

CONCERT PROGRAM

Friday, February 19, 2016, 10:30am

Saturday, February 20, 2016, 8:00pm

David Robertson, conductor

Leila Josefowicz, violin

Shakespeare Festival St. Louis

BERLIOZ *Béatrice et Bénédict* Overture (1860-62)
(1803-1869)

SIBELIUS Selections from *The Tempest*, op. 109, interspersed with
(1865-1957) excerpts from Shakespeare's *The Tempest* (1925-27)

The Storm (Overture)

Prospero

Miranda

Interlude

Berceuse

Interlude

The Naiads

Interlude

Entr'acte: Ariel's Song

Interlude

Chorus of the Winds

Interlude

Dance Episode

Joneal Joplin, Prospero

Ben Nordstrom, Ferdinand

August Stamper, Ariel

Sigrid Wise, Miranda

Shakespeare Festival St. Louis

INTERMISSION

JOHN ADAMS *Scheherazade.2*, Dramatic Symphony for Violin and Orchestra (2014-15)
(b. 1947)

Tale of the Wise Young Woman—Pursuit by the True Believers

A Long Desire (Love Scene)

Scheherazade and the Men with Beards

Escape, Flight, Sanctuary

Leila Josefowicz, violin

Chester Englander, cimbalom

ACKNOWLEDGMENTS

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

David Robertson is the Beofor Music Director and Conductor.

Leila Josefowicz is the Carolyn and Jay Henges Guest Artist.

The concert of Saturday, February 20, is underwritten in part by a generous gift from Dr. and Mrs. Timothy J. Eberlein.

The concert of Friday, February 19, includes coffee provided by Community Coffee and doughnuts provided by Krispy Kreme.

Pre-Concert Conversations are sponsored by Washington University Physicians.

Large print program notes are avialable through the generosity of the Delmar Gardens Family and are located at the Customer Service table in the foyer.

CONCERT CALENDAR

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



Leonard Slatkin

BERLIOZ ROMEO AND JULIET: March 11-12

Leonard Slatkin, conductor; Kelley O'Connor, mezzo-soprano; Sean Panikkar, tenor; Renaud Delaigue, bass; St. Louis Symphony Chorus; Amy Kaiser, director

BERLIOZ *Roméo et Juliette*



Cat in the Hat

THE ZANY WORLD OF DR. SEUSS: FAMILY CONCERT: March 13

Steven Jarvi, conductor; Really Inventive Stuff, guest artist

Use your imagination as the orchestra takes you on a wondrous musical adventure through the stories of Dr. Seuss.



David Halen

HALEN PLAYS BEETHOVEN: March 18-20

Jun Märkl, conductor; David Halen, violin

BEETHOVEN *Fidelio* Overture

BEETHOVEN Violin Concerto

SCHUMANN Symphony No. 3, "Rhenish"

Presented by Thompson Coburn LLP

Sponsored by the Thomas A. Kooyumjian Family Foundation



Youth Orchestra

ST. LOUIS SYMPHONY YOUTH ORCHESTRA: March 18

Steven Jarvi, conductor; YO Concerto Competitions Winners:

Aidan Ip, violin; Leah Peipert, flute

TCHAIKOVSKY *Romeo and Juliet* Fantasy-Overture

CONUS Violin Concerto

HUE Fantasy for Flute and Orchestra

BERNSTEIN Symphonic Dances from *West Side Story*

Sponsored by St. Louis Children's Hospital

ON SHAKESPEARE AND SCHEHERAZADE

BY RENÉ SPENCER SALLER

We tell ourselves stories in order to live.

—Joan Didion

TIMELINKS

1860–62

BERLIOZ

Béatrice et Bénédicte

Overture

British and French troops occupy Beijing

1925–27

SIBELIUS

Selections from *The*

Tempest, op. 109

Eisenstein's film

Battleship Potemkin premieres in Moscow

2014–15

JOHN ADAMS

Scheherazade.2, Dramatic Symphony for Violin and Orchestra

ISIS controls large regions in the Mideast

Across continents, across millennia, we have told ourselves stories about who we are, why we keep going. Our stories matter. Without them, we're nothing more than computers made of meat: no meaning, no memories, no *Me*. Our stories are us; we are our stories.

