton, and James Conlon—including those of St. Louis, San Francisco, Liverpool, Vancouver, Calgary, Indianapolis, Milwaukee, Rochester, Boulder, Hartford, Tucson, Shreveport, Chautauqua, Corpus Christi, Lubbock, Sunriver, Seongnam, and Juilliard. In 2003, she stepped in on short notice to replace the late John Browning for subscription performances of the Barber Concerto (Browning's signature work) with the Delaware Symphony Orchestra.

An avid chamber musician, Roe has collaborated with an array of esteemed artists, including Decoda (affiliate ensemble of Carnegie Hall), violinist Daniel Hope, violist Richard O'Neill, the Parker Quartet, jazz pianist Shelly Berg, and members of the Santa Fe Opera and Metropolitan Opera orchestras. Most notably, she is one-half of the groundbreaking Anderson & Roe Piano Duo, whose concerts, compositions, Billboard chart-topping albums, and Emmy-nominated music videos (viewed by millions on YouTube) have captivated audiences around the globe; the Duo has made multiple appearances on the Lensic stage.



Celeste Golden Boyer is Second Associate Concertmaster of the SLSO.

CELESTE GOLDEN BOYER

Celeste Golden Boyer joined the St. Louis Symphony Orchestra as Second Associate Concertmaster at the start of the 2011/2012 season. She began her musical studies at the age of three. When she was nine years old, she became a student of Arkady Fomin, violinist in the Dallas Symphony, and at 15, Celeste was accepted into the Curtis Institute of Music, studying with Jaime Laredo and Ida Kavafian. She completed her Bachelor of Music degree at Curtis in 2005, and in 2007, she received a Master of Music degree from the Cleveland Institute of Music, where she studied with David Cerone and Paul Kantor.

Boyer is a laureate of several national and international competitions. Most notably, she was the Bronze Medalist at the International Violin Competition of Indianapolis in 2006. Boyer has appeared as soloist with numerous symphony orchestras around the world, including the Latvian Chamber Orchestra in Riga, Latvia, the Dallas Symphony Orchestra, and the Indianapolis Symphony Orchestra. As a chamber musician, she has appeared in series and festivals such as the Jupiter Symphony Chamber Players, the Festival de San Miguel de Allende, the Chamber Music Festival of Lexington, the Innsbrook Institute Music Festival, the Aspen Music Festival and School, and the Marlboro Music Festival. Boyer won a three-year fellowship to the Aspen Music Festival and School in 2004, and was subsequently awarded the Dorothy Delay Memorial Fellowship by the festival, an award given to only one violin student each summer.

Boyer was the concertmaster of the New York String Orchestra Seminar in 2005 with concerts at Carnegie Hall. She also performed as concertmaster for the Orchestra of St. Luke's in the New York City premiere of John Adams' opera *A Flowering Tree* at Lincoln Center in 2009. Boyer was a member of the Fort Worth Symphony Orchestra from 2010-11, and currently performs regularly with the IRIS Orchestra in Germantown, Tennessee.

Celeste Golden Boyer made her SLSO solo debut performing Saint-Saëns' Introduction and Rondo capriccioso in November 2011.



Melissa Brooks is Associate Principal Cello of the SLSO.

MELISSA BROOKS

Melissa Brooks has been a member of the St. Louis Symphony Orchestra since 1992. She is a native of New York City where from 1977-88 she attended the Juilliard Pre-College Division and studied with Ardyth Alton. Brooks received her undergraduate degree from the New England Conservatory under the tutelage of Laurence Lesser. She graduated from both schools with Distinction in Performance. Brooks has performed chamber and solo concerts throughout the country, including a duo concert with the late cellist Janos Starker. She has won numerous awards and honors and was nominated for an Avery Fisher career grant in 1988. She has participated in summer festivals such as Marlboro, Tanglewood, Aspen, Portland Chamber Music Festival, Concert Artists Guild Summer Festival, and the Sun Valley Summer Festival, among others. This past summer she taught and coached students in the National Youth Orchestra 2 program which was developed by Carnegie Hall.

Brooks has appeared as soloist with the SLSO under former Music Director Hans Vonk, as well as conductors Jeffery Kahane and Nicholas McGegan. She also performed Pierre Boulez's demanding *Messagesquisse*, scored for solo cello and six other cellos, under the direction of David Robertson.

