

CONCERT PROGRAM

Thursday, May 4, 2017 at 8:00PM

Saturday, May 6, 2017 at 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

RICHARD WAGNER *Der fliegende Holländer (The Flying Dutchman)* (1843)

(1813–1883)

Overture

Act I

Scene 1: Introduction und Lied des Steueremanns –

Scene 2: Recitativ und Arie –

Scene 3: Scene, Duett und Chor –

Act II

Introduction –

Scene 1: Lied (Chor der Spinnerinnen), Scene, Ballade und Chor –

Scene 2: Duett –

Scene 3: Finale. Arie, Duett und Terzett

INTERMISSION

Act III

Entr'acte –

Scene 1: Chor der norwegischen Matrosen und Ensemble –

Scene 2: Finale. Duett, Cavatine und Finale

ACKNOWLEDGMENTS

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

These concerts are presented by Mary Pillsbury.

The concert of Saturday, May 6, is the Joanne and Joel Iskiwitch Concert.

The concert of Thursday, May 4, is underwritten in part by a generous gift from Carolyn and Jay Henges.

The concert of Saturday, May 6, is underwritten in part by a generous gift from Dr. and Mrs. Timothy J. Eberlein.

Pre-Concert Conversations are sponsored by Washington University Physicians.

Large print program notes are available through the generosity of Bellefontaine Cemetery and Arboretum and are located at the Customer Service Table in the foyer.

SYMPHONY RETIREES

The St. Louis Symphony would like to honor and thank percussionist John Kasica and bassist Warren Goldberg for their decades of dedication, generosity of spirit, and music making with the STL Symphony.

PRIMAL PASSIONS

BY RENÉ SPENCER SALLER

TIMELINKS

1843

WAGNER

Der fliegende Holländer
(*The Flying Dutchman*)

Isabella Baumfree changes her name to Sojourner Truth and leaves New York to travel and preach in support of abolition and women's rights.

When he blurts out a rash oath during a storm, a Dutch ship captain enrages Satan, who curses him with immortality: Captain Undead, compelled to sail eternally. Every seven years, the luckless seaman may disembark and visit land. His only chance for salvation lies in winning the love of a faithful woman. Miraculously, he meets Daland, a Norwegian sea captain with a marriageable daughter. When the lovers first see each other, about midway through the opera, they fall instantly in love. But because this is a Wagner opera and not a Disney musical, this ecstatic union leads to mutual extinction—the “Little Death” literalized.

RICHARD WAGNER

Der fliegende Holländer (*The Flying Dutchman*)

The Flying Dutchman (*Der fliegende Holländer*) wasn't Richard Wagner's first opera, but it was the first to sound truly Wagnerian. It reveals a composer in flux: no longer the Rossini-wannabe of *Rienzi*, not quite the world-changing innovator of *Tristan und Isolde*, yet clearly a distinctive voice with subversive ambitions.

The subject matter, Wagner claimed, compelled him to become a new kind of artist: “This was that Flying Dutchman who arose so often from the swamps and billows of my life, and drew me to him with such resistless might; this was the first folk-poem that forced its way into my heart, and called on me as man and artist to convey its meaning, and mould it as a work of art.”

He began *The Flying Dutchman* in 1840, in Paris. He completed the libretto in May of 1841, and drafted the rest of the score by mid-November. He made some additional tweaks in Dresden, where it received its premiere on January 2, 1843. As originally conceived, the opera unfurled in a single continuous act, but Wagner later created a more conventional three-act version divided by each scene change. Act I takes place on the

**Born**

May 22, 1813, Leipzig

Died

February 13, 1883, Venice

First Performance

January 2, 1843, Semperoper, Dresden, Wagner conducting

STL Symphony Premiere

These are the first complete performances of the opera by the St. Louis Symphony

Cast

The Dutchman, bass

Daland, *a Norwegian sea captain*, bass

Senta, *his daughter*, soprano

Erik, *a hunter*, tenor

Mary, *Senta's nurse*, mezzo-soprano

A Steersman, tenor

Chorus of Norwegian Sailors, Crew of the Flying Dutchman, and Maids

Scoring

2 flutes

3 piccolos

2 oboes

English horn

2 clarinets

2 bassoons

4 horns

2 trumpets

3 trombones

tuba

timpani

percussion

harp

strings

4 offstage horns

Performance Time

approximately 2 hours and 50 minutes with intermission

Dutchman's and Daland's respective ships, Act II in a room of Daland's home, and Act III on a Norwegian coast nearby.

