

SAINT LOUIS SYMPHONY ORCHESTRA  
YOUNG PEOPLE'S CONCERT



## STORYTELLING

<b>GRIEG</b>	Selections from <i>Peer Gynt</i> Suite
<b>RAVEL</b>	<i>Mother Goose</i> Suite
<b>BADEL</b>	Selections from <i>Pirates of the Caribbean</i>

**Music Director**  
David Robertson

**Conductor**  
Ward Stare

**Ward Stare**  
**Resident Conductor and Music Director of the**  
**Saint Louis Symphony Youth Orchestra (SLSYO)**



American conductor Ward Stare is currently in his second season as the Resident Conductor of the Saint Louis Symphony Orchestra and Music Director of the Saint Louis Symphony Youth Orchestra, having been appointed by Music Director David Robertson in the fall of 2008. In April 2009, he made his highly successful Carnegie Hall debut with the SLSO, stepping in at the last minute to conduct while Maestro Robertson made his debut as chansonnier in H.K. Gruber's *Frankenstein!!*. Mr. Stare was described by Sarah Bryan Miller of the *St. Louis Post-Dispatch* as "...just terrific, leading the eclectic score with confidence and style; the musicians followed along perfectly."

In August 2007, Mr. Stare made his critically acclaimed debut with The Cleveland Orchestra at the famed Blossom Music Center followed by a year serving as the Los Angeles Philharmonic's American Symphony Orchestra League Conducting Fellow, at the invitation of Esa-Pekka Salonen. In this capacity he conducted concerts with the Los Angeles Philharmonic on both the Philharmonic's Toyota Symphonies for Youth and Neighborhood Concert Series.

Recent seasons have also included appearances with the Moscow Chamber Orchestra, both in Moscow and on the orchestra's 2007 North American Tour, as well as a special performance with the Bangkok Symphony Orchestra as part of the Orchestra's "Great Artists of the World" series celebrating the 80th birthday of the King of Thailand. The 2008/09 season included Mr. Stare's debut with the Deutsches Symphonie-Orchester in Berlin, Germany, as second conductor with Sir Andrew Davis in Ives' *Symphony No. 4*.

Mr. Stare makes his subscription debut with the Saint Louis Symphony Orchestra in the fall of 2009. Other upcoming engagements include Mozart's *Requiem* with the Memphis Symphony, as well as Mr. Stare's conducting debut at the Lyric Opera of Chicago.

Mr. Stare was the recipient of both the Robert J. Harth Conductor Prize (2006) and the Aspen Conducting Prize (2007) at the Aspen Music Festival and returned in the summer of 2008 as Assistant Conductor to the Festival and its Music Director, David Zinman. In addition to his studies with Maestro Zinman, he has worked with Janos Furst and Jorma Panula as well as working with Michel Merlet in composition and musical analysis.

Following in the path of many great orchestral conductors whose careers began as instrumentalists, Mr. Stare was trained as a trombonist at the Juilliard School in Manhattan. At the age of 18, he was appointed principal trombonist of the Lyric Opera of Chicago and has performed as an orchestral musician with the Chicago Symphony Orchestra and the New York Philharmonic, among others. As a soloist, he has concertized in both the US and Europe.

**Dear Educators:**

On behalf of all of us at the Saint Louis Symphony Orchestra (SLSO) it is a great pleasure to welcome you to our Education Concerts. This year's winter program features selections from the *Peer Gynt* Suite by Edvard Grieg, the *Mother Goose* Suite by Maurice Ravel, and selections from *Pirates of the Caribbean* by Klaus Badelt. These exciting pieces demonstrate how music can take the listener on a musical journey to new and exotic places.

The main theme of this concert is how music creates a mood or tells a story. In an effort to collaborate with you in preparing your students for the performance, I would like to share some specific learning goals that we have in mind for the concert:

- Students will learn the names of Grieg, Ravel, and Badelt and what a composer does.
- Students will review the instruments of the Orchestra.
- We will demonstrate instrument tone color and how music can create a mood or tell a story.
- Students will learn the "Morning" theme from *Peer Gynt* and will discuss melodic line. (Music is included in the teachers' guide.)
- Students will learn the terms *accelerando*, *pizzicato*, dynamics, and syncopation.
- Students will hear selections from *Peer Gynt*, *Mother Goose*, and *Pirates of the Caribbean*. Students are encouraged to create their own internal story to go along with the music.

