

CONCERT PROGRAM

May 7 and 9, 2015

David Robertson, conductor
Lucrecia García, soprano (*Aida*)
Ekaterina Semenchuk, mezzo-soprano (*Amneris*)
Antonello Palombi, tenor (*Radamès*)
Gordon Hawkins, baritone (*Amonasro*)
Alexander Vinogradov, bass (*Ramfis*)
Soloman Howard, bass (*Pharaoh, King of Egypt*)
Dennis Willhoit, tenor (*Messenger*)
Sarah Price, soprano (*High Priestess*)
St. Louis Symphony Chorus
Amy Kaiser, director
S. Katy Tucker, visual design
Dan Saunders, musical assistant

VERDI *Aida* (1871)
(1813-1901)

Prelude—

ACT I

Scene 1: A hall in the King's palace in Memphis—

Scene 2: Inside the temple of Vulcan in Memphis

ACT II

Scene 1: A room in Amneris's apartments—

Scene 2: One of the city gates in Thebes

INTERMISSION

ACT III

The banks of the Nile

ACT IV

Scene 1: A hall in the King's palace—

Scene 2: The scene is on two levels—the upper represents the interior of the temple of Vulcan; and the lower, a vault

These concerts are part of the Wells Fargo Advisors series.

Visual enhancements during these concerts are underwritten in part by a RAC Innovation Fund Grant from the Regional Arts Commission and an award from the National Endowment for the Arts.

David Robertson is the Beofor Music Director and Conductor.

Amy Kaiser is the AT&T Foundation Chair.

The concert of Thursday, May 7, is underwritten in part by a generous gift from Mr. and Mrs. Lynn Britton.

The concert of Saturday, May 9, is underwritten in part by a generous gift from Dr. and Mrs. Timothy J. Eberlein.

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.

CELESTIAL AIDA

BY PAUL SCHIAVO

TIMELINKS

1871

VERDI

Aida

Suez Canal opens

GIUSEPPE VERDI

Aida

IN AND OF EGYPT The creation of *Aida* was occasioned by the completion of the Suez Canal, in 1869. That waterway promised to transform Egypt from an exotic locale, interesting to Europe mainly for its archeological treasures, into an important center of commerce, and the country's ruler, Khedive Isma'il Pasha, resolved to re-create Cairo as a sophisticated modern capital. To this end, he had built a splendid opera house whose opening would coincide with that of the Canal.

The first presentation at the new theater was *Rigoletto*, Verdi's powerful opera of 1850-51. Its success prompted the Khedive to commission the famous composer to write a new work on an Egyptian story, one already fashioned by Auguste Mariette, a French Egyptologist living in Cairo, who was well regarded by the Khedive. Verdi, a severe critic of opera plots, was so taken by Mariette's scenario that he quickly accepted the proposal and engaged an Italian librettist, Antonio Ghislanzoni, to fashion from it a singable text.

The first performance of *Aida*, on Christmas Eve 1871, was everything the Khedive might have hoped. A glittering international audience was on hand, and the opera was given a sumptuous presentation. The work elicited a rapturous response, and subsequent productions in Milan, Naples, New York, Paris, and elsewhere quickly placed *Aida* in the forefront of the operatic repertoire. It has never relinquished its position there, and seems unlikely ever to do so.

Dramatis Personae

Radamès, a captain in the Egyptian army: tenor
Aida, a slave girl, but secretly an Ethiopian princess: soprano

Amneris, Daughter of the Pharaoh:
mezzo-soprano

Amonasro, the Ethiopian king and Aida's father:
baritone

Ramfis, Egyptian High Priest: bass

King, the Pharaoh, ruler of Egypt, and Amneris's father: bass

Messenger: tenor

High Priestess: soprano

Priests, priestesses, soldiers, slaves, Egyptian populace, Ethiopian prisoners: chorus

SYNOPSIS

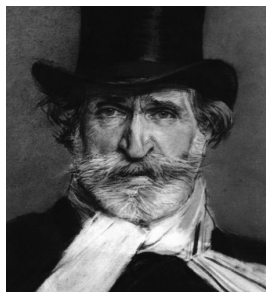
The story of *Aida* takes place in ancient Egypt, during the reign of the Pharaohs. An orchestral prelude precedes the opera. This music establishes two dramatically significant melodies: a poignant idea, introduced by the violins, which will be associated with the title character throughout the opera; and a more somber theme belonging to the Egyptian priests.