Consider Scheherazade, whose survival depends on her gift for spinning out a storyline, stretching it taut. She uses narrative as a means to keep her sultan husband from killing her. The stories she uses to subdue him aren't her own inventions, but they don't need to be. Her voice compels. It keeps her alive in the story, in every possible sense.

John Adams's *Scheherazade.2* is as allusive as its title implies, but you'll chase those reflections down a long hall of mirrors. The obvious reference point is Nikolay Rimsky-Korsakov's 1888 symphonic suite, which was based on a translation of *The Thousand and One Nights*, a compendium of tales so ancient that they may well be encoded in our DNA. But by collaborating on the work with its dedicatee, the maverick violinist Leila Josefowicz, Adams invites Scheherazade out of the Orientalist fantasy and into the 21st century.

Like Scheherazade (and Rimsky, and Adams), William Shakespeare wove his stories out of other stories. In keeping with this tradition, Hector Berlioz's opera *Béatrice et Bénédicte* is a form of high fan-fic devoted to the romantic comedy *Much Ado About Nothing*. Berlioz did more than translate the Bard's blank verse into French; he shape-shifted words into music, story into sound. He stripped down Shakespeare's plot to the barest essentials, and then saturated it in music so gorgeous that all other forms of meaning dissolved.

Jean Sibelius's musical interpretation of *The Tempest*—Shakespeare's most explicitly meta-theatrical drama—took several forms. This

performance represents yet another stage in its evolution. To swipe a line from the master, it's "a sea-change, into something rich and strange."

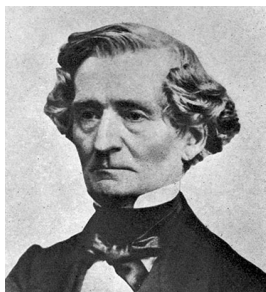
HECTOR BERLIOZ

Béatrice et Bénédict Overture

BARDOLATRY Shakespeare fandom hit the young Hector Berlioz like a lightning bolt, what the French call a *coup de foudre*. In his irresistibly juicy *Mémoires*, the composer describes his first encounter with the playwright, after a touring company from England brought several of the plays to the Odéon in Paris. Shakespeare, Berlioz explains, was "then entirely unknown in France." Never mind that Berlioz didn't speak English, and the only available French translation was clumsy and imprecise; his experience of the poetry was transformative: "I was present at the first performance of *Hamlet*, and there, in the part of Ophelia, I saw Miss [Harriet] Smithson, whom I married five years afterwards. The impression made on my heart and mind by her extraordinary talent, nay her dramatic genius, was equaled only by the havoc wrought in me by the poet she so nobly interpreted."

Berlioz's romance with the Irish-born actress was doomed to burn out, but his love of the Bard endured. Over more than 30 years, Berlioz composed many works inspired by Shakespeare, including the concert overture *King Lear* (1831), the "dramatic symphony" *Roméo et Juliette* (1839), the song *La Mort d'Ophélie* (1842), and a funeral march for the last scene of *Hamlet* (1844). His last major work, the opera *Béatrice et Bénédict*, was a radically streamlined version of *Much Ado About Nothing*. Although he came up with the idea 30 years earlier (soon after he first swooned for Smithson), he didn't begin working on it in earnest until 1860. He completed the score two years later, and, as was his practice, penned his own libretto, based on a French translation. Despite his years with Smithson, Berlioz never learned to speak or read English fluently.

SUNLIGHT AND SHADOW In his biography of Berlioz, David Cairns contrasts the sound of



Born

December 11, 1803, La Côte-Saint-André, near Grenoble, France

Died

March 8, 1869, Paris

First Performance

August 9, 1862, in Baden-Baden, the composer conducting

STL Symphony premiere

March 23, 1978, Leonard Slatkin conducting

Most Recent STL Symphony Performance

November 14, 2009, Sir Andrew Davis conducting

Scoring

flute
piccolo
2 oboes
2 clarinets
2 bassoons
4 horns
2 trumpets
cornet
3 trombones
timpani
strings

Performance Time

approximately 8 minutes

**Born**

December 8, 1865,
Hämeenlinna, Finland

Died

September 20, 1957,
Järvenpää, Finland

First Performance

March 15, 1926, in
Copenhagen

STL Symphony Premiere

These concerts

Scoring

2 flutes
2 piccolos
2 oboes
2 clarinets
E-flat clarinet
2 bassoons
4 horns
3 trumpets
3 trombones
tuba
timpani
percussion
harp
strings

Performance Time

approximately 32 minutes

Béatrice, so light and neo-Mozartean, with the embittered tone of the composer's letters and memoir postscripts: "Listening to the score's exuberant gaiety, only momentarily touched by sadness, one would never guess that its composer was in pain when he wrote it and impatient for death."

