

CONCERT PROGRAM  
Friday, April 28, 2017 at 8:00PM

WHITAKER FOUNDATION MUSIC YOU KNOW:

*Capriccio italien*

David Robertson, conductor  
Julie Thayer, horn  
Gerard Pagano, bass trombone

**WEBER** *Der Freischütz* Overture (1821)  
(1786–1826)

**JAMES M. STEPHENSON** Concerto Rhapsody, “The Arch” (Trombone Concerto) (2014)  
(b. 1969)  
Gerard Pagano, bass trombone

**WALTON** *Crown Imperial (Coronation March)*  
(1902–1983)

INTERMISSION

**MENDELSSOHN** *The Hebrides (Fingal’s Cave)*, op. 26 (1830)  
(1809–1847)

**DEBUSSY/arr. Caplet** *Clair de lune*  
(1862–1918)

**F. STRAUSS/arr. Grafe** *Nocturno* for Horn and Orchestra, op. 7  
(1822–1905)  
Julie Thayer, horn

**TCHAIKOVSKY** *Capriccio italien*  
(1840–1893)

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ACKNOWLEDGMENTS

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

This concert is presented by the Whitaker Foundation.

This concert is supported by University College at Washington University.

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 at the Customer Service table in the foyer.

The concert of Friday, April 28, is underwritten in part by a generous gift from Nancy and Don Ross.

# SYMPHONY IN YOUR SCHOOL

## JENNINGS JR. HIGH SCHOOL



Tonight's concert begins with a performance from the Jennings Jr. High School string orchestra. Jennings Jr. High School is a 2017–18 partner of Symphony in Your School, Secondary—a free residency provided by the STL Symphony in which musicians of the orchestra mentor and inspire young instrumentalists across the St. Louis region. Musicians Shawn Weil, Bjorn Ranheim, and David DeRiso have been visiting the school over the past months to help students prepare for their performance tonight.

The Jennings Jr. High School string orchestra began as a small pilot program in the Spring of 2014. Under the direction of James McKay, the program has expanded throughout the entire Jennings school district. The string orchestra's mission is to develop college-bound students who will continue to foster a life-long passion for music.

James McKay, a graduate of the Eastman School of Music, has been a music educator in the St. Louis area for two decades. He has held teaching positions at several area public schools, the Community Music School of Webster University, and is the Director of Gateway Music Outreach.

We would like to thank the students, families, teachers, and administration at Jennings Jr. High School for their strong commitment to music education. We would like to acknowledge musicians Shawn Weil, Bjorn Ranheim, and David DeRiso for lending their talents and guidance to these students. Finally, we would like to thank the E. Desmond Lee Fine Arts Collaborative at the University of Missouri-St. Louis and Dr. Michael Smith for their support of and collaboration with STL Symphony's education programs.



DAVID ROBERTSON | MUSIC DIRECTOR



## A FEW THINGS YOU MIGHT NOT KNOW ABOUT MUSIC YOU KNOW

Carl Maria von Weber's opera *Der Freischütz* is about Max, a young huntsman, who is to wed Agathe, but first must prove his worth in a shooting trial. He is persuaded to visit the fearful Wolf's Glen at midnight and cast bullets charmed by the evil Zamiel, who ensnares weak souls. Max's enchanted bullet nearly kills Agathe, but all ends well, with virtue triumphant. Weber prefaced the opera with one of his finest overtures, which may be heard as a musical synopsis of its plot.

When St. Louis Symphony bass trombonist Gerard Pagano asked composer James Stephenson to write him a new piece, Stephenson made the decision to use the St. Louis Gateway Arch as the center of it. The *Concerto Rhapsody* directly reflects the monument. The height and width of the Arch is 630 feet, the same number of measures in the piece. Each base is 54 feet wide, the same number of measures in the opening and ending sections. The piece is written as one giant arch with tempo and dynamics creating the shape.

William Walton wrote the *Crown Imperial (Coronation March)* in 1937 for the coronation of King Edward VIII, but the new king abdicated to marry the American socialite Wallis Simpson before his formal coronation. Ultimately, the march was played for the coronation of George VI, who would remain King of the United Kingdom until his death in 1952.

