

CONCERT PROGRAM
Friday, February 17, 2017 at 7:30PM

Kevin McBeth, conductor
Byron Stripling, trumpet and vocals
Bobby Floyd, piano and Hammond organ
Bob Breithaupt, drum set
Robert McNichols Jr., narrator
St Louis Symphony IN UNISON Chorus
Kevin McBeth, director

MICHAEL ABELS *Outburst*

JOHNSON “Lift Every Voice and Sing”
arr. Carter St. Louis Symphony IN UNISON Chorus

arr. Hayes “I Want Jesus to Walk with Me”
St. Louis Symphony IN UNISON Chorus

COPLAND *Lincoln Portrait*
Robert McNichols, Jr., narrator
Mr. McNichols appears courtesy of and as part of the St. Louis Symphony's collaboration with The Black Rep.

arr. Hogan “I’m Gonna Sing ‘Til the Spirit Moves in My Heart”
Darrius K. Duncan, tenor
Daniel McRath, tenor
Montel Moore, tenor
St. Louis Symphony IN UNISON Chorus

arr. Hogan “Wade in the Water”
Kwamina Walker-Williams, alto
St. Louis Symphony IN UNISON Chorus
We remember Moses G. Hogan, one of the world's leading arrangers of African-American spirituals. At his death, Hogan was a rising star with these virtuoso arrangements. This March 2017 would have been his 60th birthday. We celebrate his legacy on this concert with three of his best known, most performed spirituals.

orch. William Grimes
orch. Jeff Tyzik
WALLER/orch. Jeff Tyzik
PINKARD/orch. Dennis Mackrel

“Tiger Rag”
“St. James Infirmary”
“Ain’t Misbehavin’”
“Sweet Georgia Brown”
Byron Stripling, trumpet and vocals
Bobby Floyd, piano and Hammond organ
Bob Breithaupt, drum set

INTERMISSION

DAVID T. CLYDESDALE

“Holy Is He”
St. Louis Symphony IN UNISON Chorus

arr. Hogan

“Elijah Rock”
St. Louis Symphony IN UNISON Chorus

SPIVERY

arr. Shaw/orch. Rowe

“Operator”
Cassandra Gilyard, vocalist
Rochelle Calhoun, soprano
Patricia Land, alto
Montel Moore, tenor
Harry Cecil, bass
St. Louis Symphony IN UNISON Chorus

CALLOWAY/orch. Jeff Tyzik
arr. Byron Stripling
arr. Dennis Mackrel

“Minnie the Moocher”
“12 Gates to the City”
“Go Tell It on the Mountain”
Byron Stripling, trumpet and vocals
Bobby Floyd, piano and Hammond organ
Bob Breithaupt, drum set
St. Louis Symphony IN UNISON Chorus

This concert is supported by Monsanto Fund.

BYRON STRIPLING

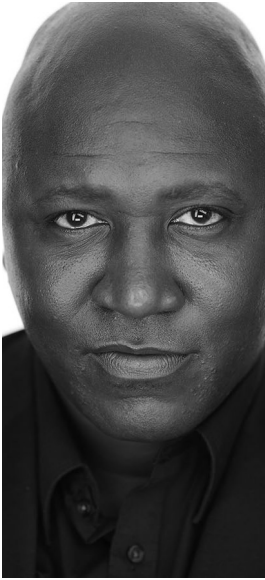
Byron Stripling's electrifying and heartfelt tribute to Louis Armstrong has become America's most popular orchestral pops program. With his engaging rapport, jazzy vocals, and virtuosic trumpet sounds, Byron dazzles audiences wherever he goes.

Since his Carnegie Hall debut with Skitch Henderson and the New York Pops, Stripling has become a pops orchestra favorite, soloing with Boston Pops, National Symphony, Pittsburgh Symphony, Cincinnati Pops, Seattle Symphony, Baltimore Symphony, Dallas Symphony, Minnesota Orchestra, Detroit Symphony, Vancouver Symphony, Toronto Symphony, and Dallas Symphony, to name a few. He has been a featured soloist at the Hollywood Bowl and on the PBS television special, *Evening at Pops*, with conductors John Williams and Keith Lockhart. Currently, Stripling serves as artistic director and conductor of the highly acclaimed Columbus Jazz Orchestra.