Although it references at least six distinct arias and ensembles from the opera, the overture is no mere pastiche. It's easy to hear echoes of the title characters' witty sparring in the musical ideas that the orchestra tosses back and forth. The opening, with its nimble triplets, resolves in the limpid and spellbound *Andante poco sostenuto*. During the closing *Allegro*, as the swirling melodies converge in a series of dramatic crescendos, the overture hurtles to a sudden stop: a fitting end to the opera Berlioz described as "a caprice written with the point of a needle."

JEAN SIBELIUS

Selections from *The Tempest*, op. 109

GATHERING STORMS Completed in 1611, *The Tempest* was the last play that Shakespeare wrote, a self-aware swan song, at once playful and elegiac. Sibelius first composed his musical *Tempest* as incidental music: sonic set design, meant to augment a Finnish translation of Shakespeare's play. He began it in the autumn of 1925, when he was just shy of 60 years old, and finished it relatively quickly, despite his worsening alcoholism. In its original form consisting of 36 pieces, it lasts for about an hour. The next-to-last of his completed major works, *The Tempest* was scored for solo vocalists, mixed-voice choir, harmonium, and a large orchestra. The Copenhagen premiere, in March 1926, earned glowing notices. "Shakespeare and Sibelius, these two geniuses, have found each other," one admirer proclaimed.

Later, Sibelius repurposed the music into two orchestral suites, comprising a total of 19 pieces, mostly derived from the incidental music. For this performance, David Robertson re-ordered excerpts from both *Tempest* suites, and members of Shakespeare Festival St. Louis selected extracts from the text.

SEA SOUNDS Sibelius's score delineates the shifting moods, allegiances, and actions of the drama's central figures. Without getting mired in too many chronological details, here's a breakdown of the musical scenes, as presented in this concert:

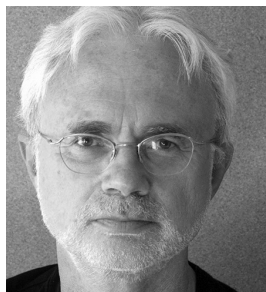
"The Storm (Overture)" sets the scene for the impending action. The score pitches and plunges, all bruised tonalities and lurching rhythms. "Prospero" and "Miranda," respectively, depict the aging sorcerer, who has summoned the storm, and his beloved daughter. Using the "rough magic" that he has vowed to relinquish, he lulls her into an enchanted slumber with the ethereal "Berceuse" (a lullaby in 6/8 time). "The Naiads" shimmers and gleams, all sunbeam-kissed surfaces. The murky, undulant "Entr'acte: Ariel's Song," voiced by the intermittently invisible sprite, seems to issue from the soundless depths, full fathom five. In "Chorus of the Winds," murmuring woodwinds mingle with solemn brass and sighing strings. Finally, "Dance Episode" concludes the entertainment on a note of festive reconciliation.

JOHN ADAMS

Scheherazade.2 (Dramatic Symphony for Violin and Orchestra)

A NEW SCHEHERAZADE John Adams came up with the idea for *Scheherazade.2* after taking in an art exhibit at the Institut du Monde Arabe, in Paris. The show's theme was the history of the Arabian Nights stories. In his own program notes for the work, Adams explains, "The casual brutality toward women that lies at the base of many of these tales prodded me to think about the many images of women oppressed or abused or violated that we see today in the news on a daily basis. In the old tale Scheherazade is the lucky one who, through her endless inventiveness, is able to save her life. But there is not much to celebrate here when one thinks that she is spared simply because of her cleverness and ability to keep on entertaining her warped, murderous husband."