In the spring of 1829, Felix Mendelssohn left for Scotland and began his Symphony No. 3, "Scottish." In August he traveled with a friend to Staffa, an island in the Hebrides archipelago, to visit Fingal's Cave, a popular tourist attraction. Although the rough journey made him horribly seasick, inspiration struck, which eventually led to the completion of *The Hebrides* overture.

*Clair de lune* (Moonlight) comes from Claude Debussy's *Suite bergamasque*, originally for solo piano, but here arranged for orchestra. The movement was inspired by a poem by Paul Verlaine (1844–1896). The middle stanza reads "All sing in a minor key / Of victorious love and the opportune life, / They do not seem to believe in their happiness / And their song mingles with the moonlight."

There are two different families of composers named Strauss: first, the waltz-writing Johann Strauss I and II (plus younger brothers Josef and Eduard), and then the unrelated late-Romantic composer Richard Strauss, who wrote large orchestral works and serious operas. But this *Nocturno* for Horn is actually by Richard Strauss's lesser-known father, Franz Strauss, who was both a composer and a horn player himself.

Pyotr Il'yich Tchaikovsky was inspired to write his *Capriccio italien* while on a trip to Italy during carnival season. The opening trumpet tune is based on the bugle call Tchaikovsky heard every day, played by the Royal Italian Cuirassiers, whose barracks were near the composer's hotel. Tchaikovsky sketched the entire work during his stay in Rome, then completed it on his return to Russia.

Weber note by Paul Schiavo. Stephenson note by Zach Schimpf. Walton, Debussy, and Strauss notes by Benjamin Pesetsky. Mendelssohn note by René Spencer Saller. Tchaikovsky note by Margaret Neilson.



Julie Thayer

### **JULIE THAYER**

Julie Thayer was appointed as a horn player to the St. Louis Symphony in May 2014. A native of Atlanta, she has previously held positions with the Houston Symphony and Harrisburg Symphony, and has been a regular guest with many others, including the Philadelphia Orchestra, Rochester Philharmonic, San Diego Symphony, Houston Grand Opera, and Atlanta Symphony. Most recently she was acting fourth horn with the Los Angeles Philharmonic under Gustavo Dudamel, with whom she collaborated on multiple recordings and tours. Julie graduated from the Eastman School of Music, studying under Peter Kurau, and later worked with William Ver Meulen at Rice University's Shepherd School of Music. She was an inaugural recitalist at the Kennedy Center's Conservatory Series, and was a winner in the International Horn Society's 2004 orchestral competition. She has also been a frequent guest artist or participant at many summer festivals, including Sun Valley Summer Music Festival, Cabrillo Music Festival, Mainly Mozart, and La Jolla Summer Fest. Julie plays a custom horn by Dan Rauch.



Gerard Pagano

### **GERARD PAGANO**

Gerard Pagano is the bass trombonist of the St. Louis Symphony. Originally from Athens, Georgia, he studied at the Juilliard School and was a member of the San Francisco Ballet Orchestra for eight seasons. In 2008 he released his first solo CD, *Departure*, followed in October 2011 by *Connections*, a recording featuring *The Arch* by James Stephenson. Pagano is a member of the Trombones of the St. Louis Symphony, a chamber ensemble performing concerts and master classes, and is also a founding member of the St. Louis Low Brass Collective, a nonprofit organization designed to support and promote education and performance for local low brass musicians. Pagano has performed many musical styles worldwide, ranging from marching band, Dixieland, big band, Chinese funerals, disco, salsa, opera, ballet, brass quintet, Broadway shows, and with pop stars including Liberace, Sammy Davis Jr., Bob Hope, and Johnny Mathis. He is an Edwards Instrument artist, and has been working with Christian Griego on the development of a new bass trombone.