ACT I

In a hall within the royal palace at Thebes, the soldier Radamès meets with Ramfis, high priest of the cult of Isis. Ramfis informs Radamès that the goddess has named a commander to lead the Egyptian army against the Ethiopians, who threaten them. The priest departs, and Radamès voices his hope that he may receive the command and win glory in battle. Then he could take as his bride the beautiful slave girl, Aida. Radamès and Aida are already secretly in love, and in a radiant aria, "Celeste Aida," the soldier sings of the feelings she has kindled in his heart.

His meditation is interrupted by the arrival of Amneris, daughter of Egypt's king. She loves Radamès but suspects where his affections really lie. Aida also enters. Amneris falsely assures Aida of her fondness for her and asks why she seems so sad. In a trio, Aida laments her fate, Amneris expresses her jealousy and Radamès notes Amneris's anger and suspicion.

The king enters with a retinue of soldiers, priests and advisors. A messenger announces that the Ethiopians are marching on the city. Their commander is none other than their fierce king, Amonasro. At the announcement of his name, Aida gasps "My father," for she is indeed the daughter of Ethiopia's royal family. She had been captured in a slaving raid, and it is to win her freedom that Amonasro is now directing his forces against Thebes.



Born

October 9 or 10, 1813,
Roncole, Italy,

Died

January 27, 1901, Milan, Italy

First Performance:

December 24, 1871, in Cairo

STL Symphony Premiere

This week

Scoring

3 flutes
piccolo
2 oboes
English horn
2 clarinets
bass clarinet
2 bassoons
4 horns
2 trumpets
6 Egyptian trumpets
2 offstage trumpets in Act IV
3 trombones
2 offstage trombones in Act IV
tuba
timpani
percussion
harp
strings

Performance Time

approximately 3 hours

A crowd of soldiers cries out for war. The king declares that Radamès will lead the Egyptians against the invaders. All enjoin Radamès to triumph with the cry “*Ritorna vincitor!*” — “Return victorious!” Aida, caught up in the general fervor and her love for Radamès, joins in this exhortation. But when the crowd disperses, she is stricken with remorse, for she realizes that Radamès’s foe will be her own father.

The scene changes to the interior of a temple. There Radamès receives blessings from the priests.

ACT II

News arrives that Radamès has triumphed on the battlefield, and Amneris eagerly awaits his return. When Aida enters, Amneris deceives her into revealing her love for the hero. Amneris vents her fury that a slave should presume to rival her for Radamès’s affection. Fanfares sound, followed by exultant cries from the populace. The victorious warriors are returning. Amneris takes leave of the desolate Aida with an icy warning.

In a great square, the royal family, priests, and throngs of common people join in a chorus of praise. Radamès and his troops enter to a triumphal march. Ethiopian prisoners follow, and Aida sees Amonasro among them. She runs to him with a cry that reveals that he is her father. Amonasro quickly instructs her not to reveal his name or rank, and when questioned, says that he is merely an officer. He adds a request that mercy be shown the prisoners. Radamès endorses Amonasro’s plea, and the king pardons the prisoners, with only Aida’s father retained as a hostage. As a crowning reward, he bestows upon Radamès the hand of Amneris in marriage. The princess is exultant, Aida despairs at what seems the destruction of her hopes, and Radamès rues the dilemma his good fortune has brought.

ACT III

It is evening, some days later, the setting a temple by the banks of the Nile. From within, a chorus of priests and priestesses sing a hymn to Isis. Ramfis arrives with Amneris to ask Isis’s blessing on the eve of her wedding. After they enter the temple, Aida arrives. She has come to keep an assignation with Radamès and wonders if he will affirm their love or bid her farewell. She then voices her longing for the homeland she never expects to see again.