Loosely based on a fictional memoir by Heinrich Heine, Wagner's self-penned libretto was, he claimed, the beginning of "my career as a poet, and my farewell to the mere concoctor of opera texts." Here Wagner moves toward his aesthetic ideal of *Gesamtkunstwerk*, a concept that he first laid out in his 1849 manifesto *The Artwork of the Future*. This "universal artwork," as he conceived it, would synthesize music, poetry, movement, and visual imagery into a potent elixir of dramatic expression.

STORMS OF LIFE When Richard Wagner began his third opera, *Rienzi*, he and his first wife, Minna, were living in Riga (then a largely German-speaking city of the Russian Empire), where he conducted music for an undistinguished theatrical company. He had racked up massive debts—a chronic predicament for the extravagant deadbeat. In the summer of 1839, the couple skipped town under cover of darkness, bringing little besides their Newfoundland dog, Robber, and the first two acts of *Rienzi*. The voyage across the Baltic and the North Sea was grueling and perilous. An especially violent storm in Norway inspired *The Flying Dutchman*, or so Wagner later claimed in his not entirely reliable autobiographical account:

A feeling of indescribable well-being came over me as the sailors' calls echoed round the massive granite walls while they cast anchor and furled the sails. The sharp rhythm of these calls clung to me like a consoling augury and soon shaped itself into the theme of the [Norwegian] sailors' song. ... Already at that time I was carrying around with me the idea of this opera and now, under the impressions I had just experienced, it acquired a distinct poetic and musical color.

Paris, when the Wagners finally arrived there in September, wasn't welcoming. For two years the young composer eked out a living doing hackwork, unable to get his foot in the door of the *Opéra*. He continued tinkering with *Rienzi* (at one point from a debtors' prison) while dashing off desperate appeals to potential patrons. Hoping

that a shorter, streamlined opera would be more marketable, he began his next opera, *The Flying Dutchman*. By the end of 1840, he had already composed “Senta’s Ballad” (which he called the germ of the entire work), the Norwegian’s sailors’ song “Steuermann, lasse die Wacht,” and the ghost-crew’s response to the latter. In June of 1841, he learned that the Royal Saxon Court Theatre would mount *Rienzi*. On April 7, 1842, he and Minna set off for Dresden, where, six months later, *Rienzi* was premiered to great acclaim.

A year later, the Dresden Opera presented his next effort, *The Flying Dutchman*. This time the reception was less enthusiastic, but eventually Wagner’s self-described “Romantic opera” came to be seen as an important transitional work thanks to its glistening melodies, ingenious motivic framework, and nuanced characterization. It remains the earliest of Wagner’s works in rotation at the Bayreuth Festival.

Despite its reliance on Gothic tropes and supernatural effects, the libretto is psychologically complex. The hero, the titular Dutchman, is a brooding sea captain whose lack of a proper name underscores his function as existential archetype. He embodies what Wagner called “a primal trait of human nature ... the longing for respite from the storms of life.”

DEATH AND DELIVERANCE Compared with the epic extravagance of *Rienzi*, *The Flying Dutchman* is austere, expressionistic, and remarkably compact. The title character is gloomy: part Byronic antihero, part idealistic lover. Like most of Wagner’s leading men, he is an outsider, a wanderer, a lost soul.

