

CONCERT PROGRAM

Saturday, February 27, 2016, 8:00pm

Sunday, February 28, 2016, 3:00pm

Hans Graf, conductor

Maureen Thomas, actress

Laurel Dantas, soprano

Debby Lennon, mezzo-soprano

DeWayne Trainer, tenor

Members of the St. Louis Symphony Chorus

Amy Kaiser, director

FAURÉ Incidental Music from *Shylock*, op. 57 (1889)
(1845-1924)

Chanson
Entr'acte
Madrigal
Epithalame
Nocturne
Final

DeWayne Trainer, tenor

INTERMISSION

MENDELSSOHN *A Midsummer Night's Dream* Overture and
(1809-1847) Incidental Music, opp. 21 and 61 (1826/1843)

Overture
Scherzo
March of the Fairies
Song with Chorus: "You spotted snakes"
The Spells
Intermezzo
"What hempen homespun"
Nocturne
The Removal of the Spells
Wedding March
Fanfare and Funeral March
Dance of the Clowns
Wedding March (reprise)
Finale: "Through this house give glimmering light"

Maureen Thomas, actress

Laurel Dantas, soprano

Debby Lennon, soprano

Members of the St. Louis Symphony Chorus

Amy Kaiser, director

ACKNOWLEDGMENTS

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

These concerts are presented by the Thomas A. Kooyumjian Family Foundation.

Hans Graf is the Paul and Linda Lee 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 Saturday, February 27, is underwritten in part by a generous gift from Dr. and Mrs. Nicholas T. Kouchoukos.

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



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

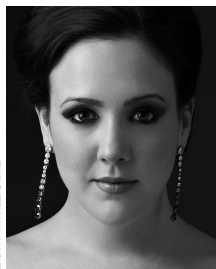
TCHAIKOVSKY *Romeo and Juliet* Fantasy-Overture

CONUS Violin Concerto

HUE Fantasy for Flute and Orchestra

BERNSTEIN Symphonic Dances from *West Side Story*

Sponsored by St. Louis Children's Hospital



Susanna Phillips

MAHLER 4: April 2-3

David Robertson, conductor; Susanna Phillips, soprano

RAVEL *Mother Goose* Suite

VIVIER *Lonely Child*

MAHLER Symphony No. 4

Presented by Thompson Coburn LLP

SHAKESPEAREAN MUSIC

BY PAUL SCHIAVO

TIMELINKS

1889

FAURÉ

Incidental Music from

Shylock, op. 57

Eiffel Tower opens in
Paris

1826/1843

MENDELSSOHN

A Midsummer Night's

Dream Overture and

Incidental Music, opp. 21
and 61

Beethoven's String

Quartet No. 13, op. 130,

premieres in Vienna/

Wagner's *The Flying*

Dutchman premieres in
Dresden

"He was not of an age, but for all time," wrote the English poet and playwright Ben Jonson of his great contemporary, William Shakespeare. Jonson's assertion that Shakespeare and his writing would endure beyond his own age is now, of course, indisputable. The Bard of Avon's work has been a cornerstone of English literature for centuries, and his imagination and insights remain very much with us. But what Jonson could not have foreseen in 1623, when he penned those words, in a preface to the First Folio edition of Shakespeare's plays, is that Shakespeare would exert such a profound influence on generations of musicians.

Shakespeare's writing became widely known outside England after 1800, and many of the leading composers of the 19th century drew inspiration from his work. Schubert fashioned songs from Shakespeare's verses. Beethoven began an opera on *Macbeth* (what a work this might have been!); Rossini completed one on *Othello*, in 1816. Other composers, including Berlioz, Liszt, Tchaikovsky, Verdi, Wagner, Charles Gounod, and Otto Nicolai created music based on *Hamlet*, *Romeo and Juliet*, *The Tempest*, *King Lear*, *Much Ado About Nothing*, *The Merry Wives of Windsor*, *Measure for Measure* and other Shakespeare works.

Our concert presents two outstanding Shakespearean compositions. One of these, Felix Mendelssohn's Overture and Incidental Music to *A Midsummer Night's Dream*, is among the most famous works of this description. The other, Gabriel Fauré's Incidental Music from *Shylock*, is rarely heard. It should be better known.

