

CONCERT PROGRAM

Friday, May 6, 2016, 8:00pm

Saturday, May 7, 2016, 8:00pm

Sunday, May 8, 2016, 3:00pm

David Robertson, conductor

Christine Brewer, soprano

Kathleen Mattis, viola

St. Louis Symphony Chorus

Amy Kaiser, director

VAUGHAN WILLIAMS *Flos campi (Flower of the Field)* (1925)

(1872-1958)

As the lily among thorns (Lento)—

For lo, the winter is past (Andante con moto)—

I sought him whom my soul loveth (Lento; Allegro moderato)—

Behold his bed, which is Solomon's (Moderato alla marcia)—

Return, return, O Shulamite! (Andante quasi lento (Largamente))—

Set me aside as a seal upon thine heart (Moderato tranquillo)

Kathleen Mattis, viola

St. Louis Symphony Chorus

Amy Kaiser, director

Performed without pause

BERG *Fünf Orchesterlieder nach Ansichtskarten-Texten von Peter Altenberg, op. 4 (Five Orchestral Songs to Picture-Postcard Texts by Peter Altenberg, op. 4)* (1912)

(1885-1935)

Seele, wie bist du schöner (Soul, you are more beautiful)

Sahst du nach dem Gewitterregen den Wald?

(After the summer rain, did you see the forest?)

Über die Grenzen des All (Over the brink of beyond)

Nichts ist gekommen (Nothing is come)

Hier ist Friede (Here is Peace)

Christine Brewer, soprano

INTERMISSION

HOLST *The Planets, op. 32* (1914-16)

(1874-1934)

Mars, the Bringer of War

Venus, the Bringer of Peace

Mercury, the Winged Messenger

Jupiter, the Bringer of Jollity

Saturn, the Bringer of Old Age

Uranus, the Magician

Neptune, the Mystic

Women of the St. Louis Symphony Chorus

Amy Kaiser, director

ACKNOWLEDGMENTS

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

These concerts are presented by Edward Jones and Mary Pillsbury.

David Robertson is the Beofor Music Director and Conductor.

Christine Brewer is the Paul and Linda Lee Guest Artist.

Amy Kaiser is the AT&T Foundation Chair.

The St. Louis Symphony Chorus is underwritten in part by the Edward Chase Garvey Memorial Foundation.

The concert of Friday, May 6, is underwritten in part by a generous gift from Ann and Paul Arenberg.

The concert of Saturday, May 7, is underwritten in part by a generous gift from Ms. Jo Ann Taylor Kindle.

The concert of Saturday, May 7, is the Joanne and Joel Iskiwitch Concert.

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

Call 314-534-1700 or visit stlsymphony.org for tickets



Pokémon

POKÉMON: SYMPHONIC EVOLUTIONS: May 14-15

The STL Symphony presents the live orchestral performance featuring music from the popular video-game series with synchronized visuals on the big screen at Powell Hall.



MJ

MUSIC OF MICHAEL JACKSON: May 20

Brent Havens, conductor; James Delisco, vocalist

Celebrating the one and only Michael Jackson, the STL Symphony is joined by the phenomenal vocalist James Delisco and a full rock band performing hits including “Thriller,” “Beat It,” “Man in the Mirror” and many more.



Jim Brickman

JIM BRICKMAN: May 22

Adult Contemporary artist and Grammy-nominated pianist Jim Brickman joins the STL Symphony performing chart-topping hits from his multi-platinum recordings.



SLSYO

ST. LOUIS SYMPHONY YOUTH ORCHESTRA: June 3

Steven Jarvi, conductor

BEETHOVEN *Symphony No. 5*
BERLIOZ *Roman Carnival Overture*
STRAVINSKY *The Firebird Suite* (1919 version)

The St. Louis Symphony Youth Orchestra season is sponsored by St. Louis Children’s Hospital with additional support from the G.A., Jr. and Kathryn M. Buder Charitable Foundation and the ESCO Technologies Foundation.

