

CONCERT PROGRAM

Friday, October 7, 2016, 10:30am

Saturday, October 8, 2016, 8:00pm

Nicholas McGegan, conductor

Jennifer Koh, violin

MOZART Symphony No. 31 in D major, K, 297, “Paris” (1778)
(1756-1791)

Allegro assai

Andantino

Allegro

MOZART Violin Concerto No. 1 in B-flat major, K. 207 (1773)

[Allegro moderato]

Adagio

Presto

Jennifer Koh, violin

Cadenzas by Koh and Robert Levin

INTERMISSION

MOZART Serenade No. 9 in D major, K. 320, “Posthorn” (1779)

Adagio maestoso; Allegro con spirito

Menuetto: Allegretto

Concertante: Andante grazioso

Rondo: Allegro ma non troppo

Andantino

Menuetto

Finale: Presto

Karin Bliznik, posthorn

ACKNOWLEDGMENTS

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

Nicholas McGegan is the Paul and Linda Lee Guest Artist.

Jennifer Koh is the Sid and Jean Grossman Guest Artist.

The concert of Friday, October 7, is underwritten in part by a generous gift from Peri Widener.

Pre-Concert Conversations are sponsored by Washington University Physicians.

Large print program notes are available through the generosity of Bellefontaine Cemetery and Arboretum 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 STL Symphony free mobile app available on iTunes or android.

SHIRLEY CLARKE, HYPERION RECORDS



Alban Gerhardt

DVOŘÁK CELLO CONCERTO: Fri, Oct 14, 8:00pm Sat, Oct 15, 8:00pm | Sun, Oct 16, 3:00pm

Hannu Lintu conductor; Alban Gerhardt, cello

LUTOSŁAWKSI *Chain 3*
DVOŘÁK Cello Concerto
STRAVINSKY *Petrushka*



Orli Shaham

SYMPHONIC DANCES: Fri, Oct 21, 8:00pm Sat, Oct 22, 8:00pm | Sun, Oct 23, 3:00pm

Cristian Macelaru, conductor; Orli Shaham, piano

BALAKIREV *Islamey*
BEETHOVEN Piano Concerto No. 4
RACHMANINOFF *Symphonic Dances*

Presented by the Thomas A. Kooyumjian Family Foundation



MICHAEL WILSON

Jeremy Denk

BRAHMS REIMAGINED: Fri, Oct 28, 10:30am | Sat, Oct 29, 8:00pm

Jun Märkl, conductor; Jeremy Denk, piano

LISZT *Prometheus*
MOZART Piano Concerto No. 23, K. 488
BRAHMS Piano Quartet in G minor



Thrills & Chills

FAMILY CONCERT: THRILLS & CHILLS Sun, Oct 30, 3:00pm

Stephen Mulligan, conductor

Calling all goblins and ghouls. Here's your invitation to frightfully fun music for the whole family. Featuring favorites such as John Williams's *The Imperial March* from *Star Wars*, *Night on Bald Mountain* from *Fantasia*, and Saint-Saëns's *Danse macabre*.

Media support provided by Nine Network and St. Louis Public Radio

MIRACLES AND MOCKERY

BY RENÉ SPENCER SALLER

TIMELINKS

1773-79

MOZART

Violin Concerto No. 1 in

B-flat major, K. 207

Symphony No. 31 in D

major, K. 297, "Paris"

Serenade No. 9 in D

major, K. 320, "Posthorn"

Age of Exploration:

Captain Cook crosses the

Antarctic Circle

Age of Revolution:

American colonies take

up arms against Great

Britain

Age of Enlightenment:

Declaration of

Independence states, "all

men are created equal"

"The miracle that God let be born in Salzburg," as his father Leopold liked to call him, might easily never have happened. Wolfgang Amadeus Mozart and his older sister Nannerl, also a child prodigy, were the only two of Leopold and Maria Anna's seven children who survived to adulthood. What if this wunderkind had died at five instead of thirty-five? What if his father hadn't been the finest violinist of his generation, not to mention a respected composer, tireless stage-dad, and influential teacher? What if darling Wolfi had been born female, like that lost genius Nannerl, forced to sacrifice her musical ambitions on the altar of propriety at only eighteen?