Stripling earned his stripes as lead trumpeter and soloist with the Count Basie Orchestra under the direction of Thad Jones and Frank Foster. He has played and recorded extensively with the bands of Dizzy Gillespie, Woody Herman, Dave Brubeck, Lionel Hampton, Clark Terry, Louis Bellson, and Buck Clayton in addition to The Lincoln Center Jazz Orchestra, The Carnegie Hall Jazz Band, and The GRP All Star Big Band.



Byron Stripling



Robert McNichols, Jr.

ROBERT MCNICHOLS, JR.

Bass-baritone Robert McNichols, Jr. has been making a name for himself as an “artist worthy of being noticed” (*The Kansas City Star*). He began the 2017 season as the emcee for Opera Theatre of Saint Louis’ community concert tour, *Opera Tastings*. He has also been selected as a 2016–2017 Regional Arts Commission artist fellowship grant recipient. His first program as an RAC artist fellow will be a collaboration with the St. Louis Black Repertory Theater presenting *A Gershwin Review: Featuring Excerpts from Porgy and Bess* as part of their New Works Festival. Another upcoming performance is the role of Zuniga in *Carmen* with Winter Opera.

A highlight in 2016 was singing Chuchó in *Lucrezia* with St. Louis Gateway Opera, for which he was acclaimed for having a “rich and powerful” sound (*Broadway World*). He has also proved himself to be a versatile performer through show-stopping performances as Stew in the Afro-punk-rock musical *Passing Strange* at the Edison Theatre and Fred Graham/Petruccio in *Kiss Me, Kate* with Metropolitan Ensemble Theatre in Kansas City.

In 2015, Mr. McNichols showed his versatility as a performer, portraying roles such as the title character in Phillip Hayes Dean’s two-man play *Paul Robeson* with the St. Louis Black Repertory Company, as well as Ton-Ton Julian in the company’s award-winning production of *Once on This Island*. The success of Mr. McNichols’ performances in *Paul Robeson* led him to reprise the role at the University of Southern Indiana Evansville.

Mr. McNichols is a graduate of the Lyric Opera of Kansas City’s apprentice program, where his performances included Masetto in *Don Giovanni* and the dual roles of Jim and Daniel in the world premiere of the opera *John Brown* by Kirke Mechem.

KEVIN MCBETH

Kevin McBeth was appointed Director of the IN UNISON Chorus in January 2011. He is the Director of Music at Manchester United Methodist Church in suburban St. Louis. He serves as full-time administrator for the Music Ministry, which includes 18 choral and handbell ensembles, involving nearly 500 children, youth, and adults. He has also recently served as Adjunct Professor in Choral Music at Webster University.

Over the past 20 years, he has conducted honor, festival, and touring choirs (choral and handbell) in the United States and Canada. Previous appointments include Assistant Conductor of the St. Louis Symphony Chorus and Music Director of the St. Louis Metro Singers. His 30-year career in church music has included appointments in churches in Houston and Cedar Rapids.



