

## CONCERT PROGRAM

**Friday, November 27, 2015, 8:00pm**

**Saturday, November 28, 2015, 8:00pm**

**Sunday, November 29, 2015, 3:00pm**

David Robertson, conductor

Erik Harris, double bass

Annie Barbour, narrator

Lara Teeter, narrator

**PROKOFIEV** Symphony No. 1 in D major, op. 25, “Classical” (1916-17)  
(1891-1953)

Allegro

Larghetto

Gavotte: Non troppo allegro

Finale: Molto vivace

**TAN DUN** Contrabass Concerto: *The Wolf* (2014)  
(b. 1957)

Largo melancolia; Allegro

Andante molto—

Allegro vivace

Erik Harris, double bass

### INTERMISSION

**RIMSKY-KORSAKOV** *The Snow Maiden Suite* (1880-81)  
(1844-1908)

Introduction—

Dance of the Birds

Cortège

Dance of the Tumblers

**PROKOFIEV** *Peter and the Wolf*, op. 67 (1936)

Annie Barbour, narrator

Lara Teeter, narrator

## ACKNOWLEDGMENTS

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

David Robertson is the Beofor Music Director and Conductor.

Erik Harris is the Helen E. Nash, M.D. Guest Artist.

The concert of Friday, November 27, is underwritten in part by a generous gift from Mr. and Mrs. Walter J. Galvin.

The concert of Saturday, November 28, is underwritten in part by a generous gift from Dr. Cora E. Musial.

The concert of Sunday, November 29, is underwritten in part by a generous gift from Nancy and Don Ross.

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



Bernard Labadie

### **MESSIAH: December 3-6**

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*



David Robertson

### **MUSIC OF JOHN WILLIAMS: December 11-13**

David Robertson, conductor

John Williams adds emotional power to every movie he scores. David Robertson and the St. Louis Symphony perform some of the favorites, including *Home Alone*, *Harry Potter*, and *Star Wars*.



Thomas Young

### **A GOSPEL CHRISTMAS WITH THOMAS YOUNG: December 17**

Kevin McBeth, conductor; Thomas Young, tenor;  
St. Louis Symphony IN UNISON Chorus

Grammy Award-winner Thomas Young adds his compelling voice for this night of soul-stirring Gospel music.

*Supported by Monsanto Fund*



Whitney Claire Kaufman

### **MACY'S HOLIDAY CELEBRATION: December 18-20**

Steven Jarvi, conductor; Whitney Claire Kaufman, vocalist;  
Holiday Festival Chorus; Kevin McBeth, director

Make your spirits bright at Powell Hall as it's transformed into a shimmering holiday house. Join in on the holiday sing-along and visit with Santa Claus.

*Presented by Macy's  
Sponsored by PNC*

# TRUE PLACES

BY RENÉ SPENCER SALLER

“It is not down in any map; true places never are.”—Herman Melville, *Moby-Dick*

## TIMELINKS

1880-81

### **RIMSKY-KORSAKOV**

*The Snow Maiden Suite*

Czar Alexander II survives assassination attempt

1916-17

### **PROKOFIEV**

*Symphony No. 1 in D major, op. 25, “Classical”*

With the Russian military battling foreign forces in World War I, revolutionary forces rise at home

1936

### **PROKOFIEV**

*Peter and the Wolf, op. 67*

Hitler breaks Treaty of Versailles, sends German troops into Rhineland

2014

### **TAN DUN**

*Contrabass Concerto: The Wolf*

President Obama meets with the Dalai Lama

As an 18-year-old midshipman, Nikolay Rimsky-Korsakov spent months on a clipper that sailed to England and the Americas. His naval duties must not have been very demanding: He brought his piano on board and composed a symphony in his spare time. Many years later, as a professor at the St. Petersburg Conservatory, he taught a popular class in orchestration that the teenage Prokofiev attended. Prokofiev, 47 years younger than Rimsky, spent more than a decade shuttling between France, England, the United States, and Germany before returning to Russia for good in the mid-1930s. Welcomed as a prodigal son, he was officially disgraced a decade later. Tan Dun grew up in Central Hunan, where he was forced to plant rice during the Cultural Revolution. In 1986, he moved to New York City, where he immersed himself in the avant-garde and academic worlds. An Academy Award-winning film composer, Tan finds inspiration in shamanistic ritual and ancient Eastern musical forms. “My religion is music,” he explained in a recent *New York Times* interview. “It’s the only belief in which I can embrace the beauty of all other cultures.”

