

CONCERT PROGRAM

Friday, March 24, 2017 at 8:00PM

Sunday, March 26, 2017 at 3:00PM

David Robertson, conductor

Kelley O'Connor, mezzo-soprano (Mary Magdalene)

Michaela Martens, mezzo-soprano (Martha)

Jay Hunter Morris, tenor (Lazarus)

Daniel Bubeck, countertenor

Brian Cummings, countertenor

Nathan Medley, countertenor

St. Louis Symphony Chorus

Amy Kaiser, director

Brian Losch, sound design

JOHN ADAMS *The Gospel According to the Other Mary* (2012)
(b. 1947)

Libretto compiled by Peter Sellars

Act I

Scene 1: Jail / House of Hospitality—

Scene 2: Mary

Chorus: En un día de amor—

Scene 3: Lazarus

Chorus: Drop down, ye heavens

Scene 4: Supper at Bethany—

Scene 5: Passover

INTERMISSION

Act II

Chorus: Who rips his own flesh

Scene 1: Police Raid

Scene 2: Arrest of the Women

Scene 3: Golgotha

Scene 4: Night—

Scene 5: Burial / Spring—

Chorus: It is spring

Scene 6: Earthquake and Recognition

Kelley O'Connor, mezzo-soprano (Mary Magdalene)

Michaela Martens, mezzo-soprano (Martha)

Jay Hunter Morris, tenor (Lazarus)

Daniel Bubeck, Brian Cummings, and Nathan Medley, countertenors

St. Louis Symphony Chorus, Amy Kaiser, director

Brian Losch, sound design

*These concerts are supported in part by an award from the
National Endowment for the Arts.*

ACKNOWLEDGMENTS

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

David Robertson is the Beofor Music Director and Conductor.

The concert of Friday, March 24, is underwritten in part by a generous gift from Ms. Jo Ann Taylor Kindle.

The concert of Sunday, March 26, is underwritten in part by a generous gift from Ms. Phoebe Dent Weil.

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

For tickets call 314-534-1700, visit stlsymphony.org, or use the free STL Symphony mobile app available for iOS and Android.



Kirill Gerstein

RHAPSODY IN BLUE

Fri, Apr 7, 10:30am | Fri, Apr 7, 8:00pm

Sat, Apr 8, 8:00pm | Sun, Apr 9, 3:00pm

David Robertson, conductor; Kirill Gerstein, piano

MILHAUD *La Création du monde* (*The Creation of the World*)

GERSHWIN *Rhapsody in Blue* (Original Jazz Band Version)

BERNSTEIN Three Dance Variations from *Fancy Free*

GERSHWIN Concerto in F



John Storgårds

RACH 3

Fri, Apr 21, 10:30am | Sat, Apr 22, 8:00pm

Sun, Apr 23, 3:00pm

John Storgårds, conductor; Nikolai Lugansky, piano

SILVESTROV *Hymne* – 2001

RACHMANINOFF Piano Concerto No. 3

BARTÓK Concerto for Orchestra

Sponsored by The Thomas A. Kooyumjian Family Foundation

Presented by Mercy



David Robertson

CAPRICCIO ITALIEN

Fri, Apr 28, 8:00pm

David Robertson, conductor; Julie Thayer, horn;

Gerard Pagano, bass trombone

WEBER *Der Freischütz* Overture

STEPHENSON *The Arch* (Trombone Concerto)

WALTON *Crown Imperial* (Coronation March)

MENDELSSOHN *The Hebrides* (*Fingal's Cave*)

DEBUSSY *Clair de lune*

F. STRAUSS *Nocturno* for Horn and Orchestra

TCHAIKOVSKY *Capriccio italien*

Presented by The Whitaker Foundation



Augustin Hadelich

BRAHMS VIOLIN CONCERTO

Sat, Apr 29, 8:00pm | Sun, Apr 30, 3:00pm

David Robertson, conductor; Augustin Hadelich, violin

ELGAR *Serenade in E minor*

LENTZ *Jerusalem (after Blake)*

BRAHMS Violin Concerto

Presented by The Thomas A. Kooyumjian Family Foundation

A NEW PASSION

BY PAUL SCHIAVO

TIMELINKS

2012

ADAMS

The Gospel According to the Other Mary

The Curiosity rover lands on Mars as part of NASA's Mars Science Laboratory mission.

