

# CONCERT PROGRAM

**Saturday, January 16, 2016, 8:00pm**

David Robertson, conductor  
Peter Henderson, piano  
Roger Kaza, horn  
William James, xyloimba  
Thomas Stubbs, glockenspiel  
Deborah O'Grady, video artist

An Introduction with David Robertson and the St. Louis Symphony

## INTERMISSION

**MESSIAEN** *Des canyons aux étoiles... (From the Canyons to the Stars...)* (1971-74)  
(1908-1992)

### PART ONE

Le Désert (The Desert)  
Les Orioles (The Orioles)  
Ce qui est écrit sur les étoiles... (That which is written in the stars...)  
Le Cossyphé d'Heuglin (The White-Browed Robin-Chat)  
Cedar Breaks et le Don de Crainte  
(Cedar Breaks and the Gift of Awe)

### PART TWO

Appel interstellaire (Interstellar Call)  
Bryce Canyon et les rochers rouge-orange  
(Bryce Canyon and the Red-Orange Rocks)

### PART THREE

Les Ressuscités et le chant de l'étoile Aldébaran  
(The Resurrected and the Song of the Star Aldebaran)  
Le Moqueur polyglotte (The Mockingbird)  
La Grive des bois (The Wood Thrush)  
Omao, Leiothrix, Elepaio, Shama  
(Hawaiian Thrush, Old World Babbler, Monarch Flycatcher, Magpie-Robin)  
Zion Park et la Cité céleste (Zion Park and the Celestial City)

Peter Henderson, piano  
Roger Kaza, horn  
William James, xyloimba  
Thomas Stubbs, glockenspiel  
Deborah O'Grady, visual artist

## ACKNOWLEDGMENTS

This concert is part of the Wells Fargo Advisors Orchestral Series.

This concert is supported in part by an award from the National Endowment for the Arts.

David Robertson is the Beofor Music Director and Conductor.

This concert is sponsored by Washington University in St. Louis.

This concert is underwritten in part by a generous gift from Carolyn and Jay Henges.

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 in the Customer Service table in the foyer.

## CONCERT CALENDAR

Call 314-534-1700 or visit [stlsymphony.org](http://stlsymphony.org) for tickets



Anthony Marwood

### **BRANDENBURG 3: February 5-6**

Anthony Marwood, leader and violin

BACH Brandenburg Concerto No. 3

DVOŘÁK Serenade for Strings in E major

PĒTERIS VASKS *Distant Light* (Violin Concerto)

*Presented by the Thomas A. Kooyumjian Family Foundation*



Larnelle Harris

### **LIFT EVERY VOICE: BLACK HISTORY MONTH CELEBRATION: February 12**

Kevin McBeth, conductor; Larnelle Harris, vocalist;  
St. Louis Symphony IN UNISON Chorus

This annual concert celebrates African-American culture and traditions that have shaped St. Louis, the U.S., and the world. Gospel Music Hall of Fame member and Grammy winner Larnelle Harris enlivens the celebration.

*Supported by Monsanto Fund*

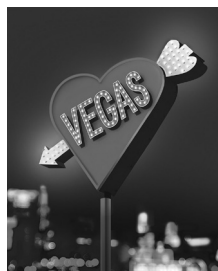


John Elefante

### **A NIGHT OF SYMPHONIC ROCK: February 13**

John Elefante, vocals

Kansas's John Elefante joins the STL Symphony for an evening devoted to classic rock hits for Valentine's Day weekend.



### **LAS VEGAS VALENTINE'S SONGBOOK: February 14**

Mark Verabian, vocalist

This Valentine's Day bring your sweetheart to hear legendary hits from the Las Vegas songbook with the STL Symphony. Mark Verabian and his pals join the orchestra for an afternoon of romantic and Rat Pack favorites including "Luck Be a Lady," "Young at Heart," "The Way You Look Tonight," and more!

# DESERT WALK

BY EDDIE SILVA

## TIMELINKS

1971-74

**OLIVIER MESSIAEN**

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

U.S. President Richard Nixon meets with Chairman Mao Zedong in Beijing

In April, 1972, Olivier Messiaen and Yvonne Loriod, composer and pianist, husband and wife, walked the exquisite and formidable landscapes of Utah and Arizona—Bryce Canyon, Cedar Breaks, and Zion Park. He listened intently to birdsong and transcribed the melodies in his notebooks.

