

Nicholas McGegan, conductor
Sherezade Panthaki, soprano
Leann Schuering, soprano
Jay Carter, countertenor
Thomas Jöstlein and Christopher Dwyer, horns
Erin Schreiber and Melody Lee, violins
Bjorn Ranheim, cello
St. Louis Symphony Chorus
Amy Kaiser, director

Friday, December 1, 2017 at 8:00PM
Saturday, December 2, 2017 at 8:00PM

-
- VIVALDI**
(1678–1741) Concerto for Strings in C major, RV 114 (c. 1718)
Allegro –
Adagio – Ciaccona
- VIVALDI** “Gelosia, tu già rendi l'alma mia” from *Ottone in villa* (1713)
Sherezade Panthaki, soprano
- “L'ombre, l'aure, e ancora il rio” from *Ottone in villa*
Sherezade Panthaki, soprano
Leann Schuering, soprano
Andrea Kaplan and Jennifer Nitchman, flutes
Erin Schreiber and Melody Lee, violins
- VIVALDI** “Nel profondo cieco mondo” from *Orlando furioso* (1727)
“Mentre dormi, amor fomenti” from *L'Olimpiade* (1734)
Jay Carter, countertenor
- VIVALDI** “In braccio de' contenti” from *Gloria ed Imeneo* (1725)
Sherezade Panthaki, soprano
Jay Carter, countertenor
- VIVALDI** Concerto for Two Horns and Strings in F major, RV 538
Allegro
Largo
Allegro non molto
Thomas Jöstlein and Christopher Dwyer, horns

INTERMISSION

VIVALDI**Concerto grosso in D minor, RV 565 (c. 1711)**

Allegro

Adagio e spiccato – Allegro

Largo e spiccato

Allegro

Erin Schreiber, violin

Melody Lee, violin

Bjorn Ranheim, cello

VIVALDI**Gloria in D major, RV 589 (c. 1715)**

Gloria in excelsis Deo

Et in terra pax hominibus

Laudamus te

Gratias agimus tibi

Propter magnam gloriam

Domine Deus, Rex coelestis

Domine Fili unigenite

Domine Deus, Agnus Dei

Qui tollis peccata mundi

Qui sedes ad dexteram Patris

Quoniam tu solus sanctus

Cum Sancto Spiritu

Sherezade Panthaki, soprano

Leann Schuering, soprano

Jay Carter, countertenor

St. Louis Symphony Chorus

Amy Kaiser, director

ACKNOWLEDGMENTS

The 2017/2018 Classical Series is presented by **World Wide Technology**, **The Steward Family Foundation**, and **Centene Charitable Foundation**.

The concert of Friday, December 1 is underwritten in part by a generous gift from **Mr. and Mrs. William G. Cotner**.

The concert of Friday, December 1 is dedicated in loving memory of **Rosemarie Kirchhoefer**.

The concert of Saturday, December 2 is underwritten in part by a generous gift from **Fred* and Sara Epstein**.

Nicholas McGegan is the **Daniel, Mary, and Francis O'Keefe Guest Conductor**.

Amy Kaiser is the **AT&T Foundation Chair**.

Thomas Jöstlein is the **Ruth and Ed Trusheim Guest Artist**.

Christopher Dwyer is the **Lucy and Stanley Lopata Guest Artist**.

Continuo Organ Courtesy of the **Martin Ott Pipe Organ Co.**

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

Pre-Concert Conversations are sponsored by **Washington University Physicians**.

VIVIDLY VIVALDI

BY RENÉ SPENCER SALLER

TIMELINKS

1711 French settlers in Mobile, Alabama hold the first Mardi Gras parade in America.

1713 Jacob Bernoulli's book on probability and combinatorics, *Ars Conjectandi*, is published posthumously.

1715 The Seventh Ottoman-Venetian War is fought between the Republic of Venice and the Ottoman Empire, ending with Venice's defeat.