Commemorations of the events surrounding both the birth and death of Jesus form the two major religious observances of Christianity. Both have arguably been transfigured, in modern American society, into commercial festivals that echo only faintly their ecclesiastic origins.

Needless to say, it was not always so. In addition to relatively simple participatory forms of celebration—plays, pageants, the singing of Christmas carols—the Nativity and Passion stories have inspired some of the grandest compositions in the treasury of Western music. It is no small undertaking for a composer of our own time to attempt not only to add to the traditions of Nativity and Passion music but to move those traditions forward to reflect something of our own time. But John Adams has done just that. In 2000 the American composer completed a Nativity oratorio, *El Niño*, that updated its genre with music in his distinctive post-modern idiom and with a text that combined Gospel passages with writings by Latin American authors and the visionary 12th-century poet and composer Hildegard von Bingen.

More recently, in 2012, Adams completed a Passion oratorio, *The Gospel According to the Other Mary*, scored for solo voices, chorus, and orchestra. Even more than *El Niño*, this composition expands upon the millennia-old Gospel narratives with latter-day texts by diverse authors. More crucially, it re-imagines the story of Jesus's death and resurrection from a modern perspective. Ideas of social justice and worldly ministry form an important part of *The Gospel According to the Other Mary*. But just as Adams, in *El Niño*, strove for a modern acceptance of the Nativity miracles as more than just metaphor, so in this Passion oratorio he contemplates faith and prayer as truly transformative activities, with powers that can only be understood as miraculous. In this, *The Gospel According to the Other Mary* returns to the original spirit of the Passion story. This is one of several ways the oratorio synthesizes new and old in a manner that seems well suited to this nascent millennium.

JOHN ADAMS

The Gospel According to the Other Mary

AN EVOLVING TRADITION The Passion oratorio, in which the story of the arrest, trial, crucifixion, and resurrection of Jesus is related and contemplated through music, is one of the oldest extant compositional genres. Since as early as the fourth century, biblical accounts of the Passion were sung in churches as a means of focusing congregants' hearts and minds on Jesus's sacrifice and its meaning. Over the centuries, the music composed to the verses of the relevant scriptural passages (and accounts of the Passion are found in all four Gospel narratives of Jesus's life and death) grew ever more elaborate. Such music came to encompass choral voices and the opportunity for complex counterpoint and harmony these provided. Eventually, composers added instruments to their resources and appropriated arias and dramatic conventions from opera and other secular sources. In time, the texts used for Passion music also expanded beyond scriptural verses to include prayers and poetic commentary on the story of the crucifixion.

This centuries-long development culminated in the great Passion oratorios of J.S. Bach, composed during the 1720s and 1730s. Those works, especially the magisterial *Passion According to Saint Matthew*, not only represent the apex of their genre but rank among the great monuments of Western music. After them, however, the evolution of Passion music came nearly to a halt. Partly because its inherent pain was at odds with Western culture's increasingly determined pursuit of happiness, the Passion story lost popular standing among Christian chronicles to the more comforting Nativity tale during the 19th century and beyond. As a result, hardly any major composer contributed to the store of Passion music during the last two centuries. The only notable instance might be the Polish composer Krzysztof Penderecki's *Passion According to Saint Luke*.

This recent dearth of Passion music makes the appearance of *The Gospel According to the Other Mary*, an oratorio with music by John Adams to a text compiled by theater director Peter Sellars, all the more remarkable. (Adams and Sellars have a creative partnership that dates back



Born

February 15, 1947, Worcester, Massachusetts

Now Lives

Berkeley, California

First Performance

May 31, 2012, Los Angeles, Gustavo Dudamel conducting the Los Angeles Philharmonic

STL Symphony Premiere

This week

Scoring

2 mezzo-sopranos
tenor
3 countertenors
chorus
3 flutes
alto flute
2 piccolos
2 oboes
English horn
3 clarinets
bass clarinet
3 bassoons
contrabassoon
4 horns
2 trumpets
2 trombones
percussion
harp
piano
cimbalom
bass guitar
strings

Performance Time

approximately 2 hours, 45 minutes, including intermission

more than thirty years.) Sellars fashioned the libretto from diverse sources: Gospel accounts of the last days of Jesus, as well as Old Testament verses; poems by the African-American writer June Jordan, the Mexican poet Rosario Castellanos, Italian chemist and author Primo Levi, and Native-American novelist Louise Erdrich; and excerpts from the journals of the American Catholic activist Dorothy Day.

