

Stéphane Denève, conductor  
Ellie Dehn, soprano  
Jennifer Johnson Cano, mezzo-soprano  
Issachah Savage, tenor  
Davóne Tines, bass-baritone  
St. Louis Symphony Chorus  
Amy Kaiser, director

Friday, February 7, 2020, at 8:00PM  
Saturday, February 8, 2020, at 8:00PM  
Sunday, February 9, 2020, at 3:00PM

## KEVIN PUTS

(b. 1972)

## *Silent Night Elegy* (SLSO co-commission) (2018)

Introduction—  
The Battle—  
Aftermath and Burial—  
The General's Rage—  
Sleep

INTERMISSION

## BEETHOVEN

(1770–1827)

## Symphony No. 9 in D minor, op. 125 (1824)

Allegro, ma non troppo, un poco maestoso  
Molto vivace  
Adagio molto e cantabile  
Presto; Allegro assai

Ellie Dehn, soprano  
Jennifer Johnson Cano, mezzo-soprano  
Issachah Savage, tenor  
Davóne Tines, bass-baritone  
St. Louis Symphony Chorus  
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## ACKNOWLEDGMENTS

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Ellie Dehn is the **Essman Foundation Guest Artist**.

Jennifer Johnson Cano is the **Linda and Paul Lee Guest Artist**.

This weekend's concerts are dedicated in memory of **Howard H. Witsma**.

The concert of Friday, February 7, is underwritten in part by a generous gift from **Sally S. Levy**.

The concert of Saturday, February 8, is underwritten in part by a generous gift from

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# PROGRAM NOTES

By Tim Munro

We gather into groups, sorted by class, race, religion, politics. Groups resist and exclude. Wars are fought, millions die.

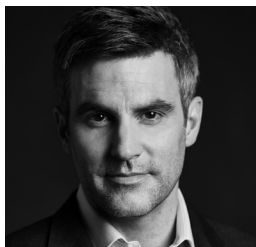
The composers on this program argue for another path.

In the opera *Silent Night*, enemies meet in a ceasefire during World War I. German, French, English, and Scottish troops talk and come to know each other, at least a little. And, says composer Kevin Puts, “once your sworn enemy ceases to be faceless, war becomes far less possible.”

Beethoven, a passionate progressive, resisted divisions in society. His Ninth Symphony sets a poem that links joy with friendship, with kinship: “All men shall become brothers/Wherever [joy’s] gentle wings hover.”

Is it utopian to imagine that music might unite? Millions were killed even after Christmas carols were sung together during the wartime ceasefire. And although Beethoven’s music has been used to bring people together, it has also been used to justify great evil.

Perhaps it is enough to say this: Puts and Beethoven—seeing hatred and division—responded with stories of optimism and generosity. May we also do the same.



## KEVIN PUTS

Born January 3, 1972, St. Louis, Missouri

### *Silent Night Elegy*

Born in St. Louis, Kevin Puts is one of America’s most performed composers. With four symphonies and more than twenty chamber works to his name, his goal has always been emotional directness: “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.”

*Silent Night*, written in 2011, is Puts’ first opera. It adapts *Joyeux Noël*, the award-winning 2005 film that tells the story of the spontaneous cease-fires that took place along the Western Front on the first Christmas Eve of World War I.

The opera premiered in 2011, and has since traveled around the world, garnering popular acclaim and winning the composer the Pulitzer Prize for Music. Puts and librettist Mark Campbell went on to collaborate on two more operas: *The Manchurian Candidate* and *Elizabeth Cree*.

Since the opera’s premiere, Puts says that he has been regularly asked for a purely orchestral work based on the opera’s music. He was inspired by the success of Benjamin Britten’s *Four Sea Interludes* from *Peter Grimes*, but he felt

“that a single-movement ‘essay’— rather than a suite of separate movements— would work better for my purposes.”

*Silent Night Elegy* more or less follows the narrative of the opera itself. The five sections are performed without a break. Puts has written the following description of each section:

**Introduction:** An introduction, featuring solo horn and solo cello, introduces the primary thematic material of the opera. This is followed by a contrapuntal layering of the battle songs sung by the three armies (French, German, and Scottish) in the opera’s prologue, anchored by a military snare drum.

**The Battle:** Music from the prologue leads directly to the cataclysmic battle scene which occurs near the beginning of Act I.