## SPECIAL NOTES FOR 2009-2010:

- All of the music on this concert is available for download from the SLSO's iTunes iMix at: [www.slsso.org/cp/ed0910.htm](http://www.slsso.org/cp/ed0910.htm) for \$0.99 a movement.
- It is our goal to make SLSO Education Concerts meaningful and relevant for you and your students and we encourage you to visit our website for additional resources such as the *Storytelling* Teacher Guides, the "Stand Up Symphony," as well as general lesson plans on the SLSO and the instrument families ([www.slsso.org/cpp/tg.htm](http://www.slsso.org/cpp/tg.htm)).
- The SLSO is excited to announce the "E-Symphony Series" which offers educational and inter-active video presentations featuring members of the SLSO ([www.slsso.org/cp/video.htm](http://www.slsso.org/cp/video.htm)). Each video is designed for specific grade levels and focuses on different musical topics, instrument families, and cross curricular elements. Many of the videos concentrate on the connection between music and storytelling and feature a selected story book.

We look forward to seeing you this winter.

Sincerely,



**Ward Stare**

Resident Conductor of the Saint Louis Symphony Orchestra and  
Music Director of the Saint Louis Symphony Youth Orchestra

## Special Notes for 2009-2010

All of the music on this concert is available for download from the SLSO's iTunes iMix at: <http://www.slso.org/cp/ed0910.htm> for \$0.99 a selection.)

Please check [www.slso.org/cp/tg.htm](http://www.slso.org/cp/tg.htm) for additional resources, such as the "Stand Up Symphony," as well as general lesson plans on the SLSO and the instrument families.

The SLSO is excited to announce the "E-Symphony Series" which offers educational and inter-active video presentations featuring members of the SLSO ([www.slso.org/cp/video.htm](http://www.slso.org/cp/video.htm)). Each video is designed for specific grade levels and focuses on different musical topics, instrument families, and cross curricular elements. Many of the videos concentrate on the connection between music and storytelling and feature a selected story book.

**GRIEG** Selections from *Peer Gynt* Suite  
Morning Mood  
In the Hall of the Mountain King

### **Edvard Grieg**

**Born: June 15, 1843, Bergen, Norway**

**Died: Sept. 4, 1907, Bergen, Norway**

- Famous Norwegian composer started piano lessons with his mother
- Went to the Leipzig Conservatory as a teenager
- Returned to Norway and established himself as a major composer by the time he was 25
- Established the Euterpe Society with another young composer to promote national Scandinavian music and carried on the project by himself after his friend died
- Uses Norwegian type melodies and rhythms in his music
- Wrote the music for the play *Peer Gynt* in 1874-75
- His music was well liked all over Europe and he made several trips to England
- Was a rather quiet personality and spent much of his later years in seclusion
- His wife was a singer and often performed his songs.
- Was awarded an annuity by the Norwegian government which made it possible for him to devote much of his time to composition.

(See activity page for story summary.)

### **RAVEL** *Ma Mere l'Oye* [*Mother Goose*] Suite

- Pavane de la Belle au bois dormant [Pavane of the Sleeping Beauty]
- Petit Poucet [Tom Thumb]
- Laideronnette, Impératrice des pagodas [Laideronnette, Empress of the Pagodas]
- Les Entretiens de la Belle et de la Bête [Conversations of Beauty and the Beast]
- La Jardin féérique [The Enchanted Garden]

### **Maurice Ravel**

**Born: March 7, 1875 in Cibourne, Basses-Pyrenees, France**

**Died: December 28, 1937 in Paris, France**

- Born near the Spanish border, family moved to Paris when he was still an infant
- Studied at the Paris Conservatory
- Was never on a faculty and took very few students
- Never married and lived a basically quiet life
- During World War I he served as an ambulance driver for while but had poor health and had to stop
- Traveled some as a pianist and conductor of his own works in Europe and even to the U.S.
- Was interested in and influenced by jazz for some of his works
- Was a master of orchestration, his version of *Pictures at an Exhibition* is well known
- *Mother Goose* was originally written for piano, four hands in 1908-10 and was later orchestrated in 1911. The titles are taken from a variety of children's fairy tales.