PATIENCE AND PAINFUL ECSTASY The combining of scriptural and modern poetic texts places the oratorio's story in an ambiguous temporal realm that is at once ancient and present-day—or, as Sellars describes it, “the eternal present.” The events related here center as much on two sisters, Martha and Mary Magdalene, as on Jesus. Although these women are siblings, share in charitable work among the poor and oppressed, and are devoted to Jesus, they are dissimilar in temperament and spiritual outlook. Martha's piety finds expression entirely in providing aid and comfort to those in need. Mary, on the other hand, seeks direct communion with God through prayer. The former is steady, reliable, self-sacrificing, and infinitely patient, the latter self-absorbed and emotional almost to the point of instability. Hers is a path of a particularly painful ecstasy.

The words of Mary and Martha are sung by two mezzo-sopranos, those of their brother Lazarus by a tenor. Jesus is not represented directly. Instead, his actions and words are related by the other characters and by three counter-tenors, who describe much of the proceedings in a manner comparable to the Evangelist narrator in Bach's Passion oratorios.

The music for *The Gospel According to the Other Mary* is as varied in sonority and expression as any Adams has written. In both its rhythms and harmonies, the initial chorus is incisive and angular, while its counterpart at the start of the second half of the oratorio, with its pounding rhythms and blaring brass, is equally fierce. At the other end of the expressive spectrum, the raising of Lazarus brings quiet music suggestive of supernatural mystery, and the lyrical Passover scene unfolds against a starry night of delicate orchestral texture. Adams concludes the work with an ethereal coda that is luminous and beautifully understated.

THE GOSPEL ACCORDING TO THE OTHER MARY

SYNOPSIS BY PETER SELLARS

ACT I

SCENE ONE: JAIL / HOUSE OF HOSPITALITY

Shrieks of a woman in drug withdrawal in the jail cell next to Mary's rend the night. The woman beats her head on the metal bars. Mary cannot blot out the sound. "Howl ye; for the day of the Lord is at hand; they shall be afraid: pangs and sorrows shall take hold of them; they shall be in pain as a woman that travaileth..."

Mary and her sister Martha have opened a house of hospitality for homeless and unemployed women that survives on donations and small miracles. They have welcomed Jesus into their family and he stays with them when he comes to Bethany.

SCENE TWO: MARY

Martha is frustrated that Mary does not help out more with the work in the house. Jesus tells Martha that Mary has chosen a path that cannot be taken away from her. She is struggling to learn how to pray.

The air is gently radiant and alive—women's voices sing "On that day of love I descended to the earth: it moved like a bird crucified in flight and smelled of damp herbs, of loosened hair / Through my skin the ages ran: light was made / The world was the perpetual shape of awe..."

SCENE THREE: LAZARUS

Mary and Martha's younger brother, Lazarus, is dying. The sisters ask Jesus to come back to Bethany to heal him. The sickness, Jesus says, "is not unto death, but for the glory of God." Jesus lingers for a few days in another city and lets Lazarus die. In a neighborhood where too many mothers bury their sons and too many women live with the pointless, violent loss of a generation of young men, Mary's grief is bitter and acute.

Jesus arrives four days after Lazarus is buried. Martha greets him reproachfully: "If you had been here, my brother would not have died." Mary won't come out of her room ("In my own quietly explosive here"). Martha and Jesus enter Mary's room quietly. Jesus sees and touches the wounds on Mary's left arm; she has tried to commit suicide. Jesus weeps. Mary tells him "I love You to my farthest limits; to the trembling tips of my fingers, to the vibrating ends of my hair."

They go to Lazarus' grave. It is a cave with a stone rolled over its mouth. Jesus asks the people nearby to take away the stone. The grave reeks. Jesus withdraws to pray. He calls loudly for Lazarus. Slowly, strangely, Lazarus emerges from the cave, his body and face wrapped in linen. Jesus asks people to free him, to cut him loose, to let him breathe. A delicate spring shower fills the air: "Drop down, ye heavens, from above, and let the skies pour down righteousness: let the earth open, and let them bring forth salvation, as the earth bringeth forth her bud, and as the garden causeth the things that are sown in it to spring forth..."