Kevin McBeth

ST. LOUIS SYMPHONY IN UNISON CHORUS 2016-2017

Kevin McBeth, <i>director</i>	AJSR	Daniel McRath*
Harry Cecil, <i>assistant director</i>	Janet L. Dickerson	Samantha Minor
Beth Enloe Fritz, <i>assistant director</i>	Maggie Dorsey	Vickie Minter
W. Christopher White, <i>accompanist</i>	Elaine P. Dowdle	Montel Moore*
Susan D. Patterson, <i>manager</i>	Darrius K. Duncan*	Harry V. Moppins, Jr.
Carlotta Algee-Stancil	Isaac Edwards	Mary A. Morgan
Damon N. Ambus	Glenn Ellis	Calvin Parker
Carl L. Anderson	Nelda Floyd	Susan D. Patterson
Brian Andrews	Vivian Fox	Diane J. Peal
Gregory Bailey	Beth Enloe Fritz	Harry Alexander Penelton III
Laketa A. Beasley	Grace Lee Fulford	Patricia Penelton
Alison Bell	Ruth A. Gilliam	Terrisila Phoenix
Juanita Blackshear	Cassandra Gilyard	Eric W. Pitts
Pamela L. Bolden	Julius Graham	Apryl Purnell
Amelia Boler	Gregory Green	John Reed
Daeryl Booker	Deborah Grupe	Wilatrell B. Rice
Preston R. Bosley	Leslie Hanlin	Jackie W. Richardson
Candice R. Boyd	Ja'Quis Hardin*	Linda S. Richie
L. R. Bracy	Carol D. Henley	Mary Kathleen Schroeder
Jacquelyn Brown	Jared Hennings	Christopher Scott
Lynette G. Brunson	Natalie Hill	Michele Sue Shumake-Keller
Marvin C. Brunson	Sarah Hoth	Teresia Simmons
Denise Brunson-Harris	Carole Anne Hughes	Denise Sleet
Rochelle Calhoun	Don Hutcherson	Dwyane Smith
Harry Cecil	Karen E. Hylton	Diane Smoot
Beverly Charisse	Annie Mae Jackson	Charles D. Stancil
Denise Clothier	Erika Jackson	Karen E. Stuart-Thomas
Jazmyn Cole	Nathaniel Jackson	Althelia Powell Thomas
Doris M. Coleman	Robert Jackson	Sharon Thurman
Vernetta P. Cox	Pearline Jamison	Kwamina Walker-Williams
Cynthia Davis	Joyce Jefferson	Martyl Webster
Joyce L. Davis	La'Matra Johnson	Gwendolyn J. Wesley
Reginald Davis	Lisa Johnson	Elsa Whitfield
Zachariah Davis	Stanley R. Johnson, Jr.	Edward Whittington
	Barrie C. Jones	Glen E. Williams
	Tericida L. Jones	Jennifer Nicole Williams
	Patricia Land	Margie Atkinson Williams
	Lawrence E. Lewis	
	Margaret Ann McCabe	
	Wilberline Viola McCall	
	Curtis McGruder	

*Young Artist

LIFT EVERY VOICE AND SING

Lift ev'ry voice and sing, 'til earth and Heaven ring,
Ring with the harmonies of liberty;
Let our rejoicing rise, high as the list'ning skies.
Let it resound loud as the rolling sea.
Sing a song full of the faith that the dark past has taught us,
Sing a song full of the hope that the present has brought us;
Facing the rising sun of our new day begun,
Let us march on 'til victory is won.
Stony the road we trod, bitter the chast'ning rod,
Felt in the days when hope unborn had died;
Yet with a steady beat have not our weary feet
Come to the place for which our fathers sighed?
We have come, oh, we have come, over a way that with tears has been watered,
O, we have come treading our path thro' the blood of the slaughter'd
Out from the gloomy past, 'til now we stand at last
Where the white gleam of our bright star is cast.
God of our weary years, God of our silent tears,
Thou who has brought us thus far on the way;
Thou who hast by Thy might, led us into the light,
Keep us forever in the path, we pray.
Lest our feet stray from the places, our God, where we met Thee.
Lest our hearts, drunk with the wine of the world, we forget Thee.
Shadow'd beneath Thy hand, may we forever stand,
True to our God, true to our native land.
Amen.

CONCERT CALENDAR

For tickets call 314-534-1700, visit stlsymphony.org, or use the free STL Symphony mobile app available for iOS and Android.



Dan Vainstein

David Robertson

RHAPSODY IN BLUE

Fri, Apr 7, 10:30am | Fri, Apr 7, 8:00pm

Sat, Apr 8, 8:00pm | Sun, Apr 9, 3:00pm

MILHAUD *La Création du monde* (*The Creation of the World*)

GERSHWIN *Rhapsody in Blue* (Original Jazz Band Version)

BERNSTEIN Three Dance Variations from *Fancy Free*

GERSHWIN Concerto in F



RAIDERS OF THE LOST ARK

Fri, Mar 17, 7:00pm | Sat, Mar 18, 7:00pm

Sun, Mar 19, 2:00pm

The film that gave the world one of its greatest movie heroes, archeologist Indiana Jones, is back and better than ever before! Filled with epic twists and legendary adventures, relive the excitement of *Raiders of the Lost Ark* on the big screen with the STL Symphony performing John Williams' epic score live!



