



St. Louis Symphony
Orchestra

stéphane denève : music director

19:20
140th season

Andrew Grams, conductor
The St. Louis Children's Choirs
Barbara Berner, artistic director
Luke Kritzeck, lighting designer

Friday, November 29, 2019 at 8:00PM
Saturday, November 30, 2019 at 8:00PM
Sunday, December 1, 2019 at 3:00PM

TCHAIKOVSKY

(1840–1893)

The Nutcracker, op. 71, Act I (1892)

Overture
The Christmas Tree
March
Galop Dance of the Parents
The Presents of Drosselmeyer
Grandfather's Dance
Clara and the Nutcracker
The Nutcracker Battles the Army of the Mouse King—
He Wins and Is Transformed into Prince Charming
In the Christmas Tree
Waltz of the Snowflakes

The St. Louis Children's Choirs | Concert Choir

INTERMISSION

The Nutcracker, op. 71, Act II

The Magic Castle on the Mountain of Sweets
Dance of the Sugar-Plum Fairy
Clara and Prince Charming
Divertissement
Chocolate (Spanish Dance)
Coffee (Arab Dance)
Tea (Chinese Dance)
Trepak (Russian Dance)
Dance of the Reed Pipes
Polchinelles (The Clown)
Waltz of the Flowers
Pas de deux
Intrada
Coda
Final Waltz and Apotheosis

ACKNOWLEDGMENTS

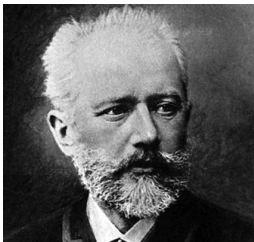
The 2019/2020 Classical Series is presented by **The Steward Family Foundation** and **World Wide Technology**.
This weekend's concerts are presented by **The Thomas A. Kooyumjian Family Foundation**.
Andrew Grams is the **Stanley J. Goodman Guest Conductor**.

The concert of Friday, November 29 is underwritten in part by a generous gift from **Jo Ann Taylor Kindle**.
The concert of Saturday, November 30, is underwritten in part by a generous gift from **Mary Strauss**.

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

PROGRAM NOTES

By Yvonne Frindle



PIOTR ILYICH TCHAIKOVSKY

Born May 7, 1840, Votkinsk, Russia

Died November 6, 1893, Saint Petersburg, Russia

The Nutcracker

Dance made Audible: Ballet in the Concert Hall

The choreographer George Balanchine once said that “dancing was music made visible.” The opposite is also true: ballet music is dance made audible. And while it may seem strange to be listening to an entire ballet without the dancing, this program demonstrates that great ballet music loses nothing when transferred to the concert hall.

But great ballet music shouldn’t be taken for granted. After a golden era in Baroque France (Louis XIV, the Sun King, loved to dance), ballet music slumped in reputation and quality. It took a 19th-century Frenchman, Léo Delibes, to lift ballet from its musical doldrums with *Sylvia* and *Coppélia*, and it was the Russian Francophile Tchaikovsky who followed his lead, bringing ballet music to new heights.

Tchaikovsky took ballet very seriously (he too loved to dance). Perversely, he was accused of writing symphonies that were too balletic and ballet music that was too symphonic, as if that were a bad thing. Tchaikovsky, for his part, totally failed to understand “why the expression *ballet music* should be used disapprovingly”—he saw ballet as an art equal to other arts. No wonder that his ballet music is as popular in the concert hall as it is in the theatre.

Struggling with the Story

The Nutcracker is based on E.T.A. Hoffmann’s 1816 fairy tale *Nussknacker und Mausekönig* (Nutcracker and Mouse King) via a French retelling by Alexandre Dumas. The original story is a rich and subtly humorous story for children while offering irony and literary allusions that only adults would understand. Ahead of its time in having no moral or didactic agenda, it blurs fantasy and reality as strange nocturnal events take place in the same world that the children inhabit.