SCENE FOUR: SUPPER AT BETHANY

Two weeks later, Jesus returns to Bethany for supper with Mary, Martha, and the resurrected Lazarus. Martha is serving. Lazarus rises from the table, tongue freed and spirit flying, and begins to sing.

Mary unwraps perfumed oil and massages Jesus's feet, wiping his feet with her hair, and filling the room with rich, intoxicating aroma. The extravagance, tenderness, sensuality, and humility of her gesture contrast sharply with her past lives, as a hard woman living with hard men. Her sudden fury—"I'm walking out/my face a dustpan/my body stiff as a new broom / I will drive boys / to smash empty bottles on their brows"—cuts to the hurt that she still carries with her—"It is the old way that girls/get even with their fathers— / by wrecking their bodies on other men." In the same moment, a chorus mystically fills the room with the fragrance of the Spirit that gives all life, cleanses all beings from impurity, washes away all guilt, salves all wounds, arousing all, resurrecting all.

SCENE FIVE: PASSOVER

There is grumbling in the house that Mary has spent scarce money on luxury goods that could have been used to feed the poor. Jesus answers that the poor will test our conscience and our generosity every day. He says that Mary is preparing his body for burial. Martha is ashamed and overwhelmed by her own incapacity to love. She asks Jesus to "take away my heart of stone, and give me a heart of flesh."

Jesus looks with tenderness and gratitude on the small group of people who will share his last days on earth. The Passover ritual reaches across centuries to affirm a continuum of suffering, sacrifice, solidarity, and hope. "This year in fear and shame, next year in virtue and justice."

ACT II

In a searing night vision, Jesus tears himself from his cross, chops it down with an axe, and blazing with the phosphorescent colors of the New World, demolishes all hierarchies. He buries his parents alive, and sets out for Beirut and for Damascus, where restless and hungry crowds are gathering in the streets demanding revolution.

SCENE ONE: POLICE RAID

Mary and Martha wake to pounding on the door and voices of police. Jesus, knowing what the next days will bring, gives himself up to the authorities and asks them to leave his companions alone. Some community members violently resist arrest; one cuts off an officer's right ear. "Those who take up the sword shall perish with the sword." Jesus intervenes. "They shall not hurt nor destroy in all my holy mountain. In returning and rest shall ye be saved; in quietness and in confidence shall be your strength." He lifts the ear from the ground and restores it, healing the arresting officer.

SCENE TWO: ARREST OF THE WOMEN

The group of women is specifically targeted for arrest and subjected to brutal tactics. Heartbeats racing, radiant and charged with purpose, they reason with the police, they hold their ground, and speak back to the power that is determined to silence them. As always, across the centuries, while Jesus is arraigned before Pilate, while César Chávez and Dolores Huerta negotiate with Teamsters

and big growers on behalf of farm workers, the women pray through the night. Surrounded by angry guards, they fill the steel prison with singing: “Jesus, incomparable forgiver of trespasses, hear me; Sower of wheat, give me the tender bread of your hosts; give me, in the face of furious hell, a lustral grace from rages and lusts, that upon dying I will find the light of a new day and I will hear my ‘Rise up and walk!’”

SCENE THREE: GOLGOTHA

In the sick gray dawn over Golgotha, the “Place of the Skull,” Jesus drags the cross through chaos, clutter, and dread, and the women follow weeping. “Weep not for me, but weep for yourselves and your children,” he tells them. “Behold, the days are coming, in which they shall say, blessed are the barren, and the wombs that never bare.” Mary, Martha, and Lazarus watch the execution. Jesus, nailed to the cross, looks down and sees his mother. He looks into her eyes and says, “Mother, behold thy son.”

SCENE FOUR: NIGHT

The sky darkens and it begins to rain. Jesus hangs on the cross. The rain dissolves into tears that penetrate his broken body. His strength becomes “a mortal strength, subject to love.” Finally Jesus roars at the Father who abandoned him. “Ash to ash, you say, but I know different. I will not stop burning.”

