

**FOR IMMEDIATE RELEASE**

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**ST. LOUIS SYMPHONY ORCHESTRA AND PULITZER ARTS FOUNDATION ANNOUNCE PROGRAMMING FOR  
2019/2020 LIVE AT THE PULITZER SERIES, CELEBRATING MUSIC OF TODAY**

**The popular four-program series features world premieres of pieces by Susan Philipsz and Christopher Stark, along with works by John Luther Adams, Christopher Cerrone, Phyllis Chen, Danny Clay, Brett Dean, Yotam Haber, Carolina Heredia, David Lang, Missy Mazzoli, Annika Socolofsky, and LJ White**

**(August 29, 2019, St. Louis, MO)** – The St. Louis Symphony Orchestra, in partnership with the Pulitzer Arts Foundation, announced the details for its 2019/2020 Live at the Pulitzer concert series. The concerts complete the SLSO's musical offerings for the season, the 140th of the orchestra and first with Music Director Stéphane Denève.

Recognized for its exceptional, adventurous programming, the Live at the Pulitzer series was curated in collaboration with SLSO's Creative Partner Tim Munro, the triple-Grammy-winning flutist, speaker, writer, and teacher. Each year since St. Louis Symphony: Live at the Pulitzer launched in 2004, the SLSO has programmed a series of concerts that complement current exhibitions on view at the [Pulitzer Arts Foundation](https://www.pulitzerarts.org/). The 19/20 season was planned in conjunction with a remarkable lineup of exhibitions: *Susan Philipsz: Seven Tears*, *Zarina: Atlas of Her World*, and *Terry Adkins*. The series has become a highlight of the St. Louis concert scene, and enjoys deeply engaged, capacity audiences.

This season, the Live at the Pulitzer series marks the world premiere performance of two pieces: the live version of Susan Philipsz's *Study for Strings*, which is paired with an exhibition featuring Philipsz's own art, and Christopher Stark's *2nd Nature*, an immersive work for solo violin, electronics, and video.

Tickets for the series go on sale today: Student tickets are \$10 each. Subscription tickets to the four-concert series are \$17 each. Individual tickets are \$23.

**Marie-Hélène Bernard, SLSO President and CEO, said,** "Our collaboration with the extraordinary Pulitzer Arts Foundation aligns our shared artistic aesthetic and beliefs to remove musical boundaries with programming that connects listeners to social issues while exploring new realms of music and art possibilities. Since its inception 15 years ago, this series has reached committed, curious, and adventuresome St. Louis audiences. The concerts feature non-traditional audio, visual, and interactive elements that engage audiences in new ways while elevating St. Louis as a true cultural hub for musical experimentation. These concerts complete the SLSO's exciting portfolio of concerts for the 19/20 season, a milestone year when the institution welcomes Stéphane Denève as its new Music Director."

At the Live at the Pulitzer series concerts, the Tadao Ando-designed building – one of the finest examples of contemporary architecture in the United States – provides an intimate setting for the innovative works, all played

by small ensembles of SLSO musicians within the museum galleries.

Concerts take place at the Pulitzer Arts Foundation, 3716 Washington Blvd. For additional information, visit [slo.org/pulitzer](https://slo.org/pulitzer).

### **2019/2020 LIVE AT THE PULITZER CONCERTS**

#### **SONGBIRDSONGS**

**Tuesday, October 8, 2019, 7:30pm**

**Wednesday, October 9, 2019, 7:30pm**

William James, percussion  
Alan Stewart, percussion  
Shannon Wood, percussion  
Ann Choomack, piccolo  
Jennifer Nitchman, piccolo  
Jennifer Gartley, piccolo  
Tim Munro, piccolo

**Christopher CERRONE**

*Memory Palace*

**John Luther ADAMS**

*songbirdsongs*

The Pulitzer concert series opens with a concert centered around the ideas of memory and place.

***Memory Palace*** pays tribute to the way our lives are affected by places and people. In this piece for percussion, the palace is American composer Christopher Cerrone's life. There are the crickets of a camping trip, the windchimes of his parents' backyard. "These sounds in the piece are the signposts," writes Chris. "They help me remember—and more important, understand—who I am."

***songbirdsongs*** transforms the Pulitzer Arts Foundation into a musical forest. Pulitzer Prize-winning American composer John Luther Adams lived for 40 years in the wilds of Alaska, and his works are inextricably linked with the natural world, giving voice to nature's beauty, danger and fragility. In *songbirdsongs*, piccolos and percussion surround the audience, playing choruses of dawn and dusk.

