



**St. Louis Symphony
Orchestra**

stéphane denève : music director

19:20
140th season

Stéphane Denève, conductor
Jean-Yves Thibaudet, piano

Saturday, September 21, 2019 at 8:00PM
Sunday, September 22, 2019 at 3:00PM

SMITH

(1750–1836)

arr. Sousa/Damrosch

The Star-Spangled Banner

KEVIN PUTS

(b. 1972)

Virelai (after Guillaume de Machaut)
(World Premiere)

JENNIFER HIGDON

(b. 1962)

blue cathedral (2000)

DEBUSSY

(1862–1918)

La Mer (1905)

De l'aube à midi sur la mer
(From dawn to noon on the sea)
Jeux des vagues
(Play of the waves)
Dialogue du vent et de la mer
(Dialogue of the wind and the sea)

INTERMISSION

GUILLAUME CONNESSON

(b. 1970)

The Shining One (2009)

Jean-Yves Thibaudet, piano

RAVEL

(1875–1937)

Piano Concerto in G Major (1931)

Allegrement
Adagio assai
Presto

Jean-Yves Thibaudet, piano

GERSHWIN

(1898–1937)

An American in Paris (1928)

rev. Campbell-Watson

ACKNOWLEDGMENTS

The 2019/2020 Classical Series is presented by **The Steward Family Foundation** and **World Wide Technology**.

Jean-Yves Thibaudet is the **Jean-Paul and Isabelle Montupet Artist-in-Residence**.

The concerts of September 21 and 22 are the **Loren and Ken Ludmerer Endowed Concerts**.

The concert of Saturday, September 21 is underwritten in part by a generous gift from **Lawrence and Cheryl Katzenstein**.

The concert of Sunday, September 22 is underwritten in part by a generous gift from **Dr. and Mrs. Weldon Schott**.

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

PROGRAM NOTES

BY TIM MUNRO

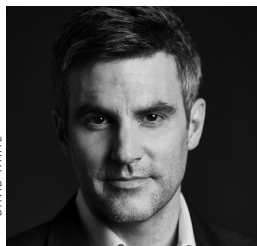
Stéphane Denève on this week's program

We start this season with a wedding. A wedding mixes two families: we have a beautiful American family and I'm your new French family. For a wedding you need something old, something new, something borrowed, something blue.

I have bad news. You, the St. Louis Symphony Orchestra, are something **old**! Gershwin's *An American in Paris* and Ravel's Piano Concerto are **borrowed** things. Gershwin borrowed car horns from Paris and Ravel borrowed jazz for the Piano Concerto.

There is **new** in a world premiere by St. Louis composer Kevin Puts. We will also perform Jennifer Higdon's very moving *blue cathedral* for the first time, and a piece from and a piece from Guillaume Connesson, a composer whom I really love, who is very close to me.

Debussy's *La Mer* ("The Sea") is the **blue**. I first heard *La Mer* when I was quite young. It's one of the very first pieces I conducted as a student and I remember feeling completely at ease with the idiom. I recognized that this music was my vernacular, this music was my language. I knew *La Mer* would be a constant through my whole life. I have conducted it many times, but I will never be finished with it.



DAVID WHITE

KEVIN PUTS

Born January 3, 1972, St. Louis, MO

Virelai (after Guillaume de Machaut)

Born in St. Louis, Kevin Puts is one of America's most-performed living composers. His first opera, *Silent Night*, won the 2012 Pulitzer Prize for music, and a suite from that opera will be performed by the St. Louis Symphony Orchestra later this season.

Puts' music is emotionally direct. "I want audiences to be held in the moment, and be taken to the next moment. If that's not happening, I feel like I'm falling short."

Knowing that the theme of this season-opener would be French-American connections, Puts turned to a melody that he first heard as a student, "Dame, a vous sans retollir" by fourteenth-century French composer Guillaume de Machaut.

Machaut was the most famous poet and musician of his time. "Dame" is a *virelai*: a form of poetry that was just coming into fashion. The poem begins, "Lady,

I give you my whole heart, thought, and desire. Your worth surpasses goodness, your beauty dries up all others, and your glance cures every ill.”