GABRIEL FAURÉ

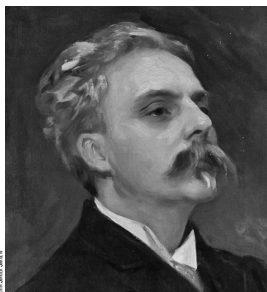
Incidental Music from *Shylock*, op. 57

FAURÉ'S DRAMATIC MUSIC The foremost French composer during the last third of the 19th century, Gabriel Fauré is remembered today chiefly through his songs, his piano solos and duets, his chamber music and, especially, his beautiful Requiem. Less familiar is his dramatic music. His opera *Pénélope* and quasi-operatic "lyric tragedy" *Prométhée* have all but disappeared from public view. (This is especially regrettable in the case of *Pénélope*, which Fauré endowed with powerfully expressive music.) And of the incidental music Fauré wrote for some half a dozen plays, only that for Maurice Maeterlinck's drama *Pelléas et Mélisande* is widely known, thanks to the concert suite the composer extracted from his original score, and which has become a popular part of the orchestral repertory.

Along with *Pénélope*, the finest of Fauré's rarely heard dramatic compositions is his Incidental Music for *Shylock*, op. 57. Fauré wrote this work in 1889 to accompany the play of its title, an adaptation by French writer Edmond Haraucourt of Shakespeare's *The Merchant of Venice*. Subsequently, he deleted several numbers, slightly altered others, and enlarged the orchestration to create the concert suite that begins our program.

SONGS, PROCESSION, MUSICAL MOONLIGHT

Two of the suite's six movements are songs featuring solo tenor voice. Unusually, one of these, rather than a conventional overture, opens the work. In reworking *The Merchant of Venice*, Haraucourt shifted the narrative focus away from Shakespeare's tragic title character (this despite calling his adaptation *Shylock*) and onto the play's young lovers. The spirit of romantic love motivates the first movement of Fauré's suite. An atmospheric orchestral introduction—dark, watery music to evoke dark, watery Venice—leads seamlessly into a song that calls upon sweet-voiced girls to surrender to forbidden kisses, for without love nothing on earth is worthwhile. Fauré is often at his best in creating a feeling of quiet rapture, which is just what he does here.



Born

May 12, 1845, Pamiers, France

Died

November 4, 1924, Paris

First Performance

May 17, 1890, in Paris, Gabriel Marie conducted the orchestra of the Société Nationale de Musique

STL Symphony Premiere

These concerts

Scoring

2 flutes
2 oboes
2 clarinets
2 bassoons
4 horns
2 trumpets,
timpani
percussion
2 harps
strings

Performance Time

approximately 19 minutes

**Born**

February 3, 1809, Hamburg

Died

November 4, 1847, Leipzig

First Performance

Overture: February 1827, in the German (now Polish) city of Stettin; Carl Loewe, an accomplished composer of songs and other works, conducted. Incidental Music: October 14, 1843, at Potsdam, under the composer's direction

STL Symphony Premiere

Overture: October 1, 1881, Joseph Otten conducting. Incidental Music: January 15, 1887, Joseph Otten conducting

Most Recent STL Symphony Performance

Overture: February 6, 2011, Robert Franz conducted in Cape Girardeau, Missouri. Incidental music: October 11, 2009, Nicholas McGegan conducting

By contrast, the ensuing “Entr’acte” brings proud music originally used to accompany a procession of Portia’s suitors. Heraldic fanfares precede this (mostly) march-like piece. There follows a second vocal number: “Madrigal” is a love song whose verses proclaim the beauty of the singer’s beloved, she whose mouth is an autumn evening, whose glance is a summer night.

The term Epithalamium denotes a poem or song praising a bride on her wedding night. For *Shylock*, Haraucourt and Fauré decided to dispense with verses and, instead, make this purely an instrumental piece. It seems doubtful that the writer might have contributed anything that would improve upon the noble music Fauré fashioned as “Epithalame,” which became the fourth movement of his *Shylock* suite.

“How sweet the moonlight sleeps upon this bank! / Here will we sit and let the sounds of music / Creep in our ears: soft stillness and the night / Become the touches of sweet harmony.” Were these famous lines, from the opening scene in *The Merchant of Venice*, in the back of Fauré’s mind as he wrote the “Nocturne” that forms the fifth movement of the *Shylock* suite? Perhaps so, for the composer told of trying to make this piece sound “like Venetian moonlight.” The suite concludes with a finale animated by pizzicato figures that Fauré establishes in the opening moments, and which run through most of the movement.

