

CONCERT PROGRAM

Friday, December 2, 2016 at 8:00PM

Saturday, December 3, 2016 at 8:00PM

Sunday, December 4, 2016 at 3:00PM

Ward Stare, conductor

David Halen, violin

Webster University Leigh Gerding College of Fine Arts, visual design

BORODIN *Prince Igor Overture* (1887)
(1833–1887)

TCHAIKOVSKY *Suite from Swan Lake and Sleeping Beauty*
(1840–1893) *for Violin and Orchestra* (1876/1889)

Scène (Swan Lake)
Pas de deux: Black Swan (Swan Lake)
Danse des cygnes (Swan Lake)
Pas d'action: White Swan (Swan Lake)
Le Sommeil et Scène (Sleeping Beauty)
Entr'acte (Sleeping Beauty)
Danse hongroise (Swan Lake)
Danse russe (Swan Lake)

David Halen, violin

Allegra Lilly, harp

Daniel Lee, cello

INTERMISSION

TCHAIKOVSKY *Act II from The Nutcracker, op. 71* (1892)

The Magic Castle on the Mountain of Sweets
Clara and Prince Charming
Divertissement: Chocolate (Spanish Dance),
Coffee (Arab Dance), Tea (Chinese Dance),
Trepak (Russian Dance), Dance of the Reed Pipes,
Polchinelle (The Clown)
Waltz of the Flowers
Pas de deux: Intrada, Variation I (Tarantella),
Variation II (Dance of the Sugar-Plum Fairy), Coda
Final Waltz and Apotheosis

Webster University Leigh Gerding College of Fine Arts, visual design

Geordy Van Es, projection design

Dottie Marshall Englis and Seth Jackson, faculty consultants

Allegra Lilly, harp

ACKNOWLEDGMENTS

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

The concert of Friday, December 2, is underwritten in part by a generous gift from Mary Strauss.

The concert of Saturday, December 3, is underwritten in part by a generous gift from Jack Taylor.

The concert of Sunday, December 4, is underwritten in part by a generous gift from Mr. and Mrs. David L. Steward.

Ward Stare is the Stanley J. Goodman Guest Artist.

David Halen is the Sanford N. and Priscilla R. McDonnell Guest Artist.

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.

CONCERT CALENDAR

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



Richard Smallwood

A GOSPEL CHRISTMAS WITH RICHARD SMALLWOOD

Thu, Dec 8, 7:30pm

Richard Smallwood, vocalist;
St. Louis Symphony IN UNISON Chorus;
Kevin McBeth, director

Supported by Monsanto Fund

Media support provided by the St. Louis American



Music: Hueser

Arnie Roth

MANNHEIM STEAMROLLER CHRISTMAS SYMPHONY

Fri, Dec 9, 7:00pm | Sat, Dec 10, 7:00pm |

Sun, Dec 11, 2:00pm

Arnie Roth, conductor

Back by popular demand! Get into the holiday spirit with the Grammy Award-winning music of Mannheim Steamroller performed by the St. Louis Symphony.

Media support provided by Riverfront Times



Steven Jarvi

MERCY HOLIDAY CELEBRATION

Fri, Dec 16, 2:00pm and 7:30pm

Sat, Dec 17, 2:00pm and 7:30pm

Sun, Dec 18, 2:00pm

Steven Jarvi, conductor; Nicole Parker, vocalist
Holiday Festival Chorus; Kevin McBeth, director

Presented by Mercy and Macy's

*Media support provided by 102.5 KEZK and
St. Louis Post-Dispatch*



DISNEY IN CONCERT: TALE AS OLD AS TIME

Fri, Dec 29, 7:00pm | Sat, Dec 30, 7:00pm

Aram Demirjian, conductor; Lisa Livesay, vocalist;
Whitney Claire Kaufman, vocalist; Aaron Phillips, vocalist;
Andrew Johnson, vocalist

Disney in Concert: Tale as Old as Time explores iconic moments, plot twists and feats of daring heroics from *Frozen*, *Beauty and the Beast*, *Cinderella*, *The Little Mermaid*, *Tangled*, *The Lion King* and many more.