A figure steps out of the shadows, but instead of Radamès it is Amonasro. He has observed the love between his daughter and the Egyptian hero, but he reminds Aida of the destruction the Egyptians have visited on their people and country. The Ethiopians are arming for another battle, he continues. If he can learn the route on which the Egyptian army will march, his forces can wait in ambush. Radamès can provide that intelligence. When Aida balks at his suggestion, Amonasro angrily berates her. Sadly she relents, agreeing to help her compatriots even at the cost of her love.

Amonasro hides as Radamès approaches. The hero tells Aida that a new Ethiopian force has invaded Egypt and that he must lead the army against it. When he returns again in triumph, he will bare his soul to the king and ask for the hand of Aida. Aida proposes that they take flight and escape together. Radamès hesitates, but when Aida casts doubt on the sincerity of his affection,

he finally agrees. Aida also wrests from him information about the path the Egyptian army will take against the Ethiopians. As soon as Radamès divulges this, Amonasro again steps from the shadows. He reveals his true identity and promises that his soldiers will be waiting for Radamès and his men.

Radamès is distraught to realize that he has betrayed his country and his honor. Amonasro urges him to join the Ethiopians, in whose ranks he can be united with Aida. Suddenly, Amneris and Ramfis burst upon them. Amonasro attacks Amneris but is restrained by Radamès. Urging Aida and her father to flee, Radamès surrenders himself to Ramfis.

ACT IV

In a hall of the palace, Amneris seethes with conflicting emotions. Part of her is consumed with rage against Aida, Amonasro, and especially Radamès for having fallen in love with Aida. At the same time, Amneris cherishes the warrior so intensely that it pains her even to think of his punishment. And so, in a desperate effort to save both her beloved and her dream of happiness with him, she orders Radamès brought before her. Addressing him in urgent tones, she pleads with him to beg her father for mercy. Radamès refuses her suggestion. Although his conscience is clear, he has no reason to live, since he believes Aida has been captured and put to death. Amneris informs him that Amonasro was killed trying to flee, but Aida managed to escape. Radamès asks the gods to protect Aida and again spurns Amneris's plea that he save himself. Desperate, Amneris turns to threats, but Radamès remains unmoved and is led away.

In a subterranean chamber, the priests gather to decide Radamès's fate. Ramfis recounts the charges against him. Radamès does not reply, and Amneris softly begs the gods to spare him. When the priests condemn Radamès to death, Amneris cries out in anguish.

Radamès is brought to a great crypt in the temple, where he is to be buried alive. There he laments his loss of Aida. Suddenly he hears a sound and sees what he initially mistakes as a vision. But it is, in fact, Aida. Having learned of her beloved's sentence, she has returned to Thebes in order to share his end. Radamès is horrified that Aida would condemn herself to die alongside him, but she greets the prospect of death as the path to their eternal union. From the temple's upper chamber, priests and priestesses sing an invocation to the god Phthà. Aida and Radamès bid farewell to the world and affirm their love. Throwing herself upon the stone that seals the crypt, Amneris sings a heartbroken farewell to Radamès. The priests and priestesses continue their invocation as Aida and Radamès expire in each other's arms.



DAVID ROBERTSON

BEOFOR MUSIC DIRECTOR AND CONDUCTOR

A passionate and compelling communicator with an extensive orchestral and operatic repertoire, American conductor David Robertson has forged close relationships with major orchestras around the world. Robertson completes his 10th season as Music Director of the 135-year-old St. Louis Symphony with *Aida*. In January 2014, Robertson assumed the post of Chief Conductor and Artistic Director of the Sydney Symphony Orchestra in Australia. In February 2015, Robertson and the St. Louis Symphony received the Grammy® Award for Best Orchestra Performance for the Nonesuch recording of John Adams's *City Noir*.



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 and Music Director of the Desoff Choirs in New York for 12 seasons, she has led many performances of major works at Lincoln Center.