1718 The pirate Blackbeard's ship, *Queen Anne's Revenge*, is lost off the coast of North Carolina.

1725 Peter the Great, who established the Russian Empire, dies in Saint Petersburg.

1727 Bach's *St. Matthew Passion* premieres in Leipzig.

1734 Handel's *Ariodante* premieres at the Royal Opera House, Covent Garden.

Born in Venice in 1678, Antonio Vivaldi was an ordained priest, a virtuosic violinist, and an influential music teacher. The so-called *prete rosso* (Redheaded Priest) was also one of the most inventive and prolific composers of the Baroque era and wrote prodigiously in almost every genre. In addition to some 90 operas, dozens of sacred works, 4 oratorios, and about 40 secular cantatas, he generated reams of instrumental music, including at least 500 concertos for solo instruments and orchestral groupings. With this massive catalog of concertos, Vivaldi helped establish the structural conventions that continue, 300 years later, to define the form: a three-movement, fast-slow-fast structure, balanced between individual virtuosity and collective unity.

After giving up his pastoral duties late in 1706, at the age of 28, Vivaldi taught violin at a prestigious all-girls orphanage and music school in Venice, the Ospedale della Pietà, where he had been giving lessons for the past three years. Although he eventually retired from full-time teaching so that he could focus on opera commissions elsewhere, he kept supplying the Pietà with new material until about 1729. He spent several months in Mantua and Rome, shepherding his operas through to production, and overseeing still more opera premieres in Vienna and Prague in the early 1730s. After burning bridges in his native Venice and squandering a hefty fortune, he returned to Vienna in 1741. One month after arrival, he succumbed to a gastrointestinal illness and died on July 28, 1741, at age 63. He received a pauper's burial.

This all-Vivaldi program skips around both chronologically and conceptually, interspersing instrumental and vocal pieces. The sacred and the secular, the dramatic and the devotional—all are vividly represented.



ANTONIO VIVALDI

Born March 4, 1678, Venice

Died July 28, 1741, Vienna

Concerto for Strings in C major, RV 114

Vivaldi's Concerto for Strings in C major, RV 114, comes from a set of concertos copied out by his violinist father in the 1720s. The precise date of composition is unknown, but believed to be sometime after 1717. Choppy and propulsive, the opening Allegro combines dotted, dancelike rhythms with inventive counterpoint. Appended to the central movement, a dusky Adagio, is the closing Ciaccona—Vivaldi's take on a French form. French operas of Vivaldi's era generally ended with a *chaconne*, a series of variations over a descending repeated bass figure. Vivaldi's Ciaccona respects this convention, dipping into C minor and blurring the line between coquettish and creepy. Listen for the ground bass, which anchors this triple-meter dance, and let it remind you of the walking bass lines in blues, rock, and soul music, still centuries away from being born.

First Performance unknown, c. 1718

Scoring harpsichord and strings

Performance Time approximately 5 minutes

“Gelosia, tu già rendi l'alma mia” and “L'ombre, l'aure, e ancora il rio” from *Ottone in villa*

These selections come from *Ottone in villa*, which received its premiere in 1713. Although this was Vivaldi's first major opera, the 35-year-old composer had years of experience composing sacred and secular music and revising other composers' operas for a fee. Set in ancient Rome, *Ottone* turns a convoluted plot about mismatched lovers into a transcendent musical occasion. Four of the five main roles are performed by women, but only two of them are actually supposed to be female characters, and one plays a woman who is disguised as a man. “Gelosia, tu già rendi l'alma mia” is sung by Caio at the end of the first act. Alternating vengeful coloratura with slower, more introspective passages, Caio rails against his faithless lover. In yet another gender-bending complication, Caio is meant to be male; the role, originally intended for a castrato, usually falls to a female soprano nowadays.

The haunting “Lombre, l’aure, e ancora il rio” comes at the end of Act II. Here, Caio grieves while the offstage Tullia (disguised as a male page so she can spy on her former lover) echoes and mocks him. Also offstage, a pair of flutes and two “echo” violins enhance the sense of displacement and isolation.

First Performance May 17, 1713, Vincenza, Italy

Scoring 2 sopranos, 2 flutes, harpsichord, and strings

Performance Time approximately 10 minutes

“Nel profondo cieco mondo” from *Orlando furioso*

Based on an epic poem by Ariosto, which had already inspired Vivaldi to compose a similar opera in 1714, *Orlando furioso* was completed in 1727. Its titular hero is a knight who is driven insane by his unrequited passion for a princess. In “Nel profondo cieco mondo,” Orlando’s technically perilous opening aria, he sings of hope while facing down fears for the future: “Into the deep, dark world, let the fate once merciless to my heart tumble down./ The stronger love will triumph with the help of courage.” Like many roles in Vivaldi operas, the aria can be sung by a countertenor, as it is here, or by a mezzo-soprano or contralto.