*Presentation authorized by Disney Concerts © Disney
Media support provided by 102.5 KEZK*

RUSSIAN ICONS

BY RENÉ SPENCER SALLER

TIMELINKS

1875

TCHAIKOVSKY

Swan Lake, op. 20

Georges Bizet's *Carmen* premieres in Paris

1887

BORODIN

Prince Igor Overture

Sir Arthur Conan Doyle publishes *A Study in Scarlet*, introducing Sherlock Holmes

1889

TCHAIKOVSKY

Sleeping Beauty, op. 66

The Eiffel Tower opens in Paris

1892

TCHAIKOVSKY

The Nutcracker, op. 71

John Philip Sousa's band performs in public for the first time

Born in 1833 and 1840 respectively, Alexander Borodin and Pyotr Il'yich Tchaikovsky were contemporaries. Both men died in St. Petersburg, suddenly and unexpectedly, at the age of 53. Although they knew each other somewhat, they moved in different circles.

Borodin, a prominent professor of chemistry, moonlighted as a member of the *moguchaya kuchka*, or “mighty handful”: five influential composers who dominated St. Petersburg’s musical culture from the mid-1860s until the early 1880s. Besides Borodin, “the Five,” as they were often called, comprised Nikolay Rimsky-Korsakov, Modest Mussorgsky, César Cui, and Mily Balakirev. Only Balakirev had the luxury of composing full-time while the others had day jobs. Borodin, the illegitimate son of a Georgian prince, published major treatises on acids and aldehydes.

Tchaikovsky, by contrast, was so high-strung and self-punishing that he seldom found satisfaction outside of music, and sometimes even music failed to console him. At 12, he was sent off to boarding school by his bourgeois parents, who insisted that he study law. He spent the next seven years at the School of Jurisprudence in St. Petersburg, bored, miserable, and tormented by shame about his sexual orientation. At 21, while employed by the Tsarist Ministry of Justice, he signed up for a class on music theory. A year later, he enrolled at the newly established St. Petersburg Conservatory.

After graduating in 1865, Tchaikovsky accepted a teaching position at the Moscow Conservatory. In his free time, he composed operas, symphonies, tone poems, string quartets, and piano works; he also wrote perceptive (and often scathing) music criticism. In 1878, a mysterious benefactress, Nadezhda von Meck, promised him a generous annual stipend, which allowed him to stop teaching. Increasingly famous, he traveled the world as a conductor, but he always maintained a strict composition schedule.

ALEXANDER BORODIN

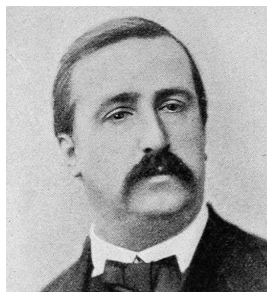
Prince Igor Overture

MUSICAL CHEMISTRY After Borodin died at age 53 from a sudden brain aneurysm, a monument was erected in his native St. Petersburg. The statue honored his achievements as a research chemist as his music was admired by connoisseurs but still mostly unknown to the general public. His most ambitious work, *Prince Igor*, remained unfinished at his death. His friends Alexander Glazunov and Rimsky-Korsakov relied on their memories and Borodin's towering piles of papers to complete the opera, a monumental effort at which Borodin had been plugging away, on and off, for the previous 18 years.

For an ostensibly amateur composer, Borodin had unusually strong melodic instincts, a knack for vivid orchestration, and a disciplined work ethic. Like all his best work, the score for *Prince Igor* exhibits a staunch nationalism enlivened by exotic touches. Based on a scenario by Vladimir Stasov, Borodin's self-penned libretto involves a medieval Russian prince who is defeated by barbarian invaders, the Polovtsians, and held captive until he makes a daring escape.

Prince Igor, Borodin explained, is "essentially a national opera, interesting only to us Russians, who love to steep our patriotism in the sources of our history, and to see the origins of our nationality again on the stage." An inveterate researcher, he studied the culture of the region, particularly its musical traditions. His musical portrait of the Polovtsians incorporates not only authentic Caucasian tunes but also melodies inspired by North Africa and the Middle East.