LUCRECIA GARCÍA

A native of Venezuela, Lucrecia García was highly acclaimed for her U.S. debut at Seattle Opera with *Aida*, conducted by Riccardo Frizza, in 2008. In recent seasons she sang *Nabucco*, *Macbeth*, and *Il trovatore* at La Scala; *Un ballo in Maschera* in Frankfurt; *Nabucco* and *Aida* at Arena di Verona; and *Aida* at Opéra Bastille in Paris and at Teatro San Carlo in Naples.

Most recently, García debuted the roles of Santuzza (*Cavalleria rusticana*) at the New National Theatre in Tokyo; *Turandot* at Dresden Semperoper; and Amneris (*Aida*) at Arena di Verona.

EKATERINA SEMENCHUK

The brilliant Russian mezzo-soprano Ekaterina Semenchuk recently made her debut at Salzburg Festival as Eboli, in a new production of *Don Carlo*, under the baton of Antonio Pappano; celebrated Shostakovich in recital at the Vienna Konzerthaus and Tchaikovsky at Wigmore Hall. On the concert podium, she has sung Verdi's Requiem with Gustavo Dudamel and Prokofiev's *Alexander Nevsky* at the Accademia di Santa Cecilia in Rome under the direction of Vasily Petrenko. At the Concertgebouw in Amsterdam and at Wien Konzerthaus she has performed Berlioz's *La Mort de Cléopâtre* under the direction of Valery Gergiev.



ANTONELLO PALOMBI

Antonello Palombi made his debut as Pinkerton in *Madama Butterfly*. He has interpreted the main roles in major operas such as *Carmen*, *Nabucco*, *Don Carlo*, *Aida*, *Tosca*, *Norma*, *Manon Lescaut*, *Turandot*, *Samson et Dalila*, *Pagliacci*, *Otello*, and *Il trovatore*. He has sung in many of the great concert halls of the world, including the Deutsche Oper in Berlin, Teatro dell'Opera in Rome, Bayerische Staatsoper in Munich, Royal Albert Hall in London, Teatro São Carlos in Lisbon, Teatro Bellini in Catania, and at La Scala in Milan.



GORDON HAWKINS

Gordon Hawkins is critically acclaimed throughout the world for his in-depth interpretations and lush baritone voice. A dramatic baritone with an international reputation as a "Rigoletto specialist," Hawkins has delighted audiences as the tragic Verdi underdog in more than 170 performances. He is now earning critical acclaim for his foray into Wagnerian repertoire. He has been engaged as Alberich in Wagner's *Der Ring des Nibelungen* at esteemed international companies including: San Francisco Opera, Los Angeles Opera, Washington National Opera, Seattle Opera, the Deutsche Oper Berlin, and the BBC Orchestra at Royal Albert Hall in London.





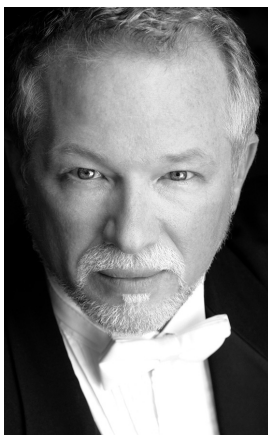
ALEXANDER VINOGRADOV

Alexander Vinogradov made his debut at the Bolshoi Theater in Moscow at the age of 21. Since then he has established a remarkable career and has won numerous prizes in international singing competitions. In 2014-15 on the operatic stage Vinogradov can be seen as Colline in *La bohème* at the Dallas Opera and as Walter in a new production of *Guillaume Tell* at the Royal Opera House in London, conducted by Antonio Pappano. He will also return to Royal Opera House Covent Garden as Escamillo in *Carmen*.



SOLOMAN HOWARD

A recent graduate of Washington National Opera's Domingo-Cafritz Young Artist Program, a program of the John F. Kennedy Center for the Performing Arts, Soloman Howard's 2014-15 operatic season is marked by several high profile debuts, most notably with the Metropolitan Opera as the King in Verdi's *Aida* conducted by Marco Armiliato. Howard debuts with the Los Angeles Opera under the baton of James Conlon as Doctor Grenvil in *La traviata* and at the Glimmerglass Festival where he performs Banquo in Verdi's *Macbeth* and Sarastro in Mozart's *The Magic Flute*. At North Carolina Opera, Howard reprises his portrayal of the title role in *Approaching Ali*.