Mozart composed all of the pieces on this program during a six-year span, from 1773, when the 17-year-old court concertmaster completed his first violin concerto, to 1779, when he dealt with his disappointment about being back in Salzburg by writing the "Posthorn" Serenade. The previous year he was in Paris, where he composed his Symphony No. 31; dealt with the unexpected death of his mother (and broke the awful news to his father); and failed to land a worthy gig at the court of Versailles, or even another commission.

But Mozart was resilient. Although he ridiculed the French as undiscerning clods, he still gave them what they wanted—and then some. He wasn't above a bit of musical mockery. The emphatic, semi-parodic opening of Symphony No. 31 is a not-so-subtle poke at the Parisians, whose obsession with the *premier coup d'archet*—a unison bow-stroke at the very outset, meant to display the musicians' precision—irritated him intensely. ("These oxen here make such a fuss about it!" he griped in a letter to his father. "They merely begin together—much as they do elsewhere.") In the Serenade No. 9, his use of a solo posthorn, a lowly brass instrument that signaled the arrival of postal coaches, might have been, at least partially, a jab at his and Leopold's boss, the insufferable Archbishop Hieronymus Colloredo, whose clutches Mozart dreamed of escaping.

WOLFGANG AMADEUS MOZART

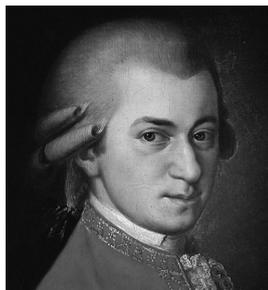
Symphony No. 31 in D major, K. 297, “Paris”

PARIS BLUES Mozart hadn't been to Paris since he was seven years old, when his father took him and Nannerl on a European tour that lasted three-and-a-half years. For Mozart's second Paris sojourn, Leopold stayed in Salzburg and Wolfgang traveled with his mother, Anna Maria, as chaperone. But first they lingered for months in Mannheim, where the 21-year-old enjoyed performances by the best orchestra in Europe and fell in love with Aloisia Weber, his future sister-in-law. Leopold, appalled by the match, sternly reminded Wolfgang of his goal: to secure a post at Versailles. Mother and son obeyed his orders, arriving in Paris in late March 1778.

Mozart's Symphony No. 31, K. 297, is nicknamed “Paris” for the obvious reason that Mozart wrote it there, incorporating at least one of the city's hottest musical trends (despite the composer's abiding contempt for it). The symphony was commissioned by Jean LeGros, director of the Concert Spirituel. This orchestra was even larger than the Mannheim ensemble, although Mozart didn't consider it nearly as good. “Be guided by the French taste,” Leopold recommended in a letter. “If you can only win applause and be well paid, let the devil take the rest.” Mozart complied. Despite an abysmal rehearsal the day before, the symphony was warmly received at its premiere in June. But less than a month later, Anna Maria became gravely ill and died. In September he headed back to Salzburg, grieving and discouraged.

CLARINETS AND COUNTERPOINT Mozart made some concessions to French tastes, beginning with the fact that he cast the symphony in three movements, scrapping the minuet that was conventional in Austria and Germany. He clearly reveled in the myriad tonal effects that a 55-musician orchestra could provide. For the first time in his career, he included a pair of clarinets in his score.