First Performance November 1727, Venice

Scoring countertenor, harpsichord, and strings

Performance Time approximately 4 minutes

“Mentre dormi, amor fomenti” from *L’Olimpiade*

“Mentre dormi, amor fomenti” comes from *L’Olimpiade*, Vivaldi’s 1734 setting of an Olympics-themed libretto by Pietro Metastasio. In this Act I aria, Licida, the prince of Crete—in love with one woman but promised to another—sings a deceptively simple lullaby. “Mentre dormi” represents the Baroque aria at its most luminous and affecting: “While you sleep, may love grow in you..../ May the stream flow more gently; may even the slightest breeze stop blowing.”

First Performance February 17, 1734, Venice

Scoring countertenor, corno da caccia (horn), harpsichord, and strings

Performance Time approximately 6 minutes

“In braccio de’ contenti” from *Gloria ed Imeneo*

“In braccio de’ contenti” comes from *Gloria ed Imeneo*, one of three serenades that Vivaldi composed in the 1720s for assorted French aristocrats. *Gloria ed Imeneo* isn’t the original title, which is unknown because the first few pages of the manuscript, including the opening sinfonia, are missing. The work was commissioned to celebrate the wedding of Louis XV to the Polish princess Maria Leszczynska. In the spirit of such serenades, it was first performed outdoors, at the French Embassy in Venice, on the evening of September 12, 1725. The excerpted duet, which closes the hour-long serenade, spreads the final layer of ganache on the wedding cake: Imeneo (or Hymen, the god of marriage) and La Gloria (the personification of kingly glory) keep one-upping each other in fulsome praise for the royal couple.

First Performance September 12, 1725, Venice

Scoring soprano, countertenor, harpsichord, and strings

Performance Time approximately 3 minutes

Concerto for Two Horns and Strings in F major, RV 538

Baroque horn concertos often called for a range that could not easily be played by a single hornist on the natural horns of the era, which lacked the valves that allow modern horns to play more notes. To address this problem, Vivaldi and his contemporaries composed for two or more horns. Both of Vivaldi’s two surviving double-horn concertos are in the key of F major. The opening Allegro juggles hunting calls and virtuosic fanfares. The central Largo, in D minor, lets the cello sing an aching aria while the horns sit out the slow movement. (This was a common practice, since natural horns weren’t suited to the minor key.) The two horns return for the closing Allegro non molto.

First Performance unknown

Scoring 2 solo horns, harpsichord, and strings

Performance Time approximately 7 minutes

Concerto grosso in D minor, RV 565

The Concerto grosso in D minor, RV 565, is the eleventh of a dozen concertos for stringed instruments compiled in Vivaldi's *L'estro armonico* (The Harmonic Inspiration), first published in Amsterdam in 1711. Cast in four compact movements, RV 565 is scored for a standard trio sonata complement of two violins and a cello, supplemented by a string orchestra and, holding down the figured bass line, an organ. It begins with the two violins playing in unison over a jagged cello backdrop. The violins settle into a melody, which the cello takes up, and soon everything erupts into a full-fledged, four-part fugue. Pastoral and melancholy, the Largo initiates a gently rocking *siciliano* rhythm (in 12/8 meter). Vivaldi further specified that the Adagio and Largo should be performed *spiccato*, a technique that involves bouncing the bow off the strings. In the finale, the cello keeps veering off the continuo's path, bent on its own virtuosic adventures. Shortly after Vivaldi published this concerto, J.S. Bach transcribed it for pipe organ.

First Performance c. 1711

Scoring organ and strings

Performance Time approximately 9 minutes

Gloria in D major, RV 589

Gloria in D major, RV 589, Vivaldi's most significant sacred work, was probably composed sometime after 1713 and before 1717, when Vivaldi retired from full-time teaching at the Ospedale della Pietà. The score was clearly intended for performance by the orphanage's gifted chorus. At this stage of his career, Vivaldi was transitioning from full-time violin master to a composer of both sacred and secular music.

In the Roman Catholic tradition, the Gloria text is a hymn of praise used as the second part of the Ordinary of the Latin Mass, after the Kyrie. It begins with the words of the angels, as recounted in the Gospel of Luke: "Glory to God in the highest, and on earth peace to men of good will." The score disappeared after Vivaldi's death and was rediscovered in the late 1920s, along with another Gloria in D major that's less famous but almost as good. (He wrote at least three settings of the text, but only two survive.) Since the first modern performance of RV 589, in 1939, this iteration of the Gloria hymn has resonated with audiences in ways that Vivaldi never imagined. At least 100 recordings of it exist, and it has graced several film soundtracks, including the Academy Award-winning *Shine*, about the concert pianist David Helfgott.