Rimsky-Korsakov later wrote that Glazunov reconstructed the overture from his memory of Borodin's piano version, but this account is complicated by Glazunov's own testimony. "The overture was composed by me roughly according to Borodin's plan," Glazunov explained in his 1891 memoir. "I took the themes from the corresponding numbers of the opera and was fortunate enough to find the canonic ending of the second subject among the composer's sketches. I slightly altered the fanfares.... The bass progression in the middle I found noted on a scrap of paper, and the



Born

November 12, 1833, in Saint Petersburg

Died

February 27, 1887, in Saint Petersburg

First Performance

November 4, 1887, in Saint Petersburg, Karl Kuchera conducting

STL Symphony Premiere and Most Recent Performance

March 29, 1969, in Forest Park, Walter Susskind conducting

Scoring

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

Performance Time

approximately 10 minutes

**Born**

May 7, 1840, in Kamsko-Votkinsk, Russia

Died

November 6, 1893, in Saint Petersburg

First Performance

Sleeping Beauty: January 15, 1890, Riccardo Drigo conducting

Swan Lake: March 4, 1877, Stepan Ryabov conducting

STL Symphony Premiere

Sleeping Beauty: December 29 1965, Edwin McArthur conducting

Swan Lake: November 11, 1973, Leonard Slatkin conducting

Most Recent STL Symphony Performance

Suite from *Sleeping Beauty*: March 7, 1999, Hans Vonk conducting

Suite from *Swan Lake*: October 30, 2013, in Cape Girardeau, Steven Jarvi conducting

combination of the two themes... was also discovered among the composer's papers. A few bars at the very end were composed by me."

PYOTR IL'YICH TCHAIKOVSKY

Suite from *Swan Lake* and *Sleeping Beauty* for Violin and Orchestra

DESIRE AND DESTINY Tchaikovsky's three ballets, *Swan Lake*, *The Sleeping Beauty*, and *The Nutcracker*, are fairy tales made flesh: tender and violent, ethereal and primal. All three scores operate on multiple levels. They create an otherworldly backdrop for the dancers and also dramatize their rich interior lives: their unspoken desires and compulsions, their stubborn destinies. Although the sumptuous sound-painting makes the ballets ideal for the concert setting, the music is always driven by character. Today's performance weaves together prominent violin solos from *Swan Lake* and *Sleeping Beauty*, and also encompasses substantial solos for harp and cello. The resulting suite was compiled especially for these concerts by Ward Stare and David Halen.

Tchaikovsky completed his first ballet, *Swan Lake*, in 1876, but composition truly began in 1871, when he devised a short domestic ballet for his sister Alexandra's daughters. He may have based the scenario on an 18th-century collection of German folk tales, but the exact sources are unknown. At any rate, when he received a commission from the Imperial Theater in Moscow, he proposed a full-length treatment of the same subject he'd used to entertain his nieces.

The plot of *Swan Lake* involves a prince, Siegfried, who is supposed to choose a bride from a multicultural mélange of eligible ladies at a ball ("Danse russe"). Instead, he embarks on a swan hunt and falls helplessly in love with Odette, the snow-white Swan Queen. Odette and her companions were once beautiful maidens, but an evil sorcerer has cursed them. They revert to their human forms at midnight and become swans again at dawn ("White Swan Pas d'action"). After being seduced by Odile, Odette's black-clad double ("Black Swan Pas de deux"), Siegfried rushes back to the forest to beg

Odette's forgiveness. She sadly explains that the curse cannot be broken because of his mistake, and he hurls her crown into the lake, which triggers a supernatural tsunami. The sorcerer is crushed beneath his destroyed castle, the lovers are united in death, and the swan maidens are liberated as the storm subsides.

The Sleeping Beauty, composed between December 1888 and September 1889, was based on a fairy tale by Charles Perrault, with a scenario by Ivan Vsevolozhsky. The plot concerns a young princess who is cursed to sleep for 100 years, until she is awakened by a prince's kiss.

Tchaikovsky felt uncharacteristically confident about his second ballet. "The subject is so ... suited for music," he wrote, "that in composing it I was utterly absorbed, and wrote with a fervor and passion that always result in a work of merit." Even after several performances, he remained proud of it: "*The Sleeping Beauty* may be the best of all my compositions, and yet I wrote it improbably quickly."

PYOTR IL'YICH TCHAIKOVSKY

Act II from *The Nutcracker*, op. 71

A CRISIS OF CONFIDENCE When Tchaikovsky finished composing *The Nutcracker*, in late 1892, he had about one year left to live. He was alive at the December premiere, but he might not have wanted to be. Early reviews were harsh, and Tchaikovsky was his own worst critic.