SONGS WITH AND WITHOUT WORDS

BY RENÉ SPENCER SALLER

TIMELINKS

1912

BERG

Fünf Orchesterlieder nach Ansichtskarten-Texten von Peter Altenberg, op. 4 (*Five Orchestral Songs to Picture-Postcard Texts by Peter Altenberg*, op. 4)
Titanic hits iceberg and sinks in North Atlantic

1914-16

HOLST

The Planets, op. 32
World War I violently alters the human landscape

1925

VAUGHAN WILLIAMS

Flos campi (*Flower of the Field*)
Virginia Woolf's *Mrs. Dalloway* published

This program presents three intensely unorthodox works. One has remained extremely popular since its premiere, which might mitigate its essential weirdness. The other two pieces—widely admired today, if underperformed—were maligned and misunderstood when new. The partial premiere of the *Altenberg Lieder* could scarcely be heard over the heckling, which soon devolved into a riot. The response to Vaughan Williams's *Flos campi* was less hostile but still fell short of enthusiastic. Even Holst, that extraterrestrial tone painter, failed to appreciate his old friend's cantata-concerto hybrid. "I couldn't get hold of it," he confessed sadly, after the 1925 premiere. Whereas both of the English composers' suites contain only wordless vocal music, Berg's songs supply actual lyrics, in German. But the combined effect of Altenberg's oddball koans and Berg's strangely shifting sonorities only serves to destabilize. Abstract and irreducible, the music inhabits a zone of infinite expression. It tells a story that language can't betray.

RALPH VAUGHAN WILLIAMS

Flos campi (*Flower of the Field*)

THE MASTER AT MIDLIFE When he completed *Flos campi*, Ralph Vaughan Williams was 53 years old: creatively mature, but still evolving. A veteran of World War I, he held degrees in music and history, from Trinity College, Cambridge, and studied privately in Paris with Maurice Ravel. For two formative years of his early 30s, he collected songs for the *English Hymnal*, which triggered a lifelong zeal for early music. A "cheerful agnostic," he appreciated the Bible as literature and knew it well.

Flos campi is Latin for "flower of the field," a reference to the rose of Sharon cited in the Old Testament. In the score, each movement is preceded by a verse, in Latin, from the *Song of Solomon*. But Vaughan Williams didn't want the printed words to dictate the listener's experience.

Like its source text, *Flos campi* revels in the sensuous. When the body is “sick with love,” signifiers only get in the way.

Vaughan Williams called *Flos campi* a suite. Divided into six movements and played without pause, it’s not quite a viola concerto, although the viola gets many of the best lines. He was a gifted violist, and his idiomatic writing reveals a deep understanding of the instrument. Again and again, he lets the viola, all throat and throb and hum, approximate the human voice. At the same time, he makes the choristers’ actual voices sound alien by taxing the vocal apparatus beyond all reason.

BITONAL BEGINNINGS The solo viola plays a bluesy F-minor scale, while the oboe ratchets up the tension in a different key. This tonal struggle plays out in the main motive and catalyzes all subsequent movements. Marked *senza misura*—without a defined tempo—the opening pages are suffused with a voluptuous suspense. The pagan-folk of the second movement (“For, lo, the winter is past, the rain is over and gone, the flowers appear on the earth”) weaves long, intricate melodies in the Lydian mode. The fourth movement, with its droning winds and stuttering brass, keeps coming unstuck in place and time: a medieval marching band jazzed up with janissary jangle. The fifth resurrects the modal material as the snare drum inscribes a subtle dance rhythm. Finally, in the last movement (“Set me as a seal upon thy heart”), the viola and oboe reprise their earlier duet before constructing a canon with flute, chorus, and glockenspiel. Any lingering harmonic tension dissolves in the hushed, hypnotic coda.