They gazed in awe, which the devout Catholic composer would associate with one of the gifts of the Holy Spirit, the “Gift of Awe.” At Cedar Breaks the composer regarded the “wild and colorful beauty—a vast amphitheater plunging into a deep gorge.” He scribbled in his notebook the words “immense solitude.”

Messiaen had received a commission from art patron Alice Tully to write a new work to commemorate the United States bicentennial. Rather than read Jefferson or De Toqueville or travel to Valley Forge, the French composer chose to see with his own eyes parts of the southwestern landscape he had only seen in photographs—especially Bryce Canyon, which he envisioned as the most beautiful place on the planet. He traveled to the American West to absorb its earthly messengers of song and the natural cathedrals in which they sang.

He sought inspiration for a music that would “allow the heart to overflow freely.” He believed an artist’s goal was to “enlarge our conceptions to the extent where they become inconceivable.” Early in his career, a friend had noted an essential aspect of the man, “With Messiaen, all is prayer.”

“*From the Canyons to the Stars*,” Messiaen wrote, “that is to say, ascending from the canyons to the stars—and higher, to the resurrected in Paradise—in order to glorify God and all His creations. The beauties of the earth (its rocks and birdsong), and the beauties of the physical sky and the spiritual sky. Consequently, it is above all a religious work, a work of praise and contemplation. It is also a geological and astronomical work. The sound-colors include all the hues of the rainbow and revolve around the blue of the Stellar’s Jay and the red of Bryce Canyon. The majority of the birds are from Utah and the Hawaiian Islands. Heaven is symbolised by Zion Park and the star Aldebaran.”

A desert, in any number of religions, is an empty space ideal for the filling of the spirit. The physical is barren so the soul may be enraptured. This is what Messiaen sought, and this is what he found and transformed to the ethereal substance of music.

For all this, he writes for a spare chamber orchestra—a solo piano and horn, 13 strings, triple brass, tuned and untuned percussion with a prominent xylophone part, a wind machine, and an instrument Messiaen devised to sound like sand scouring the air, a *géophone*.

## OLIVIER MESSIAEN

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

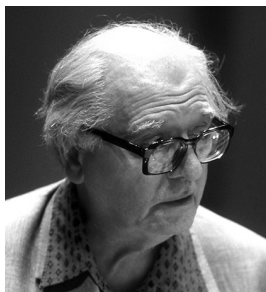
**THE IMAGES** Deborah O'Grady's images are set to the music like "choreography and translation," she told me. "Choreography: having something that moves and interacts with the music visually.... Translation: he went to a place and experienced it with all his senses. And he left that place and he took those experiences and put them into the music—he translated his experiences through the music...I felt I was going back through the music and bringing it back into the visual world."

She walked where Messiaen had walked, also in April. "I wanted to hear the places," she said. "I wanted all my senses involved." She wanted to catch the birdsong, hear the sounds of water and wind. "You have to stop and be still and let the place tell you what it's about."

The music suggests the land, she says. The wind is heard very high in the canyons or on the plains. She found images to suggest that. The jagged, fast-moving melodies are patterned like the hoodoos of Bryce Canyon against the horizon.

O'Grady primarily has worked as a landscape photographer. For *From the Canyons*, she felt the need to expand and compress time, similarly to Messiaen, and so made use of video. Some still photography is retained, although it is rarely still in the auditorium, even as the video images appear sometimes stationary, with barely perceptible motion.

She made it to four blood moons in the southwest desert and they dance in Messiaen's cosmos. She captured images of blue sky and heavens for the ultimate A major.



### Born

December 10, 1908, Avignon

### Died

April 27, 1992, Paris

### First Performance

November 20, 1972, Yvonne Loriod was piano soloist, with Frederic Waldman conducting the Musica Aeterna Orchestra, in Alice Tully Hall at Lincoln Center, New York City

### STL Symphony Premiere

Tonight's performance

### Scoring

solo piano  
solo horn  
2 flutes  
alto flute  
piccolo  
2 oboes  
English horn  
2 clarinets  
E-flat clarinet  
bass clarinet  
2 bassoons  
contrabassoon  
2 horns  
2 trumpets  
piccolo trumpet  
3 trombones  
percussion  
strings

### Performance Time

approximately 92 minutes

**A FIELD GUIDE Part 1 *Le Désert* (The Desert)** The horn's solo voice sings across vast spaces. The desert is empty for the soul to be filled. A flutter of birdsong answers from the piano, and wind accompanies. A piccolo tests the air—frail voices at the Creation.