### **DAVID ROBERTSON**

BEOFOR MUSIC DIRECTOR AND CONDUCTOR

See page 35

# CONCERT CALENDAR

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



## THE FLYING DUTCHMAN

**Thurs, May 4, 8:00pm | Sat, May 6, 8:00pm**

David Robertson, conductor;  
Alan Held, bass-baritone (The Dutchman);  
Marjorie Owens, soprano (Senta); Raymond Aceto, bass (Daland);  
Rodrick Dixon, tenor (Erik); Joy Boland, soprano (Mary);  
Paul Appleby, tenor (A Steersman); St. Louis Symphony Chorus,  
Amy Kaiser, director; S. Katy Tucker, visual design

WAGNER *The Flying Dutchman*

*Presented by Mary Pillsbury*

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Photo used with permission of  
The Gene Kelly Image Trust

## SINGIN' IN THE RAIN

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

Richard Kaufman, conductor

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*

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## SCI-FI SUPERHEROES

**Fri, May 19, 7:30pm**

Gemma New, conductor

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.

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## THE SOUL OF CASH:

### A TRIBUTE TO THE MUSIC OF JOHNNY CASH

**Sun, May 21, 3:00pm**

Brian Owens, vocals & guitar  
Deacons of Soul: Dylan McDonald, Rissi Palmer,  
Austin Grim Smith, The Vaughns  
Gemma New, conductor

St. Louis based soul singer Brian Owens joins the STL Symphony to perform the latest in his series of tributes to the legends of soul and gospel. Don't miss this celebration of Cash's hits including "Man in Black," "Greystone Chapel," "Walk the Line," and more like you've never heard before!

## CONCERT PROGRAM

**Saturday, April 29, 2017 at 8:00PM**

**Sunday, April 30, 2017 at 3:00PM**

David Robertson, conductor

Augustin Hadelich, violin

**ELGAR**      *Serenade in E minor for String Orchestra, op. 20* (1892)  
(1857–1934)

Allegro piacevole

Larghetto

Allegretto

**GEORGES LENTZ**      *Jerusalem (after Blake)* (U.S. Premiere) (2014)  
(b. 1965)

INTERMISSION

**BRAHMS**      *Violin Concerto in D major, op. 77* (1879)  
(1833–1897)

Allegro non troppo

Adagio

Allegro giocoso, ma non troppo vivace

Augustin Hadelich, violin

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### ACKNOWLEDGMENTS

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The concert of Saturday, April 29, is underwritten in part by a generous gift from Mr. and Mrs. James G. Forsyth, III.

Augustin Hadelich is the Carolyn and Jay Henges Guest Artist.

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# DARK VISION AND WARM FRIENDSHIP

BY PAUL SCHIAVO

## TIMELINKS

1879

### BRAHMS

Violin Concerto in D major, op. 77  
Gilbert and Sullivan's *Pirates of Penzance* premieres.

1892

### ELGAR

Serenade in E Minor for String Orchestra, op. 20  
The Coca-Cola Company is incorporated in Georgia.

2014

### LENTZ

*Jerusalem (after Blake)*  
Russia annexes Crimea.

The performance of a major new work by an original and important composer is a high point in the musical season of any orchestra. This weekend's concerts provide just that with the US premiere of *Jerusalem (after Blake)* by the remarkable Australian composer Georges Lentz, who is rapidly gaining recognition for his inspired and meticulously crafted compositions. The work we hear conveys something of the strange, apocalyptic tone of William Blake's long poem *Jerusalem*.

By contrast, Johannes Brahms's Violin Concerto offers a testament to a deep and decades-long friendship. We find a comparable warmth and lyricism in the piece that opens our program, the Serenade for Strings by the great English Romanticist Edward Elgar.

## Edward Elgar

Serenade in E Minor for String Orchestra, op. 20

**A MUSICAL MEMORY** Edward Elgar was the great English composer of the early years of the 20th century, and works such as his *Enigma Variations* and cello concerto stand prominently in the repertory of today's orchestras. Yet late in his life, the much-honored Elgar named his Serenade in E minor for string orchestra, a relatively slight work written early in his career, as one of his favorite compositions.