**Aftermath and Burial:** A sense of confusion, sadness, and disarray follow until a lonely solo flute, accompanied by the harp, emerges from the haze and introduces the music of the Act II burial scene. In this scene—which culminates in a bagpipe melody—the soldiers have agreed to extend the cease-fire to allow time to bury the bodies strewn about in No-man’s Land.

**The Generals’ Rage:** The generals of all three armies receive word of the unofficial celebrations. They are incensed and order the soldiers transferred to areas on the front where the fighting is most fierce.

**Sleep:** In our first discussion about the opera, Mark Campbell mentioned a possible scene in which all three armies drift off to sleep on the evening after the great battle, singing in their three languages about home as snow gradually begins to fall. This became a chorus in Act I, and the *Elegy* closes with this prayerful music.

**First performance:** October 25, 2018, Cristian Măcelaru conducting the San Francisco Symphony

**First SLSO performance:** This weekend’s concerts

**Scoring:** 3 flutes (2nd and 3rd doubling piccolo), 2 oboes, English horn, 3 clarinets (3rd doubling bass clarinet and E-flat clarinet), 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, anvil, bass drum, brake drum, Chinese cymbals, claves, cowbell, crash cymbal, crotales, glockenspiel, snare drum, suspended cymbal, tam tam, triangle, tubular bells, vibraphone, wood block, xylophone, harp, piano, strings

**Performance time:** Approximately 20 minutes

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## LUDWIG VAN BEETHOVEN

**Born** December 16, 1770, Bonn, Germany

**Died** March 26, 1827, Vienna, Austria

### Symphony No. 9

A cramped city apartment is strewn with clothes, plates of rotting food. At a table sits a short, stocky man, hunched over a mess of papers.

Although 52, Beethoven looks much older. He is in constant physical and emotional pain, and rarely appears in public, self-conscious about his total deafness.

Against all odds he still believes in the power of his music. Beethoven leans over a copy of the popular ode, “To joy,” by Friedrich Schiller. He is at work on a new symphony, a work so massive, so experimental, that it is without precedent.

Beethoven doesn’t know it yet, but this symphony will be his final public success. It may baffle generations of listeners, but a cult following will grow until the music of the Ninth criss-crosses the globe, used for political rallies and TV shows, used to unite as well as to divide.

#### Schiller

Thirty years prior, when a young Beethoven first read this ode, Friedrich Schiller was Germany’s most popular writer, a free-spirited libertine who generated rock-star adulation.

An “ode” is a poem—often sung—that deals with a thing or person or idea. Schiller’s ode, *An die Freude* (“To joy” or “On joy”), was in praise of “joy.”

The language of his poem is intoxicating, almost erotic—Schiller himself later judged it over-the-top. But the ode appealed to the optimistic mood of pre-French Revolution Europe, and was a hit, sung over beers at parties across Germany.

The young Beethoven, loving “liberty above all things,” may have been drawn to the poem’s politics. In the ode, freedom and joy are linked: joy provides a path to moral goodness for all of humanity. Schiller’s first version of the poem called for “rescue from the chains of tyrants.”

At age 22, Beethoven sketched a setting of *An die Freude* for voice and piano. The setting lay, unfinished, but Beethoven never forgot the power of Schiller’s words.

#### Composition

By 1822, Beethoven was finding his way out of a long creative drought. Life had been difficult for this middle-aged man, but he had recently completed works that redefined their genres: an epic mass setting and a set of piano variations of dizzying complexity.

So, when a concrete financial offer came along, Beethoven was primed for an artistic challenge. He had been thinking of a symphony with choir for several years,

but it was an almost unsolvable, nerve-wracking problem to solve. Schiller's *An die Freude* was the missing piece of the puzzle.

Why did Beethoven return to Schiller's ode now, 30 years after he had first read it? By 1822, the ideals of the French Revolution had been trampled by a megalomaniac. Europe had been seized by bloody wars. Austria's monarch had turned ruthless, clamping down on liberals, artists, journalists. The ode's optimism had soured.

Perhaps this moment—repressive, divided—was perfect for Beethoven to launch a defense of progressive ideals in the most public forum he knew: the symphony.

### **The First Three Movements**

The first three instrumental movements of the Ninth build on experiments from Beethoven's previous symphonies: expanding horizons, testing players, building complexity.