In its translation to dance the story lost its darkly mysterious qualities, not to mention crucial backstory. (Have you ever wondered *why* the Nutcracker is attacked by the Mouse King?) The ballet scenario is a lopsided affair: the first act carries all the action of the Christmas Eve party and the battle with the Mouse King, while the second act is pure confection with no real dramatic significance. Tchaikovsky was deeply unhappy with the limitations it presented. Act I, for

example, is entirely mimed action with a few character dances and offers no opportunity for a grand pas de deux. The inevitable result was procrastination, and at one point he asked to be released from the commission. Tchaikovsky's final ballet score very nearly wasn't written.

Inspiration from Tragedy

Tchaikovsky wasn't released—he was given an extension. Then a sad event seems to have given him the impetus to finish the score. Just as he was departing for concerts in America, he learned that his beloved sister, Sasha, had died. He spent the voyage reminiscing about their childhood and it's possible, says scholar Roland Wiley, there emerged in his mind a parallel between Sasha and the Sugar-Plum Fairy. The Kingdom of Sweets—a children's Utopia—then represents Sasha's estate, where Tchaikovsky had spent many happy months.

The music is scattered with clues to this. The *Intrada* from the pas de deux in Act II, for instance, begins with the cellos playing a “tune” that is simply a descending major scale—a “non-tune” if you like. But the banality of the melody throws attention on its rhythm, and the rhythm is that of a phrase from the Russian Orthodox funeral rite: “And with the saints give rest.” This melody is repeated with prayer-like insistence and growing intensity as the *Intrada* unfolds. According to Wiley, the prosody of the funeral rite would have been in Tchaikovsky's mind and it was inevitable it would permeate the music at a point where the choreographer was calling for a majestic and “colossal” effect.

There are other clues, too, such as the *Arabian Dance*, which isn't an Arabian dance at all but a Georgian lullaby—a lullaby traditionally sung to sick children. And Tchaikovsky borrows from French nursery songs, with Mother Ginger and her polichinelles dancing to “Giroflé, Girofla” and “Cadet Rousselle.” Act II as a whole emerges as a kind of nostalgic meditation on childhood pleasures, Tchaikovsky adding a hidden layer of personal significance to an otherwise superficial drama.

Reality and Fantasy

There's also significance in the music that frames Act II: it begins and ends with a lilting barcarole. Traditionally in 19th-century ballets, a barcarole would be used to underscore a transition between worlds: life and death, waking and dreams or, as in *The Nutcracker*, reality and fantasy. A famous instance can be found in *La Bayadere*: the entry, one by one, of the ghostly temple dancers is accompanied by a barcarole. Tchaikovsky himself had used the device for the Panorama in *Sleeping Beauty*, when the Lilac Fairy grants the Prince a vision of the sleeping Aurora. So it can be no accident that Tchaikovsky writes a barcarole to transport Clara to and from the fantastical world of the Kingdom of Sweets—a world she *thinks* she's been dreaming.

Musical Magic

Without the distractions of dancing, and the sets and costumes that can give this ballet an air of sugary superficiality, this performance highlights the depth of emotion in the music, as well as the ways in which Tchaikovsky revitalized 19th-century ballet music with techniques and strategies from symphonic music.

Central to the success of *Nutcracker* is the brilliance of Tchaikovsky's orchestrations and his imaginative use of instrumental color, together with a powerful deployment of harmony for dramatic effect.

The ballet is built around two keys: B-flat major (the Overture) and E major (for the arrival in the Kingdom of Sweets). Musically, these are complete opposites—the equivalent of purple and yellow in a color wheel—allowing Tchaikovsky to play up the contrast between reality and fantasy. And it's precisely at the moment of Drosselmeyer's arrival at the party in Act I that Tchaikovsky shifts direction from B-flat to E, emphasizing the ambiguity and tension surrounding this character.

