

CONCERT PROGRAM

Friday, September 16, 2016, 8:00pm

Saturday, September 17, 2016, 8:00pm

David Robertson, conductor

Scott Andrews, clarinet

Charlie Brennan, narrator

Clark Sturdevant, tenor

Jeffrey Heyl, bass-baritone

Mark Freiman, bass

St. Louis Symphony Chorus

Amy Kaiser, director

SMITH/ *The Star-Spangled Banner*
arr. Sousa/Damrosch

WEILL *Der Lindberghflug (The Flight of Lindbergh)* (1929)
(1900-1950)

Charlie Brennan, narrator
Clark Sturdevant, tenor (Charles Lindbergh)
Jeffrey Heyl, bass-baritone
Mark Freiman, bass
St. Louis Symphony Chorus
Amy Kaiser, director

INTERMISSION

BOULEZ *Dialogue de l'ombre double (Dialogue of the Double Shadow),*
(1925-2016) **for clarinet and live electronics** (1982-85)

sigle initial—
strophe I—
transition de I à II—
strophe II—
transition de II à III—
strophe III—
transition de III à IV—
strophe IV—
transition de IV à V—
strophe V—
transition de V à VI—
strophe VI—
sigle final

Scott Andrews, clarinet
Adam Abeshouse, sound design

DEBUSSY *La Mer* (1903-05)
(1862-1918)

De l'aube à midi sur la mer (From Dawn to Noon on the Sea)
Jeux des vagues (Play of the Waves)
Dialogue du vent et de la mer (Dialogue of Wind and Sea)

ACKNOWLEDGMENTS

These concerts are part of the Wells Fargo Advisors Orchestral Series.

These concerts are funded in part by the Kurt Weill Foundation for Music, Inc., New York, NY.

David Robertson is the Beofor Music Director and Conductor.

Amy Kaiser is the AT&T Foundation Chair.

Scott Andrews is the Helen E. Nash, M.D. Guest Artist.

The St. Louis Symphony Chorus is underwritten in part by the Richard E. Ashburner, Jr. Endowed Fund.

The concert of Friday, September 16, is underwritten in part by a generous gift from Mr. Francis M. Austin, Jr. and Virginia V. Weldon, MD.

The concert of Saturday, September 17, is underwritten in part by a generous gift from Mr. and Mrs. Barry H. Beracha.

The live and recorded audio production for Boulez's *Dialogue de l'ombre double* was made possible through partnership with Open G Records. For more information, please visit opengrecords.com.

Pre-Concert Conversations are sponsored by Washington University Physicians.

Large print program notes are available through the generosity of the Delmar Gardens Family, and are located at the Customer Service table in the foyer.

CONCERT CALENDAR

Call 314-534-1700 or visit stlsymphony.org for tickets



David Robertson

EINE KLEINE NACHTMUSIK: Fri, Sep 23, 8:00pm

David Robertson, conductor; Andrew Cuneo, bassoon;
Karin Bliznik & Jeffrey Strong, trumpets

VAUGHAN WILLIAMS *Fantasia on a Theme by Thomas Tallis*
MOZART Bassoon Concerto, K. 191
PACHELBEL Canon in D
VIVALDI Concerto in C major for 2 Trumpets and Strings
MOZART *Eine kleine Nachtmusik*, K. 525

Presented by the Whitaker Foundation
Supported by University College at Washington University



Yefim Bronfman

BEETHOVEN'S THIRD PIANO CONCERTO: Sat, Sep 24, 8:00pm | Sun, Sep 25, 3:00pm

David Robertson, conductor; Yefim Bronfman, piano;
Beth Guterman Chu & Jonathan Chu, violas

MOZART *The Magic Flute* Overture
BEETHOVEN Piano Concerto No. 3
BENJAMIN Viola, Viola
HAYDN Symphony No. 102

Presented by the Thomas A. Kooyumjian Family Foundation



Cover: LEE

Leila Josefowicz

BEETHOVEN'S EROICA: Fri, Sep 30, 8:00pm | Sat, Oct 1, 8:00pm

David Robertson, conductor; Leila Josefowicz, violin

ADAMS Violin Concerto
BEETHOVEN Symphony No. 3, "Eroica"

