

CONCERT PROGRAM

Thursday, December 3, 2015, 8:00pm

Friday, December 4, 2015, 8:00pm

Saturday, December 5, 2015, 8:00pm

Sunday, December 6, 2015, 3:00pm

Bernard Labadie, conductor

Lydia Teuscher, soprano

Allyson McHardy, mezzo-soprano

Jeremy Ovenden, tenor

Philippe Sly, bass-baritone

St. Louis Symphony Chorus

Amy Kaiser, director

HANDEL *Messiah* (1741)
(1685-1759)

PART I

Symphony

Comfort ye, comfort ye my people

Ev'ry valley shall be exalted

And the glory, the glory of the Lord

Thus saith the Lord, the Lord of Hosts

But who may abide the day of His coming

And He shall purify

Behold, a virgin shall conceive

O thou that tellest good tidings to Zion

For behold, darkness shall cover the earth

The people that walked in darkness

For unto us a Child is born

Pifa

There were shepherds abiding in the field

And lo, the angel of the Lord came upon them

And the angel said unto them

And suddenly there was with the angel

Glory to God in the highest

Rejoice greatly, O daughter of Zion

Then shall the eyes of the blind be open'd

He shall feed His flock like a shepherd

His yoke is easy, His burthen is light

INTERMISSION

PART II

Behold the Lamb of God
He was despised
Surely, He hath borne our griefs and carried our sorrows
And with His stripes we are healed
All we like sheep have gone astray
All they that see Him, laugh Him to scorn
He trusted in God
Thy rebuke hath broken His heart
Behold, and see if there be any sorrow
He was cut off out of the land of the living
But Thou didst not leave His soul in hell
Lift up your heads
How beautiful are the feet of them
Why do the nations so furiously rage together
Let us break their bonds asunder
He that dwelleth in heaven
Thou shalt break them with a rod of iron
Hallelujah

PART III

I know that my Redeemer liveth
Since by man came death
Behold, I tell you a mystery
The trumpet shall sound, and the dead shall be rais'd
Worthy is the Lamb that was slain

Lydia Teuscher, soprano
Allyson McHardy, mezzo-soprano
Jeremy Ovenden, tenor
Philippe Sly, bass-baritone
St. Louis Symphony Chorus
Amy Kaiser, director

ACKNOWLEDGMENTS

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

Bernard Labadie is the Ann and Lee Liberman Guest Artist.

Amy Kaiser is the AT&T Foundation Chair.

The St. Louis Symphony Chorus is underwritten in part by the Edward Chase Garvey Memorial Foundation.

The concert of Thursday, December 3, is underwritten in part by a generous gift from Mr. and Mrs. James L. Nouss, Jr.

The concert of Friday, December 4, is underwritten in part by a generous gift from Mr. and Mrs. Jerry E. Ritter.

The concert of Saturday, December 5, 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

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



David Robertson

BMO PRIVATE BANK NEW YEAR'S CELEBRATION: December 31

David Robertson, conductor

Join David Robertson and the STL Symphony for the 10th annual New Year's Eve Celebration! End the year on a high note with an evening full of magical music and festive surprises! Don't miss this widely popular and most entertaining celebration of the New Year.

Presented by BMO Private Bank



RATATOUILLE IN CONCERT: January 2-3

Bring the whole family to experience the Academy Award-winning film *Ratatouille* on the big screen while the beloved score by composer Michael Giacchino is performed live by the STL Symphony.

Supported by L'École Culinaire
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WDSMP Non-Theatrical © Disney



Moonrise by Deborah O'Grady

FROM THE CANYONS TO THE STARS: January 16

David Robertson, conductor; Peter Henderson, piano;
Deborah O'Grady, video artist

MESSIAEN *Des canyons aux étoiles...*
(From the Canyons to the Stars...)