“I hope that even these idiots will find something in it to like,” Mozart wrote with his usual impish derision. Yet he took even more care than usual in polishing the symphony, and every



Born

January 27, 1756, Salzburg

Died

December 5, 1791, Vienna

First Performance

June 12, 1778, in the home of Count Karl Heinrich Joseph von Sickingen in Paris; the public premiere took place six days later at Concert Spirituel

STL Symphony Premiere

December 12, 1964, Robert La Marchina conducted

Most Recent STL Symphony Performance

October 9, 2007, Scott Parkman conducted an Education Concert

Scoring

2 flutes
2 oboes
2 clarinets
2 bassoons
2 horns
2 trumpets
timpani
strings

Performance Time

approximately 17 minutes

**First Performance**

Mozart may have performed the work with the Salzburg Court Orchestra, but there is no record of that performance

STL Symphony Premiere

February 24, 1962, Melvin Ritter was soloist with Jean Martinon conducting

Most Recent STL Symphony Performance

June 23, 1995, Joseph Silverstein was soloist/conductor

Scoring

solo violin
2 oboes
2 horns
strings

Performance Time

approximately 21 minutes

borrowed convention bears his own unmistakable stamp. As Alfred Einstein put it, the symphony “hovers continually between brilliant tumult and graceful seriousness.”

The opening *Allegro assai*, in festive D major, begins with the mandatory loud, uprushing tutti, but Mozart appends a tender falling phrase. This movement is bursting with tunes and daringly contrapuntal (French audiences at the time considered counterpoint old-fashioned and overly cerebral). Next comes the luminous *Andante*, one of two slow movements that Mozart wrote for the symphony, after the first version “failed to please” his Gallic overlords.

Boasting a stunning fugato, inventive syncopation, and plenty of dynamic contrast, the closing *Allegro* surprises and delights. In a letter to Leopold, Mozart described its crowd-pleasing panache: “I began with the violins alone, *piano* for eight measures, followed at once by a sudden *forte*. The audience (as I had anticipated) cried ‘Hush!’ at the *piano*, but as soon as the *forte* began, they started clapping.”

WOLFGANG AMADEUS MOZART

Violin Concerto No. 1 in B-flat major, K. 207

THE TEENAGE CONCERTMASTER Although we tend to think of Mozart as a keyboard virtuoso, he was also a first-rate violinist. Leopold, who published *A Treatise on the Fundamental Principles of Violin Playing* the same year Wolfgang was born, encouraged him in a letter: “You are not quite aware yourself of what an excellent violinist you are, when you gather up all your strength and play with self-confidence, verve, and fire.”

Others apparently agreed. The younger Mozart was appointed concertmaster of the Salzburg Court Orchestra at 13, although he wasn’t paid for the first three years. As concertmaster, he composed a total of five violin concertos, the first in 1773, when he was 17, and the rest two years later. He wrote these concertos for himself to perform, but other violinists—the sufficiently skilled ones, anyway—began playing them, too. Archbishop Colloredo, an amateur violinist himself, replaced Mozart with another concertmaster

in 1777, but this had much more to do with their frequent squabbling than with Mozart's abilities.

Elegant and tuneful, witty and lyrical, Violin Concerto No. 1 embodies all the qualities that we recognize as quintessentially Mozartian. We know nothing about its performance history, but the work surely struck contemporary audiences as unconventional. Each of its three movements is structured more or less in sonata form, instead of just the first movement (an experiment Mozart never repeated). As a whole, the concerto incorporates stylistic influences that he picked up during his extensive travels, especially Italian opera.

MOVEMENT BY MOVEMENT Beginning in the home key of B-flat major, the opening *Allegro moderato* offers the standard double exposition, in which the orchestra introduces the major themes and the soloist reiterates them. But Mozart can't help but tweak the model: He darkens the mood with the minor-key development, switching to a distant key and sending the soloist off in new thematic directions before closing the movement with a cadenza. Mozart didn't write any cadenzas for this concerto; at the time, they were routinely improvised. Jennifer Koh performs a mixture of her own and Robert Levin's cadenzas for this performance.

In the central *Adagio*, a cantabile melody melts over its murmuring accompaniment. The *Presto finale* provides all the requisite razzle-dazzle, with a dizzying flurry of quicksilver scales, arpeggios, and bariolage, a shimmering effect produced by rapidly playing the same note on two alternating strings, one stopped, the other open.