Because there were no male choristers at the Pio Ospedale della Pietà, Vivaldi originally scored all the parts for female singers. He supplemented the typical Baroque orchestra of strings and basso continuo (often an organ) with oboe and

trumpet. The piece is in twelve sections, each distinguished by a different musical setting. Eight of the numbers are composed for the entire chorus; the remaining four feature soloists, singing either alone or with other performers.

Section by Section The opening number, “Gloria in excelsis Deo,” establishes the triumphant key of D major with exuberant leaping octaves and momentum-building repetitions. Behind all the bombast, a crackling energy propels the music forward, buffeted by bursts of winds and bright choral flourishes. In contrast, “Et in terra pax hominibus” is smudged with chromatic shadows. Then “Laudamus te,” featuring two sopranos and an instrumental refrain, doles out more lyrical exaltation. After two choral numbers, the solemn “Gratias agimus tibi” and the contrapuntal “Propter magnam gloriam,” the only solo soprano aria unfolds: “Domine Deus, Rex coelestis.” For this slow and rapturous ode to the almighty, the soprano is joined by a solo oboe. The rhythmically tricky seventh number, “Domine Fili unigenite,” goes to the chorus. It’s followed by the sumptuous minor-key Adagio “Domine Deus, Agnus Dei,” for countertenor (originally contralto) and chorus, the only setting in the cycle where the chorus joins the solo singer, in responsorial style.

After another choral interlude, the fleet and urgent “Qui tollis peccata mundi,” the countertenor sings his only true solo, the church aria “Qui sedes ad dexteram Patris.” This piece resurrects material from the first movement and helps prepare listeners for the climactic conclusion. The whole chorus returns for the final two numbers, “Quoniam tu solus sanctus,” a simplified version of the “Gloria in Excelsis,” and “Cum Sancto Spiritu,” which culminates in a majestic double-fugue.

René Spencer Saller is a writer and music critic living in St. Louis. She has also written for the Dallas Symphony, *Illinois Times*, *Riverfront Times*, and *Boston Phoenix*.

First Performance c. 1715

First SLSO Performance May 25, 1984, Catherine Comet conducting

Most Recent SLSO Performance December 6, 1998, David Loebel conducting

Scoring 2 sopranos, countertenor, chorus, 1 oboe, 1 bassoon, 1 trumpet, organ, and strings

Performance Time approximately 27 minutes



Nicholas McGegan most recently appeared with the SLSO in October 2016.

at Scottish Opera in the 1990s. At the same time, he was principal conductor of the Drottningholm Opera in Sweden.

NICHOLAS MCGEGAN

Daniel, Mary, and Francis O'Keefe Guest Conductor.

This season marks Nicholas McGegan's 32nd year as music director of Philharmonia Baroque Orchestra and Chorale 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 and the Mozart canon as principal guest conductor



SHEREZADE PANTHAKI

An acknowledged star in the early-music field, Sherezade Panthaki has ongoing collaborations with leading early music interpreters including Nicholas McGegan, Simon Carrington, the late John Scott, Matthew Halls, and Masaaki Suzuki, with whom she made her New York Philharmonic debut. Panthaki's 2017–18 season features performances of Vivaldi's *Gloria* with the Los Angeles Philharmonic at the Hollywood Bowl, the Milwaukee Symphony, Philharmonia Baroque Orchestra, Music of the Baroque, her return to Ars Lyrica, Pasadena Symphony Orchestra, Orlando Philharmonic,

and a U.S. *Christmas Oratorio* tour with Bach Collegium Japan.



LEANN SCHUERING

Coloratura soprano Leann Schuering's stage credits include Zerbinetta in *Ariadne auf Naxos*, Zerlina in *Don Giovanni*, the Queen of the Night in *Die Zauberflöte*, and Susanna in *Le nozze di Figaro*. She has performed with the Toledo Symphony Orchestra, the Great Lakes Chamber Orchestra, Adrian Symphony Orchestra, and others. Her concert repertoire includes Brahms' *Ein deutsches Requiem*, Mozart's *Requiem*, and multiple works by Handel, including *Messiah* and *Solomon*. She is a two-time district winner of the Metropolitan Opera National Council Auditions and a third prize recipient at the regional level.