ALBAN BERG

Fünf Orchesterlieder nach Ansichtskarten-Texten von Peter Altenberg, op. 4 (*Five Orchestral Songs to Picture-Postcard Texts by Peter Altenberg*, op. 4)

REMARKABLE RESILIENCE Alban Berg was a remarkable man for many reasons, but his resilience undergirds all of his other strengths. It allowed him to continue composing against formidable odds. Sensitive and severely asthmatic, he took piano lessons from his aunt, but his early



Born

October 12, 1872, in Gloucester

Died

August 26, 1958, in London

First Performance

October 10, 1925, with violist Lionel Tertis, vocalists from the Royal College of Music, and Sir Henry Wood conducting the Queen's Hall Orchestra

STL Symphony Premiere

March 2, 1975, Leonard Slatkin conducted the only previous performance, with violist Darrel Barnes and the Ronald Arnatt Choir

Scoring

solo viola
mixed chorus
flute
piccolo
oboe
clarinet
bassoon
horn
trumpet
percussion
harp
celesta
strings

Performance Time

approximately 18 minutes

**Born**

February 9, 1885, Vienna

Died

December 24, 1935, Vienna

First Performance

March 31, 1913, Vienna, Arnold Schoenberg conducting

STL Symphony Premiere

April 16, 1966, with soprano Bethany Beardslee and Eleazar de Carvalho conducting the only previous performance

Scoring

solo soprano
3 flutes
piccolo
3 oboes
English horn
3 clarinets
E-flat clarinet
bass clarinet
3 bassoons
contrabassoon
4 horns
3 trumpets
4 trombones
tuba
timpani
percussion
harp
piano
celesta
synthesizer
strings

Performance Time

approximately 11 minutes

training was spotty at best. For most of his career, he endured toxic levels of vitriol and scorn. Music critics in Vienna, where he lived all his life, were notoriously vicious, and his so-called supporters weren't always much nicer.

Take his master and mentor Arnold Schoenberg. Their relationship began in 1904, when Schoenberg, then 30, accepted the 19-year-old novice as a student. For the next six years, Berg was his most loyal disciple. *Five Orchestral Songs to Picture-Postcard Texts by Peter Altenberg* (usually shortened to *Altenberg Lieder*, or *Altenberg Songs*) was Berg's first major venture as an independent composer. Whether Schoenberg deliberately sabotaged his former apprentice remains unclear, but the March 1913 premiere, at the Vienna Musikverein, was an unqualified debacle. As the concert's organizer, Schoenberg deserves much of the blame.

The planning was slapdash, the rehearsals subpar. On a set list that also included works by Webern, Mahler, and himself, Schoenberg programmed only the second and third *Altenberg* songs, flouting the work's cyclical coherence. Even worse, the soprano who had been hired to sing Mahler's *Kindertotenlieder* flatly refused to perform the two Berg numbers, so a tenor was pressed into service at the last minute. Berg based the *Altenberg Lieder* on the mildly bawdy, epigrammatic blank verse of Peter Altenberg, but it's unlikely that anyone heard more than a word or two in the general din. The first song was barely under way before the jeers escalated to physical violence. After some damn fool whipped out his pistol, the cops showed up. They broke up the so-called *Skandalkonzert* and sent everyone home.

Adding insult to injury, Schoenberg delivered a harsh critique a few weeks later. The compact, cryptic style of composition wasn't working, he announced; Berg should go big or go home. Deferring to his master's judgment, he abandoned his *lieder*. Until his sudden, squalid death at age 50, from an infected insect bite, Berg focused mainly on two eternally radical operas, *Wozzeck* and *Lulu*, which kept his posse of haters fuming for decades. (Some of the meanest and most wrong-headed gibes in Nicolas Slonimsky's *Lexicon of Musical Invective* involve Berg.) A complete version of the *Altenberg Lieder* wasn't performed until 17 years after the composer's death, when Jascha Horenstein conducted it in Paris.