Instead, he imagined another Scheherazade, representing a more contemporary challenge



Born

February 15, 1947, Worcester, Massachusetts

Now Resides

Berkeley, California

First Performance

March 26, 2015, in New York City, Leila Josefowicz was soloist with Alan Gilbert conducting the New York Philharmonic

STL Symphony Premiere

These concerts

Scoring

solo violin
3 flutes
2 piccolos
2 oboes
English horn
2 clarinets
bass clarinet
2 bassoons
contrabassoon
4 horns
2 trumpets
3 trombones
percussion
2 harps
celesta
cimbalom
strings

Performance Time

approximately 50 minutes

to the age-old misogyny and violence. He thought about a young woman in Tahrir Square, dragged through the streets and beaten; about a female student, shot to death in Tehran during a “peaceful” protest. “The modern images that come to mind certainly aren’t exclusive to the Middle East,” Adams allows. “We see examples—if not quite so graphic, nonetheless profoundly disturbing—from everywhere in the world, including in our own country and even on our own college campuses.”

Finding a female superhero to portray the modern Scheherazade was the easy part. Adams thought immediately of his longtime friend Josefowicz, an eloquent advocate for new music. He describes *Scheherazade.2* as “a true collaboration [that] reflects a creative dialogue that went back and forth for well over a year.” Josefowicz performs the solo part by memory, astonishingly enough. She invests the role with a fierce radiance, equal parts wild and disciplined.

“I find Leila a perfect embodiment of the empowered strength and energy that a modern Scheherazade would possess,” says Adams.

STAYING ALIVE Intensely emotional and technically rigorous, *Scheherazade.2* is a sprawling work, easily twice the length of a standard concerto. Its subtitle is “a dramatic symphony for violin and orchestra”—Adams borrowed the term “dramatic symphony” from Berlioz—and the solo violin, as in Rimsky-Korsakov’s model, personifies the heroine. Each of the titles for the work’s four movements offers another glimpse of the story, another possible interpretation.

First, in “Tale of the Wise Young Woman—Pursuit by the True Believers” the solo violin asks plangent questions while the orchestra hunts her down, transforming her long singing lines into hectic gasps. The energies of the orchestra and the solo violin are antagonistic, dialectical. Next, “A Long Desire (Love Scene)” partners virtuosic thrills with lustrous textures reminiscent of Ravel. In the pulsing heart of the piece, the violin unfurls a delirious, downward-spiraling aria. The penultimate movement, “Scheherazade and the Men with Beards,” enacts a maddening circular argument. As the brass blares and the winds hector, the violin, steadfast and sane, pierces through the babble and insists on her truth.

In the death-cheating finale, “Escape, Flight, Sanctuary,” the violin strains and skips, sawing off its shackles and wheeling away. When Scheherazade finally arrives, exhausted, at her haven, she enters an exotic new soundworld: birdsong, warm breezes, a magical, Messiaenesque idyll. The peace is provisional, but it leaves room for hope. She survives.

DAVID ROBERTSON

BEOFOR MUSIC DIRECTOR AND CONDUCTOR

A consummate musician, masterful programmer, and dynamic presence, American maestro David Robertson has established himself as one of today's most sought-after conductors. A passionate and compelling communicator with an extensive orchestral and operatic repertoire, he has forged close relationships with major orchestras around the world through his exhilarating music-making and stimulating ideas. In fall 2015, Robertson launched his 11th season as Music Director of the 136-year-old St. Louis Symphony. In January 2014, David Robertson assumed the post of Chief Conductor and Artistic Director of the Sydney Symphony Orchestra in Australia.

Highlights of the 2015-16 season with the St. Louis Symphony include a recently completed California tour in January and February, featuring Mahler's Symphony No. 5 and Messiaen's *Des canyons aux étoiles... (From the Canyons to the Stars...)*, with accompanying video imagery by photographer Deborah O'Grady. Also on the California tour, soloist Timothy McAllister performed John Adams's Saxophone Concerto. The concerto was part of the latest Symphony recording, *City Noir*, on Nonesuch, which received the 2014 Grammy Award for Best Orchestral Performance. Other highlights for Robertson and the St. Louis Symphony include the U.S. premiere of Tan Dun's Contrabass Concerto: *The Wolf*, which featured Principal Double Bass Erik Harris in November, and John Adams's most recent symphony for violin, *Scheherazade.2*, performed by Leila Josefowicz this weekend. The *Scheherazade.2* performances are being recorded live by Nonesuch for future release.