To create the thrumming texture of *Virelai*, Puts fleshed out Machaut’s melody with harmony and rhythm. “Machaut would not have imagined accompanying chords or harmonies,” he says, “because harmony as we know it did not exist yet!”

Puts also turned to Ravel’s *Bolero* for inspiration. Like Ravel, Puts’ music grows in volume and intensity very gradually. “However, I decided to break into this incremental growth,” splintering the melody in a slower central section.

First Performance September 21, 2019, Stéphane Denève conducting

Scoring 2 flutes, piccolo, 2 oboes, English horn, 3 clarinets, 3 bassoons (3rd doubling contrabassoon), 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion (bass drum, chimes, claves, crotales, glockenspiel, marimba, suspended cymbal, tam tam, triangle, wood block, xylophone), harp, piano, and strings

Performance Time approximately 4 minutes



J. HENRY FAIR

JENNIFER HIGDON

Born December 31, 1962, Brooklyn, NY

blue cathedral

A late start

The soundtrack of Jennifer Higdon’s childhood in East Tennessee was rock ‘n’ roll and bluegrass. She didn’t come to classical music until age fifteen, and Higdon believes that this unfamiliarity has helped her write works that communicate to the broadest possible audience.

Higdon’s music is performed by orchestras across the country, and her Violin Concerto was awarded the Pulitzer Prize. *blue cathedral* is one of the most performed works in the contemporary orchestral repertoire, gathering more than six hundred performances since its premiere in 2000.

Blue

Blue: like the middle name of her brother, like sadness, “like the sky, where all possibilities soar.” Cathedral: “a place of thought, growth, spiritual expression.”

Higdon wrote *blue cathedral* at a difficult time. Her younger brother, Andrew Blue, had died and Higdon found herself reflecting on the journeys that make up a life.

“The listener enters from the back of the cathedral,” writes Higdon, “floating along the corridor among giant crystal pillars, moving in a contemplative stance.” The music moves from a place of peace and calm to an “ecstatic expansion of the soul. The listener rises towards an immense ceiling which opens to the sky.”

Higdon embeds a personal connection. At the opening, solos for the clarinet (“the instrument my brother played”) and the flute (“the instrument I play”) are intertwined. After a shattering climax, the two instruments continue their dialogue.

But Higdon’s instrument, the flute, drops out, leaving the clarinet to continue, rising higher and higher, alone.

First Performance May 1, 2000, Philadelphia, Pennsylvania, Robert Spano conducting the Curtis Symphony Orchestra

First SLSO Performance September 21, 2019, Stéphane Denève conducting

Scoring 2 flutes (2nd doubling piccolo), 1 oboe, English horn, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, 8 tuned crystal glasses, timpani, percussion (bass drum, bell tree, chimes, crotales, glockenspiel, marimba, sizzle cymbal, suspended cymbal, tam tam, tom tom, 2 triangles, vibraphone), harp, piano (also prepared), celesta, strings, and 50 Chinese health bells

Performance Time approximately 12 minutes



CLAUDE DEBUSSY

Born August 22, 1862, Saint-Germain-en-Laye, France

Died March 25, 1918, Paris, France

La Mer

Musical escape

In 1904, Debussy was in pain. After leaving his unhappy marriage, his wife threatened suicide and eventually shot herself, non-fatally. Debussy was cast adrift, deserted by friends, a shell of his former self.

“I’ve never been able to live in a world of real things and real people,” wrote Claude Debussy. “I have this insurmountable need to escape from myself in adventures which seem inexplicable because they reveal a man that no one knows”.

Debussy, as he so often did, escaped into music. In particular, he escaped into a musical ocean. For a man who had once considered life as a sailor, the open sea retained its power, both beautiful and terrifying.

What’s in a title?

La Mer (“The Sea”) is subtitled *trois esquisses symphoniques* (“three symphonic sketches”). Debussy chose these words carefully. Fearing the word “symphony” aligned him with a reviled conservative culture, he added the word “sketches.” Sketches: musical drawings. Sketches: forms that are outlined, preliminary.