The cyclicity of the five lieder plays out on numerous levels. The opening “Seele, wie bist du schöner...” is prefaced by a sumptuous orchestral interlude teeming with odd sonorities. Theory nerds may notice that Berg employs elements of 12-tone composition a full decade before Schoenberg codified serialist technique. The concluding song in the cycle, “Hier ist Friede” (“Here is Peace”), is similarly framed. Luscious and sinister, it plants a woozy kiss on the short stack of postcards and releases them to oblivion.

GUSTAV HOLST

The Planets, op. 32

STAR SIGNS In 1914, when he began writing *The Planets*, Gustav Holst was nearly 40 years old and still virtually unknown. He’d spent the past nine years directing the music department at St. Paul’s Girls’ School, in Hammersmith, West London. Holst’s obscurity suddenly ended in 1918, when Adrian Boult led the Queen’s Hall Orchestra in the premiere of this seven-movement symphonic suite. Before long, the shy and severely myopic Englishman was a celebrity—a condition that never suited him. “If nobody likes your work,” he once remarked, “you have to go on just for the sake of the work, and you are in no danger of letting the public make you repeat yourself.” But Holst managed to resist the pull of popular demand. He remained at St. Paul’s for the rest of his life, and he never returned to the subject of planets, even after Pluto was discovered in 1930. (It’s probably just as well, given its recent demotion to dwarf planet.)

Holst had many esoteric interests, which shaped his musical language, or vice versa. “As a rule,” he noted, “I only study things which suggest music to me.” *The Planets*, his best-known composition, is a case in point. For years Holst had been fascinated by astrology. In the summer of 1913, during a hiking trip in Spain, his friend Clifford Bax suggested that he write a large-scale orchestral piece based not on the planets’ astronomical characteristics but on their astrological and mythological associations.

The suite comprises seven movements because Holst didn’t include Earth, and Pluto hadn’t yet been discovered. But Holst didn’t really care about



Born

September 21, 1874,
Cheltenham, England

Died

May 25, 1934, London

First Performance

September 29, 1918, in London, English conductor Adrian Boult led the New Queen’s Hall Orchestra; Boult also directed the work’s initial public performance, which he gave with the London Philharmonic Orchestra on February 27, 1919

STL Symphony Premiere

January 14, 1973, Leonard Slatkin conducted the first full performance of *The Planets*, with the Ronald Arnatt Chorale and Missouri Singers

Most Recent STL Symphony Performance

January 20, 2013, Courtney Lewis conducted, with the Women of the St. Louis Symphony Chorus under the direction of Amy Kaiser

Scoring

women's chorus
3 flutes
2 piccolos
alto flute
3 oboes
bass oboe
English horn
3 clarinets
bass clarinet
3 bassoons
contrabassoon
6 horns
4 trumpets
3 trombones
tuba
tenor tuba
timpani
percussion
celesta
organ
two harps
strings

Performance Time

approximately 51 minutes

the latest science, at least where his musical suite was concerned. He arranged the movements according to musical criteria, not orbital proximity. He didn't need to name a movement after Earth because Earth is everywhere in this suite. These planets reflect us: our star signs, our proxies.

PLANETARY PROFILES The suite opens with "Mars, the Bringer of War," a punishing quasi-march in 5/4 time that anticipates certain big-screen battle scenes (*Star Wars*, anyone?). In his directions, Holst recommends that "Mars" be played slightly faster than a regular march, to bring out its mechanized, inhuman aspects. Because *The Planets* was first performed during World War I, many listeners assume that the first movement was a response to the ongoing horrors engulfing Europe. Holst, however, completed it weeks before Austria's Archduke Franz Ferdinand was assassinated. "Mars" mixes brutal rhythms and spooky effects, such as *col legno* bowing, where the string players use the wooden side of their bows instead of the usual hair side.

Next, some contrasting calm, as "Venus, the Bringer of Peace" drapes delicate harp glissandi and pastoral winds over a gleaming horn theme. "Mercury, the Winged Messenger" flashes like quicksilver. The folk-infused "Jupiter, the Bringer of Jollity" boasts a central hymn-like passage so hummable that Holst later set the tune to Cecil Spring-Rice's poem "I Vow to Thee My Country," creating an instant English anthem. Describing the movement as a whole, Holst wrote, "Jupiter brings jollity in the ordinary sense, and also in the more ceremonial type of rejoicing associated with religions or national festivities."