Sponsored by Washington University



Timothy McAllister

MAHLER 5: January 22-23

David Robertson, conductor; Timothy McAllister, saxophone

JOHN ADAMS Saxophone Concerto
MAHLER Symphony No. 5

Presented by St. Louis College of Pharmacy

OUR MESSIAH

BY PAUL SCHIAVO

TIMELINKS

1741

HANDEL

Messiah

Prussia and Austria go to war in conflict known as War of Austrian Succession

Handel's *Messiah* belongs, like no other piece of music, to the public domain—not in the usual sense of being free from copyright restrictions, but in that it provides one of the most widely shared musical experiences in our culture. Each year the oratorio is sung by tens and perhaps hundreds of thousands of people in choral societies and “sing alongs.” The audiences at these performances, and through broadcasts and recordings, are incalculable. Handel's music is, moreover, indelibly part of our shared musical consciousness, the “Hallelujah” chorus in particular eliciting a level of recognition and emotional response achieved otherwise only by the opening bars of Beethoven's Fifth Symphony. No other large composition is so generally familiar or so well loved. In an intangible but nevertheless real way, *Messiah* binds us together and belongs to all of us.

GEORGE FRIDERIC HANDEL

Messiah

HANDEL IN ENGLAND Handel was born in Saxony, now a province in the north of Germany, but spent most of his career in England. Although he conceived and executed *Messiah* in a remarkably short time, a full understanding of the circumstances that brought his most famous work into being requires a long view of the composer's activities in England.

From early in his career Handel was drawn to the theater, and his first trip to London, in 1710-11, was occasioned by the fact that opera, which at the time meant Italian opera, was becoming a popular entertainment among the English nobility. Handel had mastered the conventions of this genre over the course of a four-year sojourn in Italy, beginning in 1706, and during his first English visit he scored a sensational success with his opera *Rinaldo*. Its enthusiastic reception—and profit at the box office, for Handel was as much an entrepreneur as an artist

**Born**

Halle, February 23, 1685

Died

London, April 14, 1759

First performance

April 13, 1742, in Dublin,
directed by the composer.

Scoring

Solo soprano, mezzo-
soprano, tenor, and bass-
baritone
mixed chorus
2 oboes
bassoon
2 trumpets
timpani
harpsichord
portative organ
strings

Performance Time

approximately 2 hours

in the opera house—prompted him to return to London in 1712, this time, as it turned out, to reside permanently.

Further operatic triumphs followed for Handel, as did some failures, and for the next quarter of a century opera remained the composer's principal concern. But by the late 1720s the English aristocracy, which had provided the audience for opera, started to tire of the contrived plots and outlandish theatricality that characterized the genre at the time. As patronage dwindled through the middle of the next decade, Handel began to offer a new type of work, the oratorio. This was less costly than opera to present yet appealed to a broader audience drawn from the rising English middle class. Scored for solo voices, chorus, and orchestra, Handel's oratorios recounted classical legends and Old Testament stories, the latter told either through extracts from the scriptures or in verses by contemporary poets.

Although performed without staging, Handel's oratorios were, in terms of their music, hardly less theatrical than his operas. Their texts called for different *dramatis personae* to be represented by the singers, and for historical scenes involving vivid musical depiction. Occasionally, Handel conveyed such scenes in such lavish and colorful manners—the famous "Entrance of the Queen of Sheba," in *Solomon*, is a notable example—that his more pious listeners took offense.

DECLINE AND RENEWAL Handel's oratorio presentations grew increasingly frequent during the 1730s, though the composer also remained involved with the theater. But as attendance at his operas dwindled, so did his finances. In 1737, both the companies that had been presenting operas in London collapsed in bankruptcy. Handel spent the next four years trying with mixed success to establish a dependable audience for his oratorios, and with no success at all to revive the aristocracy's appetite for opera. By 1741 the composer, who was by then practically an English institution, was rumored to be preparing to return to the continent. He may well have had this in mind, for he spent the summer writing vocal duets to light Italian verses, a type

of composition that had no audience in England but which was popular in courts throughout continental Europe.

