

CONCERT PROGRAM

Friday, November 13, 2015, 8:00pm

Saturday, November 14, 2015, 8:00pm

Sunday, November 15, 2015, 3:00pm

David Robertson, conductor

Christine Goerke, soprano

BEETHOVEN

(1770-1827)

Symphony No. 6 in F major, op. 68, "Pastoral" (1808)

Awakening of cheerful impressions on arriving in the country
(Allegro ma non troppo)

Scene by the brook (Andante molto mosso)

Merry gathering of country folk (Allegro)—

Thunderstorm (Allegro)—

Shepherd's Song: Happy and grateful feelings after the storm
(Allegretto)

INTERMISSION

WEBER

(1883-1945)

Sechs Stücke für Orchester (Six Pieces for Orchestra), op. 6 (1909)

Etwas bewegt

Bewegt

Zart bewegt

Langsam (marcia funebre)

Sehr langsam

Zart bewegt

R. STRAUSS

(1864-1949)

Vier letzte Lieder (Four Last Songs) (1948)

Frühling

September

Beim Schlafengehen

Im Abendrot

Christine Goerke, soprano

ACKNOWLEDGMENTS

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

These concerts are presented by the Thomas A. Kooyumjian Family Foundation.

David Robertson is the Beofor Music Director and Conductor.

Christine Goerke is the Robert R. Imse Guest Artist.

The concert of Friday, November 13, is underwritten in part by a generous gift from Mr. Francis M. Austin, Jr. and Virginia V. Weldon, MD.

The concert of Saturday, November 14, is underwritten in part by a generous gift from Thriess and Lynn Britton.

The concert of Sunday, November 15, is underwritten in part by a generous gift from Emily Rauh Pulitzer.

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 in the Customer Service table in the foyer.

CONCERT CALENDAR

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



Bernard Labadie

MESSIAH: December 3-6

Bernard Labadie, conductor; Lydia Teuscher, soprano; Allyson McHardy, mezzo-soprano; Jeremy Ovenden, tenor; Philippe Sly, bass-baritone; St. Louis Symphony Chorus; Amy Kaiser, director

HANDEL *Messiah*



David Robertson

MUSIC OF JOHN WILLIAMS: December 11-13

David Robertson, conductor

John Williams adds emotional power to every movie he scores. David Robertson and the St. Louis Symphony perform some of the favorites, including *Home Alone*, *Harry Potter*, and *Star Wars*.



Thomas Young

A GOSPEL CHRISTMAS WITH THOMAS YOUNG: December 17

Kevin McBeth, conductor; Thomas Young, tenor; St. Louis Symphony IN UNISON Chorus

Grammy Award-winner Thomas Young adds his compelling voice for this night of soul-stirring Gospel music.

Supported by Monsanto Fund



Whitney Claire Kaufman

MACY'S HOLIDAY CELEBRATION: December 18-20

Steven Jarvi, conductor; Whitney Claire Kaufman, vocalist; Holiday Festival Chorus; Kevin McBeth, director

Make your spirits bright at Powell Hall as it's transformed into a shimmering holiday house. Join in on the holiday sing-along and visit with Santa Claus.

*Presented by Macy's
Sponsored by PNC*

ROMANTIC INCLINATIONS

BY PAUL SCHIAVO

TIMELINKS

1808

BEETHOVEN

Symphony No. 6 in F major, op. 68, "Pastoral"
Emperor Napoleon directs French armies in wars of conquest

1909

WEBERN

Sechs Stücke (Six Pieces for Orchestra), op. 6
Austria annexes Bosnia and Herzegovina from Ottoman Empire

1948

R. STRAUSS

Vier letzte Lieder (Four Last Songs)
Nazi officials placed on trial for "crimes against humanity"

The Romantic movement, with its emphasis on intensely felt and expressed subjective experience, occupies a central place in the history of Western music. Spanning roughly the 19th century (though its genesis can be traced to the late 1700s, and its twilight glow lasted well past 1900), Romanticism coincided with, and helped foster, a great expansion of nearly all facets of music, especially orchestral music. These included new concepts of the symphony and concerto, the origin of the tone poem and the orchestral song as compositional genres, a trend toward larger orchestras, and ever more expressive melodic gestures and a wider range of harmonic nuance.