DENNIS WILLHOIT

Dennis Willhoit is a versatile lyric tenor and voice teacher. He has sung with the symphony orchestras of St. Louis, Des Moines, Rockford, Janesville-Beloit, Central Wisconsin, Appleton Fox Valley, Southeast Iowa, Truman State, and the University of Iowa. Equally at home on the operatic stage, Dr. Willhoit's opera credits include *Die Fledermaus*, *Così fan tutte*, *Carmen*, *La Cenerentola*, and *Falstaff*. He is the co-founder of the American Gothic Performing Arts Festival held in Ottumwa, Iowa.

SARAH PRICE

Soprano Sarah Price is rapidly gaining recognition as a powerful lyrical interpreter of opera, concert works, and the cabaret stage. Winner of the 2013 Artist Presentation Society Competition and the 2010 St. Louis Metropolitan Opera Auditions, Price has performed operatic and concert repertoire throughout the U.S., Italy, Austria, and Germany. Operatic roles to her credit include the title role in Puccini's *Tosca*, Liu in *Turandot*, Santuzza in *Cavalleria rusticana*, Hannah in *The Merry Widow*, Rosalinde in *Die Fledermaus*, Countess Almaviva in *Le nozze di Figaro*, and Micaela in *Carmen*, among others.



S. KATY TUCKER

S. Katy Tucker is a video and projections designer based in New York City. Tucker began her career as a painter and installation artist, exhibiting her work at a variety of galleries, such as the Corcoran Museum in Washington, D.C. and Artist's Space in New York City. In 2003, as her video installations became more "theatrical," Tucker shifted her focus to video and projection design for the stage.

Since 2003, Tucker has worked all over the U.S. and world including Broadway, Off-Broadway, Metropolitan Opera, New York City Ballet, Carnegie Hall, Park Avenue Armory, BAM, Kennedy Center, San Francisco Opera, and more.



Gordon Hawkins most recently performed with the St. Louis Symphony in May 2000.

Dennis Willhoit most recently performed with the St. Louis Symphony in April 2014.

All other guest artists are making their St. Louis Symphony debuts in *Aida*.

Over the course of the season we have presented a series of four concerts featuring visual enhancements by S. Katy Tucker. These performances of *Aida* mark our final collaboration with Tucker, as well as the finale to our classical season. Tonight, Tucker uses video and light to transform our historic auditorium into a larger-than-life set representing the ornate palaces or sprawling sand landscapes of ancient Egypt. Lighting and abstract images convey the story's settings and characters, and expresses its themes of war, deception, and forbidden love. Our goal in working with Tucker has been to experiment with the live concert experience so that even an operatic standard such as *Aida* can be re-imagined for 21st century audiences. Underwritten in part by an Innovation Fund Grant from the Regional Arts Commission and an award from the National Endowment for the Arts.

ST. LOUIS SYMPHONY CHORUS 2014-2015

Amy Kaiser
Director

Leon Burke III
Assistant Director

Gail Hintz
Accompanist

Susan Patterson
Manager

Annemarie Bethel-Pelton

Paula N. Bittle

Jerry Bolain

Joy Boland

Michael Bouman

Richard F. Boyd

Keith Boyer

Daniel P. Brodsky

Buron F. Buffkin, Jr.