**"Morning" Recorder Lesson (*Peer Gynt*)****Grade**

4-6

**Standards Addressed**

National Standards: 1, 2, 5, 6, 7, 8, 9

MO: FA: 1, 2, 3, 4, 5

IL: 25 A, B; 26 A, B; 27 A, B

**Multiple Intelligences**

Musical

Intrapersonal

Linguistic

Mathematical

**Objective**

Students will become familiar with the theme of "Morning" from *Peer Gynt* by Edvard Greig. Students will reinforce recorder skills and musical literacy by playing the theme on recorder.

**Time to complete activity**

35 minutes

**Materials needed**

- Recording of "Morning" from *Peer Gynt* (available for download from the SLSO's iTunes iMix at: [www.slsso.org/cp/ed0910.htm](http://www.slsso.org/cp/ed0910.htm) for \$0.99 a movement.)
- One copy of "Morning" Musical Excerpt Page per student
- One recorder per student

**Procedure**

1. Students will listen to a recording of "Morning" from *Peer Gynt*.
2. Ask the students to discuss why Greig might have named this piece "Morning"? What did the music make them think of? How did it make them feel?
3. The "Morning" theme is first introduced in the flute. Why do you think Grieg picked the flute to introduce the theme? (Answers may include: it's soothing, or the range of the flute is high like the sun rising in the sky).
4. Teacher should point out that the "Morning" excerpt is written in 6/8 time.
5. Students will listen to the recording again, this time counting along to the beat on numbers (1-6).
6. Each student will receive a copy of the "Morning" Musical Excerpt page.
7. Students will sing the melody on "do".
8. Once students are familiar with the melody, they will sing it again on numbers (1-6).
9. Students will now play the melody on recorders.
10. Teachers should review the fingerings for low C, D, E and G, A, B.
11. Slowly learn the "Morning" melody. Let students practice with a partner for a few minutes.
12. Once students are comfortable playing the melody, divide the class in half. Have half of the class perform the melody on recorders while the other half sings the melody (using text or numbers).
13. After students have performed the piece successfully, switch groups and repeat the activity.

**Musical Excerpt from *Peer Gynt*  
Suite No. 1  
"Morning"  
EDVARD GRIEG (1843–1907)**

Grieg wrote a qui - et tune; from his Peer Gynt Suite  
from Nor-way's myth-o - lo - gy. It is called morn-ing so  
qui - et and sun - ny, just start-ing a new \_\_\_\_ day.

**Taken from:**

"Classic Tunes and Tales" by Tod F. Kline, p. 43-46, ©1997 by Parker Publishing Company.

## String Bass: Mountain King (*Peer Gynt*)

### Grade

4-6

### Standards Addressed

National Standards: 6,7,8,9

MO: FA 1,2,3,4,5

IL: 25A,B; 26A; 27A,B

### Multiple Intelligence focus

Musical

Verbal/Linguistic

Bodily/Kinesthetic

### Objective

Students will experience the driving, rhythmic excitement of the “Mountain King,” through imitation of the pizzicato bass and percussion sections.

### Time needed to complete activity

25 minutes

### Materials needed

- Recording of “Mountain King” from *Peer Gynt* (available for download from the SLSO’s iTunes iMix at: [www.slsso.org/cp/ed0910.htm](http://www.slsso.org/cp/ed0910.htm) for \$0.99 a movement.)
- 1 yard of cotton string per student (to serve as the “string” of the pretend string bass)
- For further practice: Tambourines, drums, cymbals and other non-pitched percussion.