Rejecting the irony in Heine’s version of the story, Wagner imagined a Dutchman whose anguish stops just short of nihilism. He still has the capacity to hope for salvation, and he longs for the love of a good woman. Although Nietzsche mocked her “Senta-mentality,” the opera’s heroine, Senta, is much more than a schmaltzy Romantic stereotype. In his performance notes, Wagner stipulated that Senta should not be portrayed so that “the dreamy side of her nature is conceived in the sense of a modern, sickly sentimentality.” She is, he explained, “the quintessence of womankind; and yet the still unmanifest, longed-for, dreamed-of, infinitely womanly woman ... the woman of the future.”

Like the Dutchman, Senta feels restless and alienated. She too yearns for deliverance, both her own and that of the pale nameless stranger. As with all but one of Wagner’s heroines, Senta dies at the end. Her self-sacrifice resolves the Romantic dilemma: terminal yearning, *Sehnsucht*, the dreamer’s disease. She leaps off a cliff and drowns in the blissful embrace of her Dutchman, freeing him from perpetual torment and freeing herself from dreary bourgeois domesticity. This plot device—call it transfigurative annihilation—would become a linchpin of Wagner’s later operas.

SUPPORTING CHARACTERS The two leads aren’t the only critical roles. Daland is Senta’s father: greedy and mercenary, but still somehow sympathetic, possibly because he never gets in the way. In more typical operas, the father is a blocking figure who interferes with the lovers’ desired union; in *The Flying Dutchman*, Daland seems all too eager to trade his daughter for some filthy lucre. But because Senta adored the Dutchman before the opera even begins, Daland’s avarice seems irrelevant.

Erik, Senta's jilted suitor, is a tenor, and his ardent, unapologetically Italianate final aria gives the Dutchman the mistaken impression that Senta is faithless. Erik, a huntsman in a world of sailors, is earthbound and ordinary, but he sings tenderly, with a touching conviction. In any other opera—one by Puccini, perhaps—Erik would get the girl. Instead, he inadvertently hastens her suicide.

Senta's nurse, Mary, leads a chorus of spinners in a glorious vortex of bickering, bustling, hooting, mocking feminine energy that only Senta's spectacular ballad can arrest. Functioning as both witnesses and antagonists, the female choristers remind us of Senta's essential strangeness. Her estrangement from their mundane pleasures reinforces her bond with the Dutchman.

The men's choruses are divided between Daland's Norwegian crew and the Dutchman's spectral seamen. Trading off lusty, rhythmic sea chanteys and eerie emanations, the male choristers dramatize the struggle between these opposing forces. In the final third of the opera, the choral contrasts are especially stark: the carousing, taunting, girl-crazy Norwegian sailors versus the invisible mariners from hell.

A CLOSER LISTEN Wagner composed the overture last, creating a microcosm of the entire opera. The overture, he believed, should lead “the central idea at the heart of the drama to a conclusion which would correspond, with a sense of presentiment, to the resolution of the action on stage.” Intense and electrifying, the overture portrays evolving characters, whose actions shape their shared destiny. There's the Dutchman, whose fierce brass motive soars over a maelstrom of strings. There's Senta, his eventual savior, limned by serene and lambent woodwinds. There's brute nature, with its lurching waves and its thunderclaps: a character in itself, as well as a proxy for the Dutchman's psychic turmoil. After these three themes collide and coalesce, the overture resolves in a familiar church cadence, prefiguring the lovers' deaths.

In Act I, two arias reveal the oppositions that galvanize the drama. In “Mit Gewitter und Sturm aus fernem Meer” (In storm and gale from distant seas), a young Steersman assigned to the night watch sings a folk-flavored melody to keep himself awake. In a supple tenor range, the Norwegian seaman entreats the south wind to deliver him safely to his sweetheart, his voice dropping to a murmur as he nods off. In stark contrast, the Dutchman's introductory monologue, “Die Frist ist um” (The time is up) is harsh and stormy.