The three compositions we hear give musical voice to different aspects of the Romantic ethos. One of these, evident in the literature and painting as well as the music of the early 19th century, is a veneration of nature. We find this in the landscapes of Constable and Turner, the poetry of Wordsworth and Byron, and in Beethoven's Sixth, or "Pastoral" Symphony, which opens our program.

The natural world also figures in our third work, Richard Strauss's *Four Last Songs*, where it serves as a reminder of life and continuity. These songs also give expression to another key Romantic notion, which the Germans call *Sehnsucht*. This word is not easily translated, but it connotes a particular kind of longing: an ardent yearning for ideal beauty, for spiritual fulfillment, for transcendence of this imperfect world.

Sehnsucht also finds expression, less obviously but no less deeply, in Anton Webern's Six Pieces for Orchestra, op. 6. Although he became the apostle of a certain type of modernist abstraction, Webern began composing in a late-Romantic manner, and Romantic principles never entirely left his work. In their brief but poetic musical gestures, unresolved harmonic tensions and intimations of other-worldliness, his Six Pieces distill *Sehnsucht* to its essence.

LUDWIG VAN BEETHOVEN

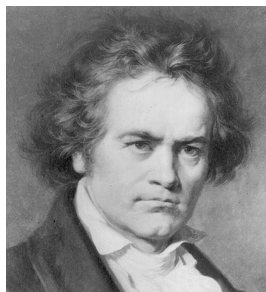
Symphony No. 6 in F major, op. 68, “Pastoral”

NATURAL MAN Beethoven’s love of nature has been amply documented. Many of the composer’s acquaintances recalled the joy he seemed to find in woods and meadows, where he often walked. “He loved to be alone with nature, to make her his only confidante,” reported one of Beethoven’s closer companions. Another acquaintance confirmed that he “had never met anyone who so ... thoroughly enjoyed flowers or clouds or other natural objects.”

In 1803 the composer made preliminary sketches for a symphony intended to convey the glories of a sylvan landscape, but five years passed before this work took final shape. Beethoven completed his Sixth Symphony in the summer or early autumn of 1808. The composer himself devised the title “Pastoral Symphony, or a recollection of country life.” He also provided the descriptive headings that precede each of the five movements.

The symphony draws on a well-established repertory of musical onomatopoeia to convey specific phenomena such as bird calls, a storm, and more. But Beethoven evidently worried that listeners would give too much attention to these pictorial elements, for he appended a caveat to the symphony’s title: “More an expression of feelings than tone painting.” The qualification is important. Nature clearly meant more to Beethoven than just a pleasing landscape or woodland sounds that could be imitated through clever musical imagery. It was, rather, a wellspring of purity and beauty, something to be held in reverence. And it is the composer’s great feeling for nature, far more than musical allusions to flowing water and birds and a storm, which lies at the heart of the “Pastoral” Symphony.

A BROOK, A STORM, A HYMN The first movement, “Awakening of cheerful impressions on arriving in the country,” is expansive and unhurried, despite its *Allegro tempo* indication, with repeating melodic figures and slow harmonic motion imparting a feeling of leisurely contemplation. “Scene by the brook” is the heading for



Born

December 16, 1770, Bonn

Died

March 26, 1827, Vienna

First Performance

December 22, 1808, in Vienna, the composer conducted the orchestra of the Theater an der Wien

STL Symphony Premiere

December 16, 1910, Max Zach conducting

Most Recent STL Symphony Performance

September 27, 2015, in Columbia, Missouri, Steven Jarvi conducting

Scoring

2 flutes
piccolo
2 oboes
2 clarinets
2 bassoons
2 horns
2 trumpets
2 trombones
timpani
strings

Performance time

approximately 39 minutes



Born

December 3, 1883, Vienna

Died

September 15, 1945, Mittersill, Austria

First Performance

March 30, 1913, in Vienna, conducted by Arnold Schoenberg

STL Symphony Premiere

October 20, 1962, Eleazar de Carvalho conducting

Most Recent STL Symphony Performance

April 12, 1987, Gunther Herbig conducting

Scoring

4 flutes
2 piccolos
alto flute
2 oboes
2 English horns
3 clarinets
E-flat clarinet
2 bass clarinets
2 bassoons
contrabassoon
6 horns
6 trumpets
6 trombones
tuba
timpani
percussion
2 harps
celesta
strings

Performance Time

approximately 13 minutes

the second movement, and a cooling stream of melody runs through its pages. The suggestion of bird calls heard in the woodwinds and violin becomes explicit in the final measures. Beethoven even identified his collaborators: a nightingale (flute), quail (oboe), and cuckoo (clarinet).