"Saturn, the Bringer of Old Age" (Holst's personal favorite) bristles with dissonance and tolling bells. "Uranus, the Magician" enacts musical sorcery, shape-shifting themes into fresh formal guises. Finally, "Neptune, the Mystic" conjures a glimmering pool of Impressionist splendor, with a wordless offstage women's chorus acting as interplanetary sirens. Imagine an English Debussy in outer space.

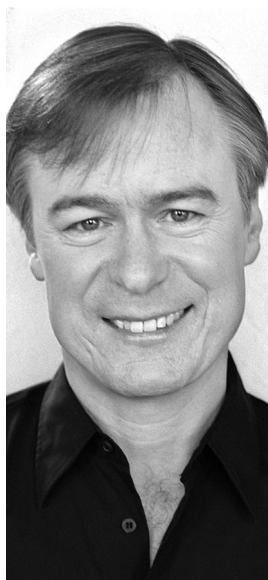
DAVID ROBERTSON

BEOFOR MUSIC DIRECTOR AND CONDUCTOR

A consummate musician, masterful programmer, and dynamic presence, American maestro David Robertson has established himself as one of today's most sought-after conductors. A passionate and compelling communicator with an extensive orchestral and operatic repertoire, he has forged close relationships with major orchestras around the world through his exhilarating music-making and stimulating ideas. In fall 2015, Robertson launched his 11th season as Music Director of the 136-year-old St. Louis Symphony. In January 2014, David Robertson assumed the post of Chief Conductor and Artistic Director of the Sydney Symphony Orchestra in Australia.

Highlights of the 2015-16 season with the St. Louis Symphony have included a successful California tour in January and February, featuring Mahler's Symphony No. 5 and Messiaen's *Des canyons aux étoiles... (From the Canyons to the Stars...)*, with accompanying video imagery by photographer Deborah O'Grady. Also on the California tour, soloist Timothy McAllister performed John Adams's Saxophone Concerto. The concerto was part of the latest Symphony recording, *City Noir*, on Nonesuch, which received the 2014 Grammy Award for Best Orchestral Performance. Other highlights for Robertson and the St. Louis Symphony include the U.S. premiere of Tan Dun's Contrabass Concerto: *The Wolf*, which featured Principal Double Bass Erik Harris in November, and John Adams's most recent symphony for violin, *Scheherazade.2*, performed by Leila Josefowicz in February. The *Scheherazade.2* performances were recorded live by Nonesuch for future release.

In 2014-15, Robertson and the orchestra returned to Carnegie Hall with a program featuring the music of Meredith Monk. In 2013-14, Robertson led the St. Louis Symphony and Chorus in a Carnegie Hall performance of Britten's *Peter Grimes* on the Britten centennial. Robertson and the St. Louis Symphony and Chorus again return to Carnegie in March 2017 to perform Adams's *The Gospel According to the Other Mary*, in celebration of the composer's 70th birthday.



David Robertson begins his 12th season as St. Louis Symphony Music Director with a program featuring Weill's *The Flight of Lindbergh*, September 16-17, 2016.



Amy Kaiser and the St. Louis Symphony Chorus help open the Symphony's 2016-17 season in Weill's *The Flight of Lindberg*, September 16-17, 2016.

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. Kaiser has been a regular guest conductor for the Berkshire Choral Festival in Sheffield, Massachusetts, Santa Fe, and at Canterbury Cathedral. She was Music Director of the Desoff Choirs in New York for 12 seasons and 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 *Schubertiade*. She has conducted more than twenty-five operas, including eight contemporary premieres.