In 2014-15, Robertson and the orchestra returned to Carnegie Hall with a program featuring the music of Meredith Monk. In 2013-14, Robertson led the St. Louis Symphony and Chorus in a Carnegie Hall performance of Britten's *Peter Grimes* on the Britten centennial. Robertson and the St. Louis Symphony and Chorus again return to Carnegie in March 2017 to perform Adams's *The Gospel According to the Other Mary*, in celebration of the composer's 70th birthday.



David Robertson and the St. Louis Symphony received the 2014 Grammy for its recording of John Adams's *City Noir* on Nonesuch.



Leila Josefowicz most recently performed with the St. Louis Symphony in March 2011.

LEILA JOSEFOWICZ

CAROLYN AND JAY HENGES GUEST ARTIST

Leila Josefowicz's passionate advocacy of contemporary music for the violin is reflected in her diverse programs and enthusiasm to perform new works. She frequently collaborates with leading composers and works with orchestras and conductors at the highest level around the world. In 2008 she was awarded a prestigious MacArthur Fellowship, joining prominent scientists, writers, and musicians who have made unique contributions to contemporary life.

Highlights of Josefowicz's 2015-16 season include engagements with the London Symphony, Royal Concertgebouw, Tokyo Metropolitan Symphony, and Sydney Symphony orchestras, the Orquesta Nacional de España, and the Finnish Radio Symphony Orchestra including a tour to Vienna, Salzburg, and Innsbruck. In North America Josefowicz performs with the Cleveland and Toronto Symphony orchestras, the Los Angeles Philharmonic, Seattle Symphony, and Washington's National Symphony Orchestra. Josefowicz also appears in recital at New York's Zankel Hall as well as in Berkeley and Denver.

Violin concertos have been written especially for Josefowicz by composers including John Adams, Esa-Pekka Salonen, Colin Matthews and Steven Mackey. *Scheherazade.2* (Dramatic Symphony for Violin and Orchestra) by Adams was given its world premiere by Josefowicz in March 2015 with the New York Philharmonic conducted by Alan Gilbert. Luca Francesconi's concerto *Duende—The Dark Notes*, also written for Josefowicz, was given its world premiere by her in 2014 with Swedish Radio Symphony Orchestra and Susanna Mälkki before being performed by Josefowicz, Mälkki, and the BBC Symphony Orchestra at the BBC Proms in July 2015.

Leila Josefowicz has released several recordings, notably for Deutsche Grammophon, Philips/Universal and Warner Classics and was featured on Touch Press' acclaimed iPad app, *The Orchestra*. Her latest recording, Esa-Pekka Salonen's Violin Concerto with the Finnish Radio Symphony Orchestra conducted by the composer, was nominated for a Grammy Award in 2014.

THE TEMPEST

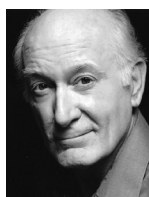
SHAKESPEARE FESTIVAL ST. LOUIS

Joneal Joplin* Prospero
 Ben Nordstrom* Ferdinand
 August Stamper Ariel
 Sigrid Wise Miranda

Bruce Longworth Director
 Richard B. Agnew* Stage Manager
 Michael B. Perkins Video Design
 Abby Dorning Costume Design

**denotes member, Actors' Equity Association*

CAST



JONEAL JOPLIN* **Prospero**

Joneal Joplin is making his seventh appearance with Shakespeare Festival St. Louis, having begun with its inaugural production of *Romeo and Juliet* in 2001. He has been seen in hundreds of productions in countless cities in the majority of the United States and Canada. Most recently he has appeared in productions of *Noises Off*, *Of Mice and Men*, *Our Town*, *1776*, *Richard II*, and *To Kill A Mockingbird*. He has received Kevin Klein Awards, Cincinnati Entertainment Awards, Acclaim Awards, Special Recognition Awards, and Lifetime Achievement Awards. He is a proud member of Actors' Equity, a proud resident of Webster Groves, and a proud husband and father.