At the same time, Tchaikovsky uses instrumental color to establish Drosselmeyer's identity. His entry, for instance, is accompanied by a weird but effective combination of tubas, trombones, and sinister muted horns and violas. We hear what the choreographer Marius Petipa had in mind: a character who is "serious, somewhat frightening, then comic."

The orchestration of *Nutcracker* is never less than magical—not just magical in effect but magical in dramatic significance. Every time the scenario touches on the supernatural or the extraordinary, Tchaikovsky does something special in the orchestra. The *Magic Castle* at the beginning of Act II charms with flourishing flutes and rippling passages from the harp and celesta. For the following number where Petipa describes a rose-water fountain, Tchaikovsky creates a sweetly cascading sound in the flutes using a technique, *frulato*, he'd learned from a flute-playing colleague in Kiev. It's essentially flutter-tonguing, ahead of its time.

But the most magical of all is the bell-like celesta that is the signature sound of the Sugar-Plum Fairy, heard at the beginning of Act II and coming into its own for her solo variation in the *pas de deux*. While in Paris, Tchaikovsky had been seduced by the "glistening tones" of this marvelous new instrument: "something between a small piano and a Glockenspiel." Wanting to surprise Russian audiences (and his composer colleagues!) he had one shipped secretly to Saint Petersburg, refusing at first to even make it available for practice, although he did specify that the musician had to be a very good pianist! The celesta works its enchantments in the *Dance of the Sugar-Plum Fairy*—a distillation of the delicate effects, exotic color, and lyricism that make Tchaikovsky's *Nutcracker* so irresistible.

NUTCRACKER—SYNOPSIS AND LISTENING GUIDE

ACT I

1. Following the light-footed *Overture* (the cellos and double basses aren't heard at all), the curtain rises on the mayor and his wife as they decorate the tree on Christmas Eve. Their children, Clara and Fritz, burst in with their friends and witness the illumination of the tree—an “awestruck” oboe over harp arpeggios and tremolo strings.
2. The sprightly *March* for the children is a middle-class echo of Bizet's street urchins in *Carmen*.
3. The children's parents arrive in fancy dress as fashionably outlandish *merveilleuses* and *incroyables* of the French Revolution. After a formal minuet they dance to a French song, “Bon voyage, M. Dumolet.”
4. The arrival of Clara's godfather Drosselmeyer is musically intriguing and full of atmosphere and drama. He is mysterious and slightly terrifying but the mood lightens when he unboxes his marvelous mechanical toys. Clara receives a Nutcracker, which Fritz breaks when he insists on playing with it.
5. The choreographer Marius Petipa told Tchaikovsky he could pick up the sheet music for the *Grandfather Dance* (Grossvaterтанз) from the music store! It's a German dance, traditionally played at the end of the evening as a signal for everyone to leave. Pianists may recognize it from the conclusion of Schumann's *Papillons*.
6. The guests leave and the children are sent to bed; Clara is not allowed to take the Nutcracker to her room. In this imaginatively scored scene she steals back—a sinister nocturne featuring the English horn—only to stumble upon a transformation when the triangle chimes midnight. As the Christmas tree grows in size, the strings play a rising motif and the orchestration increases in fullness and richness.
7. The parlor is overrun by the Mouse King and his army as they attack the Nutcracker and his toy soldiers. As in his *1812 Overture*, Tchaikovsky creates a musical battle between two sets of themes: high-pitched fanfares and drum rolls for the toys and more ominous sounds for the mice. Clara saves the day, throwing her slipper at the Mouse King and killing him, and the wounded Nutcracker turns into a handsome Prince.
8. Clara and the Prince walk over to the Christmas tree and find themselves in a *Spruce Forest in Winter*. This transformation from domestic parlor to ancient wintry forest is the emotional high point of the act. Arpeggios from both harps underpin an expansive melody.
9. *Waltz of the Snowflakes* is a misleading name: the Prince escorts Clara to his realm not through gently falling snowflakes, but a swirling blizzard. The music begins with a suggestion of a storm before the waltz proper begins. Tchaikovsky cheekily plays with the waltz rhythm, spreading each “oom-pah-pah” across two bars of music instead of the usual one. Two minutes in, Tchaikovsky introduces a new color: a children's chorus.