JAY CARTER

Countertenor Jay Carter has gained recognition as one of America's finest. A frequent collaborator with period and modern ensembles, Carter is recognized as a leading interpreter of late Baroque repertoire. Recent appearances include Bach's *St. Matthew Passion* with the American Bach Soloists and the Choir of St. Thomas Church, Handel's *Messiah* with the National Symphony and Philharmonia Baroque Orchestra, Handel's *Saul* with Musica Vocale and the Kansas City Baroque Consortium, Handel's *Jephtha* with Ars Lyrica, and the North American Premiere of John Tavener's *Lament for*

Jerusalem with the Choral Arts Society of Washington.



THOMAS JÖSTLEIN

Ruth and Ed Trusheim Guest Artist

Thomas Jöstlein, associate principal horn with the St. Louis Symphony Orchestra since 2010, enjoys an active and varied musical life. From 2007–09, Jöstlein was the New York Philharmonic's assistant principal horn, playing all positions, including associate principal and third horn. Previously, he held positions with the Honolulu, Omaha, Richmond, and Kansas City symphony orchestras, and performed in summer festivals in Oregon, Ohio, Colorado, and North Carolina. An active soloist, Jöstlein won first prize in the professional division of the American

Horn Competition and the grand prize at the Hugo Kauder Music Competition at Yale University, earning a recital at Merkin Concert Hall in New York City.



CHRISTOPHER DWYER

Lucy and Stanley Lopata Guest Artist

Christopher Dwyer is the second horn player for the St. Louis Symphony Orchestra, the Sun Valley Summer Symphony, and the Colorado Music Festival Orchestra. He was previously a member of the Jacksonville and New Mexico Symphony Orchestras. He has participated in Deutsche Grammophon studio recording projects with both the Chicago Symphony Orchestra under Pierre Boulez and with the Philadelphia Orchestra under Yannick Nézet-Séguin. Additionally, he has frequently performed as a guest with the Cleveland

Orchestra, Los Angeles Philharmonic, Cincinnati Symphony Orchestra, Baltimore Symphony Orchestra, Kansas City Symphony, IRIS Orchestra, and the Malaysian Philharmonic.



ERIN SCHREIBER

Violinist Erin Schreiber joined the St. Louis Symphony Orchestra as Assistant Concertmaster in 2008, at the age of 20. She has appeared in recital throughout the United States, as well as in London, Sweden, Italy, and Germany. Schreiber has collaborated with artists including baritone Thomas Hampson and pianist John Novacek, and has toured with jazz legend Chris Botti. She made her SLSO solo debut with Berio's *Corale (on Sequenza VIII)* in 2011 and played Vaughan Williams's *The Lark Ascending* for the opening weekend of 2014.



MELODY LEE

This is Vancouver-born violinist Melody Lee's fifth year playing with the St. Louis Symphony Orchestra. She has appeared as soloist with the Colburn Orchestra, the Vancouver Symphony Orchestra, and the Vancouver Youth Symphony Orchestra, and has been concertmaster of the Colburn Orchestra as well as associate concertmaster at the Young Musicians Foundation Debut Orchestra in Los Angeles. Last season she performed Joan Tower's *Second String Force* for solo violin in the SLSO's Equal Play concert series, which highlights female composers.



BJORN RANHEIM

Cellist Bjorn Ranheim was appointed to the Saint Louis Symphony Orchestra in 2005 and is a member of the Sun Valley Summer Symphony in Idaho. He served as principal cellist with the Colorado Music Festival from 2006–2015 and has performed and toured with the orchestras of Atlanta, Baltimore, Cleveland, and Detroit. Ranheim has appeared as soloist on multiple occasions with the SLSO and Colorado Music Festival, and in the spring of 2011, appeared on *A Prairie Home Companion* with Garrison Keillor, performing alongside jazz vocalist Erin Bode. Ranheim

is also a founding member of the 442s, an acoustic string ensemble that pursues innovative, genre-defying music making and collaborations.