He hadn't really wanted the job in the first place. In early 1891, when Vsevolozhsky approached him about composing the score, Tchaikovsky declined the commission. Although he was willing to make another ballet with the choreographer Marius Petipa, his collaborator on *The Sleeping Beauty*, neither man liked the concept much. Petipa complained about the dearth of stage time for the prima ballerina, and Tchaikovsky found the entire story insipid: "I feel that it's completely impossible to reproduce musically 'The Konfitürenburg' (The Kingdom of Sweets)." He also resented Petipa's measure-by-measure instructions. "I am experiencing a crisis," he announced in a letter.

Scoring

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

Performance Time

approximately 26 minutes

First Performance

December 18, 1892 in Saint Petersburg, Riccardo Drigo conducting

STL Symphony Premiere of the complete ballet

December 27, 1972, Leonard Slatkin conducting

Most Recent STL Symphony Performance

December 12, 1999, Jacques La Combe conducting

Scoring

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

Performance Time

approximately 41 minutes

FROM CRISIS TO COMPLETION Soon after taking the commission, Tchaikovsky accepted an invitation to visit the United States. When he returned home, he was depressed and exhausted. “The ballet is infinitely worse than *The Sleeping Beauty*,” he despaired to his nephew. He complained of its “ugliness,” griped that his brain was “empty,” and swore that he wanted only to finish.

But eventually he produced a score that met his exacting standards. He made his deadline with months to spare, which allowed him to compile a suite of excerpts. He conducted the *Nutcracker* suite in St. Petersburg on March 19, 1892, about nine months before the premiere of the complete ballet.

SENSATIONAL SOUNDS Tchaikovsky’s orchestration teems with oddball tonalities and striking combinations, such as the flutes that float over grumbling bassoons in the “Chinese Dance” and the candy-floss arabesques of the celesta in the “Dance of the Sugar-Plum Fairy.” About a year earlier, Tchaikovsky went to considerable trouble to procure this instrument, a recent invention that he heard in Paris and persuaded his publisher to purchase for him on the strength of its “divinely beautiful tone.” He used it in a tone poem and was eager to deploy it in *The Nutcracker* as well. “I am afraid Rimsky-Korsakov and Glazunov might hear of it and make use of the new effect before I can,” he confided in a letter. “I expect the instrument will make a tremendous sensation.”

DREAM VOYAGE Choreographers and directors have adapted Petipa’s scenario in countless ways over the decades. Sometimes Clara, the young protagonist, is called Marie, and sometimes she is shown to be dreaming, which makes the entire second act a product of her subconscious rather than a supernatural event. From the moment Clara rises from her bed, the plot seems guided by the sort of dream logic we associate with Lewis Carroll or Franz Kafka.

In Act II, Clara and her Prince travel by sea to his kingdom, the land of sweets. Greeting the happy couple is the Sugar-Plum Fairy, who presides over a festival in their honor. It starts out with a United Nations of desserts: Spanish chocolates, with spicy castanets and bold brass; twittering, spinning teacups from China. With its swaying rhythms, sultry low reeds, and softly throbbing strings, “Arab Dance” supplies the expected Orientalism promised by the title, but it’s no crude stereotype. Tchaikovsky derived the main tune from a Georgian lullaby, and something of the source material bleeds through: mysterious, serene, suffused with a grave majesty.

Then it’s one dazzling diversion after another. After a succession of Ukrainian folk-dancers, clowns, and dancing flowers, Clara and the Prince perform their own pas de deux against ardent strings and delicate harps. The famous “Dance of the Sugar-Plum Fairy” follows, with its trademark celesta. The ballet culminates in a grand finale waltz and apotheosis. Depending on your preference, either Clara and the Prince soar off in a reindeer-drawn sleigh, or Clara wakes up.

WARD STARE

STANLEY J. GOODMAN GUEST ARTIST

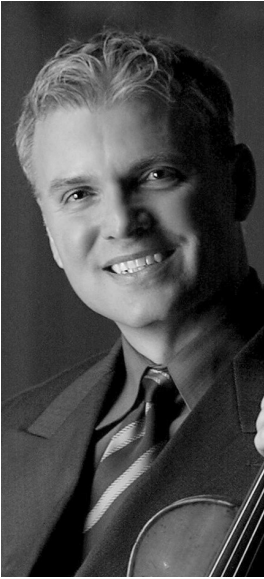
American conductor Ward Stare has been described as “one of the hottest young conductors in America” by the *St. Louis Post-Dispatch* and “a rising star in the conducting firmament by the *Chicago Tribune*. Recently appointed as the music director of the Rochester Philharmonic Orchestra, Stare opened the orchestra’s 2015–2016 season at Kodak Hall with a special performance of *The Pines of Rome* and returns throughout the season with guest soloists including violinist Simone Porter, soprano Erin Wall, and pianist Yuja Wang. Stare’s recent seasons have seen a number of highly-anticipated debuts with orchestras around the world, including performances with the Baltimore Symphony, Sydney Symphony, Pittsburgh Symphony, and the Calgary Philharmonic, as well as his debut with the Grant Park Music Festival in July of 2015.