ACT II

In the Kingdom of Sweets, a flimsy scenario is sufficient pretext for glorious music: the Sugar-Plum Fairy, Queen of the Kingdom, celebrates the bravery of Clara and the Nutcracker Prince.

10. The richly swirling sounds of a barcarole bring Clara and the Prince to the *Magic Castle* where they are welcomed by the Sugar-Plum Fairy and music of incomparable sweetness.

11. The Prince recounts the battle with the Mouse King, giving Tchaikovsky an opportunity to revisit musical themes from Act I.

12. All pretense of storytelling over, the party begins with a sequence of character dances, each confection associated with a different country.

Chocolate is given a Spanish dance with a brilliant solo for the trumpet. The coffee is evidently *Arabian*, although its convincingly Oriental music with droning accompaniment is actually based on a Georgian lullaby. Chinese *Tea* makes a fleeting appearance, a jogging number with jingling bells and an acrobatic flute. The *Trepak*, a Russian Dance, begins “molto vivace” (very lively) and accelerates from there. Following its rumbustious finish the music immediately takes on a dainty character for the *Dance of the Mirlitons*. (A mirliton is both a reed pipe, a kind of kazoo, and a tube-like pastry dessert.) A trio of flutes play perfectly coordinated arabesques while the English horn offers its poignant view of affairs. *Mère Gigogne* (Mother Ginger) is the French equivalent of the Old Woman Who Lived in a Shoe.

13. The *Waltz of Flowers* is perhaps Tchaikovsky’s most famous waltz of all and in traditional productions it fills the stage with a cast of thousands, including children carrying garlands. An effusion of melody and impetuous grace reveals Tchaikovsky in his element.

14. The grand *Pas de deux* is the finest music in the whole ballet. The *Intrada* is noble, opulent and as “colossal in effect” as Petipa had had requested. In a dance performance, the cavalier has a fleeting but vigorous *Tarantella* followed by the celesta’s big moment, the *Dance of the Sugar-Plum Fairy*. The pas de deux ends with a coda for both dancers—cue many pirouettes.

15. The *Final Waltz* is more courtly in style than the *Waltz of the Flowers*, but no less exhilarating. In the *Apotheosis* the same lilting barcarole that beckoned us into the fantastical Kingdom of Sweets escorts us back to reality.

First ballet performance: December 18, 1892, at the Imperial Mariinsky Theatre in Saint Petersburg, Russia

First SLSO performance: January 10, 1941, Efrem Kurtz conducting

Most recent SLSO performance: December 4, 2016, Ward Stare conducting (Act II only)

Scoring: 3 flutes (2nd and 3rd doubling piccolo), 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, bass drum, castanets, cymbals, glockenspiel, rattle, small snare drum, tam tam, tambourine, 2 toy drums, triangle, 2 harps, celesta, strings, children’s choir

Performance time: Approximately 1 hour and 26 minutes



ANDREW GRAMS

Stanley J. Goodman Guest Conductor

With a unique combination of intensity, enthusiasm and technical clarity, American conductor Andrew Grams has steadily built a reputation for his dynamic concerts, ability to connect with audiences, and long-term orchestra building. He's the winner of 2015 Conductor of the Year from the Illinois Council of Orchestras and has led orchestras throughout the United States including the Chicago Symphony, Detroit Symphony, National Symphony Orchestra, Cincinnati Symphony, Baltimore Symphony, Philadelphia Orchestra, Dallas Symphony, and the Houston Symphony.