## SERGEY PROKOFIEV

Symphony No. 1 in D major, op. 25, “Classical”

**REVOLUTIONARY CLASSIC** In 1917, when Sergey Prokofiev finished his Symphony No. 1, his country was in chaos. As Russia continued losing an unpopular war against Germany and Austria, thousands of Russians starved, and thousands more took to the streets. In February Czar Nicholas II was forced to abdicate, and in November Vladimir Lenin’s Bolshevik Party wrested control from the provisional government. St. Petersburg—Prokofiev’s home base since he enrolled at the Conservatory, at the age of 13—was at the center of everything. Renamed Petrograd, it was the nucleus of dissent, the place where protests and strikes turned into revolutions and regime changes.

Prokofiev’s First Symphony, aptly nicknamed “Classical,” doesn’t sound much like the soundtrack to a revolution. If he was indulging in escapist fantasy, who could blame him? During the tumultuous spring and summer of 1917, Prokofiev holed up in a village outside St. Petersburg, as far from the riots as he could manage. He read a lot of Kant and got in touch with his inner Haydn.

A superb pianist, Prokofiev purposely left his piano behind. He believed the instrument had become a crutch and that composing without it might make his orchestral colors clearer and cleaner, his themes stronger, more Haydnesque. Rather than quote Haydn, he would channel him. As he later explained, “It seemed to me that, if he were alive today, Haydn, while retaining his own style, would have appropriated something from the modern. Such a symphony I now wanted to compose: a symphony in the classic manner.” He added that he “secretly hoped that in the course of time it might itself turn out to be a classic.” His wish came true. Of all the 20th-century symphonies, this key-hopping, time-traveling marvel of concision is among the most popular.

On its surface, Prokofiev’s First Symphony sounds reasonably “Classical,” but surfaces often deceive. Think of it as the sonic equivalent of a white picket fence-enclosed suburban yard in a David Lynch movie. Behind all the blue sky and birdsong, underneath that sun-dappled D-major lawn, chaos abides.



### Born

April 23, 1891, in Sontsovska, Ukraine

### Died

March 5, 1953, in Moscow

### First Performance

April 21, 1918, in Petrograd, Prokofiev conducting

### STL Symphony Premiere

December 7, 1928, Emil Oberhoffer conducting

### Most Recent STL Symphony Performance

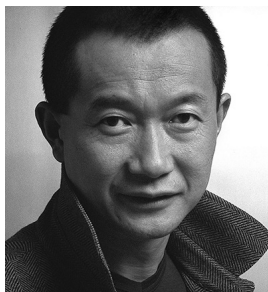
November 13, 2010, David Robertson conducting

### Scoring

2 flutes  
2 oboes  
2 clarinets  
2 bassoons  
2 horns  
2 trumpets  
timpani  
strings

### Performance Time

approximately 15 minutes

**Born**

August 18, 1957, in Hunan Province

**First Performance**

January 29, 2015, in Amsterdam by the Royal Concertgebouw Orchestra, with soloist Dominic Seldis, Tan Dun conducting

**STL Symphony Premiere**

These concerts

**Scoring**

solo double bass

2 flutes

piccolo

2 oboes

English horn

2 clarinets

bass clarinet

2 bassoons

contrabassoon

4 horns

3 trumpets

3 trombones

tuba

timpani

percussion

harp

strings

**Performance Time**

approximately 22 minutes

**TAN DUN**

Contrabass Concerto: *The Wolf*

**WILL THE WOLF SURVIVE?** While composing his Contrabass Concerto: *The Wolf*, Tan Dun was drawn to the instrument's velvety timbre and percussive capacities. Of all the members of the viol family, the double bass seemed best suited to approximate ancient Mongolian Horse Fiddle playing: whispery chromatic sighs and creaks, galloping rhythmic figures. He began the concerto shortly after reading Jiang Rong's best-selling period epic *Wolf Totem*, which portrays the dual extinctions of the Mongol nomads and the Mongolian wolf they held sacred. For Tan, the novel's themes of ecological and social upheaval resonated with his own creative preoccupations: How do we follow what vanishes? How do we keep things from disappearing?