Leon Burke III

Cherstin Byers

Tamara Miller Campbell

Peggy Cantrell

Leslie Caplan

Victoria Carmichael

Mark P. Cereghino

Steven Chemtob

Jessica Klingler Cissell

Rhonda Collins Coates

Timothy A. Cole

David Cox

David Cucchi

Derek Dahlke

Laurel Ellison Dantas

Deborah Dawson

Zachary K. Devin

Mary C. Donald

Daniel Elfanbaum

Stephanie M. Engelmeyer

Jamie Lynn Eros

Stephen Eros

Ladd Faszold

Rio Febrian

Heather Fehl

Alan Freed

Mark Freiman

Amy Telford Garcés

Amy Gatschenberger

Lara Gerassi

Megan E. Glass

Susan Goris

Tyler Green

Susan H. Hagen

Clifton D. Hardy

Anthony Heinemann

Nancy J. Helmich

Ellen Henschen

Jeffrey E. Heyl

Preston Hitt

Lori Hoffman

Matthew S. Holt

Allison Hoppe

Heather Lynn Humphrey

Kerry H. Jenkins

Madeline Kaufman

Scott Kennebeck

Patricia Kofron

Elena Korpalski

Paul Kunnath

Debby Lennon

Gregory C. Lundberg

Gina Malone

Damen Martin

Alicia Matkovich

Patrick Mattia

Jeffrey Maynard

Daniel Mayo

Randy Mayo

Kevin McBeth

Rachael McCreery

Celia McManus

Scott Meidroth

Katherine Menke

Jei Mitchell

Brian Mulder

Johanna Noel Nordhorn

Duane L. Olson

Nicole Orr

Malachi Owens, Jr.

Susan Patterson

Matt Pentecost
 Brian Pezza
 Shelly Ragan Pickard
 Jason Plosch
 Sarah Price
 Amy E. W. Prince
 Robert Reed
 Valerie Christy Reichert
 Kate Reimann
 David Ressler
 Gregory J. Riddle
 Patti Ruff Riggle
 Michelle Suzanne Rose
 Terree Rowbottom
 Nathan Ruggles
 Paul N. Runnion
 Christina Saalborn
 Mark Anthony Saunders
 Mark V. Scharff
 Kurtis Shoemake
 Janice Simmons-Johnson
 John William Simon
 Charles G. Smith
 Shirley Bynum Smith
 Adam Stefo

James David Stephens
 Clark Sturdevant
 Maureen Taylor
 Michelle D. Taylor
 Robyn Danielle Theison
 Byron Thornton
 Natanja Tomich
 Dewayne Trainer
 Pamela M. Triplett
 David R. Truman
 Greg Upchurch
 Robert Valentine
 Samantha Dane Wagner
 Nancy M. Walther
 Keith Wehmeier
 Nicole C. Weiss
 Alexander Weymann
 Dennis Willhoit
 Paul A. Williams
 Mary Murphy Wissinger
 Kate Yandell
 Susan Donahue Yates
 Carl S. Zimmerman
 Daniel Zipperer



Photo: William Johnson

The St. Louis Symphony and Chorus celebrate Amy Kaiser's 20th season as Chorus Director.

CONCERT PROGRAM

May 8, 2015

David Robertson, conductor
Alvin McCall, cello

WHITAKER FOUNDATION MUSIC YOU KNOW

COPLAND *Fanfare for the Common Man* (1942)
(1900-1990)

IVES/orch. Schuman *Variations on "America"* (1891-92, rev. 1949)
(1874-1954)

MACDOWELL *Romanze, op. 35* (1887)
(1860-1908)
Alvin McCall, cello

ELGAR *Pomp and Circumstance March No. 1 in D major* (1901)
(1857-1934)

INTERMISSION

BUTTERWORTH *A Shropshire Lad, Rhapsody for Orchestra* (1912)
(1885-1916)

VAUGHAN WILLIAMS *Fantasia on "Greensleeves"* (1934)
(1872-1958)

CHABRIER *España* (1883)
(1841-1894)

BIZET *Selections from L'Arlésienne* (1872)
(1838-1875)
Prélude
Minuetto
Adagietto
Carillon
Farandole

**LISZT/
orch. Liszt/Doppler** *Hungarian Rhapsody No. 2 in D minor* (1847)
(1811-1886)

This concert is part of the Wells Fargo Advisors series.

This concert is part of the Whitaker Foundation Music You Know series

This concert is supported by University College at Washington University.

This concert is supported by Boeing.

This concert is underwritten in part by a generous gift from Karen and Bert Condie.

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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.