“I feel more and more that music,” wrote Debussy, “is not something that can flow inside a rigorous, traditional form.” The sounds of *La Mer* flow like ocean waters: sometimes still, sometimes storm-tossed, sometimes forming recognizable shapes, sometimes slipping from our grasp.

La Mer’s new musical world confounded many listeners. Debussy dismissed the criticisms of those who “love and defend traditions which, for me, no longer

exist. [Such traditions] were not all as fine and valuable as people make out. [T]he dust of the past is not always respectable.”

The music

Debussy is a sonic magician. With pen and paper he conjures whole worlds that might be gone in an instant. A trumpet and an English horn produce new colors through alchemy. Cellos (divided into four groups), soar through the air, leaving French horn contrails. Clarinet and flute play hide-and-seek amid plucked violas.

Each movement takes a journey that is unpredictable, yet feels organic:

1. *De l'aube à midi sur la mer* (“From dawn to noon on the sea”): The first movement glows and flutters, ending with an overwhelming surge.
2. *Jeux de vagues* (“Play of the waves”): In the second, slippery melodies dart and weave around the orchestra.
3. *Dialogue du vent et de la mer* (“Dialogue of the wind and the sea”): The third movement is wild, violent, barely able to contain its radiant, hymn-like conclusion.

The final word

“My dear Jacques,” wrote Debussy to his publisher. “The sea was in D-flat, in 6/8 time. So, a pleasant crossing.” His life might have been spiraling, his spirit broken, but Debussy still kept a tiny twinkle in his eye.

First Performance October 15, 1905, Paris, France, Camille Chevillard conducting the Orchestre Lamoureux

First SLSO Performance January 23, 1914, Max Zach conducting

Most Recent SLSO Performance September 17, 2016, David Robertson conducting

Scoring 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets, 3 bassoons, contrabassoon, 4 horns, 3 trumpets, 2 cornets, 3 trombones, tuba, timpani, percussion (bass drum, cymbals, tam tam, glockenspiel, triangle), 2 harps, and strings

Performance Time approximately 23 minutes



GUILLAUME CONNESSON

Born May 5, 1970, Boulogne-Billancourt, France

The Shining One

The chance meeting

The Shining One began with two meetings: the first with a pianist, the second with a book.

In 2005, French composer Guillaume Connesson came to greet pianist Jean-Yves Thibaudet backstage in Washington, D.C. Thibaudet was there to perform

Ravel's Piano Concerto in G and asked Connesson whether he would write a "sequel" to Ravel's concerto.

Connesson, one of France's most prolific and popular composers, had written relatively little for piano. He was intrigued.

The book

"I always begin with a book," says Connesson. Books give rise to images, which form a "sensation of colors." He is particularly drawn to fantasy fiction, "the mystery of lost worlds, of sunken cities."

Seeking inspiration for the new concerto, he turned to Abraham Merritt's novel, *The Moon Pool*. Merritt is a sort of twentieth-century Jules Verne. In *The Moon Pool*, a group of scientists search for a mysterious creature known as "The Shining One." The creature lives in the earth's core, rising only to kill humans and gain their power.

The Shining One

Connesson's *The Shining One* focuses its gaze on the creature. The first section paints the creature's "luminous aura." "The orchestra and piano are shimmering and light," writes the composer. In the second section, the orchestra become the "voices of the sacrificial victims, who whisper to the living."

The third section captures the bliss experienced by victims before their death. Connesson mixes horror with ecstasy in music that swirls dizzily, dangerously.

Extracts from *The Moon Pool*

[The creature is observed:]

I sensed, rather than saw, something coming. It drew first into sight as a deeper glow within the light. On and on it swept toward us—an opalescent mistiness that sped with the suggestion of some winged creature in arrowed flight. Closer it drew and now there came to me sweet, insistent tinklings—like pizzicati on violins of glass; crystal clear; diamonds melting into sounds!

[A character is killed by the creature:]

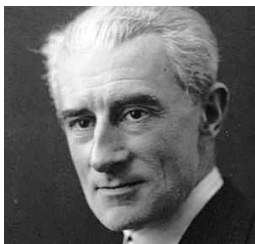
[Stanton's] face shone with a rapture too great to be borne by living man, and was shadowed with insuperable misery. It was as though it had been remolded by the hand of God and the hand of Satan, working together and in harmony. You have seen that seal upon my own. But you have never seen it in the degree that Stanton bore it. The eyes were wide open and fixed, as though upon some inward vision of hell and heaven!