*Les Orioles* (The Orioles) The xylophone and piano sing to each other because Messiaen's universe is made of song.

*Ce qui est écrit sur les étoiles...* (That which is written in the stars...) To read the stars is to seek meaning in the night sky and to believe that these are signs. The stars may be deciphered like oracles speaking in code. In these desert places, the artist Deborah O'Grady told me, you don't see the birds, but the air is filled with their sounds. The invisible is mysterious, ominous, as is the spirit—and music offers the hint of their existence. Chords sparkle and give way to wind. Messiaen included words from the Book of Daniel in the score for this movement, words inscribed on a wall of Belshazzar's palace: *mene, tekél, upharsin*, i.e. numbered, weighed, divided. This is Messiaen's conception of the patterning and movement of the stars, which the composer translated musically as "an alphabet of sonorities and durations of fixed harmonies."

*Le Cossyphé d'Heuglin* (The White-browed Robin-Chat) The piano sings a jazz tune like a bird of southeast Africa.

*Cedar Breaks et le Don de Crainte* (Cedar Breaks and the Gift of Awe) The place of "wild and colorful beauty" and "plunging gorge" and "immense solitude." The Clark's Nutcracker, robins, and hawks pierce the air. The sounds verge on the comical—a brass mouthpiece whirrs as a child would play it—but then vast deep chords appear, and an alarming precipice is revealed. Even in this exposed and open landscape gongs and cymbals suggest that there is an architecture to the earth and sky, a temple made for sound and reverence, its walls painted with long, bold brushstrokes contrasted with drips and drops of color. The Gift of Awe is the fearsome gift of the Divine Presence.

**Part 2 *Appel interstellaire* (Interstellar Call)** The horn sings of the suffering and redemption of humankind. It offers up all it contains, all its colors, tones, bleeps, blaps, stopped trills, flutter tongues, oscillations. Messiaen offers two texts, from Psalms and Job respectively: "He heals the broken hearted and binds up their wounds. He determines the number of the stars and gives to all of them their names." "O earth, cover not my blood, and let my cry find no resting place."

*Bryce Canyon et les rochers rouge-orange* (Bryce Canyon and the Red Orange Rocks) Messiaen was synesthetic—he heard colors and saw sounds. He sees red and hears red, and red is E major. Messiaen could not resist the technicolor chords. In this most beautiful place on the planet, it is as if all that can be known can be realized here. Is this where you may cross from the magnificence of the earthly, the red world, the red paradise, into the realm of unearthly Paradise, like Dante at the threshold when he realizes all that must be left behind for...for what? The "inconceivable"? Will it be hospitable? The chamber ensemble plays to the stars. End in shimmer.

**Part 3. *Les Ressuscités et le chant de l'étoile Aldebaran* (The Resurrected and the Song of the Star Aldebaran)** We are risen. To the stars. With soundglitter. Raiments of sound. Silences broaden, but these are neither pensive nor ponderous. Silence is the sound of limitless space, bracketed by calm, rapturous

chords—the ether given holy-ghost substance. In these silences we may hear our breaths, our minds, our hearts—the substance of souls adrift.

*Le Moqueur polyglotte (The Mockingbird)* The piano speaks in multiple tongues. It starts and stops and stuttersteps. Even if Thelonius Monk were playing this in a smoky basement nightclub you would have a feeling of great open spaces. Above the canyons all is open. The sky expands. The land that Keats found, where no bird sings, is unimaginable.

*La Grive des bois (The Wood Thrush)* It sings its crooked song of piccolo arpeggios secure in the brambles of the strings' harmonics. The movement is also a celebration of the words of the 14th-century mystic John of Ruysbroeck: "When we enter the state of grace, we receive from the Holy Spirit a new name, which shall be eternal."

*Omao, Leiothrix, Elepaio, Shama* Brass break out into melody, seeming to awaken these birds of Hawaii, China, and India.