The final three movements—"Merry gathering of country folk," "Thunderstorm" and "Shepherd's Song: Happy and grateful feelings after the storm"—are linked by a continuous dramatic thread. The scherzo third movement has the robust quality of the peasant dances Beethoven encountered on his frequent walks through the countryside. But the "merry gathering" is interrupted by an ominous rumbling in the low strings, and the tempest breaks out in full symphonic fury.

The end of the storm is signaled by a call from clarinet and horn, which leads to a theme of gratitude and transcendent joy. And it is those feelings, those very human feelings that receive such vivid expression in the final movement and distinguish the "Pastoral" Symphony from countless other musical depictions of nature penned by composers throughout the 17th, 18th, and 19th centuries. Beethoven's hymn is not just to nature but to mankind in nature.

ANTON WEBERN

Sechs Stücke für Orchester

(Six Pieces for Orchestra), op. 6

UNCHARTED TERRITORY During the decade preceding the outbreak of World War I, three Viennese composers—Arnold Schoenberg and his students Alban Berg and Anton Webern—achieved one of the defining innovations of modern music. In a series of remarkable compositions, they pushed beyond the language of traditional harmony that had formed the basis of European music for centuries, venturing into the uncharted territory of harmonic abstraction known as atonality.

The breakthrough to atonality posed considerable problems of musical creation for the Viennese composers. In the absence of coherent harmonic premises and goals to support

long-term musical movement, compression and discontinuity became their mode of compositional discourse. Accordingly, the early atonal works of Schoenberg, Berg, and Webern produced a fragmented kind of music based on brief motifs and an ever-changing succession of aural textures and colors. The result was a musical idiom radically different from the late-Romantic style out of which it had grown.

The process of miniaturization and compression that attended the new atonal music reached its apogee in several compositions Webern wrote during the years leading up to the First World War. Among these works is *Six Pieces for Orchestra*, op. 6, composed in 1909. These half-dozen brief orchestral movements show the compression and exploration of a free-floating harmonic language emerging from the chrysalis of Webern's youthful late-Romantic idiom. No trace of traditional harmony remains. Melodic lines roam freely, no longer anchored to conventional scales and chords.

DREAM WORLD Webern's instrumentation in *Six Pieces* also is remarkable. The score calls for a very large orchestra, yet there are few instances of massive sonority. Rather, the ensemble provides an extensive palette of aural colors that the composer uses, for the most part, with restraint and delicacy. The kaleidoscopic array of sounds Webern draws from the orchestra heightens the sense of unfamiliar musical language created by the novel harmonies and melodic gestures, and it contributes to the feeling that this is music emanating from some strange dream world. Formally, the six pieces describe a sonic arch. They begin with spare, subdued music; rise to the fourth movement's funeral march, far the longest and most sonorous piece; then fall back to mysterious quiet.

RICHARD STRAUSS

Vier letzte Lieder (Four Last Songs)

A LIFELONG DEVOTION TO SONG Richard Strauss enjoyed a long, productive career, and he devoted himself to different musical genres—orchestral works, opera, and others—at different times. But one compositional activity claimed Strauss's attention throughout his life. This was *Lieder*, or German art song. Strauss wrote more than 200 songs over the course of his career. Not only the quantity of these works, but their deep expressiveness distinguishes Strauss as one of the masters of *Lieder* writing, the heir of Schubert, Schumann, and Brahms. But unlike those earlier *Lieder* composers, who wrote only piano accompaniment for most of their songs, Strauss often created orchestral settings for his *Lieder*.

LOOKING BACK Written when he was 84, *Vier letzte Lieder*, or *Four Last Songs*, closed the circle of Strauss's life in music. In this work, which uses verses by Hermann Hesse and the 19th-century poet Joseph von Eichendorff, the composer returned to the lush Romanticism that had been his signature as a young musician. He also included in the final song a quotation from a composition he had written more than half a century earlier.