But Handel's departure, if it was indeed planned, was forestalled by a fortuitous development: an invitation to present a series of concerts in Dublin during the coming season. This offer was extended by several musical societies in the Irish capital—organizations which, in those days, existed for the dual purpose of maintaining the city's concert life and raising funds for charitable purposes. Handel was already known for his generous support of several relief organizations, most famously the Foundling Hospital in London. It was understood that in Dublin he would donate his services for certain benefit concerts, while the proceeds of others would accrue to him.

This unexpected opportunity spurred Handel to composition, the subject of his efforts being a new oratorio text recently compiled for him by Charles Jennens. Jennens, who had already fashioned the librettos for two of Handel's earlier oratorios, based the new text entirely on selections from the scriptures and the English Prayer Book. But *Messiah*, as he called the work, was unlike any of Handel's other biblical oratorios. Among other novelties, its subject was nothing less than the story of Christ, a tale previously thought too sacred for a genre so close to the theater as oratorio. (The words theatrical and profane were then essentially synonymous in many quarters, a notion that later would cause Handel a good deal of difficulty when he tried to introduce *Messiah* to London.)

DIVINE RAPTURE After Handel's death, a legend arose that he had been seized by a kind of divine rapture while setting the text. This story cannot, of course, be verified. But we can be sure of a high level of inspiration. Handel began writing *Messiah* on August 22, 1741, and finished it 24 days later, on September 12. Even knowing that he habitually composed rapidly, and allowing that he adapted certain passages from other works, mostly the Italian duets he had recently written, this is an astonishing achievement.

In November Handel arrived in Dublin, the score of *Messiah* in his trunk. After presiding at a well-attended charity event, he quickly scheduled a set of six concerts of his own. These proved so successful that he booked another series in the early months of 1742. All the while he held his new oratorio in reserve. Finally in the spring, a Dublin newspaper announced:

For the relief of the prisoners in the several Gaols, and for the support of Mercer's Hospital in Stephen's Street, and of the Charitable Infirmary ... [there] will be performed at the Musick Hall in Fishamble Street, *Mr. Handel's new Grand Oratorio, call'd the MESSIAH*...

The first performance took place on April 13. The *Dublin Journal* reported that "the best Judges allowed it to be the most finished piece of Musick. Words are wanting to express the exquisite Delight it afforded to the admiring crouded Audience."

Despite its warm reception in Dublin, Handel was wary of presenting *Messiah* in London. When he first did so, in March of 1743, he even omitted the work's title from the program, calling it only "A New Sacred Oratorio," evidently for fear of incurring the wrath of more conservative elements of the

community. This concern was not groundless, for strong protests were indeed lodged against the presentation of a sacred subject in the concert hall. For some time, these objections restrained both Handel's willingness to offer the work and the public's acceptance of it. But the composer finally trumped his zealous critics. Beginning in 1750, he led annual performances of the oratorio for the benefit of the Foundling Hospital, of which he was now a trustee. This gesture won Handel widespread gratitude and secured for *Messiah* some of the esteem and affection it enjoys to this day.

DRAMA AND POETRY Although it is a perennial fixture of the Christmas season, particularly in the United States, only six of some fifty numbers that compose *Messiah* are devoted to the account of the Nativity related in the Gospel of Luke. The others concern the prophecy of Christ's coming, death, and resurrection. Remarkably, all this is conveyed without the usual dramatic devices of oratorio. Neither Jesus nor any other character is actually represented on stage, and consequently there is no actual dialogue. Instead, the text combines narration and contemplative passages in a brisk and effective, yet highly poetic, manner.

The musical riches of Handel's score are too numerous and familiar to discuss in detail here. Its overture is one of the composer's finest. The arias, as has been frequently observed, are close in style to those of his operas. They evince a fine feel for the dramatic nuances of the text, Handel's sympathetic treatment of the verses extending even to pictorial figuration depicting the flight of angels, the shaking of all nations, and more.