Kaiser has taught master classes in choral conducting at Indiana University Jacobs School of Music, served as faculty for a Chorus America conducting workshop, and as a panelist for the National Endowment for the Arts. An active guest speaker, Kaiser presents classes in symphonic and operatic repertoire and is a regular presenter of Pre-Concert Conversations with the St. Louis Symphony.

Amy Kaiser has prepared choruses for the New York Philharmonic, Ravinia Festival, Mostly Mozart Festival, and Opera Orchestra of New York. She also served as faculty conductor and vocal coach at Manhattan School of Music and the Mannes College of Music. A former Fulbright Fellow at Oxford University and an alumna of Smith College, she was awarded the Smith College Medal for outstanding professional achievement. Last season she was honored with the St. Louis Visionary Award for Successful Working Artist and was featured in an interview in *AARP The Magazine*.

CHRISTINE BREWER

PAUL AND LINDA LEE GUEST ARTIST

Christine Brewer is recognized as being among the foremost singers of our age. She was born in Illinois and began her professional career with Opera Theatre of Saint Louis, with whom she has performed Ellen Orford (*Peter Grimes*), Donna Anna (*Don Giovanni*), and the title roles in *Ariadne auf Naxos*, *Armida*, and *Gloriana*. She has sung Countess in *The Marriage of Figaro* for the New York City Opera and at Covent Garden, Donna Anna at the Edinburgh Festival and in London, New York, and Florida, *Iphigenie en Tauride* in Madrid, Leonore (*Fidelio*) in Lisbon and San Francisco, Weber's *Oberon* in London, and *Die Aegyptische Helena*, *Peter Grimes*, *Alceste*, and *Albert Herring* (Lady Billows) in Santa Fe. She sang Isolde with the BBC Symphony Orchestra and conductor Donald Runnicles, the Los Angeles Philharmonic under Esa-Pekka Salonen, with the San Francisco Opera, and at the Edinburgh Festival with Jonathan Nott, *Gloriana* with the late Robert Hickox at the Aldeburgh Festival, and Chrysothemis (*Elektra*) with the Cleveland Orchestra and music director Franz Welser-Möst. Most recently she sang in the world premiere of Douglas J. Cuomo's *Doubt* for the Minnesota Opera.

Brewer recently performed *Vier letzte Lieder* with the BBC Scottish Symphony under Martyn Brabbins, *Gurrelieder* in Madrid, *Tristan und Isolde* with the Sydney Symphony Orchestra conducted by David Robertson, Madame Lidoine in *Dialogues of the Carmelite* at the Opera Theatre of Saint Louis, Mother Superior in *The Sound of Music* for the Lyric Opera of Chicago, and a recital at the Edinburgh Festival with Roger Vignoles. Engagements this season and beyond include recitals with Paul Jacobs in Atlanta, St. Louis (this past October in a Cathedral Concert), New York, and San Francisco, with Craig Rutenberg in New York, and with Craig Terry in Chicago, and she will sing Sister Aloysius in Cuomo's *Doubt* with Union Avenue Opera in St. Louis.



Christine Brewer most recently performed Wagner's *Brünnhilde's Immolation* from *Götterdämmerung* with the St. Louis Symphony in March 2015.



Kathleen Mattis was most recently featured as a soloist with the St. Louis Symphony performing Brett Dean's *Testament* with 12 violas in January 2014.

KATHLEEN MATTIS

Kathleen Mattis began her career with the St. Louis Symphony at the age of 21. Her performances with conductors such as Leonard Slatkin, Raymond Leppard, and David Robertson have been heard over the NPR and BBC radio networks. An avid chamber musician, Mattis was a founding member of both the Amabile Piano Quartet and the Trio Cassatt, and has recorded chamber music works for the Vox and Laurel labels. She is currently recording a CD of music for viola and percussion written by fellow St. Louis Symphony violist, Christian Woehr. Mattis spent 15 years on the artist faculty of the Aspen Music Festival and School, and appeared in music festivals at Steamboat Springs and Ouray, Colorado, Adamant, Vermont, and at the Cactus Pear Festival in San Antonio, Texas. She has been Principal Viola for the Opera Theatre of Saint Louis since 1977. Mattis has also been a Principal Viola for the New York String Seminar.