FELIX MENDELSSOHN

A Midsummer Night’s Dream

Overture and Incidental Music, opp. 21 and 61

A SHAKESPEAREAN DREAM Not every adolescent sets out to capture in music the spirit of one of Shakespeare’s most popular plays. But Felix Mendelssohn was hardly a typical teenager. Born into a highly cultured family, he received an education that was both broad and deep. His gift for music was cultivated from an early age, with the result that he was composing symphonies and concertos by the time he was thirteen. But Mendelssohn also studied art, science, and literature, attaining impressive knowledge in each of those fields. We know, for example, that he was acquainted with

Shakespeare at a time the Bard's plays were just beginning to be widely seen and read outside of England. For in July 1826, at age 17, Mendelssohn wrote to his sister, who was traveling: "I've gotten into the habit of composing in our garden. ... Today or tomorrow I shall go there to dream *A Midsummer Night's Dream*."

His "dream" took the form of a concert overture based on the play his letter references. It is one of Mendelssohn's most appealing works and perhaps the most accomplished piece of music ever produced by an adolescent.

Seventeen years after he wrote the overture, Mendelssohn was the most celebrated composer in Europe and director of music at the court of King Friedrich Wilhelm of Prussia. The King had established a Royal Theater in nearby Potsdam and in 1843 commanded a production of *A Midsummer Night's Dream*. He also commissioned his court composer to produce songs and brief instrumental pieces for interpolation at suitable points during the play. Mendelssohn complied with pleasure. For at least a short while, he could escape his adult cares and recapture some of his youthful enthusiasm for the enchanted world of Shakespeare's comedy. We hear the music Mendelssohn wrote for the Potsdam production of *A Midsummer Night's Dream* in its entirety, beginning with his celebrated overture.

PICTURESQUE MUSIC This prelude follows the usual form of a concert overture but introduces clear pictorial elements. Mendelssohn reduces the customary slow introduction to four magical chords that seem to cast a spell and transport us to the enchanted forest where most of *A Midsummer Night's Dream* takes place. Each of the three themes that follows corresponds to one of the three types of characters in the play. The light and rapid figures in the strings that follow the opening sequence conjure up Shakespeare's fairies rushing through the forest, whereas the warmly romantic second melody suggests the mortal lovers. Finally, the deliberately graceless closing theme represents the antics of the rustic tradesmen (including the braying of hapless Bottom

Scoring

soprano
mezzo-soprano
women's chorus
2 flutes
2 oboes
2 clarinets
2 bassoons
2 horns
3 trumpets
3 trombones
ophicleide*
timpani
percussion
strings

Performance Time

approximately 62 minutes

* ophicleide: (overture only),
a kind of bass bugle

after he has been given the head of a donkey), and it concludes with the horn calls of Duke Theseus's hunting party.

Mendelssohn's incidental music begins with a Scherzo, written as an entr'acte between the play's first and second acts. The latter takes place in the woods outside Athens. This is home to sprites and fairies, whose scurrying presence and mischievous nature Mendelssohn vividly suggests. Next we hear music that accompanies the entrance of Titania, the fairy queen, and her retinue. As she prepares to bed down for the night, the fairies sing an invocation against "spotted snakes" and other forest denizens.

Later, in an attempt to set right the affections of young lovers who have fled into the forest, the fairy monarch Oberon instructs Puck, his factotum, to apply nectar of a magic flower to the eyes of an Athenian youth. Mendelssohn suggests in wonderfully imaginative music the magic spell this induces. The ensuing Intermezzo bridges the play's second and third acts. The former ends with Hermia, one of the young lovers, waking to find herself alone in the forest; the latter begins with a scene for the tradesmen. Mendelssohn's music conveys first the girl's distress and then the comical rusticity of the tradesmen. Puck happens upon them and mocks their demeanor and attire in the song "What hempen homespuns."

Confusion piles upon confusion until Oberon is forced to use his magic to put the mortal lovers into deep slumber. This occasions a Nocturne featuring the sound of the horn, an instrument widely associated during the Romantic period with the forest and with magic. The music that follows portrays Oberon lifting magic spells he has cast, Titania waking from her slumber, the fairies rushing through the wood, and a change of scene to the ducal palace.

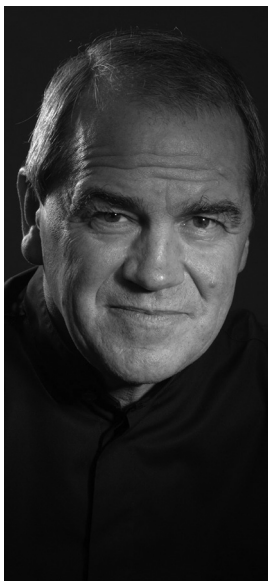
Every Shakespearean comedy ends with a wedding, and so does *A Midsummer Night's Dream*. Mendelssohn's Wedding March for the play's final act is his most famous creation. After the ceremony, the rustics perform their woefully inept rendition of the drama *Pyramus and Thisbe*. A fanfare precedes their performance, which includes a mock-tragic funeral march, and a Clowns Dance follows it. The latter develops the final theme of the overture. The overture also provides the basis for the fairies' blessing, heard after a brief reprise of the Wedding March.