Locally, her activities in the community include creating and participating in numerous benefit concerts throughout the year, as well as engagement in a variety of advocacy and activist work.



SYMPHONY VOLUNTEER ASSOCIATION

BECKY BROWN

**Tours of Powell Hall are given by members of the Symphony Volunteer Association.
What's your role in the SVA?**

Since December 2017, I have been serving as the Group Leader for the Powell Hall Tours group. We now have 35 experienced and in-training guides. I coordinate and schedule the public tours with interested groups and then recruit our volunteers to lead the tours. I also serve on the Advisory, Express the Music, Ambassadors, and One and Done committees.

Why did you join the SVA?

I had retired at an early age and had some “gentle” encouragement from friends Sandy and Ron Charles. (Sandy was President of the SVA at the time.) I had enjoyed attending SLSO concerts over the years and was excited about being involved with one of St. Louis's most prestigious cultural institutions. I was unaware of all the ways the SVA contributed to the orchestra, so I decided to join and get involved. Within a few years, I was chairing Gypsy Caravan and then became President of the SVA in 2011.

What about tours appealed to you?

Once my two-year term concluded as President, I was eager to get involved with the Powell Hall Tours group. Fellow SVA members told me how much fun it was. I enjoy meeting new people (especially SLSO supporters!) and sharing the history and spectacular beauty of Powell Hall with them.

What's your favorite fact to share about this building?

Many people are unaware that Powell Hall was originally the St. Louis Theatre built in 1925 and was an important venue for watching vaudeville acts and later movies. I always like to ask participants if they can guess the last movie that played for an entire year before the transition to Powell Hall occurred. It was *The Sound of Music*! Isn't that fitting that the SLSO has Powell Hall as its home for more than 50 years?

What are the reactions at the end of the tour?

From young children to senior citizens, the reaction is virtually the same. There are so many lovely architectural gems to observe along the tour and everyone can appreciate the elegant details. Being on the stage is a special treat and our participants can then say they have made their debut on the Powell Hall stage.

For additional information on Powell Hall tours email LauraD@slo.org or visit slo.org/publictours.

SLSO LEGACY CIRCLE

Charles and Catalina Jamieson



The St. Louis Symphony Orchestra dedicates Sunday's concert in loving memory of Charles and Catalina Jamieson. With deep gratitude, the SLSO recognizes their extraordinary generosity and expresses our thanks for their bequest in support of our education programs.

Katy and Charlie met in their college art class in Mexico City, and their mutual love for the arts sparked a forty-two-year romance. As artists themselves, they had a deep appreciation for all genres—acting, painting, sculpture, music – and relished the beauty they found in everything they saw and heard.

When they married and moved to St. Louis, Charlie's hometown, they immersed themselves in the region's rich cultural life, attending every live performance they could. For Katy and Charlie, SLSO concerts at Powell Hall were a particular pleasure. They loved the music and enjoyed socializing with friends and other patrons who shared their passion for live performances. Even when they could no longer come to concerts in person, they listened to SLSO recordings and watched SLSO performances on the Nine Network.

The Jamiesons were always dedicated to sharing their profound passion for the arts with others through education. Katy was a beloved art teacher at Villa Duchesne, where she taught for 37 years.

Katy and Charlie designated a bequest to the SLSO to help sustain the outstanding legacy of the orchestra they cherished and to further music education opportunities for children throughout the region. They shared a heartfelt appreciation for the performances they enjoyed so much and a desire to inspire a love of music in others. Their gift will help others experience the music that brought them so much joy. The SLSO is grateful for their trust and support of our mission: to enrich lives through the power of music.

For more information on planned gifts to the SLSO, please contact Elaine Wichmer at 314-286-4457 or elainew@slo.org.

Bring Your Group to Powell Hall



We welcome your group to experience the magic of the SLSO! Bring 10 of your favorite friends or 100 of your closest co-workers to one of the many awe-inspiring performances this season and receive up to 20% off single ticket prices.

Contact our Group Sales Manager, Dawn Berkbigler, at **314-286-4155** or **groups@slso.org** for pricing and availability.

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