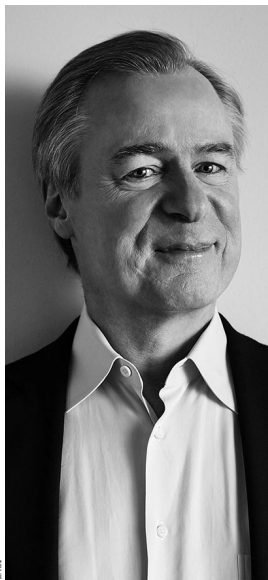
SCENE FIVE: BURIAL / SPRING

The women bring Jesus’s body to a fresh grave in a nearby garden. They perfume it with ointments and spices and bind it in linen. They lower the body into the tomb, and wait. The stillness of the night is broken by the sound of frogs.

Three days later, after finally giving in to her first deep sleep, Mary is awake before dawn. “It is spring. The tiny frogs pull their strange new bodies out of the suck holes.” With “one clear unceasing note of need” filling her ears, she stumbles out of bed.

SCENE SIX: EARTHQUAKE AND RECOGNITION

Mary, Martha, and Lazarus go to Jesus’s tomb at first light. An earthquake rolls the stone from the mouth of the cave. Two angels sit where the women had laid Jesus’s body. Mary doesn’t know where they took Jesus. A gardener working on the grounds crew asks if he can help. Mary looks up, and sees that the gardener is Jesus. He speaks her name.



David Robertson

DAVID ROBERTSON

BEOFOR MUSIC DIRECTOR AND CONDUCTOR

David 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.

As Music Director of the STL Symphony, Robertson has solidified the orchestra's standing as one of the nation's most enduring and innovative. His established relationships with artists and composers is deeply rooted, and is evidenced by the STL Symphony's strong relationship with composer John Adams. Their 2014 release of *City Noir* (Nonesuch Records)—comprising works by Adams performed by the STL Symphony with Robertson—won the Grammy Award for Best Orchestral Performance.

Highlights of Robertson's 2016–2017 season with the STL Symphony include a Carnegie Hall performance of Adams's *The Gospel According to the Other Mary* as part of a celebration of the composer's 70th birthday. Robertson and the Symphony are holding a season-long celebration of Adams, highlighted by Leila Josefowicz's performance of the composer's Violin Concerto at Powell Hall. This performance was also recorded by Nonesuch, and combined with *Scheherazade.2*, will offer two of Adams's most significant works for solo violin and orchestra, scheduled for release in 2017.

KELLEY O'CONNOR (MARY MAGDALENE)

Mezzo-soprano Kelley O'Connor's 2016–17 season includes her Boston Symphony debut in a program of Brahms, Purcell, and Stravinsky in collaboration with Thomas Adès; John Adams's *The Gospel According to the Other Mary* with the Berlin Philharmonic and San Francisco Symphony; Beethoven's Ninth with Iván Fischer and the Budapest Festival Orchestra; and Mahler's *Das Lied von der Erde* with the Detroit and Atlanta symphonies. With Jaap van Zweden and the Hong Kong Philharmonic, O'Connor sings in Mahler's Third Symphony, and she sings the role of Erda in concert performances of Wagner's *Das Rheingold* with the New York Philharmonic and Alan Gilbert.

John Adams wrote the title role of *The Gospel According to the Other Mary* for O'Connor and she has performed the work internationally and recorded it with Gustavo Dudamel and the Los Angeles Philharmonic for Deutsche Grammophon. She also created the role of Federico García Lorca in Osvaldo Golijov's opera *Ainadamar* and continues to be the eminent living interpreter of Peter Lieberson's *Neruda Songs*, which she recorded with the Atlanta Symphony.

Recent seasons included performances of John Adams's *El Niño* under the baton of Vladimir Jurowski with the London Philharmonic Orchestra, Ravel's *Shéhérazade* with Esa-Pekka Salonen and the Philharmonia Orchestra at the Edinburgh Festival, Mahler's Eighth Symphony with Jiří Bělohlávek and the BBC Symphony Orchestra, Berio's *Folk Songs* with Daniel Harding and the London Symphony Orchestra, Bach's *St. Matthew Passion* with Robert Spano and the Atlanta Symphony, and Stravinsky's *Les Noces* with David Robertson and the St. Louis Symphony.