Something of the genesis of this composition is told in a memoir written in 1948 by Rosa Burley, an English schoolteacher and amateur violinist. In it, she recalled an experience she had while playing with a student orchestra nearly 60 years earlier. The group was directed by Elgar, then an obscure young musician, and Burley remembered:

One afternoon at the orchestral class, Jessie and I found ourselves playing in a work which was unfamiliar at any rate to me. I think I must have arrived late, for I do not remember looking at the title. But I

**Born**

June 2, 1857,  
Broadheath, England

**Died**

February 23, 1934,  
Worcester, England

**First Performance**

It was first performed in private in 1892. The first public performance was on July 21, 1896, in Antwerp, Belgium

**STL Symphony Premiere**

October 22, 1972,  
Leonard Slatkin conducting

**Most Recent STL Symphony Performance**

February 29, 1992,  
Joseph Silverstein conducting

**Scoring**

strings

**Performance Time**

approximately 12 minutes

do remember the profound impression its rather Mendelssohnian slow movement made on me.

“What is this?” I asked.

“Oh, it’s a thing he wrote himself,” she said. “Serenade for Strings. ... He’s always writing these things and trying them out on us.”

Completed in its definitive form in 1892, the Serenade, which Elgar rehearsed with his students that day, reveals the high level of compositional craftsmanship he acquired in this fashion. Moreover, it indicates something of the idiom, at once personal yet in some subliminal way English, that would characterize his mature work.

The piece has three brief movements, each lyrical and straightforward in style. The first assumes an A-B-A form, the outer sections treating a wistful minor-mode theme, while the central episode turns to brighter material. A rhythmic motif, heard in the opening measures, recurs periodically throughout the movement.

Mendelssohn’s gentle Romantic spirit informs the ensuing Larghetto, but we hear traces of Wagner also in the yearning dissonances of its counterpoint. The finale begins as a relaxed instrumental song, then recalls the initial subject of the first movement.

**Georges Lentz**

*Jerusalem (after Blake)*

**STRANGE EPIC**

*Trembling I sit day and night, my friends  
are astonish’d at me,*

*Yet they forgive my wanderings. I rest not from  
my great task!*

*To open the Eternal Worlds, to open the  
immortal Eyes*

*Of Man inwards into the Worlds of Thought,  
into Eternity*

*Ever expanding in the Bosom of God,  
the Human Imagination.*

With those words the visionary English poet and artist William Blake described the creation of his last and most ambitious work, the illustrated epic poem *Jerusalem*. Blake spent some 16 years, from 1804 to 1820, composing and



etching its verses and accompanying drawings. Subtitled “The Emanation of the Giant Albion,” *Jerusalem* is a dense, complex, fantastical revelation of the awakening of Albion, a creature who embodies both England and humanity, from a torpor of sin. Blake’s account draws freely on both Celtic and biblical places and persons (notably Jesus), but especially on his own private mythology. This includes allegorical beings with names such as Los, Urthona, Vala, and Urizen; the city of Golgonooza; and, most importantly, Jerusalem, who is at once the “emanation” of Albion, a city, and a female archetype.

“For several years now,” says composer Georges Lentz, “I have been reading (and trying to understand!) Blake’s so-called Prophetic Books.” And it is *Jerusalem*, he continues, “that, above all others, I have been reading for years now. I admit that my success in comprehending Blake is still rather limited, but my fascination is undiminished.”

Lentz has long been fascinated not only by Blake but by astronomy, different religious traditions—especially Christian mysticism, and what he described as “my spiritual beliefs, questions, and doubts.” These concerns provide the subjects and inspiration for his music, though not in any simple or conventional manner. Rather, Lentz’s compositions, like Blake’s poetry and illustrations, are complex, allusive, and multifaceted.

Born in Luxembourg, Lentz studied at the Paris Conservatory and elsewhere in Europe before moving to Australia in 1990. There he secured a position as violinist with the Sydney Symphony Orchestra, a position that allowed him to pursue composition without the usual pressures that come with making it a career. Working slowly (each piece usually takes him years to complete), he has produced a highly original body of music that has gained admiring attention in Australia and, increasingly, throughout the world.