Stare’s frequent collaboration with the Lyric Opera of Chicago began with his debut in 2012 conducting performances of *Hansel and Gretel*. He returned to Chicago in 2013 to lead *Die Fledermaus*, for which *Opera News* praised his “piquantly effervescent concoction of Strauss’s exquisite score.”

Equally active on the concert stage, Stare served as the Resident Conductor of the St. Louis Symphony from 2008 to 2012. In 2009 he made his highly successful Carnegie Hall debut with the orchestra, stepping in at the last minute for Music Director David Robertson. The 2013–2014 season saw his return to the Atlanta and Detroit Symphony Orchestras, as well as his debuts with the Syracuse Symphoria, the Jacksonville Symphony, and the Naples Philharmonic with Lang Lang as soloist. Other recent engagements include the Houston, Québec, and Dallas Symphonies, as well as numerous engagements with the STL Symphony where he served as a regular guest conductor on the orchestra’s 2012–2013 Family, Special Event and Subscription series.



Ward Stare most recently appeared with the STL Symphony in June, 2013



David Halen most recently appeared as soloist with the STL Symphony in March, 2016

DAVID HALEN

MR. AND MRS. WHITNEY R. HARRIS GUEST ARTIST

David Halen is living a dream that began as a youth the first time he saw the St. Louis Symphony perform in Warrensburg, Missouri. Born in Bellevue, Ohio, he didn't have to look far for his musical influences: his father, the late Walter J. Halen, was also his violin professor at Central Missouri State University; his mother, a former member of the Kansas City Symphony; and his older brother, the Acting Concertmaster of the Houston Symphony Orchestra. Halen began playing the violin at the age of six, and earned his bachelor's degree at the age of 19. In that same year, he won the Music Teachers National Association Competition and was granted a Fulbright scholarship for study with Wolfgang Marschner at the Freiburg Hochschule für Musik in Germany, the youngest recipient ever to have been honored with this prestigious award. In addition, Halen holds a master's degree from the University of Illinois at Champaign-Urbana, studying with Sergiu Luca.

During the summer he teaches and performs extensively, serving as Concertmaster at the Aspen Music Festival and School. In 2007 he was appointed Distinguished Visiting Artist at Yale University and at the Robert McDuffie Center for Strings at Mercer University in Macon, Georgia. In the fall of 2012, Halen joined the string faculty of the University of Michigan.

As cofounder and artistic director of the Innsbrook Institute, Halen coordinates a weeklong festival, in June, of exciting musical performances and an enclave for aspiring artists. In August, he is artistic director of the Missouri River Festival of the Arts in Boonville, Missouri. His numerous accolades include the 2002 St. Louis Arts and Entertainment Award for Excellence, and an honorary doctorate from Central Missouri State University and from the University of Missouri-Saint Louis.

David Halen plays on a 1753 Giovanni Battista Guadagnini violin, made in Milan, Italy. He is married to Korean-born soprano Miran Cha Halen and has a teenage son.

IF YOU LIKED THIS...

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

RHAPSODY IN BLUE:

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

Sunday, Apr 9, 3:00pm

David Robertson, conductor; Kirill Gerstein, piano

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*



Kirill Gerstein

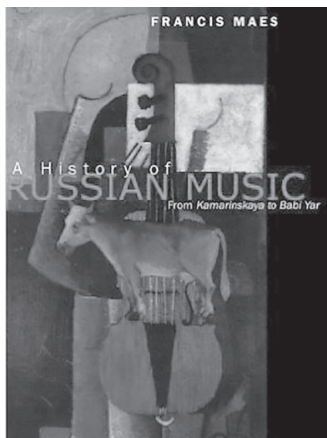
Lauded as “magnificent, with a sense of playfulness and stylistic flair seldom encountered” (*The Wall Street Journal*), Kirill Gerstein returns, performing Gershwin’s *Rhapsody in Blue* and Gershwin’s *Concerto in F*. Bringing the sounds of jazz to the STL Symphony, this swinging performance is sure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

Presented by Thompson Coburn LLP

Media support provided by KMOX and St. Louis Post-Dispatch

YOU TAKE IT FROM HERE

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



Francis Maes,
*A History of Russian Music: From
Kamarinskaya to Babi Yar*
University of California Press, 2001

David Brown,
Tchaikovsky: The Man and His Music
Pegasus Press, 2009

A concise life-and-works study by a leading
Tchaikovsky scholar.