As he explained in a rehearsal video posted on his website, the concerto is an attempt to unite opposing worlds: East and West, ancient and modern. The wolf and its shrinking habitat are a mirror image of the human in conflict with the natural world. "We used to share one sky, one grassland," Tan notes. "Now the mirror is broken."

Otherwise, *The Wolf* conforms to traditional concerto structure: two energetic outer movements sandwiching a lyrical central movement. The concerto builds slowly, mysteriously, with Tibetan singing bowls and pizzicato strings carving out deep grooves for propulsive patterns of brass, wind, and percussion. In the ardent, elegiac Andante, the contrabass sings in long, aching lines of the wolf pup's longing for its lost mother. The finale returns to the galloping rhythms of the opening movement, upping the ante with virtuosic leaps and fiendish intervals.

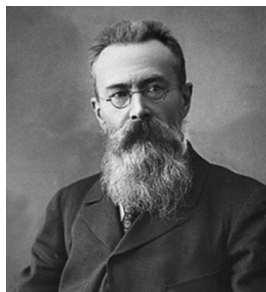
## NIKOLAY RIMSKY-KORSAKOV

### *The Snow Maiden Suite*

**PAGAN PLEASURES** The *Snow Maiden Suite* comes from Nikolay Rimsky-Korsakov's opera *Snegurochka* (*Snow Maiden*), which he began writing in the summer of 1880, at a rented country-house in Stelovo, and finished the following year. Of his many operas and orchestral showpieces, he regarded *The Snow Maiden* as "my best work, not only that but perhaps, on the whole, the best of all contemporary operas." He based his libretto on an 1873 play by Alexander Ostrovsky, but the story is much older than that. Like many of Rimsky's most memorable works, its roots are in Russian paganism and the rich allegorical terrain of the fairy tale, where the natural and supernatural coalesce.

The opera's heroine is the Snow Maiden, the 15-year-old daughter of Spring and Winter. As long as she denies herself love, she remains safe from the sun, the sworn enemy of her frosty father. But her warm-blooded mother endowed the Snow Maiden with certain mortal qualities, including the ability to love. After she chooses to live among the mortals, the merchant Mizgir falls in love with her, breaking the heart of his betrothed. When the Snow Maiden returns his love, she melts away, and Mizgir drowns himself in despair. It's not quite as gloomy as it sounds, though. Thanks to the Snow Maiden's self-sacrifice, a thaw ensues, ending a 15-year freeze.

Brilliantly orchestrated, with each character distinguished by a particular leitmotif, the suite condenses the story into four representative parts. The wintry and atmospheric Introduction presents the main thematic material, pitting glacial piccolo figures and shivery violins against the warm radiance of horns and cellos. Originally scored for female chorus and solo soprano, the second section, "Dance of the Birds," zooms in on the abundant avian activity: a twittering, whistling, squawking celebration of life. The "Cortège" dramatizes the Snow Maiden's confusion: a giddy march ruptured by rhythmic lurches, intricate clatter, pompous pronouncements. Finally, the "Dance of the Tumblers," the most frequently excerpted movement from the suite, tarts up



#### **Born**

March 18, 1844, in Tikhvin, Russia

#### **Died**

June 21, 1908, in Lyubensk

#### **First Performance**

February 10, 1882, in St. Petersburg, Eduard Nápravník conducting

#### **STL Symphony Premiere**

March 12, 1926, Rudolf Ganz conducted the only previous performance

#### **Scoring**

2 flutes  
piccolo  
2 oboes  
English horn  
2 clarinets  
2 bassoons  
4 horns  
2 trumpets  
3 trombones  
tuba  
timpani  
percussion  
strings

#### **Performance Time**

approximately 13 minutes

**First Performance**

May 5, 1936, at the Moscow  
Central Children's Theatre

**STL Symphony Premiere**

November 10, 1939, Vladimir  
Golschmann conducting

**Most Recent STL Symphony  
Performance**

February 13, 2014, Steven Jarvi  
conducting

**Scoring**

flute  
oboe  
clarinet  
bassoon  
3 horns  
trumpet  
trombone  
timpani  
percussion  
strings

**Performance Time**

approximately 25 minutes

classical sonata form in rustic party duds. Rimsky's deep assimilation of Russian folk song is evident. The melodies emerge almost organically, tender shoots from the hard ground.