Now in his 7th season, Andrew Grams became music director of the Elgin Symphony Orchestra after an international search. His charismatic conducting and easy accessibility have made him a favorite of Elgin Symphony audiences.

A frequent traveler, Mr. Grams has worked extensively with orchestras abroad, including the symphony orchestras of Toronto, Montreal, and Vancouver, the Orchestre National de France, Hong Kong Philharmonic, BBC Symphony Orchestra London, the symphony orchestras of Sydney, Melbourne, and Adelaide, the New Zealand Symphony Orchestra, the Barcelona Symphony Orchestra, Het Residentie Orchestra in The Hague, Netherlands. He has led multiple performances of New York City Ballet's George Balanchine's *The Nutcracker*® and the first performances of the new production of *The Nutcracker* for the Norwegian National Ballet in Oslo. Last season, Mr. Grams led the Sacramento Philharmonic, Dallas Symphony, Zagreb Philharmonic, Fort Worth Symphony, Detroit Symphony, and the Minnesota Orchestra.

Also an educator, Mr. Grams has worked with orchestras at institutions such as the Curtis Institute of Music, the Cleveland Institute of Music, Indiana University, Roosevelt University, the National Orchestral Institute at the University of Maryland, and the Amsterdam Conservatory.

Born in Severn, Maryland, Mr. Grams began studying the violin when he was eight years old. In 1999 he received a Bachelor of Music in Violin Performance from The Juilliard School, and in 2003 he received a conducting degree from the Curtis Institute of Music where he studied with Otto-Werner Mueller. He was selected to spend the summer of 2003 studying with David Zinman, Murry Sidlin and Michael Stern at the American Academy of Conducting at Aspen and returned to that program again in 2004. Mr. Grams served as Assistant Conductor of The

Cleveland Orchestra from 2004-2007 where he worked under the guidance of Franz Welser-Möst, and has since returned for several engagements.

As an accomplished violinist, Mr. Grams was a member of the New York City Ballet Orchestra from 1998-2004, serving as acting associate principal second violin in 2002 and 2004. Additionally, he has performed with ensembles including the Orpheus Chamber Orchestra, Orchestra of St. Luke's, Brooklyn Philharmonic, and the New Jersey Symphony.



BARBARA BERNER

Artistic Director
The St. Louis Children's Choirs

Highly regarded by her peers and beloved by her singers, Barbara Berner celebrates her 21st season as Artistic Director of The St. Louis Children's Choirs. Under her direction the Concert Choir has performed at American Choral Directors Association conventions, Carnegie Hall, the White House and on tour to Australia, Austria, the Czech Republic, Denmark, England, Wales, Germany, Sweden, and Scotland. Mrs. Berner conducted the

National Children's Festival Chorus at Lincoln Center. She has prepared the Concert Choir for over ninety performances with the St. Louis Symphony Orchestra. Mrs. Berner received a Master of Music degree from Ithaca College and holds an Advanced Certificate from the Kodály Pedagogical Institute in Kecskémet, Hungary. She was awarded Artist-Teacher and Master Teacher Diplomas from the CME Institute for Choral Teacher Education. In 2017 she was awarded the Missouri Arts Award for excellence in Arts Education.

THE ST. LOUIS CHILDREN'S CHOIRS

Now celebrating its 42nd season, The St. Louis Children's Choirs includes 430 singers ages 6–18 from nearly 200 schools and over 80 zip codes. The program is designed to empower young people to reach their full potential by fostering excellence and character development through a rigorous choral music education. Young artists perform repertoire that includes sacred, classical, contemporary, jazz, gospel, and world music representing a variety of cultural traditions and languages. Inspired by a mission of "Shaping young lives through musical excellence," the Children's Choirs is dedicated to serving young musicians from across the St. Louis community.



LUKE KRITZECK

Luke Kritzeck currently serves as the Director of Lighting/Resident Designer for the New World Symphony located in Miami Beach, Florida. NWS is a musical laboratory for the way music is taught, presented and experienced, under the artistic direction of Michael Tilson Thomas.