But above all, it is the great choral movements that make *Messiah* so stirring. The famous story of how King George II rose to his feet in admiration during the "Hallelujah" chorus, prompting those present and generations since to do likewise, is one testament to their power. But majestic expression of praise is by no means their only function. Handel's chorus proves equally adept at conveying sorrow ("Surely He has borne our grief") and intimate joy ("For unto us a child is born," whose music, many listeners familiar with *Messiah* are surprised to learn, originated as a flirtatious Italian love duet).

Messiah is not, of course, a liturgical work, nor even a church composition, and it in no way disparages those venerable musical genres to say that the music's wide appeal stems from the fact that it transcends their comparatively narrow aims. Handel's intent was neither to preach nor to provide a vehicle for ritualized worship but, rather, to draw his listeners into a story whose rich spiritual, emotional, and poetic content lends it universal significance. An innately dramatic composer, he intuitively felt that by fusing music with drama, as *Messiah* does in a special way, he could reach the widest possible audience. That the oratorio continues to move and inspire so many listeners affirms his judgment.

BERNARD LABADIE

ANN AND LEE LIBERMAN GUEST ARTIST

Bernard Labadie has established himself worldwide as one of the leading conductors of the Baroque and Classical repertoire, a reputation that is closely tied into his work with Les Violons du Roy and La Chapelle de Québec, both of which he founded and continues to lead as music director. With these two ensembles he regularly tours Canada, the U.S., and Europe, in major venues and festivals such as Carnegie Hall, Avery Fisher Hall, Walt Disney Concert Hall, Kennedy Center, Barbican, Concertgebouw, and the Salzburg Festival, among others.

Ever since his triumphant debut with the Minnesota Orchestra in 1999, Labadie has become a regular presence on the podiums of the major North American orchestras, including the Atlanta Symphony Orchestra, Boston Symphony, Chicago Symphony Orchestra, Cleveland Orchestra, Colorado Symphony, Detroit Symphony Orchestra, Handel & Haydn Society, Houston Symphony, Los Angeles Philharmonic, New York Philharmonic, Orchestre Symphonique de Montréal, Philadelphia Orchestra, San Francisco Symphony, and Toronto Symphony Orchestra, among others.

International engagements in the past seasons have brought Labadie to conduct the Academy of Ancient Music, Orchestra of the Age of Enlightenment, BBC Royal Scottish National Orchestra, Melbourne Symphony Orchestra, Orchestra of the Collegium Vocale Ghent, Royal Concertgebouw Orchestra, Royal Northern Sinfonia, Swedish Chamber Orchestra, WDR Sinfonieorchester (Cologne), and Zurich Chamber Orchestra.

On the opera podium, Labadie has served tenures as artistic director of L'Opéra de Québec and L'Opéra de Montréal. He made his Metropolitan Opera debut during the 2009-10 season with Mozart's *The Magic Flute*, a work that he also led at the Cincinnati Opera in 2011. Most recently he performed Handel's *Theodora* and *Samson* in concert form to huge critical acclaim.

The Canadian government has honored Bernard Labadie with the appointment as Officer of the Order of Canada in 2005. His home province named him a *Chevalier de l'Ordre National du Québec* in 2006.



Bernard Labadie most recently conducted the St. Louis Symphony in February 2014.



Amy Kaiser is preparing the St. Louis Symphony Chorus for the Music of John Williams, December 11-13.

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. Kaiser has been a regular guest conductor for the Berkshire Choral Festival in Sheffield, Massachusetts, Santa Fe, and at Canterbury Cathedral. She was Music Director of the Dessooff Chorus in New York for 12 seasons and 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.

Kaiser has taught master classes in choral conducting at Indiana University Jacobs School of Music, served as faculty for a Chorus America conducting workshop, and as a panelist for the National Endowment for the Arts. An active guest speaker, Kaiser presents classes in symphonic and operatic repertoire and is a regular presenter of Pre-Concert Conversations with the St. Louis Symphony.