**SERGEY PROKOFIEV**

*Peter and the Wolf*, op. 67

**BACK IN THE U.S.S.R.** After years of globe-trotting, Prokofiev finally decided to return to Russia for good in 1936: a fateful choice given the cultural crackdown to come. (He may have regretted this decision 12 years later, when Stalin's specially appointed culture thugs denounced him as a "decadent formalist.") But in 1936 Prokofiev was homesick. Disillusioned by the conservatism of American audiences and the fickle sophistication of the French, the former enfant terrible crafted a simpler and more direct harmonic language. Casting off the prickly experimentalism of his youth, he went "down into the deeper realms of music," as he put it. There he found simplicity, immediacy: the cure for his ironic condition. In the early days of the Soviet Union, the mandates of socialist realism may have seemed more like an opportunity to Prokofiev than a burden.

**CHILD'S PLAY** Commissioned by the Moscow Central Children's Theater in 1936, *Peter and the Wolf* was the brainchild of Prokofiev and the theater's director, Natalia Satz. Their goal was straightforward: to teach kids about symphonic music. As Lenin proclaimed more than a decade earlier, "So that art may come to the people, and people to art, we must first of all raise the general level of education and culture." Even confirmed capitalists recognize the value of this approach—one reason among many that *Peter and the Wolf* remains a kinderkonzert staple almost 80 years after its premiere.

As Satz later recalled, "We came to the conclusion that we had to find characters that could easily be associated with the concrete sound of different musical instruments." Prokofiev, who had been mulling over the possibility of adding a "symphonic fairy tale" to his growing repertoire of children's music, agreed. "Sharply contrasting



characters must have correspondingly contrasting sound-colours,” he wrote, “and every role must have its leitmotif.” After the composer rejected a scenario in rhyming couplets, submitted by one of Satz’s associates, he dashed off his own scenario within a few days. It’s simple, but effective: Aided by his animal friends, young Peter disobeys his grandfather and captures a wolf. Instead of killing the predator, the boy protects it from some trigger-happy hunters and leads a triumphant parade to the zoo. So much for the usual fairy-tale violence. Everyone winds up more or less alive.

Some Prokofiev scholars have argued that *Peter and the Wolf* is a political allegory about the Soviet Union and Nazi Germany, but this interpretation seems beside the point. “For me,” Prokofiev explained in his diary, “the story was important only as a means of inducing the children to listen to the music.”

Or, to borrow this season’s slogan, the music tells the story. That sinuous, sauntering, unmistakably feline clarinet doesn’t need a Disney animator to come to life; it’s right there in the music, in the reed’s dark resonances. The flute-bird babbles, chirps, flutters, and swoops. Grandpa Bassoon grumbles and scolds. The oboe’s oddly melancholic duck waddles and quacks. The three horns imbue the wolf with dark lupine menace. And for the disobedient boy-hero, the string section skips and leaps through the catchiest tune in Prokofiev’s deep catalog of the catchy.

*Peter and the Wolf* ends with a delicious ambiguity: the duck quacking in the wolf’s stomach, because, as the narrator explains, “in his hurry, the wolf had swallowed her whole.” Will all the members of Peter’s entourage make it to the zoo? Will the duck escape her gastric prison? We decide for ourselves, or we accept the uncertainty. Prokofiev doesn’t tell us what to think. He teaches us how to hear.

Program notes © 2015 by René Spencer Saller

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**THE WEBSTER UNIVERSITY *PETER AND THE WOLF* CREATIVE TEAM**

Natali Arco.....	Projections
Annie Barbour .....	Narrator
Jeffrey Behm.....	Lighting Coordinator/Designer
Jared Campbell.....	Dramaturg
Dottie Marshall Englis.....	Faculty/Supervisor
Gad Guterman.....	Faculty/Supervisor
Seth Jackson.....	Faculty/Supervisor
Bruce Longworth .....	Faculty/Supervisor
Black Manns.....	Projections
Ryan Tang.....	Projections
Lara Teeter.....	Faculty/Narrator
Conner VandeVenter .....	Projections/Lighting Programmer
Geordy Van Es .....	Projections
Taylor Vaughan.....	Conservatory Coordinator

# FROM THE STAGE

Erik Harris, Principal Double Bass, on Tan Dun's Contrabass Concerto: *The Wolf*: "It's not classical. It's more of an Asian inspired crossover fusion that incorporates Chinese Mongolian folk melodies and combines them with a modern symphony orchestra.