Kelley O'Connor



Michaela Martens

MICHAELA MARTENS (MARTHA)

In the 2016–2017 season, mezzo-soprano Michaela Martens sings the role of Freia in *Das Rheingold* with North Carolina Opera, the role of Herodias in *Salome* with Pittsburgh Opera, debuts with Washington Concert Opera in the title role of *Hérodiade*, and sings Ortrud in *Lohengrin* with Opernhaus Zürich. Last season, she performed the role of Judith in *Bluebeard's Castle* in concert with the New Japan Philharmonic in Tokyo, Cassandre in *Les Troyens* with Geneva Opera in Switzerland, and Kostelnička in *Jenůfa* with English National Opera.

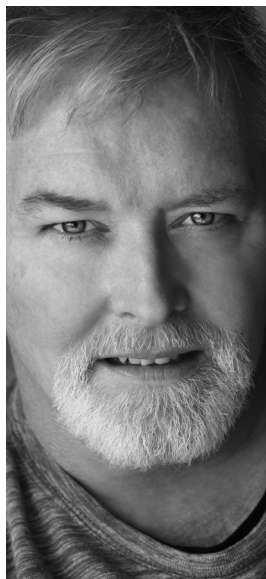
In the 2014–15 season, she returned to the Metropolitan Opera as Marilyn Klinghoffer in John Adams's *The Death of Klinghoffer*, Judith in *Bluebeard's Castle*, and Gertrud in *Hänsel und Gretel*—a role she reprised later that season in her debut with the Bayerische Staatsoper in Munich. With the Santa Fe Opera she performed Herodias in *Salome*, and with San Francisco Opera she sang the role of Cassandre in *Les Troyens*.

JAY HUNTER MORRIS (LAZARUS)

Tenor Jay Hunter Morris began the 2016–2017 season in revival performances as Captain Ahab in Jake Heggie's *Moby-Dick* at Dallas Opera and as Lazarus in John Adams's *The Gospel According to the Other Mary* with the San Francisco Symphony. Returning to the Metropolitan Opera, he appears as Erik in *Der fliegende Holländer* and travels to China to appear as Tristan in *Tristan und Isolde* at NCPA in Beijing under the baton of Christoph Eschenbach.

Recent highlights include his appearance at Los Angeles Opera as Ahab in *Moby-Dick*, which he also performed at San Francisco Opera, State Opera of South Australia (for the Adelaide Festival), and at San Diego Opera. At Opera Philadelphia, he revived the role of Teague in *Cold Mountain*, with which he had great success in its world premiere at Santa Fe Opera. Glimmerglass Festival honored him as its 2016 artist-in-residence.

A contemporary opera veteran of great renown, Morris has created many roles in world premieres, including Captain James Nolan in John Adams's *Doctor Atomic* at San Francisco Opera and De Nederlandse Opera, and the role of Marky in Howard Shore's *The Fly* at Théâtre du Châtelet in Paris and at Los Angeles Opera. He sang Father Grenville in the world premiere of Jake Heggie's *Dead Man Walking*, Mitch in André Previn's *A Streetcar Named Desire*, and Frère Elie in the American premiere of Messiaen's *St. François d'Assise*.



Jay Hunter Morris



Daniel Bubeck

DANIEL BUBECK

In addition to countertenor Daniel Bubeck's noted interpretations of the works of Handel, a staple of his repertoire is the music of John Adams, whose works he has interpreted many times in the past seasons. In 2012 he sang the world premiere of *The Gospel According to the Other Mary* with the Los Angeles Philharmonic and Gustavo Dudamel, and toured the following year in a scenic realization by Peter Sellars. Further appearances in this work have brought him to English National Opera, Amsterdam Concertgebouw, and the Ravinia Festival with the Chicago Philharmonic Orchestra. Other notable engagements include the role of Oberon in Britten's *A Midsummer Night's Dream* at the Princeton Festival, excerpts from Phillip Glass' *Akhmaten* with the Los Angeles Philharmonic, Henze's *Das verratene Meer* with the Tokyo Symphony, the American premiere of *Lost Objects* by composers David Lang, Julia Wolfe and Michael Gordon with Concerto Köln, and the title role in Scarlatti's *Tigrane* at the Bloomington Early Music Festival.