Read the program notes online, listen to podcasts, and watch the St. Louis Symphony musicians talk about the music. Go to stlsymphony.org. Click “Connect.”

The St. Louis Symphony is on



CLASSICAL CONCERT: BMO PRIVATE BANK NEW YEAR'S EVE CELEBRATION

Dir: Kimm



David Robertson

Sat, Dec 31, 7:30pm

David Robertson, conductor

Ring in the New Year with Music Director David Robertson and the STL Symphony for the annual New Year Eve's Celebration. Enjoy an enchanting evening full of magical music and unforgettable surprises! As one of our most popular and highly anticipated performances of the season, this celebration is the perfect way to end the year.

Presented by BMO Private Bank

COMMUNITY CONCERT: SYMPHONYCARES CORTANGO ORQUESTA AT SITEMAN CANCER CENTER



Mon, Dec 12, 2016, 12:00pm

Cortango Orquesta and Cally Banham, English horn and oboe

Asako Kuboki, violin

Chris Tantillo, viola

Melissa Brooks, cello

David DeRiso, bass

Adam Maness, piano

Siteman Cancer Center

4921 Parkview Place

St. Louis, MO 63110

*A SymphonyCares event made possible by Marilyn & Sam Fox
and United HealthCare.*

COMMUNITY CONCERT: SYMPHONY IN YOUR NEIGHBORHOOD CORTANGO ORQUESTA AT PIPER PALM HOUSE

COURTESY: BETH PROSSER



Cortango Orquesta

December 13, 2016, 7:00pm

Symphony Tuesdays in Tower Grove Park with Cortango Orquesta featuring Cally Banham, oboe and English horn, Asako Kuboki, violin, Melissa Brooks, cello, David DeRiso, bass, Adam Maness, keyboard, plus friend from the orchestra, Chris Tantillo, viola.

Piper Palm House in Tower Grove Park
4256 Magnolia Ave
St. Louis, MO 63110

Please note that seating is limited and available on a first-come, first-served basis. Concert followed by a complimentary wine tasting reception.

DONOR SPOTLIGHT

MARJORIE IVEY

If the St. Louis Symphony is performing at Powell Hall, you'll likely find Marjorie there. She loves hearing the orchestra and often attends more than one subscription concert in a weekend.

"People ask me—'How can you go to the same performance more than once?' It's easy! I love the music and each live concert is unique, holding a sense of life on the edge where technique and artistry are put to the test. Hearing pieces, old and new, more than once hones my ability to listen, and being surrounded by the sound while watching the Symphony—that whole experience can't be duplicated, it's like nothing else," Marjorie explains.

Having first attended subscription concerts in 1968, the year the STL Symphony moved into Powell Hall, she became a donor in the mid-1980s, after she returned to St. Louis from a few years in New York City. Marjorie has also given countless hours as a volunteer. She joined the Board of Trustees in 2008, and having completed three terms, will become an Overseer this fall. In the past, she served on the Community Partnerships Advisory Board, and has co-chaired and chaired Gypsy Caravan, the Symphony Volunteer Association's largest fundraiser. In addition, she understands the importance of planned giving and is a member of the Legacy Circle.

A welcoming hostess, Marjorie has opened her home for donor thank-you events and is a fixture in the Whitaker Room, the STL Symphony's donor lounge. She has a knack for remembering names and faces and for connecting people who also love and support the orchestra.

Marjorie is not shy about asking others to join her as a donor to the STL Symphony: "The more people who play their part in making gifts to the Symphony, the stronger it will be. Our donors' generosity and the caliber of our Symphony go hand in hand. Gifts are truly important to all the success the orchestra achieves and are essential to maintaining it moving forward."



"The more people who play their part in making gifts to the Symphony, the stronger it will be."

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