"It's a very athletic piece that uses the entire range of the instrument. I'm covering a lot of real estate bass-wise. Tan Dun has encouraged me to explore string techniques of the *erhu* and its Mongolian cousin, the Horse Fiddle. I'm trying to adapt Western technique as influenced by these ancient Eastern instruments. Tan Dun has encouraged me to explore these different aspects of the bass to get outside the classical box."



The double bass section led by Erik Harris

## 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, 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 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 will be soloist Timothy McAllister performing John Adams's Saxophone Concerto. 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.



David Robertson conducts Music of John Williams at Powell Hall, December 11-13.



Erik Harris has been the leader of the STL Symphony double bass section since 1993.

## **ERIK HARRIS**

HELEN E. NASH, M.D. GUEST ARTIST

Born in New York City and raised in Fort Lauderdale, Florida, Erik Harris began his musical studies on guitar at age five and switched to double bass at age 13. Harris attended the Juilliard School on a full scholarship, where he studied with noted double bass pedagogue Homer Mensch.

While at Juilliard he won the double bass concerto competition and performed as soloist with the Juilliard Symphony. He went on to receive both his bachelor's and master's degrees from Juilliard, and, in 2005, was recognized as one of their 100 most notable alumni in honor of the school's 100th anniversary. Upon graduation, Harris served as Principal Bass with the New World Symphony in Miami, Florida, during its inaugural season in 1988. The following year, at age 23, he was invited by Sir Georg Solti to join the Chicago Symphony.

In 1993, Harris was appointed Principal Double Bass of the St. Louis Symphony. In 2011, he performed as soloist with the orchestra led by guest conductor Nicholas McGegan. An avid teacher, Harris has taught master classes at the Manhattan School of Music, New World Symphony, and the Juilliard School, and currently serves on the faculty of Webster University.

Erik Harris is married to St. Louis Symphony Associate Concertmaster Heidi Harris, and they make their home in a secluded, wooded lot in South St. Louis County with their two wonderful children, Asher and Eden, and their dog, Pickles. In addition to playing the double bass, he also accompanies his wife on the guitar and the two perform as a duo as part of the Symphony's Community Programs. In whatever spare time he has, Harris enjoys cooking, gardening, and home remodeling.

Erik Harris performs on a double bass made by Johannes Gagliano in 1804.

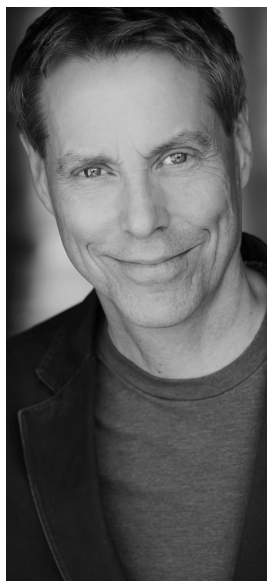
## ANNIE BARBOUR

Annie Barbour is very excited to be joining the St. Louis Symphony this year in its performances of *Peter and the Wolf*. She is a third-year acting student at the Webster Conservatory of Theatre Arts at Webster University and just closed the Conservatory's production of *Stage Door* directed by Alec Wild. Outside of school, Annie Barbour has worked as an apprentice at the Great River Shakespeare Festival in performances of *King John* (Eleanor) and *Romeo and Juliet* (Juliet).



## LARA TEETER

Lara Teeter, a MUNY veteran for 25 years, has performed, directed, and choreographed for theatres and opera houses nation-wide including six Broadway shows and four national tours. He received a Tony nomination and an Outer Critics Circle Award for his portrayal of Junior Dolan in the 1982 Broadway revival of the 1936 classic *On Your Toes*. He will be appearing in the upcoming Missouri Ballet Theatre's production of *The Nutcracker* with his daughter and Broadway veteran, Elizabeth Teeter. This coming spring of 2016, he will be playing Captain Andy in the Dallas Opera production of *Show Boat*. Teeter is currently the Head of the Musical Theatre Program at Webster University and has directed and choreographed for the Variety Children's Theatre for the last seven seasons. Most recently, the VCT production of *Mary Poppins* played at the Touhill Performing Arts Center at UM-St. Louis to sold-out audiences and critical acclaim. Lara Teeter and his wife, Kristen, are the proud parents of Charlie, Elizabeth, Katherine, and Maggie.