First Performance March 28, 2009, Glasgow, Scotland, Stéphane Denève conducting the Royal Scottish National Orchestra with Jean-Yves Thibaudet as soloist

First SLSO Performance September 21, 2019, Stéphane Denève conducting with Jean-Yves Thibaudet as soloist

Scoring solo piano, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, percussion (bass drum, claves, glockenspiel, marimba, mark tree, triangle, vibraphone, suspended cymbal, metal, tam tam), harp, and strings

Performance Time approximately 10 minutes



MAURICE RAVEL

Born March 7, 1875, Ciboure, France

Died December 28, 1937, Paris, France

Piano Concerto in G

Exotic

Maurice Ravel was honest about his musical influences. “One should not expect a composer’s works to be entirely personal creations,” he wrote.

Ravel was drawn to the sounds of the exotic, the unfamiliar, the other. His music is colored by hints from his ancestors’ Basque region, from the Middle East, from America. In an article titled “Take jazz seriously,” Ravel wrote, “What is being written today without the influence of jazz?”

Craftsmanship

Ravel’s intentions were clear. “My only wish was to write a genuine concerto,” he wrote of the Piano Concerto in G. The warring sides of a traditional concerto-battle would be ignored. Instead, he wanted “a brilliant work, clearly highlighting the soloist’s virtuosity, without seeking to show profundity.”

Ravel prized craftsmanship, producing scores that are clean, perfect jewels. This perfectionism often slowed him. “I worked for three years [to write the concerto],” he wrote, “during which time I hardly got six hours of sleep each night.”

The music

Ravel’s concerto zooms and zips and seduces. It weds the tangy melodies and guitars of the Basque region to the syncopations and expressive solos of jazz. Every moment is eventful; not a second is wasted.

I. *Allegrement* (“cheerfully”): A whip crack starts the concerto’s whirring machinery. “In my childhood I had a great interest in mechanical things,” wrote Ravel. “These machines, their clanking and roaring, and the Spanish folk songs sung by my mother, formed my first musical education.”

II. *Adagio assai* (“very slowly”): Floating on a gentle breeze, the long melody that opens the second movement seems to live, as Ravel once wrote, “like an awakened dreamer.” Mozart’s Clarinet Quintet, “the most beautiful piece he wrote,” lies in the background. But effortless beauty cost Ravel effort: “That flowing phrase! How I worked over it bar by bar! It nearly killed me!”

III. *Presto* (“fast”): Above piano bustle, wild soloists call out to each other. The message is clear: we are here to party. Ravel, according to a friend, was a “mixture of medieval Catholicism and satanic impiety.” Another friend describes a carefree Ravel dancing in drag, then, “through a deafening din of jazz, [launching] on a discussion about the nature of art until four in the morning.”

The final word

“What is my opinion of this concerto?”, wrote Ravel. “[It’s] a rather good one. I think that I found what I was looking for. Or rather, not entirely. Let’s not exaggerate: you never realize exactly what you are looking for. If some day I think that I have succeeded, I’ll be finished.”

First Performance January 14, 1932, Paris, France, Maurice Ravel conducting the Orchestre Lamoureux with Marguerite Long as soloist

First SLSO Performance February 17, 1945, Leonard Bernstein as conductor and soloist

Most Recent SLSO Performance November 12, 2017, John Storgårds conducting with Marc-André Hamelin as soloist

Scoring solo piano, flute, piccolo, oboe, English horn, clarinet, E-flat clarinet, 2 bassoons, 2 horns, trumpet, trombone, timpani, percussion (bass drum, snare drum, suspended cymbals, tam tam, triangle, whip, wood block), harp, and strings

Performance Time approximately 23 minutes



GEORGE GERSHWIN

Born September 26, 1898, Brooklyn, NY

Died July 11, 1937, Los Angeles, CA

An American in Paris

The inspiration

In the photo, five people gather around a piano. All but one looks at the camera. The odd man out is George Gershwin, whose eyes are fixed instead on the hands of the pianist. At the piano is Maurice Ravel.