Presented by Thompson Coburn LLP
Underwritten in part by New Music USA



JENNIFER KOH

Jennifer Koh

ALL-MOZART: Fri, Oct 7, 10:30am | Sat, Oct 7, 8:00pm

Nicholas McGegan, conductor; Jennifer Koh, violin

MOZART Symphony No. 31, K. 297, "Paris"
MOZART Violin Concerto No. 1, K. 207
MOZART Serenade No. 9, K. 320, "Posthorn"

CHANGE AGENTS

BY EDDIE SILVA

TIMELINKS

1903-05

DEBUSSY

La Mer

Wright Brothers make first sustained motorized aircraft flight in Kitty Hawk, North Carolina

1929

WEILL

Der Lindberghflug (The Flight of Lindbergh)

Anne Morrow Lindbergh makes her first solo flight

1982-85

BOULEZ

Dialogue de l'ombre double (Dialogue of the Double Shadow)

Time magazine's 1982 "Man of the Year" is a computer

Charles Lindbergh changed the world in 1927, flying his single-winged aircraft, the *Spirit of St. Louis*, alone across the Atlantic—leaving Roosevelt Field on Long Island and arriving at Le Bourget, near Paris, in 33-and-a-half hours. Suddenly the world was perceived very differently because of Lindbergh's feat. Peoples were closer to one another—to trade, to share, to exchange, to love, and to make war. Lindbergh, who became a passionate environmentalist late in his life, became horrified by how he'd changed the world. Many "worlds" would have been better left alone, he came to believe.

In the late-19th and early-20th centuries, before Lindbergh's Atlantic flight, artists began representing worlds that were no longer fixed. Even a natural object as indomitable as a mountain was depicted as unstable and illusory. They came to believe that any attempt to realistically portray, or capture, the world, was actually a masking of truth, illusion layered upon illusion. That mountain in Sainte-Victoire is unstill, transforming in shape and color with a shift of light as it physically deteriorates before the eyes. Look long upon the Seine, upon a garden pond, upon the sea—it is arrogant to presume it can be "captured." A true image, then, must be inexact, irresolute, as transient as a wave. What more can be validly conveyed but impressions?

And if image be so transitory, what of sound? Once upon a time to hear Caruso you needed to be where Caruso was singing. Then you could hear Caruso on a thick piece of vinyl, sounding far away, a bit tinny, a few scratches over "La donna è mobile." A frail imitation of the robust Caruso voice, ghostlike. In our shared present of iTunes and Spotify—our self-absorptive mixtapes in our ear buds anywhere and everywhere, how might live sound relate with recorded sound? What if those distinctions dissolve? Are we listening to shadows? How do we realize the shadows' beauty?

KURT WEILL

Der Lindberghflug (*The Flight of Lindbergh*)

“As for myself,” composer Kurt Weill told a New York reporter in 1940, “I write for today. I don’t give a damn about posterity.” Despite his assertion, by 1940 Weill had written a lot of music that remains vital nearly 100 years later. His work with playwright, poet, director Bertolt Brecht, including *The Threepenny Opera* and its surprise pop hit “Mack the Knife,” is performed and reimagined on stage and in cabaret today. Bobby Darin, Ella Fitzgerald, Jim Morrison, Marianne Faithful—they’ve all sung Weill’s music. The composer’s wife, Lotte Lenya, created the first and in many cases most sensitive interpretations of his works, before she became more famous as one of the first James Bond film villains, Rosa Klebb, in *From Russia with Love*.

“Write for today” isn’t a bad manifesto to affirm, not too distant from the modernist invective “make it new.” No subject was more “today” in the late 1920s than Lindbergh’s flight. For Weill, Lindbergh was an inspiration as great as the rising sun. By 1928, Weill and Brecht conceived of a musical radio drama that evoked heroism in the modern age. Lindbergh was the living model of the modern hero, an American-made Odysseus. For the collaborators, radio was the perfect medium, reaching millions intimately in their living rooms.