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#### **STUDY FOR STRINGS**

**Tuesday, January 28, 2020, 7:30pm**

**Wednesday, January 29, 2020, 7:30pm**

Xiaoxiao Qiang, violin  
Hannah Ji, violin

Shannon Williams, viola  
Elizabeth Chung, cello  
Michael Casimir, viola  
Leonid Plashinov-Johnson, viola  
Chris Tantilto, viola  
Alvin McCall, cello  
Bjorn Ranheim, cello  
Yin Xiong, cello

<b>Missy MAZZOLI</b>	<i>Dissolve, O My Heart</i>
<b>Brett DEAN</b>	<i>Eclipse</i>
<b>David LANG</b>	<i>Joy from Mystery Sonatas</i>
<b>Susan PHILIPSZ</b>	<i>Study for Strings</i> (World premiere of live version)

The second Pulitzer concerts features a series first: the world premiere of a piece by a composer whose works will be on display at the Pulitzer Arts Foundation.

In 1944, a composition by Pavel Haas was recorded for a Nazi propaganda film. Afterwards, Haas and many of the players were killed. ***Study for Strings***, by Berlin sound artist Susan Philipsz, revisits that composition for strings, filling it with the gaping silences of those who were killed. A live version of this acclaimed work will receive its world premiere in this Pulitzer performance.

In 2001, the Australian government took a hardline stance against the arrival of boat people. Australian composer Brett Dean wrote his passionate string quartet as a personal response to the political and social consequences of this crisis.

Two prayers give us space to think, to mourn: Missy Mazzoli's ode to JS Bach's violin *Chaconne* and David Lang's ode to Biber's heart-rending *Rosary Sonatas*.

## **SECOND NATURE**

**Tuesday, March 24, 2020, 7:30pm**

Janet Carpenter, violin  
Asako Kuboki, violin  
Shawn Weil, violin  
Chris Tantilto, viola  
James Czyzewski, cello

<b>Yotam HABER</b>	<i>break_break_break</i>
<b>LJ WHITE</b>	<i>Fly into the light</i>

Carolina HEREDIA  
Yotam HABER  
Christopher STARK

*Añoranzas*  
*From the book*  
*2nd Nature* (World premiere)

The third Pulitzer program explores themes related to place, anchored by a world premiere performance.

In 2019, St. Louis-based composer Christopher Stark and the SLSO's violinist Shawn Weil traveled around Asia. They collected sounds and video that Stark has transformed into ***2nd Nature***, a work for violin, electronics, and video that receives its world premiere in this performance. This immersive work envelops the Pulitzer audience in an ambient and meditative natural world.

Three Missouri-based composers find their own responses to a sense of place. Yotam Haber's string quartet ***From the Book*** is an emotional reflection on an ancient Jewish liturgical melody, while ***break\_break\_break*** is a frenzied evocation of South Africa's rap-rave scene. Violin sounds are slowly weaved into LJ White's gentle tapestry, while Carolina Heredia challenges a solo cellist to confront the emotional struggles of ***Añoranzas*** ("yearning" or "homesickness").

## DON'T SAY A WORD

Tuesday, May 12, 2020, 7:30pm

Annika Socolofsky, mezzo-soprano  
Andrea Kaplan, flute  
Tzuying Huang, clarinet  
Melody Lee, violin  
Bjorn Ranheim, cello  
Nina Ferrigno, piano  
Alan Stewart, percussion

Danny CLAY *Lullaby*  
Phyllis CHEN *Hush*  
Annika SOCOLOFSKY *Don't say a word*

The final Pulitzer series program takes a modern approach on childhood lullabies.

Annika Socolofsky is an expressive and provocative musical force. This American composer, avant-folk vocalist, and fiddler is blazing a trail through the musical world and her brand-new song cycle, ***Don't say a word***, collects a series of what she calls "feminist rager-lullabies." These songs distort texts from pre-existing lullabies to tell updated lessons that Socolofsky wishes she had learned as a child. The cycle, written for Socolofsky's own amazing voice and a mixed ensemble, is beautiful and passionate and rage-filled, and is introduced by two unique modern lullabies.