Warlike music dominates the first movement. The opening is radical—vacant, trembling—but soon the music turns furious, forceful, savage. Near the end of the movement, a march approaches. There is no triumph—the tone is dark, the tread heavy: heroic music of Beethoven's past, gone to seed.

The second movement is no fun-loving scherzo. Beethoven has us firmly in the grip of a major key, but the fun-loving rough-and-tumble of his earlier symphonic scherzos has taken on deep shadows. The orchestra dances perilously close to a fire.

The third movement blooms like a beautiful flower. Two melodies are woven together, arm in arm. Each is simpler, more hummable than earlier Beethoven tunes, and each grows throughout the movement, blossoming in richness and complexity.

### **The Finale**

A grinding dissonance jolts. Onstage we see a choir, four soloists, but they don't sing yet. Instead, Beethoven gives us the voices of the double basses, who launch into an operatic recitative.

Their job: to stand in judgment of music from the symphony's first three movements. The first movement: rejected. The second: rejected. The third: rejected. Beethoven is turning his back on the music of his own symphony.

But why? Is Beethoven saying that instrumental music is insufficient at this important moment? Or that this music—his music—is no longer relevant? That we should look to the future, rather than to the past?

The following "Ode to Joy" is thrilling and confusing: asking more questions than it answers. It is part-opera, part-theme and variations, part-cantata, part-political speech, part-philosophical rant, part-celebratory jam.

There are triumphs: the key of D major triumphs over D minor; voices triumph over instruments; joy triumphs over division.

There are impossibilities: The choir sings notes beyond what was considered possible at the time. The orchestra attempts music that would have been unplayable by the mix of amateurs and professionals at the premiere.

There are contradictions: God plays an important role in proceedings, even though Beethoven rejected organized religion. Brotherhood plays a role, even though Beethoven had very few close friends.

Music historian Richard Taruskin puts it like this: Beethoven's Ninth Symphony "is at once incomprehensible and irresistible...at once awesome and naïve."

The Ninth Symphony's premiere must have sounded catastrophic. Handwritten instrumental parts were messy and error-ridden, the music was impossible for a mix of amateurs and professionals, and the two rehearsals were scarcely enough, especially with Beethoven—at this point completely deaf—conducting.

Some were thrilled, some baffled. The nineteen-year-old Franz Schubert wrote in his diary that "the eccentricity which confuses the tragic with the comic, the agreeable with the repulsive, heroism with howlings, and the holiest with harlequinades."

**First performance:** May 7, 1824, at the Theater am Kärntnertor in Vienna, Michael Umlauf conducting with Henriette Sontag, Caroline Unger, Anton Haizinger, and Joseph Seipelt as soloists

**First SLSO performance:** December 21, 1928, Emil Oberhoffer conducting with Helen Traubel, Viola Silva, Laurence Wolfe, and Jerome Swinford as soloists, The Apollo-Morning Choral Clubs as chorus

**Most recent SLSO performance:** October 11, 2015, Markus Stenz conducting with Angela Meade, Theodora Hanslowe, Thomas Cooley, and Eric Owens as soloists

**Scoring:** piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, 3 trombones, timpani, bass drum, cymbals, triangle, strings; soprano, alto, tenor, and bass soloists; chorus

**Performance time:** Approximately 1 hour and 5 minutes

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# Ludwig van Beethoven Symphony No. 9 in D minor, op. 125

## *An die Freude*

*O Freunde, nicht diese Töne!  
Sondern laßt uns angenehmere anstimmen,  
und freudenvollere.*

*Freude, schöner Götterfunken,  
Tochter aus Elysium,  
wir betreten feuertrunken,  
Himmlische, dein Heiligtum.  
Deine Zauber binden wieder,  
was die Mode streng geteilt;  
alle Menschen werden Brüder,  
wo dein sanfter Flügel weilt.*

*Wem der große Wurf gelungen,  
eines Freundes Freund zu sein,  
wer ein holdes Weib errungen,  
mische seinen Jubel ein!  
Ja, wer auch nur eine Seele  
sein nennt auf dem Erdenrund!  
Und wer's nie gekonnt, der stehle  
weinend sich aus diesem Bund!*

*Freude trinken alle Wesen  
an den Brüsten der Natur;  
alle Guten, alle Bösen  
folgen ihrer Rosenspur.  
Küsse gab sie uns und Reben,  
einen Freund, geprüft im Tod;  
Wollust ward dem Wurm gegeben,  
und der Cherub steht vor Gott!*