WOLFGANG AMADEUS MOZART

Serenade No. 9 in D major, K. 320, "Posthorn"

SERENITY AND CELEBRATION The word *serenade* comes from the Italian word *sereno*, which connotes a cloudless evening sky. In the 18th century, the serenade was also a musical genre, one that was especially popular in Italy, Austria, and southern Germany. Typically, a serenade comprised of five or more movements, the first relatively long and in sonata form, the last brisk



First Performance

Most likely in August 1779 for a mid-summer graduation ceremony at Salzburg University

STL Symphony Premiere

August 10, 1980, Jorge Mester conducted

Most Recent STL Symphony Performance

June 10, 1997, David Loebel conducted

Scoring

2 flutes
piccolo
2 oboes
2 bassoons
2 horns
2 trumpets
posthorn
timpani
strings

Performance Time

approximately 40 minutes

and rollicking. Between these bookends were a series of minuets and slow movements. Serenades were usually performed outside in the evening, often in tribute to someone. Most were ephemeral party favors, performed once and quickly forgotten. Not Mozart's, though. He not only mastered the form but also elevated it, imparting the sophistication and structural coherence of the symphony without sacrificing the outdoor-party vibe. Mozart wrote a great many serenades during the 1770s and 1780s (even more if you count some of the divertimenti and cassations). He also reused elements from his serenades in various concertos and symphonies. In fact, the first, fifth, and seventh movements of Serenade No. 9, K. 320, later became a stand-alone symphony in D major.

Mozart wrote the Serenade No. 9 in 1779, probably for the mid-summer graduation ceremony at the University of Salzburg. The work's nickname, "Posthorn," refers to the second solo in the second minuet (the sixth movement), which was originally scored for this humble postal-coach signal. Mozart even gave the funny little instrument the same instantly recognizable triadic hook that meant the mail was on its way. Whether the graduating students interpreted this as "Later, chumps!" or "Stay in touch, will you?" is unclear, but they certainly understood its relevance to their much-anticipated summer break.

LUCKY SEVEN One of Mozart's latest and most ambitious serenades, the "Posthorn" lasts about 40 minutes and is scored for a large ensemble. It's in D major—Mozart's favorite festive key—because it best suited the valveless brass instruments of the day. In the first movement, the dramatic opening *Adagio maestoso* slowly surges and ebbs before morphing into an electrifying *Allegro con spirito*.

The second movement, the first of two minuets, features a sparkling trio section showcasing solo flute and bassoon. The third movement, the longest of the seven, is called a *concertante* because of its prominent solo turns for the flutes, oboes, and bassoons. Consistent with this mood, the subsequent *rondeau* (Mozart preferred the French spelling) gives the main tunes to the solo flute and oboe.

The fifth movement, a gutting *Andantino* in D minor, is dark and stormy, with rich strings and plangent oboes. The second minuet spotlights unusual instruments for its two trios: first a bright and chipper piccolo bolstered by strings, and then the funny posthorn fanfare, which is more often than not played by a member of the brass on a modern instrument. The serenade concludes with an effervescent *Presto*, featuring a surprisingly gentle oboe-driven melody during the development and some zingy counterpoint.

FROM THE STAGE

Thomas Jöstlein, Associate Principal Horn, on early instruments: “We’re not using early or ‘original’ instruments this week, but I’ve found that my experiences with them have helped inform my playing of early-music repertoire. Nic McGegan is, of course, the early-music authority, and I remember my first St. Louis Symphony concert with him. We were playing ‘Water Music’ and I started adding ornaments. And the more I added the more he started to beam and smile. He kept saying: more, more, more. Not every conductor is that way with this repertoire. If Nic hears a little slide, for example, he says ‘Do that!’ He encourages new sounds and colors. With Nic, each concert is an adventure of discovery.