By 1926, Gershwin was famous and wealthy. He had come far, from humble roots, yet strived for establishment acceptance. He traveled to Paris for lessons with Ravel but was immediately rejected. “Why become a second-rate Ravel,” wrote Ravel, “when you’re already a first-rate Gershwin?”

Gershwin stayed in Paris for just one week. But while there he scrawled a melody on a postcard, noting that the melody was “very Parisienne.” A humble tune. The musical kernel of *An American in Paris*.

Two years later, Gershwin walked beside his beloved Hudson River. Thinking of his nostalgic feelings for the Hudson, he imagined a scene: “[A]n American in Paris, homesickness, the blues. . . a walk on the Champs Élysées, of the honking taxi.” The poetic kernel of *An American in Paris*.

The maverick

At the time, Gershwin was studying music theory with Henry Cowell. Cowell was a maverick composer, throwing fists at piano keys, strumming piano strings with hands. Gershwin brought some of this experimental edge to *An American in Paris*, layering melody on melody, compiling the organized chaos of the city.

To capture “the traffic sound of the Place de la Concorde during the rush hour,” Gershwin turned to the sound of car horns. For days he shopped for the right Parisian horns, storing more than twenty in his hotel room.

The story (according to Gershwin himself)

“This piece describes an American’s visit to the gay and beautiful city of Paris. We see him sauntering down the Champs-Élysées, walking stick in hand, tilted straw hat, drinking in the sights, and other things as well. We see the effect of the French wine, which makes him homesick for America. And that’s where the blue begins. I mean the blues begin. He finally emerges from his stupor to realize once again that he is in the gay city of Páree, listening to the taxi-horns, the noise of the boulevards, and the music of the can-can, and thinking, “Home is swell! But after all, this is Paris—so let’s go!”

First Performance December 13, 1928, New York City, New York, Walter Damrosch conducting the New York Philharmonic

First SLSO Performance February 14, 1930, George Szell conducting

Most Recent SLSO Performance October 18, 2015, Steven Jarvi conducting

Scoring 3 flutes (3rd doubling piccolo), 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion (4 auto horns, bass drum, cymbals, glockenspiel, snare drum, 2 tom toms, triangle, wood block, xylophone), celesta, alto saxophone, baritone saxophone, tenor saxophone, and strings

Performance Time approximately 18 minutes



JAY FRAM

STÉPHANE DENÈVE

Music Director

Stéphane Denève is 13th Music Director for the 140-year-old St. Louis Symphony Orchestra, beginning his tenure in the 2019/2020 season. He also serves as Music Director of the Brussels Philharmonic, Principal Guest Conductor of The Philadelphia Orchestra, and Director of the Centre for Future Orchestral Repertoire (CffOR).

Recognized internationally for the exceptional quality of his performances and programming, Denève regularly appears at major concert venues with the world's greatest orchestras and soloists. He has a special affinity for the music of his native France and is a passionate advocate for music of the 21st century. A gifted communicator and educator, he is committed to inspiring the next generation of musicians and listeners, and has worked regularly with young people in the programs such as those of the Tanglewood Music Center, New World Symphony, the Colburn School, and the Music Academy of the West.

He is a frequent guest with leading orchestras such as the Royal Concertgebouw Orchestra, Orchestra Sinfonica dell'Accademia Nazionale di Santa Cecilia, The Cleveland Orchestra, Los Angeles Philharmonic, San Francisco Symphony, New York Philharmonic, Toronto Symphony, Orchestre National de France, Vienna Symphony, DSO Berlin and NHK Symphony. Last season, he led a major U.S. tour with the Brussels Philharmonic.

In the field of opera, Denève has led productions at the Royal Opera House, Glyndebourne Festival, La Scala, Deutsche Oper Berlin, Saito Kinen Festival, Gran Teatro de Liceu, Netherlands Opera, La Monnaie, Deutsche Oper Am Rhein, and at the Opéra National de Paris.