*Froh, wie seine Sonnen fliegen  
durch des Himmels prächt'gen Plan,  
laufet, Brüder, eure Bahn,  
freudig, wie ein Held zum Siegen!*

*Seid umschlungen, Millionen!  
Diesen Kuß der ganzen Welt!  
Brüder, über'm Sternenzelt  
muß ein lieber Vater wohnen!  
Ihr stürzt nieder, Millionen?  
Ahnest du den Schöpfer, Welt?  
Such ihn über'm Sternenzelt,  
über Sternen muß er wohnen!*

—Friedrich von Schiller

## *Ode to Joy*

*O friends, not these sounds!  
Rather let us turn to sounds more pleasant  
and more joyful.*

*Joy, brilliant spark of the gods,  
daughter of Elysium,  
heavenly being, we enter your sanctuary  
intoxicated with fire.  
Your spells reunite  
that which was strictly divided by convention;  
all men become brothers  
where your gentle wing rests.*

*He who has had the good fortune  
to find a true friend,  
he who has won a loving wife,  
let him join in our rejoicing!  
Yes, if there is but one other soul  
he can call his on the whole earth!  
And he who could never accomplish this,  
let him steal away weeping from this company!*

*All creatures drink joy  
at Nature's breasts;  
good and evil alike  
follow in her trail of roses.  
She gave us kisses, and the vine,  
and a friend faithful to death;  
even the worm was given desire,  
and the Cherub stands before God!*

*Joyfully, as his suns speed  
through the glorious expanse of heaven,  
brothers, run your course,  
joyously, like a hero towards victory!*

*Receive this embrace, you millions!  
This kiss is for the whole world!  
Brothers, above the starry vault  
a loving father must surely dwell!  
Do you fall prostrate, you millions?  
World, do you sense your Creator?  
Seek him above the starry vault,  
he must surely dwell above the stars!*



## ELLIE DEHN, soprano

Essman Foundation Guest Artist

American soprano Ellie Dehn has been praised by critics as “a revelation” (*Chicago Sun-Times*), acclaimed for her “great stage presence and a voice combining metallic clarity and sensual richness” (*Wall Street Journal*).

In the 2019/2020 season, Dehn will debut with Michigan Opera Theater as Donna Anna in Mozart’s *Don Giovanni*, and with Arizona Opera as Mimi in *La bohème*. She joins the roster of The Metropolitan Opera covering the role of Amelia Grimaldi in Verdi’s *Simon Boccanegra*, and debuts with Boston’s Opera

Odyssey for concert performances as Catherine of Aragon in Saint-Saëns’ *Henry VIII*. Concert appearances include debuts with the San Antonio Symphony for Mozart’s Requiem and the North Carolina Symphony for Handel’s *Messiah*.

Recent career highlights include the title role in Massenet’s *Manon* and Strauss’ *Arabella* with the San Francisco Opera and a return to Grand Théâtre de Genève as the Countess in *Figaro Gets a Divorce*, a modern addition to the *Figaro* trilogy. She made her debut at the Royal Opera House Covent Garden as the Countess in Mozart’s *Le nozze di Figaro*, and her Metropolitan Opera debut as Mrs. Naidoo in Philip Glass’ *Satyagraha*. Dehn made her Teatro alla Scala debut as Antonia in *Les Contes d’Hoffmann* and return as Musetta, and made multiple appearances with the San Francisco Opera, including all three Mozart/Da Ponte heroines.

Other successes include her role debut in the title role of Dvořák’s *Rusalka* with Lyric Opera of Kansas City; her role debut of Alice Ford in Verdi’s *Falstaff* with San Diego Opera, Tulsa Opera, and Opera Pacific; Donna Anna with the Ravinia Festival, the Bayerische Staatsoper, Opera Colorado, Opera Pacific, PORT Opera, and San Diego Opera; and her debut in the title role of Weber’s *Euryanthe* at the Bard SummerScape Festival with the American Symphony Orchestra.