*Zion Park et la Cité céleste (Zion Park and the Celestial City)* The finale, in which, in Messiaen's words: "The bells ring out heralding the ultimate joy." The movement teases its way toward a radiant A major, progressing, resisting, again, again, until the celestial clock rings time, or no time—the chord sounds of no beginning and no ending, Jerusalem eternal. The bird chorus gathers. The brass sing out. The strings draw an ineluctable line.

**ABOUT TIME** Deborah O'Grady reminded me that when Messiaen and his wife wandered the canyonlands of the American Southwest, there were no people there. The solitude the composer experienced and wrote of and from, is not what you find there now. These National Parks have been breaking attendance records, and, in O'Grady's mind, have become like amusement parks rather than spiritual gateways. So there are people in her images.

Even as *From the Canyons* was commissioned to celebrate 200 years since these United States declared independence, and we now celebrate 100 years of the National Parks system—these historical markers mean little to the work. Messiaen seeks end time, eternal time. Music writer Paul Griffiths wrote that Messiaen "obscures the arrow of time," so that "the possibility of eternity becomes actually present in the music."

"His music exudes a joy that the old chains of cause and effect have been forgotten," Griffiths writes, "and that chords can be moved about in a symmetrical universe that imposes no single flow of time."

The inconceivable. O'Grady told me that her explorations into *From the Canyons to the Stars*...and its creator took her to Paris, where she met Claude Samuel, a musician and author who knew Messiaen well. "He told me the one most outstanding thing about Messiaen is that he had absolutely no doubt. Most people have some doubt. They have their belief and feel strongly about their belief, but to banish doubt is an amazing thing, and Messiaen was absolutely there.

"He was in some ways a mystic in a musical world that was absolutely the opposite," O'Grady said. "I think he is one of the most fascinating figures of the 20th century. He stands alone."



David Robertson conducts John Adams's Saxophone Concert and Mahler's Symphony No. 5 next weekend at Powell Hall.

## DAVID ROBERTSON

BEFOR 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, 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 California tour at the end of this month and early February, featuring the Messiaen program you hear tonight to be performed in Berkeley and Los Angeles. Also on the California tour will be Mahler's Symphony No. 5 as well as John Adams's Saxophone Concerto, featuring soloist Timothy McAllister. The concerto was part of the latest STL Symphony recording, *City Noir*, on Nonesuch, which received the 2015 Grammy Award for Best Orchestral Performance.

In 2014-15 Robertson led the STL Symphony back to Carnegie Hall, performing Meredith Monk's *WEAVE* for Carnegie's celebration of the artist, as well as Tchaikovsky's Symphony No. 4. Zachary Woolfe of the *New York Times* wrote: "Mr. Robertson led a ferociously focused performance of Tchaikovsky's Fourth Symphony, the phrasing taut but natural as breathing."

Born in Santa Monica, California, David Robertson was educated at London's Royal Academy of Music, where he studied horn and composition before turning to orchestral conducting. Robertson is the recipient of numerous awards and honors.



## PETER HENDERSON

A versatile pianist, Peter Henderson is active as a performer in solo, chamber, and orchestral settings. Henderson is currently Associate Professor of Music and Artist in Residence at Maryville University, where he has served on the faculty since 2005. He performs frequently as an ensemble keyboardist with the St. Louis Symphony, and made his debut as a subscription concert soloist with the Symphony in January 2008. He occasionally gives pre-concert lectures from the St. Louis Symphony's Powell Hall stage introducing subscription concert programs.

Henderson has been an orchestral and chamber keyboardist with the Sun Valley Summer Symphony since its 2004 season; he was appointed principal keyboardist of that orchestra beginning in July 2015. He is an advocate of new music, having given several premieres of solo piano and chamber works. In recent years, Henderson has programmed solo recitals exploring focused repertoire: during the 2011-12 season, he performed the 32 piano sonatas of Beethoven; in November and December 2012, he presented the complete piano works of Debussy; and in November 2013, he played Chopin's 27 Études in a single concert. His discography includes collaborations with violinist David Halen, flutist Mark Sparks, violist Jonathan Vinocour, bass trombonist Gerry Pagano, and soprano Marlissa Hudson. He appears on CDs published by AAM Recordings, AMP Records, and other labels, and is the piano soloist on a recently released disc featuring Fred Onovwerosuoke's *24 Studies in African Rhythms*.