**Born**

June 11, 1864, Munich

Died

September 8, 1949, Garmish-Partenkirchen, Bavaria

First Performance

May 22, 1950, in London, Kirsten Flagstad sang, and Wilhelm Furtwängler conducted the Philharmonia Orchestra

STL Symphony Premiere

November 5, 1976, with soprano Heather Harper, Leonard Slatkin conducting the first complete performance of the cycle

Most Recent STL Symphony Performance

January 14, 2012, Christine Brewer was soloist, with David Robertson conducting

Scoring

solo soprano
3 flutes
2 piccolos
2 oboes
English horn
2 clarinets
bass clarinet
3 bassoons
contrabassoon
4 horns
3 trumpets
3 trombones
tuba
timpani
harp
celesta
strings

Performance Time

approximately 24 minutes

The musical references to Strauss's youth find a literary counterpart in the text of the first song. "Frühling" is a hymn to young life, and Strauss sets it with soaring vocal lines and surging harmonies. But with the second song, "September," it becomes clear that parting and death constitute the real theme of this cycle, the end of summer providing a metaphor for the mortality of all earth's creatures. "Beim Schlafengehen," the third song, shifts the focus from nature to the human realm. This is one of Strauss's most moving songs, and it attains what seems an almost religious intensity of feeling in the melody, first heard as a violin solo, that represents the soul rising in flight.

The intimations of death thus far implied become explicit in the final song. But death is not a grim or frightful prospect for Strauss. A feeling of deep peace runs through the music of "Im Abendrot," and in its final moments the composer presents two important symbols of life and continuity. Rising in the horn at the mention of death is the "transfiguration motif" from Strauss's 1889 tone poem *Tod und Verklärung* (*Death and Transfiguration*). As in that orchestral composition, this theme serves as an emblem of spiritual triumph over death. The music fades toward silence, and we hear the trilling of two larks encountered earlier in the song. The meaning of this sound is unmistakable: life will continue after the composer, after each individual, is gone.

Program notes © 2015 by Paul Schiavo

FROM THE STAGE

Eva Kozma, Assistant Principal Second Violin, on Beethoven's Symphony No. 6, "Pastoral": "I first remember the Sixth from my grandmother talking about it—she was a violinist and concertmaster in my home in Romania. She told me how Beethoven was losing his hearing when he wrote it. I was fascinated by how close the music takes you to nature—and I still am. I loved the storm, and then the music after the storm—it remains very visual for me. I remember being taken to a concert when I was very young. I sat up close, near where my dad, who was Principal Cello, played. But I slept through it.

"As a violinist, during the really fast and loud scenes we're playing a lot of 16th notes, working really hard with our right hands, our bow hands. But when the sun comes out we can take deep breaths and let go. And then the music is so pretty. We love to play that part."

Our Names



Eva Kozma



David Robertson conducts the first Music You Know concert of the season, as well as a program featuring Brahms's Symphony No. 1 and Brett Dean's *The Lost Art of Letter Writing* at Powell Hall next week.

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 launches his 11th season as Music Director of the 136-year-old St. Louis Symphony. In January 2014, 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 include a 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 will be soloist Timothy McAllister performing John Adams's Saxophone Concerto. The concerto was part of the latest Symphony recording, *City Noir*, on Nonesuch, which received the 2015 Grammy Award for Best Orchestral Performance. Other highlights for Robertson and the St. Louis Symphony are the U.S. premiere of Tan Dun's Contrabass Concerto: *The Wolf*, featuring Principal Double Bass Erik Harris, and John Adams's most recent symphony for violin, *Scheherazade.2*, performed by Leila Josefowicz.

In 2014-15 Robertson led the Symphony back to Carnegie Hall, performing Meredith Monk's *WEAVE* for Carnegie's celebration of the artist, as well as Tchaikovsky's Symphony No. 4. Zachary Woolfe of the *New York Times* wrote: "Mr. Robertson led a ferociously focused performance of Tchaikovsky's Fourth Symphony, the phrasing taut but natural as breathing."

Born in Santa Monica, California, David Robertson was educated at London's Royal Academy of Music, where he studied horn and composition before turning to orchestral conducting. Robertson is the recipient of numerous awards and honors.