FROM THE STAGE

Andrea Jarrett, Second Violins, on Mendelssohn's *A Midsummer Night's Dream*: "I am looking forward to this concert because I danced ballet for many years—I studied so seriously that I ended up choosing between dance and violin. (No regrets, of course!) The company I danced with put on a performance of *Midsummer* every couple of years, but I was never old enough to participate and so envied the senior dancers. Now, I will get to play the entire ballet, which is even better!"



"Oberon, Titania, and Puck with Fairies Dancing,"
by William Blake, ca. 1786



Hans Graf most recently conducted the St. Louis Symphony in March 2015; his first appearance with the orchestra was in February 1996.

HANS GRAF

PAUL AND LINDA LEE GUEST ARTIST

Appointed Music Director of the Houston Symphony in 2001, Hans Graf concluded his tenure in May 2013 and is the longest serving Music Director in the orchestra's history. Prior to his appointment in Houston, he was the Music Director of the Calgary Philharmonic for eight seasons and held the same post with the Orchestre National Bordeaux Aquitaine for six years. He also led the Salzburg Mozarteum Orchestra from 1984 to 1994.

Graf is a frequent guest with all of the major North American orchestras. His recent and upcoming guest engagements include appearances with the Cleveland and Philadelphia orchestras, the New York and Los Angeles philharmonics, the Boston, San Francisco, Cincinnati, Detroit, Dallas, Baltimore, Indianapolis, Milwaukee, Colorado, Utah, and National symphonies, and the St. Paul Chamber Orchestra among others. Graf made his Carnegie Hall debut with the Houston Symphony in January 2006 and returned to Carnegie leading the Orchestra of St. Luke's in March 2007. He and the Houston Symphony were re-invited to appear at Carnegie Hall in January 2010, at which time they presented the New York premiere of *The Planets—An HD Odyssey*, featuring the orchestra playing Holst's famous work accompanied by exclusive high definition images from NASA's exploration of the solar system. Graf and the Houston Symphony returned to Carnegie Hall again in May 2012 to participate in Carnegie's Spring for Music festival with an all-Shostakovich program.

Born near Linz, Hans Graf first studied violin and piano. After receiving diplomas in piano and conducting from the Musikhochschule in Graz, he continued his studies in Italy with Franco Ferrara and Sergiu Celibidache and in Russia with Arvid Jansons. Graf has been awarded the Chevalier de l'Ordre de la Legion d'Honneur by the French government for championing French music around the world as well as the Grand Decoration of Honor in Gold for Services to the Republic of Austria.

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 Dessoff Choirs 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*.



Amy Kaiser prepares the St. Louis Symphony Chorus for its next Shakespeare Festival concerts, Berlioz's *Roméo et Juliette*, March 11-12.



MAUREEN THOMAS

Maureen Thomas is a Canadian stage and film actress with extensive experience in both classical and contemporary works. Recent theatre work includes leading roles in *Cabaret*, *Driving Miss Daisy*, *The Cherry Orchard*, and *On Golden Pond*. Recent television work includes a supporting role in the Simon Beaufoy scripted BBC miniseries *Burn Up*, starring Bradley Whitford and Neve Campbell; a guest-starring role in the comedy series *Psych*; a supporting role in the Christmas TV special *Deck the Halls*; and a recurring role in Steven Spielberg's Dreamworks miniseries *Into the West*.

This performance of scenes from Shakespeare's beloved *A Midsummer Night's Dream*, presented within the brilliant score of Mendelssohn's Incidental Music, is unique in its use of a single actor to portray all of the characters. Maestro Graf, celebrated playwright John Murrell, and Maureen Thomas collaborated on choosing scenes from the play that would both tell the story and showcase the complete Mendelssohn score. Thomas has performed this critically acclaimed version of *A Midsummer Night's Dream* with orchestras in Canada, the United States (including the National Symphony Orchestra and the Houston Symphony), and France.