### Procedure for String Bass

1. Listen first to the “Mountain King” movement. (Duration 2:14)
2. What do you notice? What is it like at the end? How does the music change through the piece? Introduce vocabulary words as part of the discussion. Ex) rest, accelerando, pizzicato, dynamics, plus student suggestions. Put words up on the board.
3. Give special emphasis to the rest towards the end of the movement since students will perform the silence later in activity.
4. **Activity: String bass to Body Percussion**  
Starting with stretched string (cotton string; 1 yard per student), instruct students to hold one end of the string under their foot and pull the string taut with their hand. It should produce a soft “plunk” sound.
5. In beginning soft section, have students mimic pizzicato on their strings (on weak beats 2 and 4.)
6. Upon entrance of the percussion, switch to body percussion, setting the string to the side, begin stomping on strong beats and clapping on weak beats. (Ex: Beat 1: stomp, Beat 2: clap, Beat 3: stomp, Beat 4: clap.) Students should freeze during the rest (8 beats) before the forte ending.

### Further practice:

Add instruments such as tambourines, drums and cymbals. Divide class into 4 groups. Three of the groups will continue to play their “string basses” throughout the movement on weak beats 2 and 4. One select group will play the instruments, beginning to play on weak beats 2 and 4 as the percussion enters in the recording. Repeat the process again, proceeding to the other groups. Students will need to pay special attention, especially in rest/silence section before the loud ending, to see if they can perform together. Switch roles until all students have played percussion instruments.

## Composition Activity (Empress of the Pagodas from the *Mother Goose Suite*)

### Grade

4-6

### Standards Addressed

National Standards: 2, 3, 4, 6, 7, 8, 9

MO: FA: 1, 2, 3, 4, 5

MO: CA: 1, 2, 5

IL: 25 A, B; 26 A, B; 27 A, B

### Multiple Intelligences

Musical

Bodily-Kinesthetic

Linguistic

Interpersonal

### Objective

Students will learn about “Laideronette, Empress of the Pagodas” from Ravel’s *Mother Goose Suite* through listening and composing within specified guidelines.

### Time to complete activity

35 minutes

### Materials needed

- Recording of “Laideronette, Empress of the Pagodas” from the *Mother Goose Suite* (available for download from the SLSO’s iTunes iMix at: [www.slsso.org/cp/ed0910.htm](http://www.slsso.org/cp/ed0910.htm) for \$0.99 a movement.)
- Xylophones, glockenspiels, metalaphones, chime trees, wind chimes, triangles, and finger symbols.
- Synopsis Page for “Laideronette, Empress of the Pagodas”

### Procedure

1. Students will listen to a recording of “Laideronette, Empress of the Pagodas” from the *Mother Goose Suite*.
2. Ask students to describe the music: What did it make them think of? How did it make them feel?
3. Students will read the Synopsis Page for “Laideronette, Empress of the Pagodas”.
4. Teachers should reinforce that Ravel was influenced by many foreign places and instruments: javanese music and the sound of the gamelan were the inspiration for “Laideronette, Empress of the Pagodas”.
5. Students will create their own music using percussion instruments and a pentatonic scale.
6. Students will break into groups of 4 or 5. Each group should have 2 barred instruments and at least 2 non-pitched percussion instruments.
7. The teacher will assign a time signature and a pentatonic scale for each group. Students will remove the 4th and 7th (fa and ti) scale degrees from their instruments.
8. In each group students will decide which role each group member will perform:
  - Student one will create an ostinato pattern using only the 1st and 5th scale degree (do and sol) on a barred instrument.
  - Student two will create a melody using all pitches in the pentatonic scale on a barred instrument.
  - Student three will create a short melodic pattern or counter melody on a barred instrument.
  - Students four and five will create rhythms to perform on the non-pitched percussion instruments.
9. Students will practice their composition as a group.

10. Each group will perform for the class.
11. Ask each group to reflect on their composition. Did it sound exotic like Ravel's "Laideronette, Empress of the Pagodas"? Allow time for student discussion and reflection.