CHRISTINE GOERKE

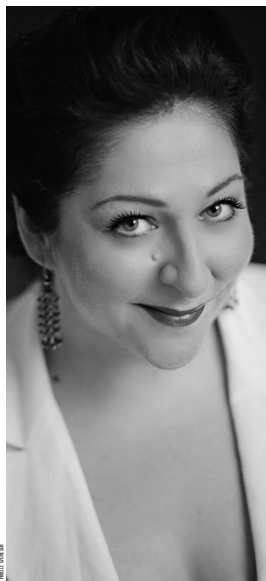
ROBERT R. IMSE GUEST ARTIST

Soprano Christine Goerke has appeared in the major opera houses of the world including the Metropolitan Opera, Lyric Opera of Chicago, San Francisco Opera, Santa Fe Opera, Washington National Opera, Houston Grand Opera, Seattle Opera, Opera Company of Philadelphia, Pittsburgh Opera, New York City Opera, Glimmerglass Opera, Royal Opera House Covent Garden, Paris Opera, Théâtre du Châtelet, Théâtre du Capitole in Toulouse, Deutsche Oper Berlin, La Scala, Maggio Musicale Fiorentino, Teatro Real in Madrid, Teatro Municipal de Santiago, and the Saito Kinen Festival. She has sung much of the great soprano repertoire, beginning with the Mozart and Handel heroines and now moving into the dramatic Strauss and Wagner roles. She has also received acclaim for her portrayals of the title roles in *Elektra*, *Ariadne auf Naxos*, *Norma*, *Iphigenie en Tauride*, and *Florencia en el Amazonas*; Brünnhilde in the Ring Cycle, Kundry in *Parsifal*, Ortrud in *Lohengrin*, Leonora in *Fidelio*, Eboli in *Don Carlos*, Dyer's Wife in *Die Frau ohne Schatten*, Rosalinde in *Die Fledermaus*, Ellen Orford in *Peter Grimes*, Female Chorus in *The Rape of Lucretia*, Alice in *Falstaff*, and Madame Lidone in *Dialogues des Carmélites*.

Goerke's recording of Vaughan Williams's *A Sea Symphony* with Robert Spano and the Atlanta Symphony Orchestra won the 2003 Grammy Award for Best Classical Recording and Best Choral Performance.

This season, Goerke returns to the Metropolitan Opera in the title role in *Turandot*, and to both the Houston Grand Opera and the Canadian Opera in *Siegfried*. She also appears in Carnegie Hall with both the Boston Symphony Orchestra and the Met Orchestra. Other future plans include the full Ring Cycle at the Lyric Opera of Chicago and the Metropolitan Opera.

Christine Goerke was the recipient of the 2001 Richard Tucker Award.



Christine Goerke most recently performed with the St. Louis Symphony in May 2010.

IF YOU LIKED THIS...

If you love the music you hear in this concert, you'll want to come back for more later in the season.

THE PLANETS

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*)

BERG *Altenberg Lieder*

HOLST *The Planets*

Presented by Mary Pillsbury

Both Vaughan Williams and Holst make music in a late romantic mode, inspired by nature and dreams of the planetary system. Berg is an associate of Webern, and writes songs for soprano made of postcard poems.

PLAYING BEETHOVEN:

EVA KOZMA, ASSISTANT PRINCIPAL SECOND VIOLIN

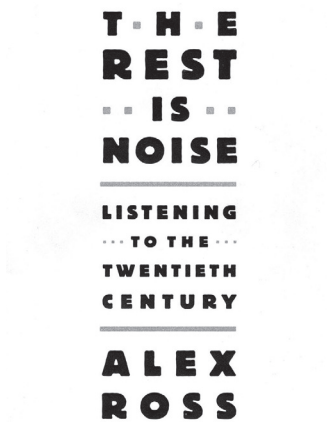
“In Beethoven’s music there is this expression of tension followed by release. We feel this while playing. There is tension in our hands, and then the release of that tension. The challenge of playing Beethoven doesn’t have to do with dynamics, but the tension—in our hands and in our bodies—and releasing that as we play. We have to be ready to do that whenever we play Beethoven.”



Eva Kozma

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.



Walt Disney, director, *Fantasia* DVD

Some music lovers may cringe at this reference, but this is how a lot of music lovers connected with orchestral music via the classic 1940 cartoon feature, which includes Beethoven's "Thunderstorm" from Symphony No. 6; and Mickey Mouse shaking hands with Maestro Leopold Stokowski was a cultural earthquake.

antonwebern.com

Anton Webern website with lots of stuff to read, to listen to, and to get lost in.