As a recording artist, he has won critical acclaim for his recordings of the works of Poulenc, Debussy, Ravel, Roussel, Franck, and Honegger. He is a triple winner of the Diapason d'Or of the Year, has been shortlisted for Gramophone's Artist of the Year Award, and has won the prize for symphonic music at the International Classical Music Awards. His most recent releases include *Lost Horizon*, a two-disc set of music by Guillaume Connesson with the Brussels Philharmonic, saxophonist Timothy McAllister, and violinist Renaud Capuçon on Deutsche Grammophon; Honegger's *Jeanne d'Arc au bûcher* with the Royal Concertgebouw Orchestra on its label; and *Cinema* with violinist Renaud Capuçon and the Brussels Philharmonic on Erato/Warner Classics featuring some of the most memorable melodies from the silver screen.

For further information, please visit slo.org/deneve.



JEAN-YVES THIBAUDET

Jean-Paul and Isabelle Montupet Artist-in-Residence

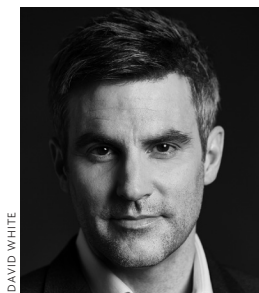
For more than three decades, Jean-Yves Thibaudet has performed world-wide, recorded more than 50 albums, and built a reputation as one of today's finest pianists. From the start of his career, he delighted in music beyond the standard repertoire, from jazz to opera, which he transcribed himself to play on the piano. His profound professional friendships crisscross the globe and have led to spontaneous and fruitful collaborations in film, fashion, and visual art.

Thibaudet expresses his passion for education and fostering young musical talent as the first-ever Artist-in-Residence at the Colburn School in Los Angeles, where he makes his home. The school has extended the residency for an additional three years and has announced the Jean-Yves Thibaudet Scholarships to provide aid for Music Academy students, whom Thibaudet will select for the merit-based awards, regardless of their instrument choice.

In 2019/2020, Thibaudet renews many longstanding musical partnerships. As the St. Louis Symphony Orchestra's Artist-in-Residence, he will play four programs with the SLSO, including this weekend's season-opening concerts conducted by long-time friend and collaborator Stéphane Denève. He will tour a program of Schumann, Fauré, Debussy, and Enescu with violinist Midori, followed by the complete Beethoven sonatas for piano and violin. Thibaudet will give the world premiere of Aaron Zigman's *Tango Manos* concerto for piano and orchestra with the China Philharmonic, and will go on to perform it with the Orchestre Philharmonique de Radio France and the San Francisco Symphony. Zigman composed the score for the 2016 film *Wakefield*, for which Thibaudet was the soloist. A noted interpreter of French music, Thibaudet performs works by Ravel, Saint-Saëns, Connesson, and Debussy around the world. As one of the premiere interpreters of Messiaen's *Turangalila-Symphonie*, Thibaudet will perform the piece in his hometown as Artist-in-Residence of the Orchestre National de Lyon. He also brings along his passion for Gershwin, performing the Concerto for Piano in F Major in Lyon as well as Houston, Los Angeles, Boston, New York, Naples, Tokyo, and at the Bad Kissingen Sommer Festival, where he is Artist-in-Residence.

Thibaudet's recording catalogue has received two Grammy nominations, the Preis der Deutschen Schallplattenkritik, the Diapason d'Or, the Choc du Monde de la Musique, the Edison Prize, and Gramophone awards. He was the soloist on the Oscar-winning and critically acclaimed film *Atonement*, as well as *Pride and*

Prejudice, Extremely Loud & Incredibly Close, and *Wakefield*. His concert wardrobe is designed by Dame Vivienne Westwood. In 2010 the Hollywood Bowl honored Thibaudet for his musical achievements by inducting him into its Hall of Fame. Previously a Chevalier of the Ordre des Arts et des Lettres, Thibaudet was awarded the title Officier by the French Ministry of Culture in 2012.