For a festival based on the theme of artistic collaboration in Baden-Baden, Brecht coaxed a “collaborative” score for a *Der Lindberghflug* out of Paul Hindemith, whose presence ensured a spotlighted premiere. It wasn’t much of a collaboration for the composers, though. They worked separately. Weill was busy preparing *Happy End*, the Brecht-Weill musical that was also part of the festival. When Weill returned to *Der Lindberghflug* after the Baden-Baden performance, he removed Hindemith’s music and reclaimed his own. “With our differing artistic natures,” Weill said of Hindemith, “no artistic unity could come about.”

Brecht and Weill had already collaborated on the *Mahagonny-Songspiel* in 1927, a “scenic cantata” made up songs connected by orchestral passages. “Alabama Song” (“Show me the way to the next whiskey bar/ Oh don’t ask why/ Oh don’t



Born

March 2, 1900, in Dessau, Germany

Died

April 3, 1950, in New York City

First Performance

December 5, 1929, at Kroll Opera House in Berlin, Otto Klemperer conducting (Weill concert version)

STL Symphony Premiere

This week

Scoring

solo tenor
solo bass-baritone
solo bass
mixed chorus
2 flutes
2 piccolos
2 clarinets
2 bassoons
2 trumpets
2 trombones
timpani
percussion
piano
strings

Performance Time

approximately 35 minutes

**Born**

March 26, 1925, in
Montbrison, France

Died

January 5, 2016, in Baden-
Baden, Germany

First Performance

October 28, 1985, in Florence,
Italy, in celebration of
composer Luciano Berio's
60th birthday; Alain Damiens
performed as soloist

STL Symphony Premiere

This week

**Most Recent STL Symphony
Performance**

June 2, 2015, at the Pulitzer
Arts Foundation; Scott
Andrews performed as
soloist

Scoring

clarinet
electronics

Performance Time

approximately 20 minutes

ask why”) is the most lasting number from that show. *Der Lindberghflug* follows a similar model. The sung text, by both chorus and soloists, in Brecht’s rather proletarian poetic, introduces characters, gives voice to the anxious world anticipating news of the *Spirit of St. Louis*, and makes arias of the tenor hero’s internal musings within the aircraft. A man alone, Lindbergh’s most intimate moments are with the plane’s motor. Weill is expert at juxtaposing “high” and “low” art idioms with his signature style—a sometimes louche cabaret sound that nevertheless manages to contemplate sky, sea, stars, fog, sleep, engine, and the heroic quest of the representative man. No prince, no aristocrat, a son of the Midwest with an inextinguishable vision.

For the St. Louis Symphony production, David Robertson has enlisted veteran KMOX star Charlie Brennan to give audiences the impression of old-time radio and provide a narrative introduction of 1920s St. Louis. The performance will be “On the Air” in more ways than one.

PIERRE BOULEZ

Dialogue de l’ombre double
(*Dialogue of the Double Shadow*)

In the 1970s the French president invited Pierre Boulez to form IRCAM, the Institute for the Research and Coordination of Acoustics and Music. Not only does the invitation from the president of the republic express Boulez’s status as an artist in late 20th-century Europe, the composer/conductor was anointed with pride of place. IRCAM, “a subterranean electronic-music laboratory”—as Alex Ross describes it—lies beneath the plaza outside Centre Pompidou, the very center of modern Parisian culture.

In 1977, when IRCAM opened, Boulez had just left his position as Music Director of the New York Philharmonic, the first to follow in the wake of Leonard Bernstein’s charismatic legacy. In Boulez, the New York Phil had found a lion equal to Bernstein. In France, Boulez was an even more formidable figure. IRCAM, along with Boulez’s Ensemble Intercontemporain, received some 70 percent of the government’s cultural funding for contemporary music. St. Louis has a unique connection to Boulez and Ensemble

Intercontemporain. David Robertson was the ensemble's music director from 1992-2000. The young American was appointed by Boulez, and Robertson gained a beloved mentor until the French lion passed away in January 2016. The shadows you hear tonight, are not just from Scott Andrews's clarinet.

IRCAM, as the name implies, is a place for music exploration. In the early 1980s, Boulez got into the studio and worked closely with the technological wizards he'd installed there. Boulez had been inspired by a recent production of Paul Claudel's 1924 play, *Le Soulier de Satin* (*The Satin Slipper*.) Boulez was taken with a specific scene in the play, "L'Ombre double," which refers to the shadow of a man and a woman together projected onto a wall. IRCAM chronicler Andrew Gerzso explains that in the play the "double shadow" is considered a single character. In Boulez's work for clarinet and live electronics, "a solo live clarinet (called *clarinette première*)" performs with its "shadow ... the pre-recorded clarinet (called *clarinette double*)," which is heard through a multi-speaker soundsystem.