A FEW THINGS YOU MIGHT NOT KNOW ABOUT MUSIC YOU KNOW

BY EDDIE SILVA

- Aaron Copland was inspired to write his *Fanfare* after reading a speech by U.S. Vice President Henry Wallace, who proposed a “century of the common man.”
- When you think insurance, think Charles Ives, who was not only one of this nation’s most idiosyncratic composers, but also a very successful insurance executive (as was a contemporary poet and Connecticut man, Wallace Stevens).
- American composer Edward MacDowell made the most of his first time in Europe in the late 1870s. He got admitted to the Paris Conservatory and then another prestigious music school in Frankfurt. He also met and impressed the great Franz Liszt, which made others impressed with him too, as such things happen.
- You probably have heard Elgar’s *Pomp and Circumstance* March No. 1 in D major at someone’s graduation ceremony, maybe even your own, maybe even at Powell Hall. But the English composer was writing about war, not diplomas—it’s the “pomp” (pageantry) and “circumstance” (brutality) of battle. After World War I, he never wrote such music again.
- Englishman George Butterworth’s *Rhapsody* is a postlude to his songs that were made to accompany poems by A.E. Housman. Just as Liszt influenced MacDowell, Butterworth influenced Vaughan Williams and other English composers who followed in the pastoral tradition.
- “Greensleeves” is music people have known for so long that it’s referenced by Falstaff in Shakespeare’s *The Merry Wives of Windsor*. (More of Shakespeare during the Symphony’s Shakespeare Festival next season.)
- One of the most recognizable Spanish tunes was written by a French composer, *España*, by Emmanuel Chabrier.
- Georges Bizet wrote incidental music for a play that flopped in 1872. But good music rises from the rest, and these *Selections from L’Arlésienne* are filled with familiar and hummable tunes.
- Liszt’s *Hungarian Rhapsody* No. 2 has been a magnet to animated cartoonists, performed by the likes of Krazy Kat, Mickey Mouse, Bugs Bunny, Tom (of *Tom and Jerry*), Woody Woodpecker, and Daffy and Donald Duck in *Who Framed Roger Rabbit?* Live action comics such as the Marx Brothers and Danny Kaye made use of it as well.



David Robertson

DAVID ROBERTSON

A passionate and compelling communicator with an extensive orchestral and operatic repertoire, American conductor David Robertson has forged close relationships with major orchestras around the world. Robertson reaches the finale to his 10th season as Music Director of the 135-year-old St. Louis Symphony with *Aida*. In January 2014, Robertson assumed the post of Chief Conductor and Artistic Director of the Sydney Symphony Orchestra in Australia.

To celebrate his decade-long tenure with the St. Louis Symphony in 2014-15, Robertson has showcased 50 of the orchestra's musicians in solo or solo ensemble performances throughout the season. Other highlights included a Grammy® Award for Best Orchestral Performance for the Symphony's recording of John Adams's *City Noir* on Nonesuch. Robertson and the Symphony also made a successful return to Carnegie Hall in March. Zachary Wolfe wrote in the *New York Times* that "the orchestra reveled in warm, luxurious yet sharply alert sound."



Alvin McCall

ALVIN MCCALL

A member of the St. Louis Symphony since 1994, cellist Alvin McCall was previously Principal Cello with such ensembles as the Orpheus Chamber Orchestra, Prism Chamber Orchestra, Philharmonia Virtuosi, Jupiter Symphony, and the Naumberg Orchestra. McCall also served as Assistant Principal Cello with the Mostly Mozart Festival Orchestra (of which he is still a member), the New York Chamber Symphony, St. Luke's Chamber Orchestra, and Caramoor Festival Orchestra. Besides these appointments, he was also a member of the New Jersey Symphony and the Santa Fe Opera Orchestra.

An accomplished recitalist and chamber musician as well, McCall is the founding member of the McCall-Deats Duo. He has also performed chamber music with fellow St. Louis Symphony members at the Sheldon, Piper Palm House, Summerfest, Innsbrook, and other local venues. As a soloist, he has appeared with the University City Symphony, Virginia Philharmonic, Moscow Academic Symphony Orchestra, and Opera Theatre of St. Louis.