Amy Kaiser has prepared choruses for the New York Philharmonic, Ravinia Festival, Mostly Mozart Festival, and Opera Orchestra of New York. She also served as faculty conductor and vocal coach at Manhattan School of Music and the Mannes College of Music. A former Fulbright Fellow at Oxford University and an alumna of Smith College, she was awarded the Smith College Medal for outstanding professional achievement. Last season she was honored with the St. Louis Visionary Award for Successful Working Artist and was featured in an interview in *AARP The Magazine*.

LYDIA TEUSCHER

Lydia Teuscher was born in Freiburg, Germany and studied at the Welsh College of Music and Drama and at the Hochschule für Musik in Mannheim. Early appearances included the Göttingen Handel Festival, the Stadttheater Heidelberg and the Nationaltheater Mannheim.

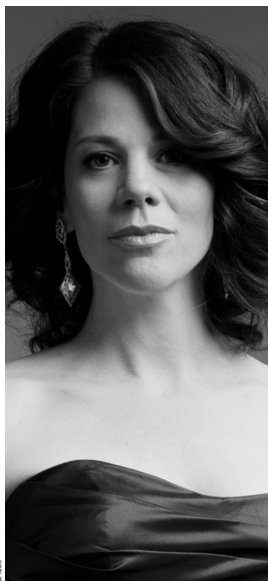
On the concert stage she has appeared with the Hanover Band in Brighton and London, with the Gürzenich Orchester in Cologne with Markus Stenz, with the Royal Concertgebouw Orchestra and Sir Roger Norrington, with Double Bande and conductor René Jacobs (with whom she has also recorded Telemann's *Brocks Messe*), with the Orchestra of the Age of Enlightenment in London and on tour in Korea and Japan, and with the Tonhalle Orchestra Zürich with David Zinman. She has toured Canada with Bernard Labadie, and toured Europe with Ton Koopman and the Amsterdam Baroque.

Recent concert engagements include J.C. Bach's *Lucio Silla* with Ivor Bolton for the Salzburg Mozartwoche, Haydn's *Paukenmesse* with the BBC Scottish Symphony Orchestra and Bernard Labadie, Bach's B-minor Mass with the ensemble Arcangelo and conductor Jonathan Cohen, and Handel's *Aci, Galatea e Polifemo* with Le Concert d'Astrée and Emmanuelle Haïm. Engagements this season include a tour of Vivaldi and Bach Magnificats with Il Giardino Armonico, and concerts with the San Francisco Symphony and the Chicago Symphony Orchestra with Bernard Labadie.

Lydia Teuscher was a resident artist at the Semperoper/Sächsische Staatsoper in Dresden, where her roles included Pamina, Susanna, Aennchen, Valencienne, and Gretel. She has since appeared with the Bavarian State Opera as Pamina and as Ighino in the new production of *Palestrina*; at the Glyndebourne Festival as Gretel, Susanna and Cherubino; at the Aix-en-Provence Festival and the Salzburg Mozartwoche with René Jacobs; at the Deutsche Staatsoper Berlin as Pamina; and most recently at the Saito Kinen Festival with Seiji Ozawa as Cherubino.



Lydia Teuscher debuts with the St. Louis Symphony in these concerts.



B. Hines

Allyson McHardy makes her St. Louis Symphony debut singing Handel's *Messiah*.

ALLYSON MCHARDY

Mezzo-soprano Allyson McHardy's voice has been described as radiant, dusky, incandescent, and sumptuous; her presence on stages in Canada, the United States, and France have drawn comments such as noble, spellbinding, charming, and seductive. McHardy's varied repertoire encompasses roles from Donizetti's *Roberto Devereux* to Rossini's *L'Italiana in Algeri*, *Cenerentola*, and *The Barber of Seville*, Handel's *Alcina*, *Ariodante*, and *Semele* to Verdi's *Nabucco* and *Falstaff*, and Mozart's *La Clemenza di Tito* to Bizet's *Carmen*. Her orchestral repertoire includes *Das Lied von der Erde*, Mozart's *Requiem*, Bach's *Magnificat*, Beethoven's *Missa Solemnis*, and Elgar's *Dream of Gerontius*, among many other works.