Alex Ross, "Zero Hour" from *The Rest Is Noise* Farrar Strauss Giroux

Richard Strauss's last days following World War II, out of which will come *Four Last Songs*.

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."

Keep up with the backstage life of the St. Louis Symphony, as chronicled by Symphony staffer Eddie Silva, via stlsymphony.org/blog.

The St. Louis Symphony is on



TEXT & TRANSLATION: *VIER LETZTE LIEDER (FOUR LAST SONGS)*

Frühling

In dämmrigen Grüften
träumte ich lang
von deinen Bäumen und blauen Lüften
von deinem Duft und Vogelgesang.

Nun liegst du erschlossen
in Gleiss und Zier,
von Licht übergossen
wie ein Wunder vor mir.

Du kennst mich wieder,
du lockest mich zart,
Es zittert durch all meine Glieder
deine selige Gegenwart.

September

Der Garten trauert,
kühl sinkt in die Blumen der Regen.
Der Sommer schauert
still seinem Ende entgegen.

Golden tropft Blatt und Blatt
nieder vom hohen Akazienbaum.
Sommer lächelt erstaunt und matt
in der sterbenden Gartentraum.

Lange noch bei den Rosen
bleibt er stehen, sehnt sich nach Ruh.
Langsam tut er die
müdgeword'nen Augen zu.

Spring

In somber shadows
I dreamed long
of your trees, your blue skies
of your fragrance, and the song of birds.

Now you lie revealed
glistening, adorned
bathed in light
like a miracle before me.

You recognize me,
you beckon gently;
my limbs tremble
with your blessed presence.

–Hermann Hesse

September

The garden grieves,
the cool rain sinks into the flowers.
The summer shudders
and silently meets its end.

Leaf upon leaf drops golden
from the tall acacia tree.
Wondering, faintly, summer smiles
in the dying garden's dream.

Long by the roses
she lingers, yearning for peace.
Slowly she closes her wide
wearied eyes.

–Hermann Hesse

Beim Schlafengehen

Nun der Tag mich müd gemacht
soll mein sehnliches Verlangen
freundlich die gestirnte Nacht
wie ein müdes Kind empfangen.

Hände lasst von allem Tun,
Stirn vergiss du alles Denken.
alle meine Sinne nun
wollen sich in Schlummer senken.

Und die Seele unbewacht
will in freien Flügeln schweben,
um im Zauberkreis der Nacht
tief und tausendfach zu leben.

Im Abendrot

Wir sind durch Not und Freude
gegangen Hand in Hand;
vom Wandern ruhn wir beide
nun überm stillen Land.

Rings sich die Täler neigen,
es dunkelt schon die Luft,
zwei Lerchen nur noch steigen
nachträumend in den Duft.

Tritt her, und lass sie schwirren,
bald ist es Schlafenszeit,
dass wir uns nicht verirren
in dieser Einsamkeit.

O weiter, stiller Friede!
So tief im Abendrot!
Wie sind wir wandermüde –
ist das etwa der Tod?

Going to Sleep

Now made tired by the day,
so my ardent desire shall
warmly greet the starry night
like a tired child.

Hands, cease your doing,
brow, forget all thought;
all my senses now
would sink into slumber.

And my soul, unguarded,
would soar free in flight,
to live deep a thousand-fold
in night's magic circle.

–Hermann Hesse

At Sunset

Through sorrow and joy
we have walked hand in hand;
now we are at rest from our journey
above the silent land.

The valleys descend all about us,
the sky grows dark;
only two larks yet soar
dreaming, in the haze.

Draw close and let them flutter;
soon it will be time to sleep;
let us not lose our way
in this solitude.

O boundless, silent peace!
So deep in the sunset!
How weary we are of our journeying—
can this be death?

–Joseph von Eichendorff

Translation may contain slight variations from those on the Powell Hall screen.

CLASSICAL CONCERTS:

MAHLER 5



David Robertson

FRIDAY, JANUARY 22, 10:30AM

SATURDAY, JANUARY 23, 8:00PM

David Robertson, conductor; Timothy McAllister, saxophone

JOHN ADAMS Saxophone Concerto

MAHLER Symphony No. 5

The top concert pick of the season by the St. Louis Symphony musicians!

Presented by St. Louis College of Pharmacy