Her numerous company debuts include San Diego Opera and Minnesota Opera as Mimi, Santa Fe Opera as Rosaura in the world premiere of Lewis Spratlan’s *Life is a Dream*, Le Grand Théâtre de Genève as Agathe in *Der Freischütz*, Bilbao Opera as Madame Cortese in *Il viaggio a Reims*, and Los Angeles Opera as Freia in *Das Rheingold*. Dehn received critical acclaim for her performances as Juliette in Gounod’s *Roméo et Juliette* with Minnesota Opera and Cressida in William Walton’s *Troilus and Cressida* with the Opera Theatre of Saint Louis.

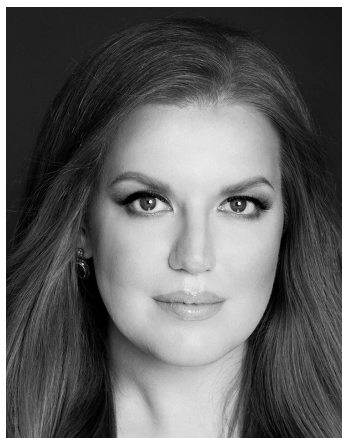
At Carnegie Hall, she has performed Mozart’s Mass in C minor, Bach’s *Magnificat*, Vivaldi’s *Gloria*, and Haydn’s *Harmoniemesse*. At Lincoln Center’s Avery Fisher Hall, she joined the International Contemporary Ensemble for the New York premiere of Messiaen’s *Chants de terre et de ciel*, joined the Opera Orchestra of New York as Inez in Meyerbeer’s *L’Africaine*, and debuted the role of Avis in Dame Ethel Smyth’s *The Wreckers* with the American Symphony Orchestra. Dehn has performed with the Cleveland Orchestra on several occasions, most recently as the soprano soloist in Handel’s *Messiah* and Nielsen’s Symphony No. 3. She has been a featured soloist with the Cincinnati May Festival, performing Beethoven’s



Symphony No. 9, Haydn's *The Seasons*, Gluck's *Orfeo ed Euridice*, and Mahler's Symphony No. 8, which she sang with both the Orquesta Sinfónica Nacional of Mexico and the Milwaukee Symphony.

Honors and awards include first place in the Gerda Lissner Competition, top prizes in the Licia Albanese and Elardo International Opera Competitions, and a Grand Finalist in the Metropolitan Opera's National Council Auditions. Dehn was also a winner of the George London Competition and was subsequently chosen to do a joint recital with the legendary bass-baritone Samuel Ramey at the Morgan Library in New York City.

This weekend's concerts are Dehn's SLSO debut.



**JENNIFER JOHNSON CANO, mezzo-soprano**

Linda and Paul Lee Guest Artist

A naturally gifted singer noted for her commanding stage presence and profound artistry, Jennifer Johnson Cano has garnered critical acclaim for committed performances of both new and standard repertoire. For her performance as Offred in Poul Ruders' *The Handmaid's Tale* she was lauded as a "consummate actress," by *The Wall Street Journal*; a "tour de force" by *The Boston Globe*; and "towering...restless, powerful, profound, she is as formidable as this astonishingly demanding role deserves," by *The New York Times*. In recital with Anna

Netrebko at Carnegie Hall, *Bachtrack* called her performance "self-effacing and full of musicality." With more than 100 performances on the stage at The Metropolitan Opera, her most recent roles have included Nicklausse, Emilia, Hansel, and Meg Page.

She began her 2019-2020 season with Michael Tilson Thomas at San Francisco Symphony's Opening Night Gala. Additional orchestral highlights include Berg's *Lulu*, singing the role of Countess Geschwitz with the Cleveland Orchestra, Schoenberg's *Gurrelieder* with Dudamel and the Los Angeles Philharmonic, and Beethoven's Ninth Symphony with Riccardo Muti and the Chicago Symphony Orchestra. In recital she appears at Da Camera of Houston for a performance of Argento's *From the Diary of Virginia Woolf* and joins pianist Benjamin Hochman and friends for Janáček's *The Diary of One Who Disappeared* at New York's 92nd Street Y. After widespread acclaim last season for her portrayal of Offred in Ruders' *The Handmaid's Tale* with the Boston Lyric Opera, Cano bows this season as Adalgisa in Bellini's *Norma* with Pittsburgh Opera, Komponist in Strauss' *Ariadne auf Naxos* with Arizona Opera, and as the title role of Bizet's *Carmen* with New Orleans Opera.