Following summer performances at the Aix-en-Provence Festival's production of Britten's *A Midsummer Night's Dream*, McHardy's 2015-16 season sees her reprise the role of Suzuki in *Madama Butterfly* with both the Opéra de Montréal and Vancouver Opera. In concert, she performs Mozart's *Requiem* with the Toronto Symphony Orchestra, Mozart's *Mass in C minor* with Les Violons du Roy in Montreal and Quebec City, Handel's *Messiah* with the Chicago Symphony Orchestra, and Elgar's *Sea Pictures* with Symphony Nova Scotia.

Her 2014-2015 season featured performances of Ligeti's *Requiem* with the Royal Concertgebouw Orchestra, a highly acclaimed appearance as Ruggiero in Handel's *Alcina* with Toronto's Opera Atelier, as Orsini in Donizetti's *Lucrezia Borgia* in St. Gallen, Switzerland, and in *Messiah* with both the Toronto Symphony and Les Violons du Roy. In the 2013-14 season McHardy made her debut as Sara in the Canadian Opera Company's *Roberto Devereux*, appeared as Isabella in Rossini's *L'Italiana in Algeri* with the Calgary Opera, as Phèdre in Rameau's *Hippolyte et Aricie* with Opera in Concert, and in Bach's *Magnificat* with the Orchestre de Québec.

Allyson McHardy currently lives in Toronto with her husband and daughter.

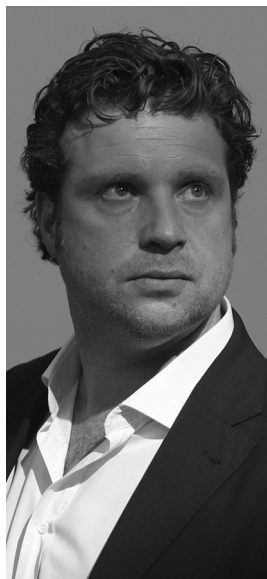
JEREMY OVENDEN

Jeremy Ovenden studied with Norman Bailey and Neil Mackie at the Royal College of Music, London and privately with Nicolai Gedda.

Plans this season and beyond include Don Ottavio in *Don Giovanni* with the Freiburger Barockorchester in Prague with René Jacobs conducting; title roles in Mozart's *Lucio Silla* for La Monnaie, Brussels, and *La Clemenza di Tito* in Karl-Ernst Herrmann's production for Teatro Real, Madrid. He sings Haydn's *The Seasons* with the Gabrieli Consort and Paul McCreesh in concert and recording; *Messiah* with the Chicago Symphony Orchestra and Bernard Labadie; Bach's *St. Matthew Passion* with the Royal Concertgebouw Orchestra and Ivor Bolton; and Mendelssohn's *Elijah* with Vasily Petrenko and the Royal Liverpool Philharmonic Orchestra.

Ovenden's concert appearances have included Mozart's Requiem at the 2015 Edinburgh International Festival with Ivan Fischer and the Budapest Festival Orchestra; Mozart's Requiem at the BBC Proms and Mass in C minor with the Salzburg Mozarteum Orchestra; Haydn's *The Seasons* with the London Symphony Orchestra and the late Sir Colin Davis, Deutsches Symphonie Orchester and Andrew Manze, and at the Schleswig-Holstein Festival with Paul McCreesh. He has toured with René Jacobs in performances of Handel's *Saul, Il trionfo del tempo*, and *La resurrezione*.