**OF AND FOR OUR TIME** In 1989 Lentz began composing a series of works with the collective title *Caeli enarrant*, Latin for the opening words of Psalm 19, which begins: “The Heavens proclaim the glory of God.” This series now includes more than a dozen individual compositions. Among



**Born**

October 22, 1965,  
Echternach, Luxembourg

**First Performance**

January 16, 2015, Luxembourg,  
Duncan Ward conducting the  
Orchestre Philharmonique du  
Luxembourg

**STL Symphony Premiere**

This week

**Scoring**

3 flutes  
3 piccolos  
3 oboes  
English horn  
3 clarinets  
bass clarinet  
4 horns  
3 trumpets  
3 trombones  
percussion  
piano  
electric guitar  
cimbalom  
smart phones  
strings

**Performance Time**

approximately 18 minutes

the most recent is *Jerusalem (after Blake)*. Lentz acknowledges the peculiarity of the apocalyptic vision set forth in Blake's *Jerusalem*, which inspired this music. Yet he finds it relevant to our present time. "When planes intentionally crash into skyscrapers," he proposes, "when innocent people are beheaded in front of a camera to avenge a madly twisted conception of God, when despite the threat of ecological disaster we keep steering cheerfully towards the abyss—if that is our world, then it might seem reasonable to assert that we too live in somewhat apocalyptic times." The composer adds that "we might do well to heed the poet's warning when he exclaims: 'Awake! Awake Jerusalem!'"

The single-movement work begins with electronic sounds, low and rough. Horns and trombones join in, their halting phrases intimating something ominous. This disturbing music builds inexorably, eventually drawing the entire orchestra into its dark procession. Growing ever more active and complex, it produces a visceral sonic cataclysm.

The conclusion of the piece, however, is quite different. Lentz wrote it to commemorate the victims of Malaysia Airlines Flight 370, which on March 8, 2014, mysteriously vanished over the Indian ocean. This music begins with a lilting barcarole, the traditional Venetian gondolier's song, which, the composer notes, "briefly evokes gently lapping waves." Its tranquility is upset by a violent crash and the suggestion of a more fatal aspect of water, bodies at the bottom of the ocean.

Lentz explains the work's unusual conclusion: "When people in the towers of New York made their final frantic phone calls, the world heard the desperate human side of the apocalypse. There were no calls from the passengers of the MH370. I'd like to think that the final sounds of my piece (soft, tinny brass sounds played via mobile phones from the back of the hall) might represent those phone calls that never were—a brief elegy for those who disappeared. There is no certainty, of course, that the MH370 incident was an act of terrorism. Nonetheless, the possibility remains, and its mystery haunts me. Therefore, I'd like to dedicate *Jerusalem (after Blake)* to the memory of all victims of violence, madness, fanaticism, and hatred."

## **JOHANNES BRAHMS**

Violin Concerto in D major, op. 77

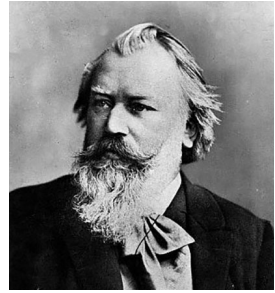
**AN ARTISTIC FRIENDSHIP** Brahms, one of the foremost musicians of his day, enjoyed close relationships with his colleagues. Chief among them were Clara Schumann—widow of the composer Robert Schumann and one of the great pianists of the 19th century, and Joseph Joachim, a superb violinist and Brahms's oldest friend.

Joachim was by any standard an extraordinary musician. A virtuoso of the first rank, he nevertheless disdained the showy pyrotechnics of some 19th-century violinists, preferring to devote himself to insightful interpretations of classical repertory. He met Brahms in 1853. Both men were just beginning their careers, and they soon established a friendship based in no small part on shared musical values. Though not always smooth, their relationship endured some 44 years, until Brahms's death, in 1897.