Previous to working for New World Symphony, Kritzeck spent six years working for Cirque du Soleil on tour with TOTEM, as the Head of Lighting and in Macau, China on the resident show ZAiA, located at The Venetian Resort and Casino. As a Project Manager, he was responsible for creation of new artistic content and technical concepts, as well as programming for the continued evolution of Cirque's first resident show in Asia.

Other projects with Cirque du Soleil include Lighting Director for featured performances including The Venetian Macau Tennis Showdown and the International Indian Film Awards; which was broadcast to over 350 million viewers in India.

Opera Design highlights include *H.M.S. Pinafore* at Chautauqua Opera (directed by Bill Fabris); *La Cenerentola* at Opera Theatre and Music Festival of Lucca, Italy (directed by Sandra Bernhard); *Don Giovanni* at the College-Conservatory of Music at the University of Cincinnati (directed by Paula Williams); and *The Magic Flute* at Viterbo University (directed by Susan Rush).

Dance Highlights include *The Nutcracker*, *Coppelia*, *A Midsummer Night's Dream* at Lafayette Ballet Theatre; Mixed Repertory for companies including Cleveland Contemporary Dance Theatre, Verb Ballets, Morrison Dance, Double Edge Dance, Inlet Dance Theatre, including choreography by Gary Abbott, George Balanchine, Shelly Cash, Kevin Iega Jeff, Lisa Lock, Michael Medcalf, Troy McCarthy, Young Park, and Daniel Simmons.

Theatre credits include *Beauty and the Beast* at The Beck Center for the Arts, *My Name is Rachel Corrie* at Cleveland Public Theater, and *Blithe Spirit* at Viterbo University.

Kritzeck has been the Associate/Assistant Lighting Designer for several national arts companies including Cincinnati Ballet, Chautauqua Opera, Cedar Fair Entertainment Company, Guthrie Theatre, and Pittsburgh Ballet Theatre.

THE ST. LOUIS CHILDREN'S CHOIRS | CONCERT CHOIR | 2019/2020

Barbara Berner
Artistic Director

Billie Derham
Accompanist

Esther Appelstein
Varsha Arun
Margaret Beekman
Abigail Bennett
Malinda Blackmon
Camryn Bland
Katharina Bode
Chloe Bryan
Braden Buehrle
Lilly Byers
Elsa Case
Stella Cordes
Jessica DeMoor
Sruthi Dommaraju
Hannah Donaldson

Fiona Flynn
Katie Furby
Maya Goldwasser
John Gong
Aliana Good
Addison Grantham
Constansa Herrmann
Mathias Herrmann
Tobias Herrmann
Mira Iyer
Christine Jourdain
Maggie Kiley
Savannah King
Josie Kopff
Yara Levin
Lena Liang
Alyssa Linneman
Zoe Lloyd
Isabella Lupescu
Cate McCandless
Alexia Nastasia

Francesca Ocampo
Cate Ohs
Evelyn Ohs
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**St. Louis Symphony
Orchestra**

stéphane denève : music director

19:20
140th season

Wednesday, December 4, 2019 at 7:30PM

Jazz at Lincoln Center Orchestra with Wynton Marsalis

Program to be announced from the stage.