AUDIENCE INFORMATION

BOX OFFICE HOURS

Monday-Saturday, 10am-6pm;
closed Sunday. Concert Hours: Friday
morning Coffee Concerts open 9am;
all other concerts open 2 hours prior to
concert through intermission.

TO PURCHASE TICKETS

Box Office: 314-534-1700
Toll Free: 1-800-232-1880
Online: stlsymphony.org
Fax: 314-286-4111

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telephone and online orders.

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concert date. To exchange your tickets,
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1700 and be sure to have your tickets
with you when calling.

GROUP AND DISCOUNT TICKETS

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POLICIES

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FM radio headsets are available at
Customer Service.

Cameras and recording devices are
distracting for the performers and
audience members. Audio and video
recording and photography are strictly
prohibited during the concert. Patrons
are welcome to take photos before the
concert, during intermission, and after
the concert.

Please turn off all watch alarms, cell
phones, pagers, and other electronic
devices before the start of the concert.

All those arriving after the start of the
concert will be seated at the discretion
of the House Manager.

Age for admission to STL Symphony
and Live at Powell Hall concerts
varies, however, for most events the
required age is five or older. All patrons,
regardless of age, must have their own
tickets and be seated for all concerts.
All children must be seated with an
adult. Admission to concerts is at the
discretion of the House Manager.

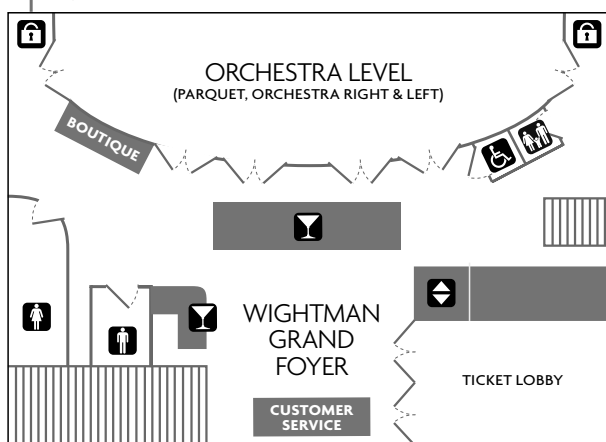
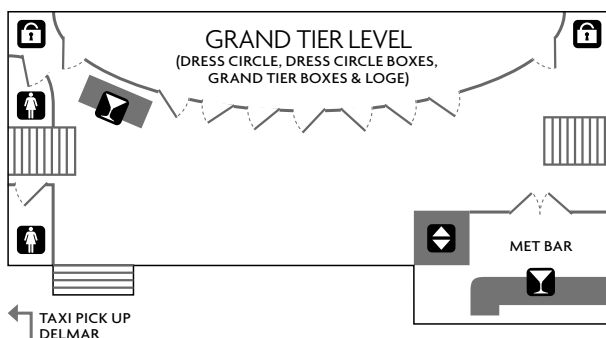
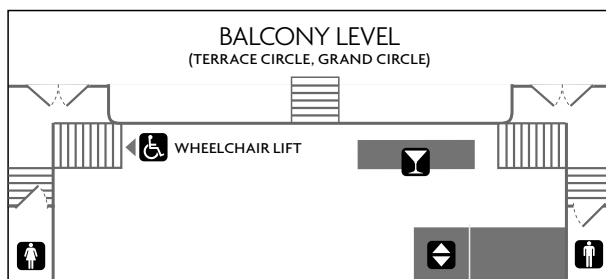
Outside food and drink are not
permitted in Powell Hall. No food or
drink is allowed inside the auditorium,
except for select concerts.

Powell Hall is not responsible for
the loss or theft of personal property.
To inquire about lost items, call
314-286-4166.

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POWELL HALL



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| MEN'S RESTROOM | FAMILY RESTROOM |
| ELEVATOR | |

Please make note of the EXIT signs in the auditorium. In the case of an emergency, proceed to the nearest EXIT near you.