

CONCERT PROGRAM
Friday, February 3, 2017 at 7:30PM

David Robertson, conductor
Nelly

BERNSTEIN *Candide Overture*
(1918–1990)

HANDY *Saint Louis Blues March*
Arr. Hayman
(1873–1958)

A Night of Symphonic Hip Hop Featuring Nelly

Selections to be announced from the stage.

This program will be performed without intermission.

A Night of Symphonic Hip Hop featuring Nelly is produced by TCG Entertainment.

TCG Entertainment (TCGENT.com) is the industry leader in the creation, production, and booking of live entertainment productions including family, theatrical, and symphonic productions. TCG has over 20 years of experience in the entertainment industry. Current productions include *A Night of Symphonic Hip Hop featuring Nelly*, *A Night of Symphonic Rock*, *The Spy Who Loved Me*, multiple productions of *Cirque Musica*, *REWIND-Celebrating the 80s*, and *Starlets*.

CONCERT CALENDAR

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



Diana Adams/PhotoSource

Sir Andrew Davis

BELSHAZZAR'S FEAST

Fri, Feb 24, 8:00pm | Sat, Feb 25, 8:00pm

Sir Andrew Davis, conductor; John Relyea, bass;
St. Louis Symphony Chorus; Amy Kaiser, director

NICOLAI *The Merry Wives of Windsor Overture*

ELGAR *Falstaff*

WALTON *Belshazzar's Feast*



Erin Weiss

Bernard Labadie

ALL-BACH

Fri, Mar 3, 10:30am | Sat, Mar 4, 8:00pm

Sun, Mar 5, 3:00pm

Bernard Labadie, conductor; Mark Sparks, flute

BACH *Orchestral Suite No. 1*

BACH *Orchestral Suite No. 2*

BACH *Orchestral Suite No. 3*

BACH *Orchestral Suite No. 4*



J. Henry Fisk

Stéphane Denève

ALPINE SYMPHONY

Fri, Mar 10, 8:00pm | Sat, Mar 11, 8:00pm

Stéphane Denève, conductor; Steven Osborne, piano

BEETHOVEN *Piano Concerto No. 1*

STRAUSS *Eine Alpensinfonie (An Alpine Symphony)*

Presented by The Thomas A. Kooyumjian Family Foundation



STL SYMPHONY + SAINT LOUIS ZOO

SYMPHONIC SEASONS

Sun, Mar 12, 3:00pm

The STL Symphony rejoins forces with the Saint Louis Zoo to take you on a musical journey through the four seasons!

Sponsored by Caleres

Presented in partnership with the Saint Louis Zoo

NELLY

Diamond-selling, multi-platinum, Grammy Award-winning rap superstar, entrepreneur, philanthropist, and actor, Nelly has continually raised the bar for the entertainment industry since stepping on the scene in 2000 with his distinctive vocals and larger-than-life personality.

In addition to his *Country Grammar* album and his song “Cruise” with FGL both going diamond this year, another season of top-rated *Real Husbands of Hollywood* is about to air, and the second season of *Nellyville* is underway. Nelly is also adding sports commentator to his list of accomplishments with Fox Sports, which makes him one of few actors with three television shows airing at one time.

In 2016 Nelly was featured in a unique opportunity to perform alongside the country’s most prestigious orchestras including St. Louis, Columbus, and Pittsburgh symphonies. Nelly has performed on NBC’s *The Voice*, The American Music Awards, ABC’s *Greatest Hits*, and served as a judge on CW’s *The Next*.

Just some of his hits include “Hot in Herre,” “Dilemma” [feat. Kelly Rowland], “Country Grammar,” “Ride Wit Me,” “Just a Dream,” “Cruise,” “The Fix” sampling Marvin Gaye, and Summer of 2016’s dance anthem “Millionaire” with Cash Cash and Digital Animal Farm. The music mogul has also left his mark in other aspects of the industry, introducing his hugely successful women’s clothing line, Apple Bottoms, and he is part owner of the Charlotte Bobcats with Michael Jordan. In 2005 he made his big screen debut in the Adam Sandler and Chris Rock hit remake, *The Longest Yard*, and starred in *Reach Me* with Sylvester Stallone in 2014. Currently he supports Make-a-Wish Foundation and is the only rapper/music artist to own his own college, EI University, which provides education in the music industry with Nelly himself providing scholarships.



Photo: Ken

Nelly



David Robertson

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 include a Carnegie Hall performance of Adams' *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' most significant works for solo violin and orchestra, scheduled for release in 2017.

LIVE AT POWELL HALL: BEN FOLDS

Dir. Kovacs



Ben Folds

Sat, Feb 18, 7:30pm | Sun, Feb 19, 7:30pm

Conner Gray Covington, conductor

Top Billboard and folk rock sensation Ben Folds is back by popular demand after a sold-out performance in 2014 performing fan-favorites and orchestral arrangements with the STL Symphony. Hear this one-of-a-kind performance as “Folds uses the STL Symphony to access his music’s subtleties and nuances” (*St. Louis Post-Dispatch*) on the Powell Hall stage.