SCI-FI SUPERHEROES

Fri, May 19, 7:30pm

Join the STL Symphony for an out-of-this-world musical adventure through some of the best music of science fiction television shows and movies.



SINGIN' IN THE RAIN

Sat, May 13, 7:00pm | Sun, May 14, 3:00pm

Topping the American Film Institute's list of 25 Greatest Movie Musicals of all time, this masterpiece comes to life on the big screen at Powell Hall. Join us as we celebrate its 65th Anniversary and enjoy the award-winning on-screen performances by Gene Kelly, Donald O'Connor, and Debbie Reynolds with the STL Symphony performing the score live.

Sponsored by Missouri American Water

CONCERT PROGRAM

Saturday, February 18, 2017 at 7:30PM

Sunday, February 19, 2017 at 7:30PM

Conner Gray Covington, conductor

Ben Folds, vocals and piano

Ben Folds with the St. Louis Symphony

Program to be announced from the stage.

This concert will have one intermission.

BEN FOLDS



Ben Folds

Ben Folds is widely regarded as one of the major music influencers of our generation. He has spent over a decade sharing the stage with some of the world's greatest symphony orchestras—from Sydney to the Kennedy Center, performing his pop hits and his critically acclaimed Concerto for Piano and Orchestra.

For five seasons he was a judge on the popular NBC series *The Sing Off*, which catapulted the art of a cappella into the national spotlight and helped launch the careers of numerous a cappella groups.

Throughout his career, Folds has created an enormous body of genre-bending musical art that includes pop albums as the front man for Ben Folds Five, multiple solo rock albums, as well as unique collaborative records with artists from Sara Bareilles and Regina Spektor to Weird Al and William Shatner. His most recent album is a blend of pop and classical original works, in part recorded with the revered classical sextet yMusic that soared to number one on both the Billboard classical and classical crossover charts.

Throughout 2017, Folds will continue to pound pianos with cross country solo touring reminiscent of his earliest solo tour, where he defied skeptics by delivering a high energy rock performance using the intimacy of just a piano. His tour schedule will also include a series of orchestral performances where he will showcase his piano concerto and pop hits.

In addition to his self-described love of performing and making music “for humans,” Folds is also an avid photographer, and is a member of the distinguished Sony Artisans of Imagery.

Folds is also an advocate for music education and music therapy as a member of Artist Committee of the Americans For The Arts, and he serves as a member of the board of directors of the Nashville Symphony.

CONNER GRAY COVINGTON

Conner Gray Covington currently serves as the Rita E. Hauser conducting fellow at the Curtis Institute of Music in Philadelphia, a position he began in the fall of 2015. In Philadelphia, he works closely with the Curtis Symphony Orchestra and the Curtis Opera Theater while also being mentored by Philadelphia Orchestra music director Yannick Nézet-Séguin. He made his Carnegie Hall debut with the Curtis Symphony Orchestra sharing the podium with Seattle Symphony music director Ludovic Morlot, and recently completed his tenure as assistant conductor of the Memphis Symphony Orchestra.

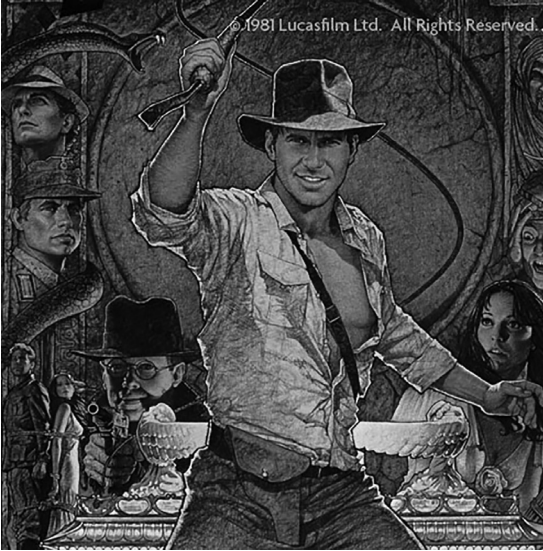
In 2015, Covington was invited as one of three conductors to participate in the Pacific Music Festival Conducting Academy in Sapporo, Japan. Also in 2015, he worked with the Tonhalle Orchester Zürich as part of the Sixth International David Zinman Conducting Masterclass. He has worked as a guest conductor with the Virginia Symphony and has served as a cover conductor for the Philadelphia Orchestra, Atlanta Symphony Orchestra, Kansas City Symphony, and Milwaukee's Florentine Opera Company.