DAVID WHITE

KEVIN PUTS

Winner of numerous prestigious awards, including the 2012 Pulitzer Prize for his debut opera, *Silent Night*, Kevin Puts' works have been commissioned, performed, and recorded by leading ensembles and soloists throughout the world, including Yo-Yo Ma, Renée Fleming, Jeffrey Kahane, Dame Evelyn Glennie, the New York Philharmonic, the Tonhalle Orchester (Zurich), the St. Paul Chamber Orchestra, the Miro Quartet, and the symphony orchestras of Baltimore, Cincinnati, Detroit,

Atlanta, Colorado, Houston, Fort Worth, St. Louis, and Minnesota. His newest orchestral work, *The City*, was co-commissioned by the Baltimore Symphony Orchestra in honor of its 100th anniversary and by Carnegie Hall in honor of its 125th anniversary. His new vocal work, *Letters From Georgia*, written for Soprano Renée Fleming and orchestra and based on the personal letters of Georgia O'Keeffe, had its world premiere in New York in Fall 2016, and his first chamber opera, an adaptation of Peter Ackroyd's gothic novel, *The Trial of Elizabeth Cree*, commissioned by Opera Philadelphia, had its world premiere in September 2017, followed by performances with Chicago Opera Theater in February 2018. Puts is currently a member of the composition department at the Peabody Institute and the Director of the Minnesota Orchestra Composer's Institute.



J. HENRY FAIR

JENNIFER HIGDON

Jennifer Higdon is one of America's most acclaimed figures in contemporary classical music, receiving the 2010 Pulitzer Prize in Music for her *Violin Concerto*, a 2010 Grammy for her *Percussion Concerto*, and a 2018 Grammy for her *Viola Concerto*. Most recently, Higdon received the prestigious Nemmers Prize from Northwestern University, which is awarded to contemporary classical composers of exceptional achievement who have significantly influenced the field of composition. Higdon enjoys several

hundred performances a year of her works, and *blue cathedral* is one of today's most performed contemporary orchestral works, with more than 600 performances worldwide. Her works have been recorded on more than sixty CDs. Higdon's first opera, *Cold Mountain*, won the International Opera Award for Best World Premiere, and the opera recording was nominated for two Grammy awards. She holds the Rock Chair in Composition at The Curtis Institute of Music in Philadelphia.



GUILLAUME CONNESSON

Guillaume Connesson is currently one of the most widely performed French composers worldwide. Commissions are at the origin of most of his works, including *Pour sortir au jour*, commissioned by the Chicago Symphony Orchestra, *Les Trois Cités de Lovecraft*, co-commissioned by the Netherlands Philharmonic Orchestra and Orchestre National de Lyon, as well as commissions by the Royal Concertgebouw Orchestra, Philadelphia Orchestra, and Orchestre National de France. His music is regularly

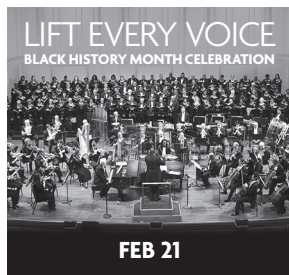
played by orchestras including the Brussels Philharmonic, Orchestre National de France, National Symphony Orchestra of Washington, Cincinnati Symphony Orchestra, and BBC Symphony Orchestra.

He won a Victoire de la Musique award in 2015 and 2019 as well as Sacem's Grand Prize in 2012. His discography includes two monographs of chamber music and three symphonic monographs on the Deutsche Grammophon label. They have received critical distinctions such as the Diapason d'Or de l'Année and the *Classica* Choc de l'Année.

After studies at the Conservatoire National de Région in Boulogne-Billancourt (his birthplace) and the Paris Conservatoire, he obtained premiers prix in choral direction, history of music, analysis, electro-acoustic, and orchestration. He has been professor of orchestration at the Aubervilliers-La Courneuve Conservatory since 1997. From 2019 to 2021, he is in residence with the Orchestre National d'Ile-de-France.

**19^{SLSO}
20^{140TH}**
SEASON
STÉPHANE DENÈVE
MUSIC DIRECTOR

On Sale Now



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The SLSO will not perform on the program with the Jazz at Lincoln Center Orchestra with Wynton Marsalis.

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Symphony Volunteer Association

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Most of all, experience the reward of working with other SVA members as we share our love of the SLSO with the St. Louis community.

For additional information contact the SVA Office at **314-286-4153** or **slo.org/volunteer**.



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