This long friendship produced a number of tangible results, the greatest coming in 1878, when the composer produced a concerto for Joachim to perform. Knowing the esteem in which Brahms held Joachim, it is not difficult to imagine this composition as a kind of portrait of, or homage to, the violinist.

The first movement is marked by the blend of unpretentious grandeur and controlled energy established in the long orchestral beginning that sets forth most of the first movement's thematic ideas. The final subject, a vigorous idea colored by stern minor-key harmonies, is interrupted by the entrance of the soloist. Besides amplifying the thematic material already introduced by the orchestra, the violin soon contributes an exceptionally lovely melody of its own.

The Adagio that follows expresses great tenderness and affection. Brahms opens with one of his most beautiful and long-breathed melodies, played by the oboe. Although the music passes across more troubled thoughts in the central portion of the movement, it returns to its initial melodic impulse and the peaceful vein in which this portion of the concerto began. The Hungarian flavor of the finale is certainly a bow to Joachim, who not only was of Hungarian background but had himself written a "Hungarian Concerto" and dedicated it to Brahms. It is above all the recurring principal theme of this movement that evokes the gypsy violin style that both Joachim and Brahms knew and loved.



**Born**

May 7, 1833, Hamburg

**Died**

April 3, 1897, Vienna

**First Performance**

January 1, 1879, Leipzig,  
Joseph Joachim as soloist with  
Brahms conducting

**STL Symphony Premiere**

January 17, 1913, Efreim  
Zimbalist as soloist with  
Max Zach conducting

**Most Recent STL Symphony  
Performance**

January 16, 2011, David Halen as  
soloist with David Robertson  
conducting

**Scoring**

solo violin  
2 flutes  
2 oboes  
2 clarinets  
2 bassoons  
4 horns  
2 trumpets  
timpani  
strings

**Performance Time**

approximately 38 minutes

# FROM THE STAGE

## Jelena Dirks on Brahms Violin Concerto:

“Brahms is one of my all-time favorite composers, and any chance to play Brahms is something I look forward to. This particular piece is even more special to me as it was the first thing I played with the St. Louis Symphony wind section in the final round of my audition. I can’t wait to play it with the whole orchestra!”



Jelena Dirks, principal oboe

## DAVID ROBERTSON

BEOFOR MUSIC DIRECTOR AND CONDUCTOR

David Robertson is celebrated worldwide as a champion of contemporary composers, an ingenious and adventurous programmer, and a masterful communicator whose passionate and compelling advocacy for the art form is widely recognized. A consummate and deeply collaborative musician, Grammy Award-winner Robertson is hailed for his intensely committed and exacting music making. With an extensive orchestral and operatic repertoire that spans from the classical to the avant-garde, Robertson has forged close relationships with major orchestras around the world through his exhilarating music-making and stimulating ideas. This marks Robertson's 12th season as Music Director of the storied 137-year-old St. Louis Symphony. He also serves as chief conductor and artistic director of the Sydney Symphony Orchestra in Australia.

As Music Director of the STL Symphony, Robertson has solidified the orchestra's standing as one of the nation's most enduring and innovative. His established relationships with artists and composers is deeply rooted, and is evidenced by the STL Symphony's strong relationship with composer John Adams. Their 2014 release of *City Noir* (Nonesuch Records)—comprising works by Adams performed by the STL Symphony with Robertson—won the Grammy Award for Best Orchestral Performance.

Highlights of Robertson's 2016–2017 season with the STL Symphony included a Carnegie Hall performance of Adams's *The Gospel According to the Other Mary* as part of a celebration of the composer's 70th birthday. Robertson and the Symphony are holding a season-long celebration of Adams, highlighted by Leila Josefowicz's performance of the composer's Violin Concerto at Powell Hall. This performance was also recorded by Nonesuch, and combined with *Scheherazade.2*, will offer two of Adams's most significant works for solo violin and orchestra, scheduled for release in 2017.



David Robertson



Augustin Hadelich

## AUGUSTIN HADELICH

CAROLYN AND JAY HENGES GUEST ARTIST

Augustin Hadelich has established himself as one of the great violinists of his generation. He has performed with every major orchestra in the United States, many on numerous occasions, as well as an ever-growing number of major orchestras in the UK, Europe, and Asia.