AMY KAISER

AT&T Foundation Chair

Director of the St. Louis Symphony Chorus since 1995, Amy Kaiser has prepared the chorus for performances with music directors David Robertson, Hans Vonk, and Leonard Slatkin. She has also conducted performances with the chorus and the St. Louis Symphony Orchestra at Powell Hall and the St. Louis Cathedral Basilica in repertoire including Handel's *Messiah* and works by Vivaldi, Haydn, Mozart, and Schubert. Guest conductor with Chicago's Grant Park Festival and the Berkshire Choral Festival, Kaiser conducted over fifty

performances with the Metropolitan Opera Guild and worked with many regional orchestras. Formerly Music Director of the Desoff Choirs and conductor at New York's 92nd Street Y, Kaiser was Director of Choral Music at the Mannes College of Music and taught conducting at Manhattan School of Music.

YOU TAKE IT FROM HERE

BY RENÉ SPENCER SALLER

Vivaldi: Voice of the Baroque

by H.C. Robbins Landon

University of Chicago Press, 1993

Many details from Vivaldi's life remain cloaked in mystery, but H.C. Robbins Landon presents a surprisingly comprehensive portrait of the composer. Enriched with illustrations of 18th-century Venice, Landon's concise, accessible, and insightful biography draws on newly translated letters and other documentation.

Vivaldi (Master Musicians Series)

by Michael Talbot

Oxford University Press, 2000

This succinct and engaging biography discusses the sociocultural and historical aspects of Vivaldi's musical life while providing a thorough (but not hypertechnical) analysis of the work itself. Baroque music authority Michael Talbot admires his subject but doesn't overlook his personal failings. This is a fine place to start learning more about the rise and fall of the Red Priest of Venice.

The Vivaldi Compendium

by Michael Talbot

Boydell, 2011

This helpful volume is one part research tool, one part capsule biography, one part dictionary—and likely to satisfy any questions you might have about Vivaldi's life and his enormous body of work. Editor Michael Talbot is a prominent scholar of Baroque music, as well as Emeritus Professor of Music at the University of Liverpool. Although most of the 750 entries are quite concise and the book is on the slender side, the excellent bibliography offers a wealth of credible sources for further investigation.

ST. LOUIS SYMPHONY CHORUS 2017–2018

Amy Kaiser
Director

Leon Burke III
Assistant Director

Gail Hintz
Accompanist

Susan D. Patterson
Manager

Sharon Abada
Tracy Baker
Margaret Boeckman
Joy Boland
Keith Boyer
Robyn Danielle Brandon
Daniel P. Brodsky
Leon Burke III
Cherstin Byers
Maureen A. Carlson
Victoria Carmichael
Mark P. Cereghino
Timothy A. Cole
Derek Dahlke
Laurel Ellison Dantas
Heather Fehl
Alan Florendo
Alan Freed
Mark Freiman
Megan E. Glass
Philip Greenwood
Steven Grigsby
James Haessig
Sue Harrington
Ellen Henschen
Heather Humphrey

Kerry H. Jenkins
Adam Kosberg
Christina Kruger
Carson Landry
Jilliann Law
Gregory C. Lundberg
Gina Malone
Patrick Mattia
Garrett Ott
Susan D. Patterson
Matt Pentecost
David Pierce
Sarah Price
Amy E. W. Prince
Shelly Ragan
Kate Reimann
Gregory J. Riddle
Nathan Tulloch Ruggles
Paul N. Runnion
Mark Saunders
Leann Schuering
Nick Spector
Adam Stefo
Michelle D. Taylor
Daniel Terry
Byron E. Thornton
Natanja Tomich
Diane Toomey
Philip Touchette
DeWayne Trainer
David R. Truman
Robert Valentine
Samantha Dane Wagner
Keith Wehmeier
Nicole Weiss
Ruth Wood-Steed
Susan Donahue Yates

THE LEGACY OF ROSEMARIE KIRCHHOEFER

Donor Spotlight

The St. Louis Symphony Orchestra's concert on Friday, December 1, is dedicated in loving memory of Rosemarie Kirchhoefer. Her lifelong love of music and the orchestra is recalled by her nephews, Joseph G. Gleich and James G. Gleich.

From an early age, Rosemarie expressed an interest in music and voice, which was cultivated by her parents. She attended the Notre Dame School of Music, where she regularly landed significant singing roles in the school plays. After graduating, she went on to Saint Louis University where she received certification in management. While her formal education resulted in securing a supervisor's position with Southwestern Bell Co., Rosemarie continued to cultivate her passion for music by singing with church choirs and soloing for weddings and special events for more than three decades.