“This is a generalization, but I’ve found that early-music people are loose, fun, and willing to experiment. There aren’t very many of them so it’s kind of like a secret society.

“The use of color is so different in that world. We need to use hand-horn techniques, closing the bell with the hand for some notes, pulling out for others. Some of the color options in early-music practice are either not accessible or not appropriate in our world.

“Whether playing early or modern instruments, I marvel at the genius of Mozart. He knows the horn so well. He knows precisely which notes should be open and which should be closed—all for the right effect. With ‘original’ instruments you can lean into the horn and get a buzzy sizzle, which is exactly what he wanted. I’m always marveling at how Mozart knew what to write.”



Thomas Jöstlein

NICHOLAS MCGEGAN

PAUL AND LINDA LEE GUEST ARTIST



Shirley Stine

Nicholas McGegan most recently conducted the STL Symphony in November 2015.

As he embarks on his fourth decade on the podium, Nicholas McGegan—long hailed as “one of the finest baroque conductors of his generation” (*The Independent*) and “an expert in 18th-century style” (*The New Yorker*)—is recognized for his probing and revelatory explorations of music of all periods. Last season marked his 30th year as Music Director of Philharmonia Baroque Orchestra (PBO) and he is also Principal Guest Conductor of the Pasadena Symphony.

Best known as a baroque and classical specialist, McGegan’s approach—intelligent, infused with joy and never dogmatic—has led to appearances with many of the world’s major orchestras. At home in opera houses, McGegan shone new light on close to twenty Handel operas as the Artistic Director and conductor at the Göttingen Handel Festival for 20 years (1991-2001) and the Mozart canon as Principal Guest Conductor at Scottish Opera in the 1990s.

Nicholas McGegan’s 2016-17 appearances include the Los Angeles Philharmonic (his 20th anniversary at the Hollywood Bowl); two programs with Pasadena Symphony; Baltimore and Toronto symphonies; Calgary Philharmonic; Handel and Haydn Society; Aspen Music Festival; and the Cleveland Orchestra/Blossom Music Festival. Highlights of Philharmonia Baroque Orchestra’s season under McGegan include a fully-staged production of Rameau’s *La Temple de la gloire*, Handel’s oratorio *Joshua*, and programs with guest soloists Robert Levin (fortepiano) and Isabelle Faust (violin). In addition, McGegan and PBO revive Scarlatti’s *La Gloria di Primavera* at Tanglewood and appear at Yale’s Norfolk Chamber Music Festival. This fall at Harvard, McGegan will serve a residency as the Christoph Wolff Distinguished Visiting Scholar. He also conducts the all-Mozart semi-final round of the 2017 Van Cliburn Piano Competition. Overseas, McGegan appears with Cappella Savaria at the Esterhazy Palace in Fertod, Bournemouth Symphony Orchestra, Scottish Chamber Orchestra, and the Royal Northern Sinfonia.

JENNIFER KOH

SID AND JEAN GROSSMAN GUEST ARTIST

An adventurous musician, Jennifer Koh collaborates with artists of multiple disciplines and curates projects that find connections between music of all eras from traditional to contemporary.

This season, Koh performs a broad range of concertos including Steven Mackey's *Beautiful Passing* with the Baltimore Symphony led by Marin Alsop and Naples Philharmonic led by Eric Jacobsen, Esa-Pekka Salonen's Violin Concerto with the Cincinnati Symphony led by Santtu-Matias Rouvali, and Sibelius's Violin Concerto with the New Jersey Symphony Orchestra led by Xian Zhang. Koh will perform world premieres of violin concertos by Christopher Rountree with the new music collective wild Up as part of Los Angeles Philharmonic's *Green Umbrella* "From Noon to Midnight" music marathon, and by Vijay Iyer at the 2017 Ojai Festival. She also performs Mozart's Violin Concerto No. 3 at Carnegie Hall with the New York String Orchestra led by Jaime Laredo.