Born in Louisiana, Covington grew up in East Tennessee and began playing the violin at age 11. He studied with Neil Varon at the Eastman School of Music where he earned a master's degree in orchestral conducting and was awarded the Walter Hagen Conducting Prize.



Conner Gray Covington

RAIDERS OF THE LOST ARK



Fri, Mar 17, 7:00pm | Sat, Mar 18, 7:00pm | Sun, Mar 19, 2:00pm

The film that gave the world one of its greatest movie heroes, archeologist Indiana Jones, is back and better than ever before! Filled with epic twists and legendary adventures, relive the excitement of *Raiders of the Lost Ark* on the big screen with the STL Symphony performing John Williams' epic score live!

RHAPSODY IN BLUE

Dir. Robertson



David Robertson

Fri, Apr 7, 10:30am | Fri, Apr 7, 8:00pm | Sat, Apr 8, 8:00pm | Sun, Apr 9, 3:00pm

Lauded as “magnificent, with a sense of playfulness and stylistic flair seldom encountered” (*The Wall Street Journal*), Kirill Gerstein returns, performing Gershwin’s *Rhapsody in Blue* and Gershwin’s *Concerto in F*. Bringing the sounds of jazz to the STL Symphony, this swinging performance is sure to get your toes tapping.

MILHAUD *La Création du monde* (*The Creation of the World*)
GERSHWIN *Rhapsody in Blue* (Original Jazz Band Version)
BERNSTEIN Three Dance Variations from *Fancy Free*
GERSHWIN *Concerto in F*



DONOR SPOTLIGHT

THOMAS A. KOOYUMJIAN FAMILY FOUNDATION

Started in 1987 by Thomas A. Kooyumjian, the charter of the foundation is based on encouraging education with an emphasis on the appreciation of fine arts.

What are Foundation's philanthropic ideals and priorities?

Employee and inventor at Belmor Manufacturing, Thomas A. Kooyumjian excelled in his field but also wanted to embrace the finer arts and encourage the same in others. The Foundation holds its roots in promoting the fine arts—from backing an award-winning documentary in 1991 about William Saroyan (Armenian-American writer, playwright, and humanitarian) to sponsoring piano concerts at Fresno State University in California. The ideal is to encourage all generations to experience and be educated in the effects of fine arts on society as a whole. Priorities have grown to include the passions of the Kooyumjian Family's current generations. Scholarships have been created for students with financial need studying viticulture or enology. Program sponsorships include itineraries of education in nature and preservation, such as the Armenian Tree Project and the Kooyumjian-Lost Creek County Forest (property donated to Vernon County, Wisconsin, to be used for woodland management, education, research, and demonstration).

Why does the Foundation believe in supporting the orchestra?

The St. Louis Symphony is exemplary of the very core of the Thomas A. Kooyumjian Family Foundation. From its outreach through various community programs such as SymphonyCares, Music Without Boundaries, and Instrument Playground to the Education Concerts, Young People's Concerts, and so many other wonderful programs and activities—the St. Louis Symphony is integral in enriching people's lives through the power of music, paralleling the Foundation's encouragement of education and appreciation in fine arts.

What are the Foundation's hopes and dreams for the future of the Symphony?

To continue to be a staple in the St. Louis community, always building and growing its presence in lives that may otherwise have never experienced this degree of excellence in music and opportunity in music education.

SOUND BOARD



Kirk Edwards

Ben Finane, Editor-in-Chief and Publisher of *Listen: Life with Music & Culture*, shares excerpts from *Listen* magazine's interviews with distinguished artists. Visit Steinway.com/Listen.

Robert Glasper is a jazz pianist with R&B leanings, a two-time Grammy winner for his albums Black Radio and Black Radio 2 (Blue Note) with the Robert Glasper Experiment. The group's latest release is ArtScience. Glasper penned music for the score of the Miles Davis film Miles Ahead.