Cano is a native of St. Louis and earned degrees from Rice University and Webster University, where she was honored as a distinguished alumna and commencement speaker in 2017. Her debut recital recording with pianist

Christopher Cano, *Unaffected: Live from the Savannah Voice Festival*, was recorded completely live and unedited. Recent recordings include a live performance of Beethoven's Ninth Symphony with Manfred Honeck and the Pittsburgh Symphony, Bernstein's Symphony No. 1: *Jeremiah* with Marin Alsop and the Baltimore Symphony Orchestra, and a live recording of Mahler's *Das Lied von der Erde* featuring conductor George Manahan, tenor Paul Groves, and St. Luke's Chamber Ensemble. Cano joined The Lindemann Young Artist Development Program at The Metropolitan Opera after winning the Metropolitan Opera National Council Audition, and made her Met debut during the 2009-2010 season. Among her honors are a First Prize winner of the Young Concert Artist International Auditions, a Sara Tucker Study Grant, a Richart Tucker Career Grant, and George London Award.

This weekend's concerts are Cano's SLSO debut.



### **ISSACHAH SAVAGE, tenor**

Dramatic tenor Issachah Savage is garnering acclaim as a “heldentenor par excellence” with “trumpet-like, clear, open-throated, powerful” singing (*San Francisco Examiner*). Savage is the winner of the Seattle International Wagner Competition earning the main prize, audience favorite prize, orchestra favorite prize, and a special honor by Speight Jenkins. In the 2019/2020 season, Savage makes debuts with the National Symphony Orchestra, Colorado Symphony, Ose! Symphonic Orchestra in Evian, France, the Quad Cities Symphony Orchestra, and

the Jacksonville Symphony (Florida). Additional engagements include a recital with Ramón Tebar in Naples, Florida, and a return to the roster of the Lyric Opera of Chicago for *Der Ring des Nibelungen*.

Last season Savage sang the title role in Verdi's *Otello* at Austin Lyric Opera. He made his European debut as Bacchus in *Ariadne auf Naxos* at Théâtre du Capitole in Toulouse, and as Siegmund in *Die Walküre* with Opéra National de Bordeaux. In concert, he sang Beethoven's Symphony No. 9 with the Oklahoma City Philharmonic and Utah Symphony, and Verdi's *Messa da requiem* with the Melbourne Symphony in Australia. He made his Omaha Symphony debut in Mahler's *Das Lied von der Erde* and his Chicago Symphony debut with Riccardo Muti as the Messenger in concert performances of *Aida*.

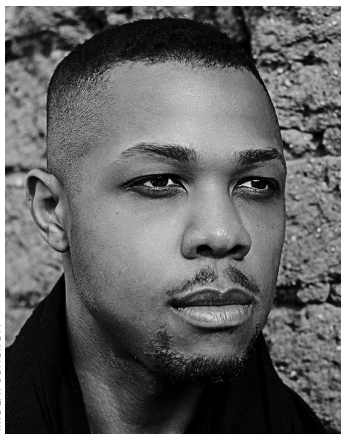
Previously, he made his Los Angeles Opera debut as Narraboth in *Salome* conducted by James Conlon, and was heard with the Los Angeles Chamber Orchestra in Kurt Weill's *Lost in the Stars*. On the concert stage, he sang Verdi's *Messa da Requiem* with the Detroit Symphony Orchestra, Beethoven's Symphony No. 9 with the Los Angeles Philharmonic and Gustavo Dudamel, and was heard in recital at the Toronto Women's Musical Club.

Savage made his Metropolitan Opera debut as Don Riccardo in Verdi's *Ernani*. He recently sang Siegmund in *Die Walküre* at the Canadian Opera Company to great critical acclaim. Savage made his Houston Grand Opera debut as Radames in *Aida* opposite Liudmyla Monastyrksa and Dolora Zajick. He has sung Verdi's Requiem with the Los Angeles Master Chorale and Boston Philharmonic. He has performed with Orchestre National de Bordeaux-Aquitaine under Paul Daniel in Beethoven's Symphony No. 9, and at the Aspen Music Festival as Radames in *Aida* under conductor Robert Spano, a role he sang with the Boston Symphony Orchestra at Tanglewood under Jacques Lacombe.

Other orchestral performances for the dramatic tenor include the world premiere of Wynton Marsalis' *All Rise* with Kurt Masur and the New York Philharmonic, the world premiere of Leslie Savoy Burr's *Egypt's Night* with Philadelphia's Opera North, Gershwin's *Blue Monday* with Marin Alsop and the Baltimore Symphony, and with the Opera Orchestra of New York alongside Elina Garanca in Massenet's *La Navarraise*.