Jennifer Koh presents a year-long focus on the music of Kaija Saariaho, one of her most notable collaborators. Koh has premiered numerous works by the Finnish composer including *Frises* for solo violin and electronics, and *Light and Matter* and *Aure*, both with cellist Anssi Karttunen. This season, she performs Ms. Saariaho's violin concerto, *Graal Theatre*, with the Curtis 20/21 Ensemble in Philadelphia as part of a collaborative residency that also includes master classes and coachings; the Tampere Philharmonic in Finland; and the Orchestre de Radio France on a program that also features *Frises* and *Light and Matter* with Karttunen. In New York, Koh performs Saariaho's *Cloud Trio* on a chamber music program with the Variation Trio in its 92nd Street Y debut and *Tocar* for violin and piano with Shai Wosner as part of a recital for the People's Symphony Concerts. In the summer of 2016, Koh and Saariaho were in residency at the Aspen Music Festival.



Jennifer Koh most recently performed Vivaldi's *The Four Seasons* with the STL Symphony in December 2011.

IF YOU LIKED THIS...

If you love the music you hear in this concert, come back for this one later in the season.

ALL-BACH: Fri, Mar 3, 10:30am

Sat, Mar 4, 8:00pm | Sun, Mar 5, 3:00pm

Bernard Labadie, conductor; Mark Sparks, flute

BACH Orchestral Suite No. 1
BACH Orchestral Suite No. 2
BACH Orchestral Suite No. 3
BACH Orchestral Suite No. 4



Mark Sparks

Before there was Mozart there was Bach. Where with Mozart there is light and air, with Bach there is weights and measures. Both dazzle with their different styles of musical architecture. Bernard Labadie, like Nic McGegan, is one of the great early-music conductors, and the Symphony's Mark Sparks has left his unique signature on Bach's Orchestral Suite No. 2.

FIRST ENCOUNTERS:

THOMAS JÖSTLEIN, ASSOCIATE PRINCIPAL HORN

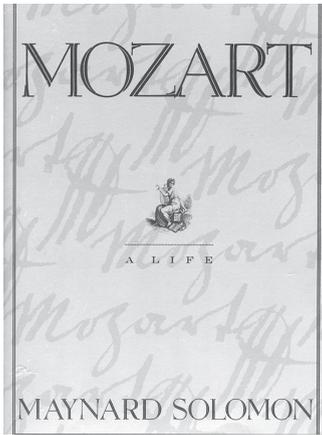
"I was playing in the DuPage Youth Symphony—DuPage is one of the counties west of Chicago. I was in the eighth or ninth grade and Jennifer Koh was concertmaster. She must have been a fourth grader. She was this teeny little girl, but she had a presence about her. She had a fire you could feel."



Thomas Jöstlein

YOU TAKE IT FROM HERE

If these concerts have inspired you to learn more, here are suggested source materials with which to continue your explorations.



**Maynard Solomon, *Mozart: A Life*
Harper Perennial**

Solomon goes overboard with his “Daddy made him do it” theme, but he’s a terrific storyteller and the chapter “Fearful Symmetries” is worth reading all on its own.

**Piero Melograni, (Lydia G. Cochrane,
translator), *Wolfgang Amadeus Mozart: A
Biography*
University of Chicago Press**

Melograni never makes too much of too little, and in comparatively few pages gives an ample and compelling portrait of the composer.

**Michael Rose & Peter Washington, editors; Lady Wallace, translator,
Mozart: Letters
Everyman Library**

One of the best ways to get to know Wolfgang Amadeus is from the epistolary record, with letters to, from, and about the composer throughout his brief life. You’ll find that he worried a lot about money, not because he was poorly paid, but because he spent it all.

Read the program notes online, listen to podcasts, and watch the St. Louis Symphony musicians talk about the music. Go to stlsymphony.org. Click “Connect.”