Henderson holds the degree Doctor of Music from Indiana University, Bloomington, where his piano instructor was Dr. Karen Shaw. Prior to attending Indiana University, he studied piano with Dr. Jay Mauchley at the University of Idaho, Moscow. He and his wife Kristin Ahlstrom, the St. Louis Symphony's Associate Principal Second Violin, live in St. Louis with their lively, sweet beagle/terrier-mix, Zinni.



Peter Henderson played Chopin's 27 Études in a single concert in November 2013.



Deborah O'Grady's work has been seen in museums, galleries, and concert halls worldwide

## DEBORAH O'GRADY

Deborah O'Grady's career in photography centers around the landscapes of the western United States. Many bodies of work represent an exploration of the rural landscapes of northern California seen within the context of native mythology (Pomo and Lake Miwok traditional stories, collected in the early 20th century by anthropologists working at U.C. Berkeley) and the pioneer experiences of an early settler, Susanna Roberts Townsend. These include:

- *Talking Lake*, placed photographs within a rich sound installation by composer Mark Grey, created from soundscapes, interviews, and readings of texts.
- *crossings/fragments*, continues this linking of image and text, weaving Susanna Townsend's scanned letters (written in a grid of criss-crossing script as a paper-saving technique referred to as "crossing") and scans of the ethnographic transcriptions of the Pomo myths collected by S.A. Barrett into the landscapes.
- *dreaming coyote, dreaming the world*, commissioned by the Los Angeles Philharmonic for their festival of California music and projected throughout the concert hall lobbies, tells the story of the creation of Clear Lake through images of dawn and the story of Coyote traveling to the east and stealing the sun.

O'Grady's territory expands to include the Navajo Nation and the Four Corners area of Utah, Colorado, Arizona, and New Mexico for the creation of the video montage commissioned by the Phoenix Symphony for *Enemy Slayer: A Navajo Oratorio*, and *Code Talker Stories*, a book of oral histories and portraits of the World War II Navajo Marines whose native language was used to create an unbreakable code that aided in the defeat of the Japanese at the close of the war.

Deborah O'Grady is co-creator of the patented Libra Acoustic Image System with architect Marci Li Wong and John Meyer, Helen Meyer and Pierre Germain of Meyer Sound Labs. LAIS is a marriage of art and science designed to beautify the aural and visual environment of public spaces.

## ROGER KAZA

Roger Kaza rejoined the St. Louis Symphony as Principal Horn in the fall of 2009, after 14 years with the Houston Symphony. He was previously a member of the STL Symphony horn section from 1983-95, and prior to that held positions in the Vancouver Symphony, Boston Symphony, and the Boston Pops, where he was solo horn under John Williams. A native of Portland, Oregon, he attended Portland State University, studying with Christopher Leuba, and later transferred to the New England Conservatory in Boston, where he received a Bachelor of Music with Honors in 1977 under the tutelage of Thomas E. Newell, Jr.

Kaza's musical activities are wide-ranging. The son of two musicians, growing up in a musical family, he received his early training on piano, giving two solo recitals on that instrument before concentrating on horn. He has studied composition with the Czech-American composer Tomas Svoboda, and conducting with Leonard Slatkin, Gunther Schuller, and Murry Sidlin.

As an educator, Kaza has served on the faculties of the University of Houston, Rice University, St. Louis Conservatory, University of Missouri-St. Louis, Southern Illinois University-Edwardsville, and has given master classes at the Eastman School, Juilliard School, Indiana University, University of Michigan, and many others. Students from his years of teaching fill orchestral positions worldwide, including principal players in major U.S. symphonies, and chamber groups such as the Canadian Brass.

Kaza has appeared as soloist with many orchestras, including the St. Louis, Vancouver, and Houston symphonies, and the Carlos Chavez Chamber Orchestra in Mexico City. A frequent chamber musician as well, he has performed at numerous summer venues, including the Bravo! Vail Valley Festival, Chamber Music Northwest, Mainly Mozart, and the Aspen and Marrowstone festivals. He presently serves as instructor of horn at the Chautauqua Institution's Music School, where he is also Principal Horn of the Chautauqua Symphony.