## IF YOU LIKED THIS...

If you love the music you hear in this concert, you'll want to come back for something like it later in the season.

### **PROKOFIEV ROMEO AND JULIET**

**Saturday, March 5, 8:00pm**

**Sunday, March 6, 3:00pm**

Gilbert Varga, conductor; Denis Kozhukhin, piano

TCHAIKOVSKY *Hamlet*

SHOSTAKOVICH Piano Concerto No. 2

PROKOFIEV Selections from *Romeo and Juliet*

Russian music that tells many stories, some overt, some hidden.



Denis Kozhukhin

## PLAYING TAN DUN:

ERIK HARRIS, PRINCIPAL DOUBLE BASS

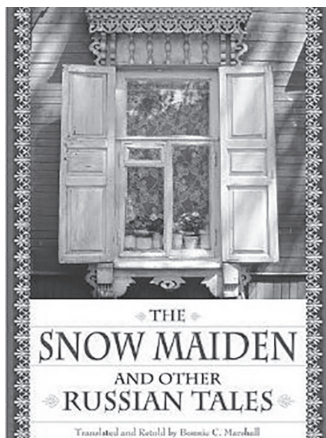
“The *erhu* is an Eastern string instrument Tan Dun encouraged me to explore. The vibrato is very expressive, very wide. There’s a lot of sliding around. This is very foreign to Western classical musicians, but I’m all over it.”



Erik Harris

# YOU TAKE IT FROM HERE

If these concerts have inspired you to learn more, here are suggested source materials with which to continue your explorations.



**Harlow Robinson,**  
***Sergei Prokofiev: A Biography***  
**Northeastern**

The best comprehensive biography of this complex, troubled, maddening, and tragic artist.

**“Dominic Seldis and Tan Dun Rehearsing  
*The Wolf*”**  
**YouTube**

A fascinating video featuring the composer and the soloist who premiered the work.

**Bonnie Marshall,**  
***The Snow Maiden and Other Russian Tales***  
**Libraries Unlimited**

Those epic winters created a rich storytelling tradition. This collection is full of stories and full of things to do for kids of all ages.

**Simon Morrison, *The People’s Artist: Prokofiev’s Soviet Years***  
**Oxford University Press**

Who would return to his native country as it was being transformed into a totalitarian state? Prokofiev did, and Morrison provides context as to why.

Read the program notes online, listen to podcasts, and watch the St. Louis Symphony musicians talk about the music. Go to [stlsymphony.org](http://stlsymphony.org). Click “Connect.”

Keep up with the backstage life of the St. Louis Symphony, as chronicled by Symphony staffer Eddie Silva, via [stlsymphony.org/blog](http://stlsymphony.org/blog).

The St. Louis Symphony is on





# DONOR SPOTLIGHT

## COMMUNITY COFFEE

Now in its 97th year, Community Coffee Company is the largest family owned and operated retail coffee brand in America, and four generations of the Saurage family have operated the company since its inception. Founded in 1919, Community Coffee Company is an importer, roaster and distributor of the highest-quality premium coffees and teas, using only 100 percent Arabica coffee beans.



### **What is Community Coffee Company's community giving focus?**

Community Coffee Company has three main areas of focus including military, education, and environment. Through our support of education, schools have purchased new textbooks, computers, playground equipment, or even hosted educational events. Millions of dollars have been funneled into our children's educational needs. Supporting education and the youth in the local communities we serve is one of our top priorities.

### **Why does Community Coffee Company believe in supporting the Symphony?**

Our commitment to our youth and education programs partners well with the St. Louis Symphony. The Symphony has always been a leader in opening doors and opportunities for youth in the St. Louis community. The Symphony believes in experiencing the magic of music while inspiring children to create their own magic. One of the most important things we can do is capture the hearts of the youth and teach them to be leaders and innovators.

### **What is your wish for the orchestra?**

The St. Louis Symphony is built on enriching the lives of people in its local community. Community Coffee Company and the St. Louis Symphony both strive to bring people together whether over a cup of Community® coffee or a beautiful symphony. Community Coffee Company is proud to celebrate the Symphony's 136th season, and wishes them years of success, growth, and musical magic.

*For more information about Community Coffee Company, please visit [CommunityCoffee.com](http://CommunityCoffee.com) or find the brand on Facebook and Twitter.*