JAZZ AT LINCOLN CENTER ORCHESTRA

Wynton Marsalis, Music Director, Trumpet

Ryan Kisor, Trumpet

Kenny Rampton, Trumpet

Marcus Printup, Trumpet

Chris Crenshaw, Trombone

Vincent Gardner, Trombone

Elliot Mason, Trombone

Sherman Irby, Alto and Soprano Saxophones, Flute, Clarinet

Ted Nash, Alto and Soprano Saxophones, Flute, Clarinet

Victor Goines, Tenor and Soprano Saxophones, Clarinet, Bass Clarinet

Paul Nedzela, Baritone and Soprano Saxophones, Bass Clarinet

Camille Thurman, Saxophones and Vocals

Denzal Sinclair, Vocals

Alexis Morrast, Vocals

Dan Nimmer, Piano

Carlos Henriquez, Bass

Willie Jones III, Drums

JAZZ AT LINCOLN CENTER

Jazz at Lincoln Center is dedicated to inspiring and growing audiences for jazz. With the world-renowned Jazz at Lincoln Center Orchestra and a comprehensive array of guest artists, Jazz at Lincoln Center advances a unique vision for the continued development of the art of jazz by producing a year-round schedule of performance, education, and broadcast events for audiences of all ages. These productions include concerts, national and international tours, residencies, weekly national radio programs, television broadcasts, recordings, publications, an annual high school jazz band competition and festival, a band director academy, jazz appreciation curricula for students, music publishing, children's concerts and classes, lectures, adult education courses, student and educator workshops, a record label, and interactive websites. Under the leadership of Managing and Artistic Director Wynton Marsalis, Chairman Robert J. Appel, and Executive Director Greg Scholl, Jazz at Lincoln Center produces thousands of events each season in its home in New York City, Frederick P. Rose Hall, and around the world. For more information, visit jazz.org.



JAZZ AT LINCOLN CENTER ORCHESTRA

The Jazz at Lincoln Center Orchestra with Wynton Marsalis (JLCO) comprises 15 of the finest jazz soloists and ensemble players today. Led by Wynton Marsalis, Jazz at Lincoln Center Managing and Artistic Director, this remarkably versatile orchestra performs a vast repertoire ranging from original compositions and Jazz at Lincoln Center-commissioned works to rare historic compositions and masterworks by Duke Ellington, Count Basie, Fletcher Henderson, Thelonious Monk, Mary Lou Williams, Dizzy Gillespie, Benny Goodman, Charles Mingus, and many others. The JLCO has been the Jazz at Lincoln Center resident orchestra since 1988, performing and leading educational events in New York, across the United States, and around the globe. Alongside symphony orchestras, ballet troupes, local students, and an ever-expanding roster of guest artists, the JLCO has toured over 300 cities across six continents. Guest conductors have included Benny Carter, John Lewis, Jimmy Heath, Chico O'Farrill, Ray Santos, Paquito D'Rivera, Jon Faddis, Robert Sadin, David Berger, Gerald Wilson, and Loren Schoenberg. The JLCO has been voted best Big Band in the annual *DownBeat* Readers' Poll from 2013–2016.

In 2015, Jazz at Lincoln Center announced the launch of Blue Engine Records, a new platform to make its archive of recorded concerts available to jazz audiences everywhere. The first release from Blue Engine Records, *Live in Cuba*, was recorded on a historic 2010 trip to Havana by the JLCO and was released in October 2015. *Big Band Holidays* was released in December 2015, *The Abyssinian Mass* came out in March 2016, *The Music of John Lewis* was released in March 2017, and the JLCO's *Handful of Keys* came out in September 2017. Blue Engine's *United We Swing: Best of the Jazz at Lincoln Center Galas* features the Wynton Marsalis Septet and an array of special guests, with all proceeds going toward Jazz at Lincoln Center's education initiatives. Recent album releases include 2018's *Una Noche con Ruben Blades*, 2019's *Betty Carter's The Music Never Stops*, 2019's *Bolden (Official Soundtrack)*, composed and performed by Wynton Marsalis. Wynton Marsalis' *Swing Symphony*, performed by the Jazz at Lincoln Center Orchestra and the St. Louis Symphony Orchestra was released in July 2019. To date, 14 other recordings have been released and internationally distributed: *Vitoria Suite*, *Portrait in Seven Shades*; *Congo Square*, *Don't Be Afraid ... The Music of Charles Mingus*, *A Love Supreme*, *All Rise*, *Big Train*, *Sweet Release & Ghost Story*, *Live in Swing City*, *Jump Start and Jazz*, *Blood on the Fields*, *They Came to Swing*, *The Fire of the Fundamentals*, and *Portraits by Ellington*.