### **EXHIBITION DESCRIPTIONS**

*Susan Philipsz: Seven Tears* explores Turner Prize-winning artist Susan Philipsz work with the potential of sound — often including her own, untrained voice — to define space and its interaction with architecture. The exhibition will include a newly commissioned work, *Too Much I Once Lamented*, created for the Pulitzer’s Tadao Ando-designed building. Situated in the museum’s central water court, where a reflecting pool offers dynamic views of the surrounding environment, the installation features Philipsz singing a seventeenth-century lament that describes a heartbroken lover in a state of solitary reflection. Other works—poetic meditations on loss, hope, and longing—will animate the museum’s galleries and surrounding architecture, creating a constellation of singular, immersive environments. This exhibition is on view from September 6, 2019 to February 2, 2020.

*Zarina: Atlas of Her World* presents some thirty prints, sculptures, and collages dating from the 1960s to the present, the first to present Zarina’s work alongside other artworks and objects — spanning cultures and centuries — that have served as touchstones for the artist throughout her career. These will include an etching by Albrecht Dürer, a drawing by Kazimir Malevich, and an architectural fragment from Mughal-era India, among others, which Zarina has synthesized into her own unique practice. The Indian-born American artist Zarina (b. 1937) is best known for her prints and sculptures, which bring the visual language of abstraction and minimalism together with an ongoing engagement with themes of memory, place, and loss. This exhibition is on view from September 6, 2019 to February 2, 2020.

*Terry Adkins* will trace the artist’s development over his more than three-decade career with nearly fifty works across a variety of media including sound, sculpture, video, and printmaking. The exhibition features rarely exhibited examples of Adkins’s early practice alongside some of his most celebrated works, bringing together selections from several acclaimed installations for the first time since their historic debut. In addition, the exhibition includes a range of items that the artist collected, including books, musical instruments, and objects from a diversity of artistic traditions. This collection of personal significance will provide new insight into the breadth of Adkins’s literary, musical, and visual influences. This exhibition is on view from March 13 – August 2, 2020.

### **About the St. Louis Symphony Orchestra**

Celebrated as one of today’s most exciting and enduring orchestras, the St. Louis Symphony Orchestra is the second-oldest orchestra in the country, marking its 140th year with the 2019/2020 season and its first with Music Director Stéphane Denève. Widely considered one of the world’s finest orchestras, the SLSO maintains its commitment to artistic excellence, educational impact, and community connections – all in service to its mission of enriching lives through the power of music.

In addition to its regular concert performances at Powell Hall, which has been the permanent home of the SLSO for more than 50 years, the orchestra is an integral part of the diverse and vibrant St. Louis community, presenting dozens of free education and community programs and performances throughout the region each year. It has an ongoing commitment to championing music of our time, through commissions, a collaboration with the Mizzou New Music Initiative, and its popular St. Louis Symphony Live at the Pulitzer. The SLSO also serves as the resident

orchestra for Opera Theatre Saint Louis, with the upcoming season marking the 43rd year of this unique partnership.

The Grammy Award-winning SLSO's impact beyond the St. Louis region is realized through weekly Saturday night concert broadcasts on St. Louis Public Radio, acclaimed recordings, and regular touring activity. A sought-after artistic partner by preeminent musicians and composers from across the globe, as well as by local and national organizations, the SLSO enjoys a long history of robust and enduring artistic collaborations that have developed and deepened over the years.

Today, the SLSO builds on the institution's current momentum on all fronts, including artistic, financial, audience growth, and community impact, and looks toward the future with Stéphane Denève. For more information, visit [slo.org](https://slo.org).

### **About the Pulitzer Arts Foundation**

The Pulitzer Arts Foundation is a museum that provides dynamic experiences with contemporary and historic art presented in dialogue with its celebrated Tadao Ando building. Since its founding in 2001, the museum has organized a range of exhibitions featuring art from around the world, exploring a diverse array of ideas and inspiring new perspectives. Highlights have included the exhibitions *Ruth Asawa: Life's Work* (2018-19); *Blue Black*, curated by artist Glenn Ligon (2017); *Medardo Rosso: Experiments in Light and Form* (2016-17); *raumlaborberlin: 4562 Enright Avenue* (2016); *Reflections of the Buddha* (2011-12); *Urban Alchemy / Gordon Matta-Clark* (2009-10); and *Brancusi and Serra in Dialogue* (2005). These exhibitions are complemented by programs that bring together leading figures from the fields of art, architecture, design, urban planning, and others. The Pulitzer is a place for contemplation and exchange that brings art and people together.

Located in the Grand Center Arts District of St. Louis, Missouri, the museum is open on Thursday through Sunday between 10am–5pm, with evening hours until 8pm on Friday.

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