Highlights of Hadelich's 2016–17 season include return performances with the New York Philharmonic, Los Angeles Philharmonic, the symphony orchestras of Baltimore, Colorado, Dallas, North Carolina, and San Diego, as well as a tour of Germany and Spain with the Orquestra de Radio Cadaqués/Catalonia and debuts with the Dresden Philharmonic, Frankfurt Radio Orchestra, Hamburg Philharmonic, Munich Philharmonic, Rotterdam Philharmonic, and the WDR Radio Orchestra in Cologne.

Festival appearances during this past summer included debuts at the BBC Proms, the Bowdoin Music Festival, and Sun Valley Summer Symphony, in addition to return engagements at Aspen, Bravo! Vail, and Tanglewood. He has also performed at the Blossom, Britt, Chautauqua, Eastern, Grand Teton, and Marlboro music festivals, and the Hollywood Bowl.

Among recent and upcoming worldwide appearances are the BBC Philharmonic/Manchester, BBC Symphony/London, Danish National Symphony, Finnish Radio Orchestra, German Radio Philharmonic/Saarbrücken, Hong Kong Philharmonic, London Philharmonic, Malaysian Philharmonic, Mozarteum Orchestra/Salzburg, Netherlands Philharmonic, Norwegian Radio Orchestra, NHK Symphony/Tokyo, Royal Scottish National Orchestra, RTE National Symphony Orchestra/Dublin, São Paulo Symphony, and Stuttgart Radio Orchestra.

Hadelich's career took off when he was named Gold Medalist of the 2006 International Violin Competition of Indianapolis. Since then, he has garnered an impressive list of honors, including the inaugural Warner Music Prize in 2015, and a 2016 Grammy Award for his recording of Dutilleux's Violin Concerto, "L'arbre des songes," with the Seattle Symphony under Ludovic Morlot (Seattle Symphony MEDIA).

Hadelich plays the 1723 "Ex-Kiesewetter" Stradivarius violin, on loan from Clement and Karen Arrison through the Stradivari Society of Chicago.

# IF YOU LIKED THIS...

If you love the music you hear in this concert, come back for this concert later in the season.

## **THE FLYING DUTCHMAN**

**THURS, MAY 4, 8:00PM | SAT, MAY 6, 8:00PM**

David Robertson, conductor  
Alan Held, bass-baritone (The Dutchman);  
Marjorie Owens, soprano (Senta);  
Raymond Aceto, bass (Daland);  
Rodrick Dixon, tenor (Erik);  
Joy Boland, soprano (Mary);  
Paul Appleby, tenor (A Steersman)  
St. Louis Symphony Chorus, Amy Kaiser, director  
S. Katy Tucker, visual design



WAGNER *The Flying Dutchman*

Wagner's stormy tale of obsession, passion and drama awaits! Be transfixed by the musical journey of a shipwrecked captain banished to the seas for eternity unless he can find a faithful love. Don't miss this extraordinary season finale with an outstanding vocal cast joining the STL Symphony and an innovative lighting projection by renowned visual artist S. Katy Tucker.

*Presented by Mary Pillsbury*

# COMMUNITY CONCERT: JOINING FORCES ON STAGE AT POWELL



**Wed, May 17, 7:00pm**

Musicians from the US Air Force Band of Mid-America at Scott Air Force Base, the 399th Army Band at Fort Leonard Wood, and winds, brass, and percussion from the STL Symphony team up for a patriotic celebration at Powell Hall.

Program includes Copland's *Lincoln Portrait*, Tchaikovsky's *1812 Overture*, "America the Beautiful," *Stars and Stripes Forever*, and more!

This concert is free, open to the public, and will last about an hour. Active duty, retired, and veteran service members are especially encouraged to attend so we can celebrate your service.

To RSVP, visit [stlsymphony.org/freeconcerts](http://stlsymphony.org/freeconcerts)

*Presented by Commerce Bank*