The St. Louis Symphony is on



CONCERT PROGRAM
Sunday, October 9, 2016, 7:00pm

Brent Havens, conductor

TRIBUTE TO PRINCE

Tonight's program will be announced from the stage.

There will be one 20-minute intermission.



BRENT HAVENS

Berklee-trained arranger/conductor Brent Havens has written music for orchestras, feature films, and television. His TV work includes movies for networks such as ABC, CBS, and ABC Family Channel Network, commercials, sports music for networks such as ESPN, and even cartoons. Havens has also worked with the Doobie Brothers and the Milwaukee Symphony, arranging and conducting the combined group for Harley Davidson's 100th Anniversary Birthday Party Finale attended by more than 150,000 fans. He has worked with some of the world's greatest orchestras including the Royal Philharmonic in London, Cincinnati Symphony Orchestra, Minnesota Orchestra, Pittsburgh Symphony, Indianapolis Symphony Orchestra, Houston Symphony, Atlanta Symphony, Baltimore Symphony, Dallas Symphony, Fort Worth Symphony, Nashville Symphony, Buffalo Philharmonic, and countless others. In 2013 Havens conducted the Malaysian Philharmonic for the *Music of Michael Jackson* show there and returned to Kuala Lumpur in 2014 with the *Music of Led Zeppelin* and in 2015 with the *Music of Queen*.

Havens recently completed the score for the film *Quo Vadis*, a Premier Pictures remake of the 1956 gladiator film. In 2013 he worked with the Baltimore Symphony and the NFL's Baltimore Ravens to arrange and produce the music for the Thanksgiving Day halftime show between the Ravens and Pittsburgh Steelers, adapting both classical music and rock songs into a single four-minute show. Havens is Arranger/Guest Conductor for 12 symphonic rock programs: *Music of Led Zeppelin*, *Music of the Doors*, *Music of Pink Floyd*, *Music of the Eagles*, *Music of Queen*, *Music of Michael Jackson*, *Music of the Who*, *Music of Whitney Houston*, *Music of the Rolling Stones*, *Music of U2*, *Music of Journey*, and most recently *Music of David Bowie*. Havens also premiered a full orchestral show for Lou Gramm, the Voice of Foreigner, with Gramm singing out front.



Brent Havens most recently led the St. Louis Symphony in a performance of *Music of David Bowie* in June 2016.

DONOR SPOTLIGHT

SILK FOUNDATION ST. LOUIS

The Silk Foundation is a legacy of the estate of Martin Silk. The mission of the Foundation is to provide support for those activities that enhance the lives of members of the Jewish community and the wider community as well. The scope of funding reflects this broad mission with assistance provided to educational, cultural, health, public policy, and religious efforts.

The Silk Foundation is an underwriter for Symphony programs crafted for our Jewish community. Why does the Foundation support these programs?

Many members of our community are unable to physically attend performances at Powell Hall. These programs bring the joy of music to them. Community programs also introduce the Symphony to audiences who otherwise might not be exposed to this wonderful experience.



Ann Choomack and Andrew Cuneo perform a Symphony Shabbat concert at Temple Emmanuel, presented by the Silk Foundation.

How does your support of Symphony programs fit within your overall giving priorities?

The Jewish people have a rich cultural history and continue to make important contributions in the arts. We want to assist the Symphony in presenting these artists and their works for our education and enjoyment.

Why does the Silk Foundation believe in supporting the orchestra?

The Foundation supports the St. Louis Symphony because it is one of the most important parts of the cultural fabric of the Jewish community in St. Louis. It touches that community through its own membership of players, teachers, and administrators, through its audiences at Powell and all over the region, and through thoughtful programming that celebrates our diverse cultural history.

What are the Silk Foundation's hopes for the future of the STL Symphony?

The Symphony is one of the gems of the St. Louis region that has achieved worldwide acclaim. We are excited to provide support to such a great institution as it continues to develop terrific programming and expand its reach within the community as well as nationally and internationally.