Roger Kaza most recently performed as a soloist with the St. Louis Symphony in November 2014.



Will James is also a soloist in the Music You Know concert on Friday, January 22, 8:00pm.

## WILLIAM JAMES

William J. James is Principal Percussion of the St. Louis Symphony. He won the position at the age of 25 while a member of the New World Symphony in Miami Beach, Florida. He graduated from the New England Conservatory in 2006 with a Masters of Music and was a student of Will Hudgins of the Boston Symphony Orchestra. James received his Bachelor of Music Degree from Northwestern University in 2004. While attending Northwestern, he studied with Michael Burritt, an active soloist and clinician throughout the country, and James Ross, a member of the Chicago Symphony Orchestra.

James has played with many outstanding ensembles including the Boston Symphony Orchestra, Chicago Symphony Orchestra, North Carolina Symphony, San Diego Symphony, Chicago Civic Orchestra, Tanglewood Festival Orchestra, and Chautauqua Festival Orchestra. In addition to his experience as an orchestral player, he has performed several solo recitals across the country as well as soloing with the St. Louis Symphony and the New World Symphony. In addition to these accomplishments, James has continued his career as a chamber musician in St. Louis. He is a regular artist performing with the Pulitzer Foundation Chamber Music Series and plays in a Percussion and Piano Duo with Peter Henderson.

James is a very active educator in the percussion community. His book *The Modern Concert Snare Drum Roll* has been met with critical acclaim as a much-needed resource for both teachers and students. He has a studio of local students in St. Louis and has given countless master classes across the country teaching the next generation of great percussionists.

William James proudly uses Zildjian Cymbals, Mallettech Sticks and Instruments, Evans Drumheads, and Grover Percussion Products in all of his musical projects and performances. A native of Raleigh, North Carolina, James visits the Old North State often, where he enjoys the outdoors and still pulls for his favorite sports teams.

## THOMAS STUBBS

Thomas Stubbs graduated from Juilliard in 1970 and subsequently joined the St. Louis Symphony, where he is currently the Associate Principal Timpani/percussionist (cymbal specialist). He teaches at St. Louis University and, since 1989, at the Aspen Music Festival and School. He has also taught at the University of Missouri-St. Louis, University of Missouri-Columbia, and University of Indiana-Bloomington. He is also a clinician for the Zildjian Cymbal Company.

At Juilliard Stubbs was a student of Saul Goodman and a private student of Buster Bailey. Additional studies were with Morris Goldenberg at the National Orchestral Association and George Gaber, Roland Kohloff, Gary Weidersheim, and Rick Holmes at the Aspen Music Festival.

Thomas Stubbs continues this teaching legacy, with many of his former students now playing professionally around the world including orchestras in Johannesburg, South Africa; Dormstadt, Germany; Barcelona, Spain; the San Francisco Symphony, Seattle Symphony, New Jersey Symphony, North Carolina Symphony, Birmingham Symphony, Malaysian Philharmonic, and both the Army Band and the Marine Band in Washington D.C.



Thomas Stubbs most recently performed as a soloist with the St. Louis Symphony in November 2011.

# ST. LOUIS SYMPHONY *FROM THE CANYONS TO THE STARS...*

## ENSEMBLE

### FIRST VIOLINS

David Halen  
*Concertmaster*  
*Eloise and Oscar Johnson, Jr. Chair*  
Heidi Harris  
*Associate Concertmaster*  
*Louis D. Beaumont Chair*  
*Mabel Dorn Reeder Honorary Chair*  
Erin Schreiber  
*Assistant Concertmaster*  
Helen Kim  
*Jane and Whitney Harris Chair*

### SECOND VIOLINS

Alison Harney  
*Principal*  
*Dr. Frederick Eno Woodruff Chair*  
Kristin Ahlstrom  
*Associate Principal*  
*Virginia V. Weldon, M.D. Chair*

### VIOLAS

Kathleen Mattis  
*Associate Principal*  
Xi Zhang  
Chris Tantillo

### CELLOS

Daniel Lee  
*Principal*  
*Frank Y. and Katherine G. Gladney Chair*  
Melissa Brooks  
*Associate Principal*  
*Ruth and Bernard Fischlowitz Chair*  
David Kim  
*Assistant Principal*