You can visit the link brahms.ircam.fr/analyses/dialogue for the logistical details of *Dialogue de l'ombre double*. Frankly, I am not so technically inclined but you soundgeeks will love it. However, I will attempt a few insights into the workings of this piece. Notice that Boulez calls this a piece for clarinet and live electronics. Soloist Scott Andrews plays *clarinette première* in those movements titled "strophe." You will also hear recordings of Andrews playing the movements titled "transition," or the *clarinette double*. The sound technicians in the hall must work in synch with Andrews's live playing to create the desired effects that occur in relation to the sonic shadow play—live electronics in relation to live music. When Boulez and his colleagues were putting this all together at IRCAM in 1985, they were still working with reel-to-reel tape. Andrews and company have made use of digital technology, and it's still a workout.

You'll also notice a piano on stage. A microphone "placed over the strings picks up the resonating strings' sound, which is then sent to the two speakers used for normal amplification," the IRCAM instructions read. Go ahead. Try this at home.

You won't get the amazing virtuosity of Andrews, though, who locates emotional resonances throughout this seemingly cool, electronic enterprise. It's heroic, not unlike Lindbergh—a soloist takes flight with only his skill, his judgment, his courage, and the machines on which he must rely.

CLAUDE DEBUSSY

La Mer

When Debussy was composing *La Mer*, the Impressionist movement had already conquered the visual arts. But more than that, Impressionism had become an acceptable, even popular means of depicting the world. The "unreality of reality"—an F. Scott Fitzgerald phrase, *The Great Gatsby*, 1925—was seen as beautiful. Only a few decades previously, such paintings were considered repulsive. It took a while for Impressionist style to take hold in music, though. By 1907, when *La Mer* premiered in New York City, the *Times* critic referred to the work as "persistently ugly." When the standard forms are taken away—such as the symphonic procedure of exposition, development, variation, finale, etc.—the mind rebels.

**Born**

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

Died

March 25, 1918, in Paris

First Performance

October 15, 1905, in Paris, Camille Chevillard conducted the Orchestre Lamoureux

STL Symphony Premiere

January 23, 1914, Max Zach conducted

Most Recent STL Symphony Performance

October 14, 2012, Rafael Frühbeck de Burgos conducted

Scoring

2 flutes
piccolo
2 oboes
English horn
2 clarinets
3 bassoons
contrabassoon
4 horns
3 trumpets
2 cornets
3 trombones
tuba
timpani
percussion
2 harps
strings

Performance Time

approximately 23 minutes

Water, smoke, fog, clouds are the ideal natural substances with which to explore formlessness through the mere suggestion of form. Debussy was inspired by the seascapes of the greatest English painter of the time, J.M.W. Turner. Light, air, water, space, atmosphere—shimmering, decaying, transitional moments—the sublime, a burst of beauty and the death of beauty in a glance. Qualities of texture may be enough for a symphony.

Memory is one of the great inspirations for *La Mer*, and memory is inexact, imprecise, often false. Debussy considered his memories of childhood days vacationing with his family in Cannes as “worth more than reality.” When composing *La Mer*, Debussy did not revisit the family paradise—he wrote his symphony in the mountains. *La Mer* is a remembered sea, an imagined sea.

Debussy had some experience resisting formal structure and stricture. Before he erased symphonic form he made a habit of ignoring contemporary propriety. His early life was a series of sex scandals, in which marriage was generally a last resort. During the making of *La Mer* he took up with a banker’s wife, the sophisticated Emma Bardac, turning away from his wife, a former fashion model, Rosalie Texier. Texier, in the estimation of his friends, had been good for Claude, added some practicality and stability to an overly romantic lifestyle. Texier attempted suicide, an act Claude’s friends blamed him for, creating rifts that were never healed. He and Emma got out of Paris. Claude divorced Texier and married Emma. Meanwhile, he checked the printed proofs of *La Mer*.