## Synopsis Page for “Laideronette, Empress of the Pagodas”

(taken from [www.rpo.org/UserFiles/File/PDF/intermediate\\_03\\_04/Ravel-Laideronette.pdf](http://www.rpo.org/UserFiles/File/PDF/intermediate_03_04/Ravel-Laideronette.pdf))

### The Story

A wicked witch places the beautiful Princess Laideronette under a curse to endure ugliness forever. Embarrassed by her looks, Laideronette moves to a faraway castle to live. There, she becomes friends with a green serpent she meets in the forest. At one time, he was a handsome prince but was also placed under a curse by the same witch. He claims to be even uglier than she is. They travel on the sea together and become shipwrecked on an enchanted island inhabited by pagodas, tiny creatures made of precious stones that play lutes made of walnut shells and viols made of almond shells. They play their lovely music while the princess swims. Later, the spell is broken and the two are married. The beautiful princess and handsome prince live happily ever after.

### Additional Information

1. “Laideronette, Imperatrice des Pagodas” (“Little Ugly One, Empress of the Pagodas”) was created from Marie Catherine d’Aulnoy’s story “Le Serpentine” (“The Green Serpent”).
2. This piece was originally written as a piano duet. Ravel wrote a series of pieces based on the *Mother Goose* nursery rhymes for Jean and Mimi Dodebski, children of close friends, so that they would practice the piano. When it came time for the performance, the children were too scared to play, so two other young students played it instead. It was orchestrated in 1912 and was later choreographed by Serge Diaghalev for a ballet.
3. Ravel was greatly influenced by other cultures. This piece borrows Javanese musical motifs based on a pentatonic scale and duplicates the sound of the gamelan (an orchestra of percussion instruments) by using the harp, celesta, and xylophone.
4. A pagoda is a temple found in Asian countries. It is said that the upward curve on the roof of this building will keep away the evil spirits.
5. A gamelan is an orchestra native to the Indonesian islands of Java and Bali made up of percussion instruments including gongs, xylophones, and kettles.

## Beauty and the Beast: A Waltz Lesson to the Music of "Beauty and the Beast" from Ravel's *Mother Goose Suite*

### Grade

4-6

### Standards addressed

National Standards: 6,7,8,9

MO: FA 1,2,3,4,5

IL: 25A,B; 27A,B;

### Multiple Intelligence focus

Bodily Kinesthetic

Mathematical

Verbal Linguistic

### Objective

To define a "waltz" while familiarizing students with the music and themes of Ravel's "Beauty and the Beast." Students will have the opportunity to internalize the 3/4 waltz time signature through conducting and movement.

### Time needed to complete activity

30 minutes

### Materials needed

Recording of "Beauty and the Beast" from Ravel's *Mother Goose Suite* (available for download from the SLSO's iTunes iMix at: [www.slsso.org/cp/ed0910.htm](http://www.slsso.org/cp/ed0910.htm) for \$0.99 a movement.)

### Additional resources

- Learn to waltz Video (breaks down steps): <http://www.youtube.com/watch?v=TFAGFyRYyHY>
- Contemporary Waltz video excerpted from "So You Think you Can Dance?"  
<http://www.acousticandelectricguitars.com/2009/06/asuka-and-vitolio-waltz-so-you-think-you-can-dance-top-18/>

### Procedure

1. Ask students if any member of the class has ever heard or seen a waltz? Use student commentary and modern examples to define the waltz as a dance with three beats. Examples include: Disney's Beauty and the Beast ballroom scene, So you think you can Dance?
2. Introduce "Beauty and the Beast" as being from the *Mother Goose Suite*. Listen to an excerpt from "Beauty and the Beast." Ask students to think about characteristics in Ravel's music that make it appropriate for dance music. As students are listening, begin to count the beats (1,2,3) with emphasis on the "1."
3. Student responses might include descriptions such as: flowing melody and steady beat.
4. Highlight "steady beat" response by contrasting it to a hypothetical situation where dancers didn't have a steady beat. How would they know when to move? How would they move together in time if they couldn't anticipate the beat?
5. Define the time signature 3/4. Include in your description that the emphasis or strong beat is on "1" followed by two weaker beats on "2" and "3."