BEN NORDSTROM* **Ferdinand**

Ben Nordstrom is an award-winning theatre artist based in St. Louis. As an actor and singer, he has appeared in more than 50 plays and musicals at major theatres around the country and in New York City. In and around St. Louis, he has worked with the Muny, the Repertory Theatre of St. Louis, Arrow Rock Lyceum Theatre, Stages, New Jewish Theatre, Variety StL, Mustard Seed Theatre, HotCity, OnSite, and Echo. He has received a St. Louis Theatre Circle Award, two Kevin Kline Awards, and was recently named St. Louis's "Most Versatile Actor" by the *St. Louis Post-Dispatch*. Nordstrom is a member of Actors' Equity Association and Screen Actors Guild-American Federation of Television & Radio Artists. He holds a B.F.A in musical theatre from the Conservatory of Theatre Arts at Webster University.



AUGUST STAMPER

Ariel

August Stamper is thrilled to be making her professional debut. She is a recent graduate of Webster University's Conservatory of Theatre Arts, and has been very lucky to get to work with incredible people so soon after graduating. Select credits include *Alice in Wonderland* (Alice), *Metamorphoses* (Alcyone/

Myrrha Understudy), Ensemble Member/Co-creator of *A Reconsolidated Life*, *Eurydice* (Big Stone).



SIGRID WISE

Miranda

Sigrid Wise is a junior acting major at Webster University's Conservatory of Theatre Arts, where she has been seen in productions of *Stage Door* and *Big Love*. She traveled with the *Big Love* cast this past October to perform at the International Havana Theatre Festival in Havana, Cuba. Wise is a native of

Jackson, Mississippi, and a graduate of Interlochen Arts Academy, a boarding high school for young artists. She is delighted to be a part of this production of *The Tempest*.

CREATIVE TEAM

BRUCE LONGWORTH

Director

Bruce Longworth is the Associate Artistic Director of Shakespeare Festival St. Louis. Longworth has been a faculty member in the Conservatory of Theatre Arts at Webster University since 1985 and is currently Head of the Performance programs. He has worked extensively in St. Louis and around the country as a director, actor, and voice and dialect coach. Directing credits include: *Henry V*, *Hamlet*, and *Othello* for Shakespeare Festival St. Louis, *The Gamester* and *The Taming of the Shrew* for the Repertory Theatre of St. Louis, as well as productions for the Imaginary Theatre Company, New Jewish Theatre, Mustardseed Theatre, Arrowrock Lyceum Theatre, Illinois Shakespeare Festival, Missouri Thespians, and the International Thespian Festival. As a voice and dialect coach Longworth has worked on more than 130 productions for the Rep, and has performed similar duties at SFSTL, Great Lakes Theatre, Cincinnati Playhouse in the Park, Stages St. Louis, and the MUNY. He has worked for Opera Theatre of Saint Louis for six seasons as an actor, assistant director, or fight choreographer. He is a member of Actors' Equity and the Society of Directors and Choreographers.

RICHARD B. AGNEW*

Stage Manager

Richard Agnew recently worked with Shakespeare Festival St. Louis on the 2013 and 2015 Shakespeare in the Streets productions, *Old Hearts Fresh* and *The World Begun*. He has worked with numerous local companies, including Max & Louie Productions, Black Repertory Theatre of St. Louis, HotCity Theatre, Avalon, and Upstream Theatre. Agnew currently teaches a stage management course at Southern Illinois University at Edwardsville.

MICHAEL B. PERKINS

Video Design

Michael B. Perkins is the Education and Community Programs Manager for Shakespeare Festival St. Louis, and also designs sound and video locally. Recent projects include *9 Parts of Desire* (UMSL), *And In This Corner...Cassius Clay* (Metro Theater Co.), *The World Begun* (Shakespeare Festival St. Louis's Shakespeare in the Streets—Old North), Wagner's four-part *Der Ring des Nibelungen* (Union Avenue Opera), *De Kus* (Upstream Theater), *The Killing of Sister George* (Max & Louie Productions), *Imagining Madoff*, and *Becoming Dr. Ruth* (New Jewish Theater). He's also designed for Mustard Seed Theatre, Dramatic License Productions, Action for Autism, Clayton High School, Crossroads College Prep, and others. Upcoming: *How We Got On* (UMSL) and BRIEF5 LGBT Short Play Festival.