A sought-after clinician and educator, Mattis was a faculty member of the former St. Louis Conservatory and was on the artist-faculty roster of Washington University. Several of her former students are members of orchestras across the United States and abroad, including the Chicago Symphony Orchestra and the Berlin Philharmonic.

Kathleen Mattis graduated magna cum laude from the University of Southern California where she studied with Eudice Shapiro, Milton Thomas, and Charles and Heidi Castleman. She currently performs on a viola made for her in 1985 by Max Frirsz.

MEMBERS OF THE ST. LOUIS SYMPHONY CHORUS 2016-2017

Amy Kaiser <i>Director</i>	Ladd Faszold Heather Fehl * Alan Florendo Alan Freed Mark Freiman Amy Telford Garcés Amy Gatschenberger * Lara Gerassi * Allison Glass * Megan E. Glass * Susan Goris * Tyler Green Susan H. Hagen Carlea Halverson Sue Harrington Nancy Helmich * Ellen Henschen * Jeffrey E. Heyl Preston Hitt Lori Hoffman * Tara Hoisington * Matthew S. Holt Heather Lynn Humphrey * Kerry H. Jenkins Edina Kiss Patricia Kofron * Elena Korpalski * Paul Kunnath Debby Lennon * Gregory C. Lundberg Gina Malone * Alicia Matkovich * Patrick Mattia Daniel Mayo Scott Meidroth Katherine Menke * Jei Mitchell Brian Mulder Annélise Nelson Johanna Nordhorn * Duane L. Olson Susan D. Patterson Matt Pentecost Brian Pezza	Shelly Ragan Pickard * David Pierce Jason Plosch Sarah Price * Amy E. W. Prince Megan Radder * Valerie Christy Reichert * Gregory J. Riddle Patti Ruff Riggle * Terree Rowbottom Nathan Tulloch Ruggles Paul N. Runnion Crissy Saalborn Mark Saunders Mark V. Scharff Leann Schuering * Janice Simmons-Johnson * Charles G. Smith Shirley Bynum Smith Clark Sturdevant Maureen Taylor * Michelle D. Taylor Byron E. Thornton Natanja Tomich DeWayne Trainer Pamela M. Triplett * David R. Truman Greg Upchurch Samantha Wagner * Nancy Maxwell Walther * Keith Wehmeier Nicole Weiss * Rachael Wilkinson * Paul A. Williams Mary Murphy Wissinger * Ruth Wood-Steed * Susan Donahue Yates * Carl Scott Zimmerman Daniel Zipperer
		* Member of <i>The Planets</i> ensemble

TEXT & TRANSLATION OF BERG'S *ALTENBERG LIEDER*

Fünf Orchesterlieder nach Ansichtskarten-Texten
von Peter Altenberg, op. 4

1.
Seele, wie bist du schöner, tiefer, nach
Schneestürmen.
Auch du hast sie, gleich der Natur.
Und über beiden liegt noch ein trüber Hauch,
eh' das Gewölk sich verzog!

2.
Sahst du nach dem Gewitterregen den Wald?!
Alles rastet, blinkt und ist schöner als zuvor.
Siehe, Fraue, auch du brauchst Gewitterregen!

3.
Über die Grenzen des All blicktest du sinnend
hinaus;
Hattest nie Sorge um Hof und Haus!
Leben und Traum vom Leben, plötzlich ist alles aus.
Über die Grenzen des All blickst du noch
sinnend hinaus!

4.
Nichts ist gekommen, nichts wird kommen für
meine Seele.
Ich habe gewartet, gewartet, oh—gewartet!

Die Tage werden dahinschleichen, und
umsonst wehen meine aschblonden Haare
um mein bleiches Antlitz!