Flaunt convention and convention flaunts back at you. In the initial rehearsals for *La Mer*, violinists played with handkerchiefs tied to the tips of their bows, each motion a collective “up yours” to the composer (at least that’s what Debussy told Stravinsky many years later).

For a number of St. Louis Symphony musicians on stage tonight, Debussy is a composer to be embraced. *La Mer* is an all-time favorite for many, and this is acknowledged in each section of the orchestra. In Debussy’s masterful composition, everyone lends colors to the sea.

FROM THE STAGE

Scott Andrews, Principal Clarinet, on Pierre Boulez's *Dialogue de l'ombre double* (*Dialogue of the Double Shadow*): "I've performed this piece three times in two different spaces, in Brooklyn and at the Pulitzer Arts Foundation. Bringing it to the large space of Powell Hall will be a new experience. We'll change a lot of what we have done so we can bring the piece out. We need to make adjustments for reverb, thinking of the time it takes for the live sound to reach the balcony. We always do it with three people: a sound engineer, a producer, and myself. It's less of a solo endeavor than it is chamber music. In rehearsal a few extra ears are essential.

"David Robertson's idea is one of man and machine. Lindbergh flew alone, but it took a lot of other people to make it possible. It's really funny, when I first listened to the piece I didn't get it, in part because it's hard to understand when listening to a stereo recording. It needs to be heard through a number of speakers, which is how it is performed.

"The score is pretty 'notey,' and then there are pages and pages of technical instructions. But through this process I've learned how incredibly well Boulez writes for the instrument. The piece contains an idiomatic expressivity. Boulez knows how to utilize the best of the instrument. I've come to believe it's a modern masterpiece for clarinet.

"Each time we do it I come to a deeper understanding of what it means. I realize more the emotive power in the music. Boulez's writing is not a tonal language. It seems on the surface technical language—so many notes, so many logistics to tackle. But there are these multiphonics that occur. In 'strophe III,' for example, I begin while the pre-recorded clarinet is still running, so I'm playing five notes all at once—an enmeshed sound that comes close to sonic perfection.

"In this piece I've heard sounds I never knew existed. At times it is very haunting, chillingly surreal. These are sounds that cannot be heard any other way."



Scott Andrews



J. FINE

David Robertson begins his 12th season as Music Director of the St. Louis Symphony with these concerts.

DAVID ROBERTSON

BEOFOR MUSIC DIRECTOR AND CONDUCTOR

David Robertson is one of today's most sought-after conductors. Robertson is celebrated worldwide as a champion of contemporary composers, an ingenious and adventurous programmer, and a masterful communicator whose passionate and compelling advocacy for the art form is widely recognized. A consummate and deeply collaborative musician, Grammy-award winner Robertson is hailed for his intensely committed and exacting music-making. With an extensive orchestral and operatic repertoire that spans from the classical to the avant-garde, Robertson has forged close relationships with major orchestras around the world through his exhilarating music-making and stimulating ideas. This marks Robertson's 12th season as Music Director of the storied 137-year-old St. Louis Symphony. He also serves as Chief Conductor and Artistic Director of the Sydney Symphony Orchestra in Australia.



Amy Kaiser next prepares the St. Louis Symphony Chorus for John Adams's *On the Transmigration of Souls* and Mozart's Requiem, in November 2016.

AMY KAISER

AT&T FOUNDATION CHAIR

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 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. A regular guest conductor for the Berkshire Choral Festival in Sheffield, Massachusetts, Santa Fe, and at Canterbury Cathedral, as well as Music Director of the Dessooff Choirs in New York for 12 seasons, she has led many performances of major works at Lincoln Center. Other conducting engagements include concerts at Chicago's Grant Park Music Festival and more than fifty performances with the Metropolitan Opera Guild. Principal Conductor of the New York Chamber Symphony's School Concert Series for seven seasons, Kaiser also led many programs for the 92nd Street Y's acclaimed *Schubertiade*. She has conducted more than twenty-five operas, including eight contemporary premieres.