LAUREL DANTAS

A native of Minnesota, soprano Laurel Ellison Dantas studied at Macalester College in St. Paul and New England Conservatory of Music in Boston before settling in St. Louis. Her roles have included Annina in *La traviata*, Sister Constance in *Dialogues of the Carmelites*, the Page in *Rigoletto*, and Edith in *The Pirates of Penzance*. Ensemble credits include *Carmen*, *Amahl and the Night Visitors*, *Aida*, *Peter Grimes*, and *The Unicorn, the Gorgon, and the Manticore*. She sings locally with the St. Louis Symphony Chorus and various community outreach programs. Recent performances include the soprano soloist in a chamber performance of Fauré's Requiem, soprano soloist in Bach's *Wachet auf, ruft uns die Stimme*, Florinda in *Into the Woods* at the Tavern of Fine Arts, and the Foreign Auditor in Gateway Opera's 2015 production of *The Impresario*.





DEBBY LENNON

A member of the St. Louis Symphony Chorus for 26 seasons, Lennon made her solo debut with the St. Louis Symphony in the 1992 Carnegie Hall premiere of William Bolcom's *Songs of Innocence and Experience*. *The Boston Globe* called her "brassily irresistible." Lennon has been a featured soloist with the St. Louis Symphony, New York City Gay Men's Chorus, New Music Circle, Gateway Men's Chorus, Tommy Money Orchestra, Space Coast Pops with Richard Hayman, and Bob Coleman's Legacy Big Band, as well as being an active freelance artist in the St. Louis area. From 1992-99, Lennon recorded and performed with the nationally known a cappella group, Pieces of 8, of which she was a founding member. She also recorded with the Paul Demarinis Sextet "The Sun, The Stars" in 2010, and Kim Portnoy's "Most This Amazing Day" in 2011. Lennon has performed seven seasons with the Muny, Winter Opera's 2012 production of *La bohème*, Stages St. Louis's 2012 production of *The Sound of Music* and will star this summer in *Grey Gardens*. Lennon has performed with Union Avenue Opera for four seasons in their productions of *Un ballo in maschera*, *Madama Butterfly*, and most recently as Annina in *La traviata* and Giovanna in *Rigoletto*, both directed by Tim Ocel. She made her 2014 Opera Theatre of Saint Louis debut in the ensemble of *Dialogues of the Carmelites*. Lennon has performed as a soloist in Lincoln Center's Avery Fisher Hall, Carnegie Hall, and on many concert series events at the Sheldon, Pulitzer Arts Foundation, Touhill, Jazz at the Bistro, Finale Music and Dining, and the Old Webster Blues and Jazz Festival. Her solo CD, *I'm All Smiles* was released in November 2005 to sold-out audiences at Finale Music and Dining. Debby Lennon is celebrating her 15th year as adjunct professor of voice and director of the Vocal Jazz Program and the Webster Jazz Singers at Webster University. Lennon also serves at St. Joseph's Academy as vocal instructor and maintains a private voice studio.

DEWAYNE TRAINER

DeWayne Trainer, tenor, has been a soloist throughout the Eastern and Midwestern United States, England, and Austria and has collaborated with the late Robert Shaw, Dalton Baldwin, and John Wustman. On the concert stage Trainer has sung the Evangelist in Bach's *St. John Passion*, Barber's *Knoxville: Summer of 1915*, Haydn's *Harmoniemesse* and *Missa Sancti Nicholai*, Amy Beach's *Grand Mass in E-flat major*, Mozart's *Coronation Mass* and *Requiem*, Handel's *Messiah*, numerous Bach cantatas, including the *Magnificat*, Britten's *Rejoice in the Lamb* and *Canticle No. 2: Abraham & Isaac*, and Puccini's *Messa di Gloria*. Operatic engagements have included Gomatz in Mozart's *Zaide*, Kaspar in Menotti's *Amahl and the Night Visitors*, Belmonte in Mozart's *The Abduction from the Seraglio*, Peppe in Leoncavallo's *Pagliacci*, and Martin in Copland's *The Tender Land*. He holds a Bachelor of Music degree in Voice from Birmingham-Southern College and a Master of Music degree in Voice from the University of Akron. He has also participated in the AIMS (American Institute of Musical Studies) program in Graz, Austria and continues his studies in voice with Christine Armistead. DeWayne Trainer is a certified Project Manager with Edward Jones and resides in Lindenwood Park with his husband Mark, their two French bulldogs, Beau-Beau and Claude, and Sousa the cat.



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Amy Kaiser
Director

Leon Burke
Assistant Director

Gail Hintz
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Susan D. Patterson
Manager

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Kerry H. Jenkins
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