6. Listen again to "Beauty and the Beast," this time leading the students in counting the "1,2,3" beat pattern.
7. Once a steady counting pattern is established, introduce the conducting pattern for 3/4. Instruct students to mirror your movements while replacing your "1,2,3" counting instructions with the "down, right, up" conducting pattern included in the diagram below.
8. Form the class into a large circle. Start the recording again, this time leading students in a waltz walking pattern, emphasizing their movements on the strong beats. Step on 1, walk-step on beats 2 and 3, moving clockwise in a circle.
9. Ravel's "Beauty and the Beast" shines a rare spotlight on the contrabassoon. Introduce the contrabassoon, its range, and discuss why it might be appropriate to play the role of the beast.
10. Discussion topic: if the contrabassoon is fitting to play the "beast," what instrument do students hear that might be playing "beauty?"
11. Replay the duet between the contrabassoon/beast and clarinet/beauty. What can students guess about the characters from their music? Can students guess the point in which beauty falls in love with beast? (Hint: harp glissando)
12. Discuss student opinions of the work as a means to summarize above concepts.

**Additional learning**

If time allows, teach students the waltz "box pattern." See "Additional Resources" section above for waltz tutorial.

## Teacher Materials / Lesson Plan for Enchanted Garden Activity (from the *Mother Goose Suite*)

### Grade

4-6

### Standards Addressed

National Standards: 6, 7, 8, 9

MO: FA: 1, 2, 3, 4, 5

IL: 25 B; 27 A, B

### Multiple Intelligences

Musical

Spatial

Linguistic

Bodily-Kinesthetic

### Objective

Students will learn about “The Enchanted Garden” from Ravel’s *Mother Goose Suite* by listening to a recording and creating a visual representation of the sounds they hear.

### Time to complete activity

25 minutes

### Materials needed

- Recording of “The Enchanted Garden” from the *Mother Goose Suite* (available for download from the SLSO’s iTunes iMix at: [www.slsso.org/cp/ed0910.htm](http://www.slsso.org/cp/ed0910.htm) for \$0.99 a movement.)
- 1 inch strips of torn or cut construction paper in assorted colors
- Blank piece of construction paper for each student
- Glue stick for each student

### Procedure

1. Students will listen to a recording of “The Enchanted Garden” from the *Mother Goose Suite* (duration 3:34).
2. Ask students to describe the music: What did it make them think of? How did it make them feel?
3. Talk about the word **enchant** (to cast a spell over; magical OR to attract and delight someone). How can a garden be enchanted?
4. Each student should receive a blank piece of construction paper, a glue stick, and 15-20 strips of multi-colored construction paper. Discuss what an “enchanted” flower might look like and encourage students to use their imaginations. Students can bend, tear, and manipulate the strips of paper however they please.
5. While students listen to the music again, they will create an “enchanted” flower. Students should use only the glue and the strips of paper to create their “enchanted” flower. (\*\*Teachers may need to play the recording more than once.)
6. Once the flowers are completed, students may create a name for their flower.
7. Ask students to place their flowers in a long row on the floor. Ask students to walk through the “enchanted garden” and stand behind a flower they find particularly interesting.
8. Student volunteers can then discuss the creation of their flower and how the music influenced them in the process.

## Lesson Plan for Pirate Adventure (*Pirates of the Caribbean*)

### Grade

4-6

### Standards Addressed

National Standards: 6, 7, 8, 9

MO: FA: 1, 2, 3, 4, 5

MO: CA: 1, 4, 5, 7

IL: 25 A, B; 26 A; B; 27 A, B

### Multiple Intelligences

Musical

Interpersonal

Linguistic

### Objective

Students will discuss film music and how music can create a mood. Students will then write their own pirate adventure inspired by the soundtrack of *Pirates of the Caribbean*.