### DOUBLE BASSES

Erik Harris  
*Principal*  
*Henry Loew Chair*

### FLUTES

Mark Sparks  
*Principal*  
*Herbert C. and Estelle Claus Chair*  
Andrea Kaplan  
*Associate Principal*  
Jennifer Nitchman

### PICCOLO

Ann Choomack

### OBOES

Jelena Dirks  
*Principal*  
*Morton D. May Chair*  
Michelle Duskey\*\*

### ENGLISH HORN

Cally Banham

### CLARINETS

Scott Andrews  
*Principal*  
*Walter Susskind Chair*  
Tina Ward

### E-FLAT CLARINET

Diana Haskell

### BASS CLARINET

Tzuying Huang

### BASSOONS

Andrew Cuneo  
*Principal*  
*Molly Sverdrup Chair*  
Felicia Foland

### CONTRABASSOON

Ellen Connors

**HORNS**

Roger Kaza

*Principal*

*W.L. Hadley and Phoebe P. Griffin  
Chair*

Thomas Jöstlein

*Associate Principal*

Christopher Dwyer

**TRUMPETS**

Karin Bliznik

*Principal*

*Symphony Volunteer Association Chair*

Thomas Drake

*Associate Principal*

Jeffrey Strong

**TROMBONES**

Timothy Myers

*Principal*

*Mr. and Mrs. William R. Orthwein, Jr.  
Chair*

Jonathan Reycraft

Gerald Pagano

**PERCUSSION**

William James

*Principal Percussion*

*St. Louis Post-Dispatch Foundation  
Chair*

Shannon Wood

*Principal Timpani*

*Symphony Volunteer Association Chair*

Thomas Stubbs

*Associate Principal Timpani*

*Paul A. and Ann S. Lux Chair*

John Kasica

*Alyn and Marlynn Essman Chair*

Henry Claude

Brian Kushmaul



# DONOR SPOTLIGHT

## WASHINGTON UNIVERSITY IN ST. LOUIS

Washington University's mission is to discover and disseminate knowledge, and to protect the freedom of inquiry through research, teaching, and learning. It is counted among the world's leaders in teaching and research, and it draws students and faculty to St. Louis from all 50 states and more than 100 nations. Washington University's

faculty and staff strive to enhance the lives and livelihoods of students, the people of the greater St. Louis community, the country, and the world.



### **How does Washington University in St. Louis's (WUSTL) support of the STL Symphony fit into WUSTL's support of the St. Louis community as a whole?**

Washington University and the St. Louis community have been inextricably linked since the University's founding in 1853. We are pleased to be a strong partner with business, industry, and civic organizations across the region, working together to support economic growth, service, community engagement, and cultural and arts programs such as the St. Louis Symphony. Thanks to world-class institutions like the Symphony, the arts are a vital part of what makes St. Louis such a special place—and one that our students, faculty, and staff are proud to call home.

### **What inspired WUSTL's support of the Symphony's performance of Messiaen's *From the Canyons to the Stars* on tour to Los Angeles?**

*From the Canyons to the Stars* pays tribute to the National Parks and the American West. As the "Gateway to the West" and home to the Jefferson National Expansion Memorial, St. Louis certainly is a fitting venue for showcasing Olivier Messiaen's homage to these two important components of American history. Washington University joins the Symphony in celebrating the legacy of the National Parks on the occasion of their 100th anniversary. The performance promises to be inspiring and memorable.

### **WUSTL has been a supporter of the STL Symphony for decades through financial resources and program collaboration. Why does WUSTL believe in supporting the orchestra?**

The St. Louis Symphony has a tradition of excellence that makes us extremely proud to be a long-standing partner. Washington University's students, faculty, and staff benefit greatly from the Symphony's presence in our community and we are pleased to be associated with such an esteemed institution.

### **What are WUSTL's hopes and dreams for the future of the STL Symphony?**

At Washington University, we look forward to sharing the talent, creativity, and beauty of the St. Louis Symphony with generations of students for many years to come. The Symphony has long demonstrated its ability to stretch and perform new and exciting musical works—along with the classics—and we cannot wait to see what the future holds.

*To learn more about Washington University, visit [wustl.edu](http://wustl.edu).*