Brian Cummings

BRIAN CUMMINGS

Countertenor Brian Cummings recently appeared in the title role of Handel's *Giulio Cesare* with Opera Fuoco and sang the premiere of John Adams's *The Gospel According to the Other Mary* in 2012 with the Los Angeles Philharmonic under Gustavo Dudamel. He made his professional debut in the premiere of Adams's *El Niño* in Paris and has appeared in performances of this piece throughout the world, including Carnegie Hall, English National Opera, the London Philharmonic, BBC Symphony, Moscow Philharmonic, Estonian National Philharmonic, Los Angeles Philharmonic, San Francisco Symphony, the Adelaide Festival, the Tokyo Symphony, and most recently at the Spoleto Festival. He has worked under such conductors as Esa-Pekka Salonen, Vladimir Jurowski, Robert Spano, David Robertson, John Adams, Tõnu Kaljuste, and Kent Nagano. Cummings has sung with Paul Hillier in Theatre of Voices and the Pro Arte Singers and can be heard on their recordings for Harmonia Mundi, as well as on the recording and DVD of *El Niño*.

NATHAN MEDLEY

Countertenor Nathan Medley's 2016–2017 season brings debuts with the Berlin Philharmonic, San Francisco Symphony, London Symphony Orchestra, and return appearance with the Los Angeles Philharmonic and the Netherlands Radio Philharmonic. He made his professional debut in 2012 in John Adams's *The Gospel According to the Other Mary* with the Los Angeles Philharmonic conducted by Gustavo Dudamel, and he is a founding member of Echoing Air, an ensemble focused on music of the Baroque and modern eras composed for countertenor. Medley's opera credits include Ottone in Handel's *Agrippina* with Opera Omaha, Speranza in Monteverdi's *Orfeo* with the Boston Early Music Festival, and Athamus in *Semele* with Pacific Music Works. In 2016, he premiered a new song cycle by John Harbison with Second City Musick in Chicago, and in 2017–18, he will debut with the New York Philharmonic.



Nathan Medley

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; in Santa Fe; and at Canterbury Cathedral; as well as Music Director of the Dessoff 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.



Amy Kaiser

ST. LOUIS SYMPHONY CHORUS 2016-2017

Amy Kaiser <i>Director</i>	Amy Telford Garcés Amy Gatschenberger Lara B. Gerassi Allison Glass Megan E. Glass Susan Goris Tyler Green Philip Greenwood Tevia Grimenstein Susan H. Hagen Carlea B. Halverson Sue Harrington Nancy Helmich Ellen Henschen Jeffrey Heyl Lori Hoffman Tara Hoisington Heather Humphrey Kerry Jenkins Paul Kenneth Edina Kiss Patricia Kofron Elena Korpalski Adam Kosberg Christina Kruger Paul Kunnath Debby Lennon Gregory C. Lundberg Gina Malone Alicia Matkovich Patrick Mattia Kevin McBeth Elizabeth McKinney Celia R. McManus Robert McNichols, Jr. Scott Meidroth Katherine Menke Jei Mitchell Brian Mulder Duane L. Olson Malachi Owens, Jr. Susan D. Patterson Matt Pentecost Brian Pezza Shelly Ragan Pickard	David Pierce Clay Pulsipher Sarah Price Valerie Christy Reichert Kate Reimann Patti Ruff Riggle Greg J. Riddle Stephanie Robertson Michelle Rose Terree Rowbottom Nathan Tulloch Ruggles Paul N. Runnion Mark Saunders Mark V. Scharff Leann Schuering Janice Simmons-Johnson Charles Smith Nick Spector Adam Stefo Clark Sturdevant Jasper K. Sussman Maureen Taylor Michelle Taylor Nora Teipen Byron E. Thornton Natanja Tomich Diane Toomey Philip Touchette DeWayne Trainer Pamela Triplett David R. Truman Greg Upchurch Samantha Wagner Nancy Maxwell Walther Keith Wehmeier Nicole Weiss Alexander Weymann Paul A. Williams Mary Murphy Wissinger Ruth Wood-Steed Susan Donahue Yates Carl Scott Zimmerman
Leon Burke III <i>Assistant Director</i>		
Gail Hintz <i>Accompanist</i>		
Susan D. Patterson <i>Manager</i>		
George Aplin Daniel A. Bain Tracy Baker Annemarie Bethel-Pelton Paula N. Bittle Margaret Boeckman Jerry Bolain Joy Boland Michael Bouman Keith Boyer 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 Courtney Diamond Mary C. Donald Ladd Faszold Heather Fehl Alan Florendo Alan Freed Mark Freiman		