ABBY DORNING

Costume Design

Abby Dorning first discovered a love for Shakespeare when she volunteered for a costume intern position at Heart Of America Shakespeare Festival in Kansas City at age 15. She pursued her passion in the Conservatory of Theatre Arts at Webster University, graduating in May 2015 with a B.F.A in Costume Design. Her design work includes *Eurydice*, *Alice in Wonderland*, *The Tempest*, and most recently a feature film titled *No Good Heroes*. In addition to her costume design, she has worked on the wardrobe crew for Shakespeare Festival St. Louis's productions of *Henry IV*, *Henry V*, and *Antony and Cleopatra*. She is excited to be joining the Festival team again for this production of *The Tempest*.

SHAKESPEARE FESTIVAL ST. LOUIS

Shakespeare Festival St. Louis presents Shakespeare and works inspired by Shakespeare in the Schools, in the Streets, and in the Park. Since 2001, the Festival has produced a free, professional outdoor production in Shakespeare Glen, Forest Park, each summer to many thousands of audience members. In the years since, the Festival's programming has grown to include innovative, year-round education initiatives, a five-day community marathon of Shakespeare's plays called SHAKE 38, and an original production based on the Bard and inspired by a St. Louis neighborhood called Shakespeare in the Streets. The Festival's work seeks to better the community, facilitate a diverse conversation, and encourage collaboration across disciplines. Learn more at sfstl.com, or follow the Festival on Facebook, Twitter, and Instagram.

DONOR SPOTLIGHT

WASHINGTON UNIVERSITY—UNIVERSITY COLLEGE

Explore and enjoy music you know and love. With the popular three-concert series, Music You Know, David Robertson and the St. Louis Symphony provide a casual concert experience full of familiar works that the audience is certain to recognize, alongside other works concertgoers will want to hear again and again! David Robertson provides witty

and engaging insights from the stage, revealing the backstories of some of classical music's greatest works—a fun and entertaining way to learn more about classical music, along with thrilling performances by the Grammy-winning St. Louis Symphony. Audience members are invited to arrive one hour prior to the concert as the STL Symphony musicians join David Robertson for an informal conversation and Q&A to learn more about musicians in the orchestra and the music from the evening's performance.

As a proud sponsor of Music You Know, University College, the professional and continuing education division in Arts & Sciences at Washington University in St. Louis, is honored to share the Symphony's passion for learning and exploration. Music You Know brings audiences closer to the music through entertaining, illuminating discussion, helping audiences to experience the power of music. Thanks to David Robertson and the STL Symphony, this is education at its best.

As the Symphony brings world-class performances to a community that values the arts and education, University College's mission is to enhance the St. Louis region through excellence in liberal arts education. At University College, our students explore topics both timely and timeless, as they integrate knowledge across diverse perspectives from history, politics, culture, science, religion, literature, music, and art.

University College students combine rigorous study at a world-class institution with busy professional and personal lives. Although they are diverse in background and experience, they share a drive to explore, to learn, to grow, enriching their own lives and our community in the process.

For more information, please visit our website at ucollege.wustl.edu.



EDUCATION & COMMUNITY: SYMPHONY WHERE YOU WORSHIP SECOND PRESBYTERIAN CHURCH



Cortango Orquesta

FRIDAY, APRIL 1, 2016, 7:00PM
CORTANGO ORQUESTA

Cortango Orquesta—Cally Banham, English horn and oboe, Asako Kuboki, violin, David DeRiso, bass, and Adam Maness, piano—team up with Allegra Lilly, harp, to perform a concert of tango with a symphonic twist.

Free concert. Second Presbyterian Church. 4501 Westminster Place. St. Louis.

CLASSICAL CONCERT: MAHLER 4



Susanna Phillips

SATURDAY, APRIL 2, 2016, 8:00PM

SUNDAY, APRIL 3, 2016, 3:00PM

David Robertson, conductor; Susanna Phillips, soprano

RAVEL *Mother Goose Suite*

VIVIER *Lonely Child*

MAHLER *Symphony No. 4*

A St. Louis Symphony musicians' top pick: "The Mahler 4 program is a favorite, because these three pieces are some of the most beautiful scores ever written. All three are masterpieces from entirely different soundscapes. I can't image a more incredible program than this." —Concertmaster David Halen

Presented by Thompson Coburn LLP