Savage participated in San Francisco Opera's Merola as well as the Evelyn Lear and Thomas Stewart Emerging Singers Program, Dolora Zajick's Institute for Young Dramatic Voices, and ACMA's Wagner Theater program. In addition to his grand prize with the Marcello Giordani International Competition, Savage has received a number of prestigious awards, recognition, and career grants from institutions such as the Wagner Societies of New York, Washington, D.C., and Northern California, Licia Albanese International Puccini Foundation, Olga Forrai Foundation, Gerda Lissner Foundation, Jensen Vocal Competition, Opera Index, and Giulio Gari Foundation. The tenor's special talents were recognized early on by the Marian Anderson Society of Philadelphia, where he was honored as its very first Scholar Artist and as a prize winner in their Classical Icon competition. He has received two first places prizes in the esteemed Liederkrantz Foundation competition. He holds a Bachelor's Degree in Vocal Performance from Morgan State University and a Master's Degree in Opera Voice Performance from The Catholic University of America.

This weekend's concerts are Savage's SLSO debut.



## DAVÓNE TINES, bass-baritone

Heralded as “a singer of immense power and fervor” by *Los Angeles Times*, Davóne Tines came to international attention during the 2015/2016 season in premiere performances of Kaija Saariaho’s *Only the Sound Remains* directed by Peter Sellars at the Dutch National Opera—as well as with Opéra national de Paris, Teatro Real, and Finnish National Opera—and with works by Caroline Shaw and Kaija Saariaho with the Calder Quartet and the International Contemporary Ensemble at the Ojai Music Festival.

Highlights of the 2019/2020 season include the European premiere of David Lang’s *prisoner of the state* with the BBC Symphony, Schumann’s *Das Paradies und die Peri* with the Cincinnati Symphony, and John Adams’ *El Niño* with the Houston Symphony. Tines appears throughout the season on numerous concert stages in collaboration with The Dover Quartet, as well as in performances presented by Carnegie Hall, Celebrity Series of Boston, Da Camera Society of Houston, and Vocal Arts DC in his first American recital tour.

Tines was a co-creator of *The Black Clown*, a music theater experience inspired by Langston Hughes’ poem of the same name, which animates a black man’s resilience against America’s legacy of oppression by fusing vaudeville, opera, jazz, and spirituals to bring Hughes’ verse to life onstage. The world premiere was given by the American Repertory Theater in autumn 2018 and presented by Lincoln Center in summer 2019. *The New York Times* lauded, “this rich, seamless production melds the past and present of African-American history into an electrifyingly ambivalent whole... An estimable opera singer, Tines has a depths-plumbing bass-baritone that can find a range of contradictions within a single note.”

As a founding member of the American Modern Opera Company, Tines has been featured in a wide array of productions including Henze’s *El Cimarrón* and John Adams’ *Nativity Reconsidered*, both presented by the Metropolitan Museum of Art, and in *Were You There*, a new work with music by Matthew Aucoin and Michael Schachter.

In 2019, Tines made his debut with Opera Theatre of Saint Louis in the world premiere of *Fire Shut Up In My Bones*. He debuted with San Francisco Opera in John Adams’ and Peter Sellars’ *Girls of the Golden West*. Tines made his Brooklyn Academy of Music debut in a production of Matthew Aucoin’s *Crossing*. Additional highlights include a new production of Stravinsky’s *Oedipus Rex* at Lisbon’s Teatro Nacional de São Carlos, and Handel’s rarely staged serenata, *Acis, Galatea, e Polifemo* at National Sawdust.

Appearances on the concert stage includes John Adams’ *El Niño* with the Rundfunk-Sinfonieorchester Berlin, Kaija Saariaho’s *True Fire* with the Orchestre National de France, Stravinsky’s *Oedipus Rex* with the Royal Swedish Orchestra, Beethoven’s Ninth Symphony with the San Francisco Symphony and the Seattle

Symphony, and a program exposing the Music of Resistance by George Crumb, Julius Eastman, Dmitri Shostakovich, and Caroline Shaw with conductor Christian Reif and members of the San Francisco Symphony at SoundBox.