COMMUNITY CONCERT: MUSIC WITHOUT BOUNDARIES



STL Symphony quintet performing
at the International Institute

Mon, Apr 24, 11:00am

The Strings of Arda (Asako Kuboki and Becky Boyer Hall, violins; Christian Woehr, viola; Alvin McCall, cello; Christopher Carson, bass; and Thomas Stubbs; percussion) perform a welcome concert of music from countries around the world—Somalia, Syria, Palestine, Bosnia, Congo, Cuba, and more—for students at the International Institute.

Please join us for this free concert that is open to all.

International Institute of St. Louis
3401 Arsenal Street
St. Louis

Music Without Boundaries is underwritten in part by MetLife Foundation

SOUND | BOARD



©Robert Ascroft, Sony Classical

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.

*Born in the small Chinese town of Shenyang, **Lang Lang** began piano at age three, gave his first public recital at five, entered Beijing's Central Music Conservatory at nine, and went on to study at the Curtis Institute of Music in Philadelphia. His inevitable big break came in 1999 with the Chicago Symphony Orchestra at the Ravinia Gala as a last-minute substitute for André Watts, where he played Tchaikovsky's First Piano Concerto.*

Ben Finane: As you become a more mature player, are there certain composers with whom your relationship has changed?

Lang Lang: Absolutely. Every composer is different from when I was a kid, or even a teenager. We're growing with their music. Especially composers like Bach, Brahms, late Beethoven — they have a huge impact on me as I get older.

BF: Why is that?

LL: I don't know. Their music is timeless. I mean, I see Mozart and Chopin differently, too, but somehow I think that late Beethoven sonatas, Brahms concertos, the Bach Goldberg Variations, when you're aging, learning more, they seem more affecting. I think so. And in a natural way, not forced. Not 'Okay, today you need to play Goldberg Variations.' No, it's that gradually you get more mature.

BF: You had some hard times in your childhood as a soloist. When I spoke to pianist Pierre-Laurent Aimard, he said he was grateful to begin his career with Pierre Boulez and the Ensemble Intercontemporain because it saved him from what he termed 'the poisonous life of a soloist.' But you certainly seem to be a very social being now. Does the life of a soloist remain difficult for you?

LL: When I was living in Beijing, it was more of a conservatory and conservative lifestyle, with a focus solely on piano. But when I came to Curtis, Gary Graffman opened me up — socializing, going to tea every week, talking to people, expressing my feelings on music and life, to be a person who's more communicative rather than just someone who sits at home practicing every day. I really like it. As human beings, we cannot just lock ourselves in the practice room twenty-four hours a day. There's nothing wrong with practicing, but we also need to go out. Just to be healthy as a person, as a normal, regular... guy. [*Laughs.*]

SOUND | BOARD



Harald Hoffmann / DG

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

Avi Avital was born in Be'er Sheva in southern Israel, where he began his mandolin studies at an early age and joined a mandolin youth orchestra. Avital went on to study at the Jerusalem Academy of Music and then the Cesare Pollini Conservatory of Music in Padua, Italy.

Ben Finane: You're 'classically trained' in mandolin. What exactly does that mean?

Avi Avital: When I was a kid in Israel I went to the local conservatory — it was something to do after school when you are eight. I started to study the mandolin and only found out as an adult that my teacher had been a violin teacher, so he had really educated me and my class to play classical pieces, especially those written for violin. And that was my introduction to classical repertoire.

BF: Your album *Between Worlds* [Deutsche Grammophon] has you on the cover leaping between heaven and earth, straddling the yellow line of a road. It's clear that you're making a statement about crossing borders.

AA: It reflects the idea of playing with the border, the un-existing border, between folk music and classical music.

BF: There's an interesting bit of intentional phrasing. Tell me why you feel that border is so permeable.

AA: We consume entertainment — pop music, TV series, funny movies — because it's enjoyable. With art, there is an extra component, a spiritual component — extra value added. We all know the difference between a pop song and classical music, a movie and a film, going to the disco and going to the ballet. We need both entertainment and art in our lives. Although it's not a thick border, there is a functional difference: we all need that spiritual component in our lives, and art is one way to add that value. That's how I see my role when I play classical concerts. Folk music, traditional music, shares that same function in life. It was more obvious in the old days, in ancient history, when music was the spiritual component used in religious services: shamanic music in ceremonies to create ecstasy and uplifting effect. And later on, art music as we know it grew out of a religious function. That's why folk music/traditional music and art music/classical music share a lot in this sense. It's all music and it hopefully moves you in a spiritual way.