Other repertoire includes Beethoven's *Missa Solemnis* with the Beethoven Orchester, Bonn; Berlioz's *L'Enfance du Christ* with the MDR Symphony Orchestra and at Basilica of St. Denis, Paris, with James Conlon; *Elijah* with Bergen Philharmonic Orchestra; Mendelssohn's *Die erste Walpurgisnacht* with the Leipzig Gewandhaus Orchester, and Britten's *Serenade* and *War Requiem* with the Strasbourg Philharmonic.



Jeremy Ovenden makes his St. Louis Symphony debut this week.



Philippe Sly debuts with the St. Louis Symphony singing Handel's *Messiah*.

PHILIPPE SLY

French-Canadian bass-baritone Philippe Sly is already gaining international notoriety for his “beautiful, blooming tone and magnetic stage presence” (*San Francisco Chronicle*). Sly is the first prize winner of the prestigious 2012 Concours Musical International de Montréal and a grand prize winner of the 2011 Metropolitan Opera National Council Auditions singing the varied repertoire of Mozart, Bach, Handel, Stravinsky, and Wagner. Recently, he was awarded Concert of the Year in Romantic, Post-Romantic and Impressionist Music at the 16th annual ceremony of the Prix Opus in Québec.

Sly began the 2015-16 season in his hometown of Montreal singing his first performances as Golaud in Debussy's *Pelléas et Mélisande* with the Montreal Symphony Orchestra under Kent Nagano. He also debuts at the Hamburg Opera in fully-staged performances of Bach's *St. Matthew Passion* under Kent Nagano, which will be broadcast across Europe. In the summer of 2016, Sly will make his Glyndebourne debut as Claudio in a new production of Berlioz's *Béatrice et Bénédicte* conducted by Robin Ticciati. He appears with Bernard Labadie in Handel's *Messiah* for a debut with the Chicago Symphony Orchestra, as well as returning to the Toronto Symphony for Mozart's Requiem and a concert of arias under Labadie. Sly will be seen in recital at the Banff Centre and with the Vancouver Coast Recital Society.

Philippe Sly holds a Bachelor of Music degree in voice performance from McGill University's Schulich School of Music in Montreal. He is also an alumnus of San Francisco Opera's Merola Program where he performed the role of Dr. Bartolo in *The Barber of Seville*. His roles at McGill University include Marcello in *La bohème* and Nick Shadow in *The Rake's Progress*. A recording artist with Analekta Records, his first solo album entitled *In Dreams* was released in October 2012 to great critical acclaim, followed by an all-Rameau album entitled *Les amants trahis* and *Love's Minstrels: English Songs from the 19th and 20th Centuries*.

MEMBERS OF THE ST. LOUIS SYMPHONY CHORUS 2015-2016

Amy Kaiser
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Leon Burke
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Terree Rowbottom
Nathan Tulloch Ruggles
Mark Saunders
Mark V. Scharff
Leann Schuering
Janice Simmons-Johnson
David Stephens
Clark Sturdevant
Maureen Taylor
Natanja Tomich
DeWayne Trainer
Pamela M. Triplett
David R. Truman
Samantha Wagner
Keith Wehmeier
Nicole Weiss
Rachael Wilkinson
Mary Murphy Wissinger

CLASSICAL CONCERT: A MIDSUMMER NIGHT'S DREAM



The St. Louis Symphony Chorus performs *A Midsummer Night's Dream* as part of the STL Symphony Shakespeare Festival.

Saturday, February 27, 2015, 8:00pm

Sunday, February 28, 3:00pm

Hans Graf, conductor; Maureen Thomas, actress; Laurel Dantas, soprano;
Debby Lennon, mezzo-soprano; DeWayne Trainer;
St. Louis Symphony Chorus; Amy Kaiser, director

FAURÉ *Shylock*

MENDELSSOHN *A Midsummer Night's Dream*

The St. Louis Symphony Chorus returns to join in on the STL Symphony Shakespeare Festival, featuring Mendelssohn's delightful romp with fairy kings and queens, the folly of young lovers, and a magical donkey.