Robert Glasper: I check the music climate, see what I feel the universe needs and where I'm at, and then I do a project. That's literally what I do, because I feel like when I see what's wrong, what's missing from the music industry, I know what I can contribute.

Ben Finane: How do you know what's 'wrong?'

RG: I just listen to what everyone's doing. I check out all the new artists coming out; I see what artists are crossing over, what's going on. That's actually why I went back to the trio: people in the music climate across the world were asking me to play trio. They wanted to hear me play more piano — I had just signed with Steinway, so it made sense: I had already won two R&B Grammys, so I feel comfortable stepping away from that for a second, to reveal to the R&B people what it is I really do.

BF: So you're telling me there's a two-way relationship between audience and artist; you're okay with giving the people what they want?

RG: Oh yeah, you have to! I mean if you don't, it's like masturbation. You're just there for yourself. It depends on your thing: like everyone, I have a lot of sides to who I am, so I get to choose which part of me I get to show to the audience that I think they'll like. If you only have one side, if you're only one-dimensional, then you have a problem. Because you can only do one thing, and if those people don't like the one thing you can do, well, that's it for you. Which might be good, if you're Jon Bon Jovi or something, then that works.

BF: You can play *Slippery When Wet* for the next forty years.

RG: Right! But if you're a musician, it behooves you to be a little more flexible so you can play a bit to each crowd. Listen, I'm not selling out Madison Square Garden, you know? But within the audience that I do have, I know I can play to any crowd because of the different styles that I play. I cater to that. Miles [Davis] catered to that! I asked Herbie [Hancock], when I was doing the shooting for the Miles movie, "How come on all Miles' bootlegs, I never hear stuff like 'Pinocchio' or 'Nefertiti' or 'Riot,' 'Fall,' or any of those dope tunes y'all recorded?" And he said, "At that time, when we recorded those songs, nobody knew our records." No one knew those songs, and Miles wanted to play songs people knew. That's why when you hear bootlegs of Miles, he's always playing standards. It was always "Round Midnight," "Stella By Starlight," and "No Greater Love" because Miles wanted to play songs people knew.

SOUND | BOARD



Matthew Welch

Ben Finane, Editor-in-Chief and Publisher of *Listen: Life with Music & Culture*, shares excerpts from *Listen* magazine's interviews with distinguished artists. Visit Steinway.com/Listen.

Rufus Wainwright was born the son of singer-songwriters Kate McGarrigle and Loudon Wainwright III, and quickly followed in the family profession. He began piano at the age of six and joined the family ensemble in his early teens. His eponymous debut album (on DreamWorks) met with critical success and he has since put out an additional eight studio albums. Wainwright is easy to talk to, with an occasional, endearing stammer and an easy laugh.

Ben Finane: How are the challenges different — and this is a naïve question — between writing a song, as a singer-songwriter, versus writing an opera? What's the difference between the two animals?

Rufus Wainwright: Well for one thing, they're completely opposite, in the sense that when I'm writing a song, it very much springs from an extremely personal existence or experience. And it's something that will hit me occasionally with inspiration, and then I go forth and write it — or if I sit down and try to do it, the muses will appear. But in terms of an opera, you have to finish that opera [laughs], come hell or high water and when you're doing that you can just hook into all of the job that has to be accomplished — whether it's the orchestration or the drama or the melodies and you're just inundated with tasks. So it becomes much more of a Herculean situation.

BF: Is there a ritual for you, or a ritualized process when you're writing a song?

RW: In most cases, no. It either hits me or it doesn't, and I'll often find myself writing one without even knowing it. One thing that is for certain is that I can pretty much gauge that if I have a day off and I'm in a beautiful or interesting city — whether it's Vienna or Minneapolis, and I have some time and I can walk across the town, by the end of that walk I'll have a song. There's something about walking and songwriting for me that works.

BF: Do lyrics or music come first, or does it depend?

RW: Well there will usually be a lyric and a melody that pop up at the beginning, either the chorus, the opening or some kind of bridge, but then the melody usually fulfills itself and I have to trail behind with the words a bit; the words come a little bit later. The music is like the blood and the lyrics are the bones.