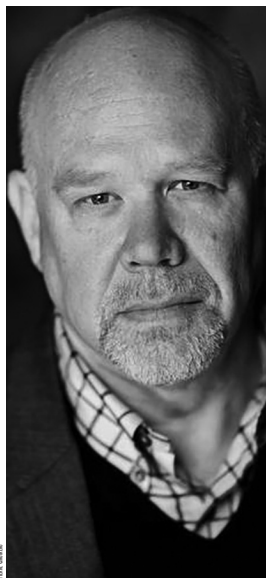
Similarly, Act II juxtaposes the prosaic toil of Mary and her charges with Senta's poetic interiority. Bursting with circular figures and lulling cadences, “Summ und brumm, du gutes Rädchen” (Hum and buzz, good wheel) mimics the maidens' cheerful industry. Senta's ballad, on the other hand, is gripping and passionate, punctured by startling exclamations (“Jo-ho-he!”) and fervent vows. Wagner incorporates the Dutchman's fierce horn motive and Senta's more soothing theme.

In Act III, Erik's lovelorn cavatina “Willst jenes Tags du nicht dich mehr entsinnen” (Won't you remember the day you called me to you?) collides brutally with the Dutchman's closing aria, “Verloren! Ach, verloren” (Lost! Lost, alas!). When Senta joins in, a volatile trio ensues.

ALAN HELD (THE DUTCHMAN)

Recognized internationally as one of the leading singing actors today, American bass-baritone Alan Held has appeared in major roles in the world's finest opera houses, including the Metropolitan Opera, San Francisco Opera, Lyric Opera of Chicago, Washington National Opera, Los Angeles Opera, Canadian Opera Company, Royal Opera House Covent Garden, Teatro alla Scala, Wiener Staatsoper, Opéra National de Paris, Bayerische Staatsoper, Hamburgische Staatsoper, Grand Théâtre de Genève, Gran Teatre del Liceu in Barcelona, Teatro Real in Madrid, De Nederlandse Opera, Théâtre Royal de la Monnaie, and Tokyo Opera Nomori. His many roles include Wotan in Wagner's *Ring Cycle*, the title role in *Wozzeck*, Kurwenal in *Tristan und Isolde*, Hans Sachs in *Die Meistersinger von Nürnberg*, Scarpia in *Tosca*, Leporello in *Don Giovanni*, the Four Villains in *Les Contes d'Hoffmann*, Jochanaan in *Salome*, Don Pizzaro in *Fidelio*, Orestes in *Elektra*, and Balstrode in *Peter Grimes*. This season, he returns to the Vienna State Opera for *Salome* and *Elektra* and appears in concert with the Baltimore Symphony, Wichita Symphony Orchestra, and the Washington Concert Opera.

Equally at home on the concert stage, Mr. Held has performed with the Chicago Symphony, Cleveland Orchestra, Philadelphia Orchestra, San Francisco Symphony, Pittsburgh Symphony, National Symphony, Metropolitan Opera Orchestra, Los Angeles Philharmonic, Orchestre de Paris, Berlin Philharmonic, Kirov Opera Orchestra, and Montreal Symphony. He has also appeared at Carnegie Hall; at the Salzburg, Tanglewood, Cincinnati May, and Saito Kinen festivals; and at the BBC Proms.



Alan Held



Steve Purr

Marjorie Owens

MARJORIE OWENS (SENTA)

A former member of the Sächsische Staatsoper in Dresden and a grand finals winner of the Metropolitan Opera National Council Auditions, soprano Marjorie Owens is receiving a great deal of acclaim as one of the most exciting young dramatic sopranos to have recently come to the public's attention.

In the 2016–2017 season, Owens returns to the Semperoper Dresden as Dorotka in *Schwanda*, to the Washington Concert Opera for the title role in Beethoven's *Leonore*, and to the roster of the Metropolitan Opera. Future projects include debuts with the Canadian Opera Company and Opera Hong Kong and returns to the Metropolitan Opera and the Semperoper Dresden.

Her 2015–2016 season included her role and company debut in the title role of *Norma* at the English National Opera, her company debut with Opera Theatre of St Louis in the title role of *Ariadne auf Naxos*, her return to the Semperoper as Senta in *Der fliegende Holländer* (a production she premiered in that theater), and a return to the Metropolitan Opera's roster.