SCOTT ANDREWS

HELEN E. NASH, M.D. GUEST ARTIST

A sought-after collaborative musician, Scott Andrews has performed with many of today's leading artists, and as an avid proponent of new music he has performed with organizations such as Composers in Red Sneakers, the Auros Group for New Music, and Boston Musica Viva. He has toured and performed with such ensembles as the Ying, Biava, and Arianna string quartets, the Calyx Piano Trio, and the Boston Symphony Chamber Players, among many others. Andrews has been Principal Clarinet of the St. Louis Symphony since 2005. Before joining the STL Symphony, Andrews had been a member of the Boston Symphony Orchestra for 11 years.

Scott Andrews is Co-Director of the Missouri Chamber Music Festival, an annual collaborative festival presented at Washington University and Webster Groves, Missouri, which he founded with his wife, pianist Nina Ferrigno. He also performs regularly at the Pacific Music Festival and the Seiji Ozawa Matsumoto Festival in Japan.



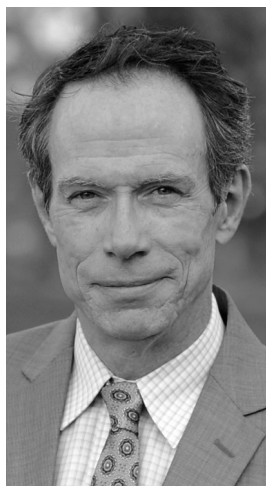
Scott Andrews most recently performed Lutoslawski's *Dance Preludes* as soloist with the St. Louis Symphony in January 2015.

CHARLIE BRENNAN

Charlie Brennan, in his 29th year at KMOX, is host of the *Charlie Brennan Show* weekdays from 8:30 to 11 a.m. Brennan discusses issues, interviews newsmakers, and takes listener calls. Brennan was named "One of the Most Influential St. Louisans" five years in a row by the *St. Louis Business Journal*. Brennan is also "Provocateur" of KETC-TV's *Donnybrook*, the highest-rated locally produced talk show on PBS.

Brennan is hardly tied to a microphone. Among his many local accomplishments in recent years: he led a community-wide clean-up of Ferguson, hosted a furniture drive for the Salvation Army, and won a legal case before the Missouri Supreme Court.

Charlie Brennan was hired by KMOX General Manager Robert Hyland to work evenings and weekends in 1988. Within two years, he began working the mid-morning shift where he has been ever since. He lives in St. Louis with his wife and children.



Charlie Brennan was most recently a narrator with the St. Louis Symphony in December 2014, his seventh appearance with the orchestra.



Clark Sturdevant makes his St. Louis Symphony debut singing the role of Charles Lindbergh.

CLARK STURDEVANT

Primarily a stage performer, tenor Clark Sturdevant's previous work consists of more than thirty roles including Tamino (*The Magic Flute*), Count Almaviva (*The Barber of Seville*), the title role in *Le comte Ory*, Nanki-Poo (*The Mikado*), and Don Ottavio (*Don Giovanni*). He received critical accolades for his recent performance as Col. Fairfax in Winter Opera of St. Louis's *The Yeomen of the Guard*. Last season was his first full season with the Symphony Chorus, where he was featured in the small ensemble for the performance of Berlioz's *Roméo et Juliette*.

Sturdevant has performed with Dayton Opera, Kentucky Opera, Union Avenue Opera, Owensboro Symphony Orchestra, Pacific Opera Project, Ohio Light Opera, Opera for the Young, Wichita Grand Opera, and Natchez Festival of Music.

Clark Sturdevant received his Bachelor of Music degree at the University of Iowa and his Master's of Music degree at Washington University studying under tenor John Stewart.



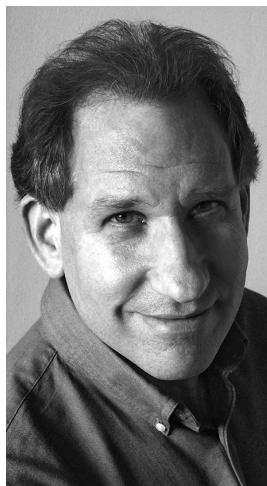
Jeffrey Heyl most recently appeared as a soloist with the St. Louis Symphony in Nielsen's Symphony No. 3, "Sinfonia espansiva," in October 2015.