5.
Hier ist Friede. Hier weine ich mich aus über
alles!
Hier löst sich mein unfäßbares, unermessliches
Leid, das mir die Seele verbrennt...
Siehe, hier sind keine Menschen, keine
Ansiedlungen:
Hier ist Friede! Hier tropft Schnee leise in
Wasserlachen...

Five Orchestral Songs to Picture-Postcard Texts by
Peter Altenberg, op. 4

1.
Soul, you are more beautiful, profounder, after
snowstorms.
And you have them, child of nature, too.
And over both, there still lies a breath of
melancholy gloom till the clouds blow away!

2.
After the summer rain did you see the forest?!
All is glitter, quiet, and more beautiful than before.
See, good woman, you too sometimes need
summer rainstorms!

3.
Over the brink of beyond musingly wandered
your gaze;
Never a care for house and hold!
Living a dream of life—suddenly, all is over.
Over the brink of beyond musingly wandered
your gaze.

4.
Nothing is come, nothing will, to still my soul's
longing.
So long have I waited, have waited so long, ah,
so long!
The days will slip stealthily, and in vain flutters
my ashen-blonde silken hair round my pallid
countenance!

5.
Here is Peace, here my tears flow, my heart
weeps out its sadness!
Here I give cry to my unfathomable, measureless
sorrow that would consume my very soul...
Behold, not a sign of mankind, not a soul
around me:
Here is Peace! Here the snow drops softly into
pools of water...

(Translation by A. Kitchen)

RICHARD E. ASHBURNER, JR. ENDOWED FUND

Richard E. Ashburner, Jr. was the manager of the St. Louis Symphony Chorus for 22 years and a member of the tenor section for 30 years. His dedication to the STL Symphony Chorus and to the orchestra is now made tangible in an endowment established by his estate, as well as the vision of family and friends. When Richard passed away in March of 2011, more than 110 tribute gifts were combined with Richard's own generous bequest to provide financial support in perpetuity to the STL Symphony Chorus.

In recognition of his legacy, the STL Symphony established the Richard E. Ashburner, Jr. Endowed Fund, which will honor an STL Symphony Chorus member who most closely embodies the values Richard himself brought to his beloved chorus: impressive musicianship, devotion to excellence, fostering mutual respect in a spirit of collaboration, and an unquenchable love of singing.

The recipient of the Richard E. Ashburner, Jr. Endowed Fund is selected annually by the STL Symphony Chorus director and manager from current members.



Richard E. Ashburner, Jr. (1953-2011)

For more information, or to make a special gift in support of the Richard E. Ashburner, Jr. Endowed Fund, please call 314-286-4154.

STEWARD FAMILY CHALLENGE

Great friends of the orchestra, David and Thelma Steward, have generously pledged \$150,000 to establish The Steward Family Challenge. Through June 30, the Stewards will match new or increased gifts of \$75 or more to the St. Louis Symphony's 2016 Annual Campaign—dollar for dollar up to \$150,000. With your help, the STL Symphony can meet this special challenge and continue to enrich lives through performances at Powell Hall as well as hundreds of free community and music education programs throughout the region.

Deeply committed to our community, David and Thelma both serve on the STL Symphony's Board of Trustees, co-chaired the orchestra's gala event in 2012, and have received numerous awards for widespread civic and philanthropic involvement.

"We're so blessed to have the musicians of the St. Louis Symphony in our community," David and Thelma explain. "It's our great honor to support music education programs with such a positive impact on the lives of area students."

David Steward is chairman and founder of World Wide Technology, a market-leading provider of advanced technology solutions from 3,000+ manufacturers to the commercial, government, and telecom sectors. As a homemaker and registered nurse, Thelma's commitment to caring also extends to community activities with organizations that enhance quality of life for all who call our region home.



David and Thelma Steward: "We're so blessed to have the musicians of the St. Louis Symphony in our community."

To make your gift in support of The Steward Family Challenge, please call 314-286-4152 or visit stlsymphony.org/donate.