Owens has won many awards and competitions including being a grand finals winner of the Metropolitan Opera National Council Auditions, top prize in the 2010 Gerda Lissner Foundation Competition, the 2009 Leonie Rysanek award from the George London Foundation, a William Matheus Sullivan Grant, first place in the Ft. Worth Marguerite McCammon Competition, and first place and the audience choice award in the Dallas Opera Guild Career Development Grant for Singers Competition.

RAYMOND ACETO (DALAND)

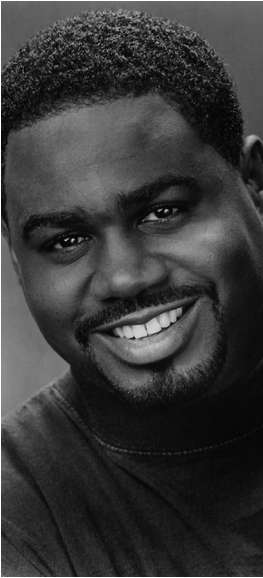
American bass Raymond Aceto has established an important presence among the world's leading opera companies and symphony orchestras. His performances continue to gather both popular and critical acclaim. He began the 2016–2017 season with his return to the San Francisco Opera as Ramfis in Francisca Zambello's new production of *Aida* in November, followed by additional performances in San Francisco as The Bonze in *Madama Butterfly*. He returns to New Orleans Opera in March as Méphistophélès in Gounod's *Faust*. On the concert stage, Aceto makes his debut with the Atlanta Symphony Orchestra in Bruckner's *Te Deum* under Donald Runnicles, as well as his debut with the Rochester Philharmonic Orchestra singing Mozart's Requiem under music director Ward Stare.

In recent seasons, Aceto has been seen on tour with The Royal Opera House, Covent Garden in Japan as Banquo in *Macbeth*, and as the Commendatore in *Don Giovanni* with Sir Antonio Pappano conducting. He also returned to The Dallas Opera as Scarpia in *Tosca*, followed by his debut with Opera Australia as Walter in *Luisa Miller* and his debut with Washington National Opera in Wagner's *Ring Cycle*. He returned to the Santa Fe Opera in the Summer of 2016 for the company's 60th Anniversary season with performances of Frere Laurent in *Romeo et Juliette* and Ashby in Puccini's *La Fanciulla del West*.

A graduate of the Metropolitan Opera's Young Artist's Development Program, the Ohio-born bass has appeared frequently with the company since his debut as the Jailer in *Tosca* during the 1992–1993 season.



Raymond Aceto



Rodrick Dixon

RODRICK DIXON (ERIK)

Rodrick Dixon possesses a tenor voice of extraordinary range and versatility that has earned him the respect and attention of leading conductors, orchestras, and opera companies throughout North America.

Notable operatic engagements have included Los Angeles Opera in the title role of Zemlinsky's *Der Zwerg* conducted by James Conlon, and as Walther von der Vogelweide in *Tannhäuser*, Michigan Opera Theater as Tonio in *La Fille du Régiment*, Todi Music Festival as Lenski in *Eugene Onegin* and as Tonio, Portland Opera in the title role of *Les Contes d'Hoffmann*; Opera Columbus for the premiere of *Vanqui* (Prince); and the Virginia Opera as Sportin' Life in *Porgy & Bess*, Cincinnati Opera as the Duke in *Rigoletto*, and Opera Southwest in the title role of Rossini's *Otello*.

On the concert stage, he is a regular guest of the Cincinnati May Festival, where he has performed Orff's *Carmina Burana*, Stravinsky's *Oedipus Rex*, Janáček's *Glagolitic Mass*, Mahler's *Das klagende Lied*, Beethoven's Symphony No. 9, *Carmina Burana*, Rachmaninoff's *The Bells*, Rossini's *Stabat Mater* and, this past season for Nathaniel Dett's *The Ordering of Moses* in Cincinnati and in New York's Carnegie Hall. Other notable appearances include the Philadelphia Orchestra for *Der Zwerg* and for the world premiere of Hannibal Lukumbe's *One Land, One River, One People* and the Los Angeles Philharmonic and Sydney Arts Festival in the title role of Stravinsky's *Oedipus Rex* conducted by Esa-Pekka Salonen and directed by Peter Sellars.