JEFFREY HEYL

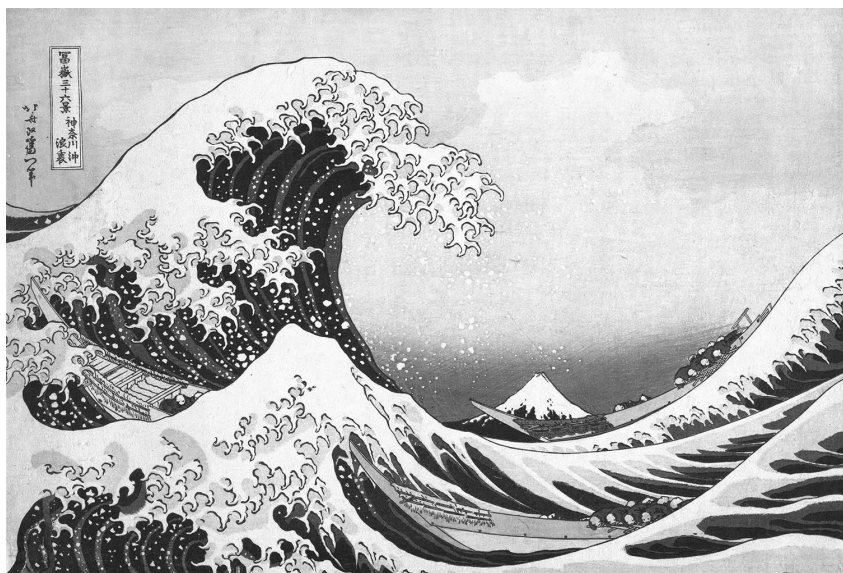
Jeffrey Heyl holds degrees from the Eastman School of Music, Hartt School of Music, and the University of Iowa. He presently teaches voice at Lindenwood University, Urshan College, and the Community Music School. He is also Director of Music and Worship at Green Trails United Methodist Church. Heyl has sung extensively and has appeared in opera, oratorio, recital, and musical theater, including leading roles in *I Pagliacci*, *Cavalleria rusticana*, *Susannah*, *Die Fledermaus*, and *Amahl and the Night Visitors*. He has appeared in *Messiah*, *Elijah*, *Carmina burana*, *Ein deutsches Requiem*, Beethoven's Symphony No. 9, *Songs of a Wayfarer*, and the Midwest premiere of Mark Hayes's *Requiem* with conductor Kevin McBeth. He has appeared with the St. Louis Symphony with conductors David Robertson and Nicholas McGegan, and in *Summer Sun*, *Winter Moon*, where he sang the part of Raven with the composer Robert Kapilow conducting.

MARK FREIMAN

Mark Freiman, a recipient of the prestigious Richard F. Gold Career Grant from the Shoshana Foundation, lists among his favorite opera roles Bartolo in *The Barber of Seville*, Leporello in *Don Giovanni*, and the title role in *The Marriage of Figaro*. He is featured as William Jennings Bryan on the Sony Newport Classics CD of *The Ballad of Baby Doe*, and spent a year in Hamburg in the German-language production of *The Phantom of the Opera*. As a boy soprano with the Metropolitan Opera, he sang a solo in the company's very first live telecast, *La bohème*, starring Luciano Pavarotti. Freiman trained at New York City's venerable Amato Opera. This summer, he sang the role of President McKinley's bodyguard in the world premiere of *Shot!* with Nickel City Opera in Buffalo. In February, he stage directs *L'italiana in Algeri* for Sarasota Opera.



Mark Freiman most recently performed as a soloist with the St. Louis Symphony in *Peter Grimes* in Carnegie Hall, in November 2013.



Debussy chose Hokusai's famous print *The Wave* to appear on the cover of the first edition of the *La Mer* score.