Eventually, Rosemarie gave up her career for married life with Albert ("Al"), but she considered herself fortunate to share a rich and full life with a man who shared her passion for music, dance, the arts and travel. Their broad interests resulted in active roles at many of St. Louis' most recognizable civic organizations, with the SLSO at the forefront. Rosemarie and Al also joined and then later formed Square and Round Dancing clubs. During the week, they danced, and on the weekends, they sang or attended the symphony.

After Al's early passing from Alzheimer's, the SLSO took on added significance for Rosemarie. She often attended special choral concerts and holiday events, bringing her friends or godchildren along. In her retirement years Rosemarie spent almost two decades singing and entertaining seniors in retirement communities.

She and Al were able to leave large bequests to several local civic organizations. A symphony supporter for more than forty years, Rosemarie was convinced that the SLSO was an organization capable of informing, delighting, and educating more than just the present generation. A kind and determined woman with a strong work ethic and the desire to give back to her community, Rosemarie's generosity is now helping to change the future for the SLSO.



Rosemarie Kirchhoefer

Lee Musiker, conductor
Leslie Odom, Jr., vocalist
Michael Mitchell, piano
Steven Walker, guitar
Orlando le Fleming, bass
Senfu Stoney, percussion
John Davis, drums

Sunday, December 3, 2017 at 7:00PM

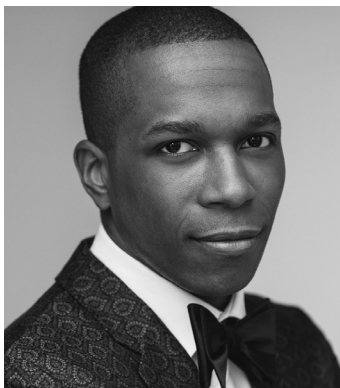
An Evening with Leslie Odom, Jr.

Program will be announced from the stage.

There will be one intermission.

ACKNOWLEDGMENT

This concert is supported by **Washington University in St. Louis McDonnell International Scholars Academy.**



LESLIE ODOM, JR.

Multifaceted performer Leslie Odom, Jr. completed his run on Broadway starring as Aaron Burr in the original cast of the blockbuster hit musical, *Hamilton*, a role that earned him the 2016 Tony Award for lead actor in a musical. He is also a Grammy Award-winner as a principal soloist on *Hamilton: Original Broadway Cast Recording*, which won the 2016 award for best musical theater album.

Odom, Jr. made his Broadway debut at the age of 17 in *Rent* before heading to Carnegie Mellon University's prestigious School of Drama, where he graduated with honors. He

is the recipient of a 2002 Princess Grace Award for Acting, which is dedicated to identifying emerging talent in theater, dance, and film.

On the small screen, Odom, Jr. is best known for his portrayal of Sam Strickland in the NBC musical series *Smash* and his recurring role as Reverend Curtis Scott on *Law & Order: SVU*. He has also appeared in episodes of *Gotham*, *Person of Interest*, *Grey's Anatomy*, *House of Lies*, *Vanished*, and *CSI: Miami*. On the big screen, he starred in the 2012 film *Red Tails*, opposite Terrence Howard, Cuba Gooding Jr., and David Oyelowo.

Odom's debut solo album, *Leslie Odom, Jr.*, was released in June 2016 on S-Curve Records and quickly rose to number one on the Billboard and iTunes jazz charts.

Look for him in Kenneth Branagh's reimagining of Agatha Christie's *Murder on the Orient Express*, now in theaters, featuring an all-star cast including Johnny Depp, Penelope Cruz, and Dame Judi Dench. Odom, Jr. was raised in Philadelphia, and currently resides in New York.

LEE MUSIKER

Grammy and Emmy Award-winning conductor, pianist, arranger, orchestrator, and composer Lee Musiker has established a distinguished and multifaceted career as both soloist and collaborator with the premier artists in the classical, operatic, Broadway, jazz, and pop music genres. He has conducted the New York Philharmonic; the Baltimore, Chicago, Dallas, Denver, Detroit, Honolulu, Houston, Milwaukee, Pittsburgh, and National symphony orchestras; and was music director and principal conductor of the Palm Beach Pops for the 2014–15 season. Other

conducting credits include the Jazz at Lincoln Center, Count Basie, Duke Ellington, and Henry Mancini Institute orchestras, and music director and conductor for the Jerry Lewis MDA Telethon.



STEVE J. SHERMAN