JOY BOLAND (MARY)

Joy Boland, soprano, made her debut with the St. Louis Symphony in 2014 as the soprano soloist for Bruckner's *Te Deum*. She has sung for Union Avenue Opera, Tulsa Opera, Muddy River Opera, LyriCo Light Opera, Winter Opera St. Louis, Variety Children's Theatre, and others. Favorite roles include Rosalinde in *Die Fledermaus*, Countess Almaviva in *Le nozze di Figaro*, Freia in *Das Rheingold*, and Ursula in Disney's *The Little Mermaid*. Boland served as principal soprano with The American Kantorei (at Concordia Seminary) where she sang many leading soprano Bach roles for over a decade. She was a St. Louis district Metropolitan Opera auditions winner for 2004 and an Artist Presentation Society winner in 2008. Boland served on the voice faculty at St. Louis University for six years and is a licensed massage therapist working with theatrical artists. She has been on the administrative staff at The Muny since 1998.



Joy Boland

PAUL APPLEBY (A STEERSMAN)

Regarded as one of the most interesting artists of his generation, American tenor Paul Appleby is a graduate of New York's Juilliard School and of the Metropolitan Opera's prestigious Lindemann Program. Praised for the expressive and interpretive depth of his performances, Appleby has earned a reputation as a fine Mozartian through his performances as Tamino in *Die Zauberflöte*, Don Ottavio in *Don Giovanni*, and Belmonte in *Die Entführung aus dem Serail*, which he debuted to acclaim last season at the Metropolitan Opera under James Levine.

A regular guest of the Met, Appleby has performed a diverse repertoire there including Brian in Nico Muhly's *Two Boys*, Chevalier de la Force in Poulenc's *Les dialogues des Carmélites* under Louis Langrée, Hylas in Berlioz's *Les Troyens* under Fabio Luisi, David in *Die Meistersinger von Nürnberg*, and Tom Rakewell in Stravinsky's *The Rake's Progress*.

Other notable highlights include Tamino at both Washington National and San Francisco



Paul Appleby

Operas, Don Ottavio at San Diego Opera, Tom Rakewell for Oper Frankfurt, and his debut at Glyndebourne Festival Opera as Jonathan in Barrie Kosky's widely acclaimed production of Handel's *Saul*. A return to Glyndebourne in the summer of 2016 brought another role debut as Bénédict in Berlioz's *Béatrice et Bénédict* and the present season sees a return to the Metropolitan Opera as Don Ottavio under Fabio Luisi, and his debut at Festival d'Aix-en-Provence as Tom Rakewell under Daniel Harding as well as at De Nationale Opera in Amsterdam as Belmonte under Jérémie Rhorer.

AMY KAISER

AT&T FOUNDATION CHAIR

Director of the St. Louis Symphony Chorus since 1995, Amy Kaiser is one of the country's leading choral directors. She has conducted the St. Louis Symphony in Handel's *Messiah*, Schubert's Mass in E-flat, Vivaldi's Gloria, and sacred works by Haydn and Mozart as well as Young People's Concerts. A regular guest conductor for the Berkshire Choral Festival in Sheffield, Massachusetts; in Santa Fe; and at Canterbury Cathedral; as well as Music Director of the Dessoff Choirs in New York for 12 seasons, she has led many performances of major works at Lincoln Center. Other conducting engagements include concerts at Chicago's Grant Park Music Festival and more than fifty performances with the Metropolitan Opera Guild. Principal Conductor of the New York Chamber Symphony's School Concert Series for seven seasons, Kaiser also led many programs for the 92nd Street Y's acclaimed *Shubertiade*. She has conducted more than twenty-five operas, including eight contemporary premieres.