### Time to complete activity

35 minutes

### Materials needed

- Recording of "Fog Bound" from *Pirates of the Caribbean*
- Recording of "The Medallion Calls" from *Pirates of the Caribbean*
- Recording of "The Black Pearl" from *Pirates of the Caribbean*
- All available for download from the SLSO's iTunes iMix at: [www.slsso.org/cp/ed0910.htm](http://www.slsso.org/cp/ed0910.htm) for \$0.99 a movement.)
- Paper and pencil for each student

### Procedure

1. Students will discuss movies they've seen and how music adds to the drama or action of the movie.
2. Ask the students to think of a specific scene in a movie that was enhanced because of the music?
3. Lead students in a discussion about how music creates a mood. Ex: Can music make you feel happy, sad, excited, or tired? What musical elements might make a piece sound happy or sad? (Answers might include: dynamics, tempo, instrumentation, etc...)
4. Listen to the selections from *Pirates of the Caribbean*.
5. Discussion topics:
  - How did the composer use musical elements to create a mood?
  - What visual images came to mind as you listened to the music?
  - Did you hear musical cues like the waves crashing against the ship or the pirate with the peg leg limping in "Medallion Calls"?
  - What descriptive words would you use to describe this music?
6. Students will write their own pirate adventure while listening to the music from *Pirates of the Caribbean*. It may be necessary to play the excerpts more than once.

## DAVID ROBERTSON

### Conductor

American conductor David Robertson is a compelling and passionate communicator whose stimulating ideas and exhilarating music-making produce riveting performances, captivating and inspiring international audiences and musicians alike. Hailed by the press as a brilliant artist and master programmer, he is considered one of today's most important conductors. His consummate musicianship, fresh stylistic instincts and extensive mastery of orchestral as well as operatic repertoire have secured strong relationships for him with major orchestras worldwide. In fall 2009, Mr. Robertson commences his fifth season as Music Director of the 130-year-old Saint Louis Symphony Orchestra, while continuing as Principal Guest Conductor of the BBC Symphony Orchestra, a post he has held since 2005.



Highlights of David Robertson's 2009-2010 season with the Saint Louis Symphony Orchestra include a fall tour to Carnegie Hall and a four-city California spring tour. Guest engagements in the U.S. include performances with the San Francisco Symphony, Chicago Symphony and New York Philharmonic, where Mr. Robertson is a regular guest conductor, as well as the Cleveland Orchestra. Internationally, he returns to conduct the BBC Scottish Symphony Orchestra at the Edinburgh Festival, the Royal Concertgebouw Orchestra, Staatskapelle Dresden, Berlin Philharmonic, Bayerischer Rundfunk Symphonieorchester, Israel Philharmonic, and Sydney Symphony among others, many of which are ensembles with which he has on-going relationships.

David Robertson has made numerous recordings for Sony Classical, Naive, EMI/Virgin Classics, Deutsche Grammophon, Atlantic/Erato, Nuema, Adès, Valois and Naxos, in addition to his recent, first-ever recording of *Doctor Atomic Symphony* for Nonesuch. His download-only "Live From Powell Hall" releases recorded with the Saint Louis Symphony Orchestra include works by Adams, Scriabin and Szymanowski. Other recordings feature works by such composers as Bartók, Boulez, Carter, Dusapin, Dvořák, Ginastera, Lalo, Milhaud, Reich, Saint-Saëns, and Silvestrov.

Born in Santa Monica, California, Mr. Robertson was educated at London's Royal Academy of Music, where he studied French horn and composition before turning to orchestral conducting. David Robertson received Columbia University's 2006 Ditson Conductor's Award, and he and the Saint Louis Symphony Orchestra are recipients of two major awards from ASCAP and the League of American Orchestras: the 2008-09 Award for Programming of Contemporary Music, and the 2005-06 Morton Gould Award for Innovative Programming. Musical America named Mr. Robertson Conductor of the Year for 2000. In 1997, he received the Seaver/National Endowment for the Arts Conductors Award, the premier prize of its kind, given to exceptionally gifted American conductors. He is the recipient of honorary doctorates from Webster University (2009) and Maryville University (2007). David Robertson and his wife, pianist Orli Shaham, are parents of twin boys. Mr. Robertson also has two teenage sons.