WYNTON MARSALIS

Wynton Marsalis (*Trumpet*) is the managing and artistic director of Jazz at Lincoln Center and a world-renowned trumpeter and composer. Born in New Orleans, Louisiana in 1961, Marsalis began his classical training on trumpet at age 12, entered The Juilliard School at age 17, and then joined Art Blakey and the Jazz Messengers. He made his recording debut as a leader in 1982, and has since recorded more than 60 jazz and classical recordings, which have won him nine Grammy Awards. In 1983 he became the first and only artist to win both classical and jazz Grammys in the same year and repeated this feat in 1984. Marsalis is also an internationally respected teacher and spokesman for music education, and has received honorary doctorates from dozens of U.S. universities and colleges. He has written six books; his most recent are *Squeak, Rumble, Whomp! Whomp!* illustrated by Paul Rogers and published by Candlewick Press in 2012, and *Moving to Higher Ground: How Jazz Can Change Your Life* with Geoffrey C. Ward, published by Random House in 2008. In 1997 Marsalis became the first jazz artist to be awarded the prestigious Pulitzer Prize in music for his oratorio *Blood on the Fields*, which was commissioned by Jazz at Lincoln Center. In 2001 he was appointed Messenger of Peace by Mr. Kofi Annan, Secretary-General of the United Nations, and he has also been designated cultural ambassador to the United States of America by the U.S. State Department through their CultureConnect program. Marsalis was instrumental in the *Higher Ground Hurricane Relief* concert, produced by Jazz at Lincoln Center. The event raised more than \$3 million for the Higher Ground Relief Fund to benefit the musicians, music industry-related enterprises, and other individuals and entities from the areas in Greater New Orleans who were affected by Hurricane Katrina. Marsalis helped lead the effort to construct Jazz at Lincoln Center's home—Frederick P. Rose Hall—the first education, performance, and broadcast facility devoted to jazz, which opened in October 2004.

celebrate the holidays with the SLSO



A Gospel Christmas *with Kennedy Holmes*

December 18-19



film with live score **Home Alone in Concert**

December 20-21



film with live score **Beauty and the Beast** in Concert

December 27-28



BMO Wealth Management's New Year's Eve Celebration *Stéphane Denève Conducts*

December 31



**St. Louis Symphony
Orchestra**
stéphane dénève : music director

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First Time Here? Welcome!

Whether it's your very first visit or your first time back since a grade school field trip, welcome to Powell Hall and to your St. Louis Symphony Orchestra. We're happy you're here!

An incredible thing about symphonic music is that you don't need to be an expert to feel its powerful impact. Even so, here are some insider tips to help you feel in tune. Relax and enjoy the experience. This is *your* SLSO.

What should I expect?

Classical concerts last approximately two hours with a 20-minute intermission.

Movies and other Live at Powell Hall events typically have one intermission in the middle of the program.

The Program Notes in the center of this Playbill have a list of pieces to be performed and provide interesting background on the composers and artists.

See the Audience Information page in the back of this Playbill for more FAQs and helpful tips.

When do I clap?

For classical concerts, tradition is to wait until an entire piece is finished before clapping. Keep in mind there may be multiple movements in one piece. Look to the conductor for cues and, if you're unsure, wait until you hear everyone else begin to applaud.

Food & Drink

Non-iced beverages purchased on site in SLSO Keep Cups may be taken into the auditorium for all performances.

All concessions purchased on site may be taken into the auditorium for select performances when indicated by signage.

Social Media

Check out our designated Selfie Spots in the Grand Foyer for the best photos! Share your experience on social media before and after the concert.

   #SLSOLive

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