Photo: Michael O'Connell

Amy Kaiser

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



S. Katy Tucker

S. KATY TUCKER

S. Katy Tucker is a video and projection designer based in New York. She began her career as a painter and installation artist, exhibiting her work at a variety of galleries, including the Corcoran Museum in Washington, DC and Artist's Space in New York. In 2003, as her video installations became more theatrical, Tucker shifted her focus to video and projection design for the stage.

Since 2003, she has worked all over the United States and world including Broadway, off-Broadway, the Metropolitan Opera, the Dutch National Opera, the New York City Ballet, Carnegie Hall, the Park Avenue Armory, BAM, Kennedy Center, and San Francisco Opera.

Upcoming productions include *Puccini to Pop* with Keturah Stickann at Tulsa Opera, Forward Music Project with cellist Amanda at National Sawdust, *The Odyssey* at the Metropolitan Museum of Art, *Permadeath* with Michael Counts, *Tosca* at Wolf Trap Opera, and *The Flying Dutchman* with Tomer Zvulun at Atlanta Opera.

Recent productions include *Prince Igor* with Dmitri Tcherniakov at the Dutch National Opera, *Ourobors Trilogy* with Michael Counts, the *Ring Cycle* with Francesca Zambello at Washington National Opera, *21c Liederabend* at the Los Angeles Philharmonic, *La bohème* at Wolf Trap Opera with Paul Curran, and *The Abduction from Seraglio* at Atlanta Opera.

Tucker is a member of Wingspace Theatrical Design, a collective of artists, designers, writers, and thinkers committed to the practice of collaboration in theatrical design. She resides in Fort Greene, Brooklyn.

ST. LOUIS SYMPHONY CHORUS 2016-2017

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DONOR SPOTLIGHT

NICHOLAS AND JUDY KOUCHOUKOS

Dr. Nicholas Kouchoukos, an internationally recognized cardiothoracic surgeon, has practiced at the Missouri Baptist Medical Center for more than 20 years. He and his wife Judy have established the Kouchoukos Cardiac Education center at Missouri Baptist in addition to supporting other arts, cultural, and community-focused organizations, notably the Saint Louis Zoo and the St. Louis Symphony.

Originally from Grand Rapids, Michigan, Nick said living in St. Louis as a medical student and a surgical resident at Washington University, “sparked my interest in classical music and the orchestra.” He met Judy, a native of Boston, and the two attended STL Symphony concerts together at Kiel Opera House before moving to Birmingham for Nick’s additional training at the University of Alabama.

After 17 years in Birmingham, including marriage and a growing family, Nick and Judy returned to St. Louis in 1983, and have been regulars at Powell Hall ever since. Over many seasons of enjoying great music with the Symphony, they have developed friendships with patrons and members of the orchestra, including Erik and Heidi Harris. Judy says “It has also been a wonderful experience to get to know some of the younger musicians who have joined the orchestra in the last few years, and to see them mature and grow into their roles with the orchestra.” Nick once performed life-saving heart surgery on a former member of the orchestra who became ill after a tour.

Nick accepted an invitation to join the STL Symphony’s Board of Trustees in October 2016. “Serving on the Board and gaining insight into all that the Symphony does has been very informative,” Nick said. “I wish that more people knew about the multitude of ways the orchestra serves our community.”

Nick and Judy’s philanthropic support of the STL Symphony stems from a whole-hearted dedication to the betterment of the region and a strong belief in the power of music to accomplish this. “To support the Symphony it certainly helps to have an interest in music, but it transcends that. We attend concerts because we love the music and love what the Symphony does for our community,” Nick said. “If we and others don’t support it, it will disappear and that would be a tragedy,” Judy added. “No matter who you are and where you live, music is a universal language that brings people together through something beautiful and meaningful.”



Judy and Nicholas Kouchoukos

To learn more about the many ways you can support the STL Symphony, please visit stlsymphony.org/support or call 314-286-4184.