ST. LOUIS SYMPHONY CHORUS 2016-2017

Amy Kaiser
Director

Leon Burke III
Assistant Director

Gail Hintz
Accompanist

Susan D. Patterson
Manager

George Aplin
Daniel A. Bain
Tracy Baker
Annemarie Bethel-Pelton
Paula N. Bittle
Jerry Bolain
Joy Boland
Michael Bouman
Robyn Brandon
Daniel Brodsky
Buron F. Buffkin, Jr.
Leon Burke III
Cherstin Byers
Peggy Cantrell
Leslie Caplan
Victoria Carmichael
Mark P. Cereghino
Rhonda Collins Coates
Timothy Cole
Devoree Clifton Crist
Derek Dahlke
Laurel Ellison Dantas
Deborah Dawson
Mia DeJong
Ladd Faszold
Heather Fehl
Alan Florendo

Alan Freed
Mark Freiman
Amy Telford Garcés
Amy Gatschenberger
Lara B. Gerassi
Allison Glass
Megan E. Glass
Susan Goris
Tyler Green
Tevia Grimenstein
Susan H. Hagen
Carlea Halverson
Sue Harrington
Nancy Helmich
Ellen Henschen
Jeffrey Heyl
Lori Hoffman
Tara Hoisington
Kerry Jenkins
Edina Kiss
Patricia Kofron
Elena Korpalski
Adam Kosberg
Paul Kunnath
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Patrick Mattia
Elizabeth McKinney
Celia R. McManus
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Katherine Menke
Jei Mitchell
Brian Mulder
Johanna Nordhorn
Duane L. Olson
Malachi Owens, Jr.

Susan D. Patterson
Matt Pentecost
Brian Pezza
Shelly Ragan Pickard
David Pierce
Sarah Price
Amy E. W. Prince
Valerie Christy Reichert
Kate Reimann
Gregory J. Riddle
Stephanie Robertson
Michelle Suzanne Rose
Terree Rowbottom
Nathan Tulloch Ruggles
Paul N. Runnion
Mark Saunders
Mark V. Scharff
Leann Schuering
Janice Simmons-Johnson
Charles G. Smith
Nick Spector
Adam Stefo
Clark Sturdevant
Maureen Taylor

Michelle Taylor
Tyler Thornberry
Natanja Tomich
Diane Toomey
Philip Touchette
Dewayne Trainer
Pamela M. Triplett
David Truman
Greg Upchurch
Samantha Wagner
Keith Wehmeier
Nicole Weiss
Paul A. Williams
Mary Murphy Wissinger
Ruth Wood-Steed
Carl Scott Zimmerman
Daniel Zipperer

DONOR SPOTLIGHT

KURT WEILL FOUNDATION FOR MUSIC, INC.

*Our Opening Weekend performances feature the St. Louis Symphony premiere of Kurt Weill's *The Flight of Lindbergh*, funded in part by the Kurt Weill Foundation for Music, Inc.*

The Kurt Weill Foundation for Music, Inc. administers, promotes, and perpetuates the legacies of Kurt Weill and Lotte Lenya. It encourages broad dissemination and appreciation of Weill's music through support of performances, productions, recordings, and scholarship; it fosters understanding of Weill's and Lenya's lives and work within diverse cultural contexts; and, building upon the legacies of both, it nurtures talent, particularly in the creation, performance, and study of musical theater in its various manifestations and media. The Kurt Weill Foundation is based in New York City.



Kurt Weill, 1929

What are the Foundation's principal programs?

The Kurt Weill Foundation [KWF] sponsors the annual Lotte Lenya Competition, an international theatrical singing competition which recognizes versatile young singer/actors. The competition celebrates its 20th contest in 2017. Through its yearly grant and sponsorship programs, the KWF provides financial support for performance, scholarship, and other projects related to Weill, Lotte Lenya, and Marc Blitzstein. The KWF partners with several performing arts organizations to offer fellowships intended to nurture the careers of emerging conductors, stage directors, and performers. Additionally, the KWF houses the Weill-Lenya Research Center, the Kurt Weill Edition, and the Kurt Weill Newsletter.

What attracted the Foundation to the STL Symphony's performances of *The Flight of Lindbergh*?

The STL Symphony's presentation of *The Flight of Lindbergh* is an excellent example of what the KWF seeks to support through its grant program, due in part to the exceptional quality of the artistic forces involved, the prime exposure on the season-opening program, and the ancillary events that take the music beyond the concert hall. *The Flight of Lindbergh* belongs in St. Louis, and the KWF is pleased that David Robertson and the STL Symphony will bring their standard level of artistic excellence to this rarely performed work.

For more information about the Kurt Weill Foundation for Music, Inc. please visit kwf.org.