Tines is a winner of the 2020 Sphinx Medal of Excellence, recognizing extraordinary classical musicians of color. He also is the recipient of the 2018 Emerging Artists Award given by Lincoln Center for the Performing Arts and is a graduate of Harvard University and The Juilliard School.

This weekend's concerts are Tines' SLSO debut.



**AMY KAISER,**  
**Director, St. Louis Symphony Chorus**

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

Other conducting engagements include Chicago's Grant Park Music Festival, Peter Schickele's PDQ Bach with the New Jersey Symphony, and more than 50 performances with the Metropolitan Opera Guild. Principal Conductor of the New York Chamber Symphony's School Concert Series for seven seasons, Kaiser also led Jewish Opera at the Y, and many programs for the 92nd Street Y's acclaimed *Schubertiade*. She has prepared choruses for the New York Philharmonic, Ravinia Festival, Mostly Mozart Festival, and Opera Orchestra of New York.

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



## 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. Kevin is currently a member of the composition department at the Peabody Institute and the Director of the Minnesota Orchestra Composer's Institute.

# ST. LOUIS SYMPHONY CHORUS | 2019/2020

Amy Kaiser  
*Director*

Leon Burke, III  
*Assistant Director*

Gail Hintz  
*Accompanist*

Susan D. Patterson  
*Manager*

Dereck Basinger  
Annemarie Bethel-Pelton

Jerry Bolain

Joy Boland

Michael Bouman

Richard F. Boyd

Robyn Danielle Brandon

Daniel Brodsky

Leon Burke, III

Cherstin Byers

Leslie Caplan

Maureen A. Carlson

Victoria Carmichael

Mark P. Cereghino

Timothy A. Cole

Devoree Clifton Crist

Derek Dahlke

Laurel Ellison Dantas

Inés de Erausquin

Mary C. Donald

Shane D. Evans

Ladd Faszold

Amy Telford Garcés

Amy Gatschenberger

Megan E. Glass

Steven Grigsby

James Haessig

Susan H. Hagen

Carlea Halverson

Sue Harrington

Michelle D. Harry

Nancy J. Helmich

Ellen Henschen

Jacob Henson

John Frederick Herget, IV

Heather Humphrey

Matthew Jellinek

Kerry Jenkins

Preston Jordan

Jim Kalkbrenner

Margaret Milligan Kerr

Patricia Kofron

Elena Korpalski

Christina Kruger

Paul Kunnath

Thomas W. Kupferer, Jr.

Kyrstan Langer

Alina Luke

Gina Malone

Patrick C. Mattia

Emese Mattingly

Jeffrey Maynard

Timothy John McCollum

Virginia McGuigan

Elizabeth McKinney

Scott Meidroth

Jonathan P. Miller

Jei Mitchell-Evans

Ashleigh C. S. Moffitt

Elizabeth Ducey Moss

Anthony Murgo

Duane L. Olson

Malachi Owens, Jr.

Susan D. Patterson

Trent A. Patterson

Angela Paulick

Matt Pentecost

Brian Pezza

David Pierce

Lillian Pinto de Sá

Sarah Jane Price

Amy E. W. Prince

Shelly Ragan

Valerie Christy Reichert

Kate Reimann

Greg Riddle

Olivia Roland

Caleb Rosenthal

Terree Rowbottom

Nathan Tulloch Ruggles

Paul N. Runnion

Mark V. Scharff

Leann Schuering

Victoria Siddell

Janice Simmons-Johnson

Charles G. Smith

Nick Spector

Adam Stefo

J. David Stephens

Spencer Stephens

Kim Stewart

Alyssa Strauss

Dean Strouse

Clark Sturdevant

Heather Butler Taylor

Maureen Taylor

Nora Justak Teipen

Byron E. Thornton

Natanja Tomich

Diane Toomey-Watson

Philip Touchette

Pamela M. Triplett

David R. Truman

Greg Upchurch

Kaamyra Varagur

Robert L. Voelker

Samantha Dane Wagner

Nancy Maxwell Walther

Nicole Weiss

L. J. White

Mary Wissinger

Paula N. Wohldmann

Susan Donahue Yates

Danielle Yilmaz

Carl S. Zimmerman





# 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

## Want more?

We're celebrating our 140th season with some exciting events and concerts. Classical tickets start at just \$15.

Visit [slo.org/subscribe](https://slo.org/subscribe) for more information.