

## CONCERT PROGRAM

October 4-5, 2014

Markus Stenz, conductor  
Carolyn Sampson, soprano  
Patrick Carfizzi, bass-baritone  
St. Louis Symphony Chorus  
Amy Kaiser, director

### BRAHMS

(1833-1897)

### DETLEV GLANERT

(b. 1960)

#### *Vier Präludien und ernste Gesänge*

*(Four Preludes and Serious Songs), op. 121 (1896/2004-05)*

Präludium zu Nr. 1—

Nr. 1: Denn es gehet dem Menschen—

Präludium zu Nr. 2—

Nr. 2: Ich wandte mich, und sahe an alle—

Präludium zu Nr. 3—

Nr. 3: O Tod, wie bitter bist du—

Präludium zu Nr. 4—

Nr. 4: Wenn ich mit Menschen—und mit

Engelszungen redete—

Postludium

Patrick Carfizzi, bass-baritone

INTERMISSION

### BRAHMS

#### *Ein deutsches Requiem (A German Requiem), op. 45 (1865-68)*

Selig sind, die da Leid tragen

Denn alles Fleisch es ist wie Gras

Herr, lehre doch mich

Wie lieblich sind deine Wohnungen

Ihr habt nun Traurigkeit

Denn wir haben hie keine bleibende Statt

Selig sind die Toten

Carolyn Sampson, soprano  
Patrick Carfizzi, bass-baritone  
St. Louis Symphony Chorus  
Amy Kaiser, director

## ACKNOWLEDGMENTS

These concerts are part of the Wells Fargo Advisors series.

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Markus Stenz is the Blackwell Sanders Peper Martin Guest Conductor.

Amy Kaiser is the AT&T Foundation Chair.

The concert of Saturday, October 4, is underwritten in part by a generous gift from Mrs. Pauline Keinath.

The concert of Sunday, October 5, is underwritten in part by a generous gift from Ms. Phoebe D. Weil.

The concert of Sunday, October 5, is the Mrs. Richard G. Sisson Concert.

Pre-Concert Conversations are sponsored by Washington University Physicians.

Large print program notes are available through the generosity of the Delmar Gardens Family.

# FROM THE STAGE

Amy Kaiser, Director of the St. Louis Symphony Chorus, on *Ein deutsches Requiem*: “It’s a major work, full of challenges: complex fugues, expressive segments, rich in harmonic details. It’s a choral symphony, really.

“The word ‘requiem’ makes it sound liturgical, but it’s not that. It’s a very personal piece. Brahms’s mother had died. He wrote the fifth movement as consolation for his mother’s death. The work is all about comfort for the living. ‘Blessed are they that carry sorrow, for they shall be comforted.’ People consider it a healing piece. There’s no *Dies irae*. There is the sound of the last trumpet, but it’s joyful, not fearful. A victory over death.

“It will be interesting to hear the *Requiem* combined with the first half of the program: the *Preludes and Serious Songs*. Those are the last vocal pieces Brahms wrote, very somber, a very different feeling about death at the end of his life. To have this first on the program will make for a newly created composite work. The seriousness of these songs will make the *Requiem* more gentle and tender and joyful.”

GENRY LOVE



Amy Kaiser

# SONGS OF LOVE AND DEATH

BY RENÉ SPENCER SALLER

## TIMELINKS

1896/2004-05

**BRAHMS/  
DELTLEV GLANERT**

*Vier Präludien und  
ernste Gesänge*

*(Four Preludes and  
Serious Songs)*, op. 121

First subway in Europe  
installed in Pest, Hungary  
(to become Budapest)/  
Angela Merkel becomes  
first female German  
chancellor

1865-68

**BRAHMS**

*Ein deutsches Requiem*  
*(A German Requiem)*,

op. 45

Marx publishes first  
volume of *Das Kapital*

Johannes Brahms loved singers, and singers loved him. When he wasn't pulling a soprano behind the bushes or flirting with a contralto half his age, he was writing song after song for them. Over the years, he coached many amateur and professional women's and mixed choruses—sometimes for pay, always for pleasure. In his blond and beardless 20s, Brahms made his singing Fräuleins swoon and pine. Even decades later, when he was a fat old grump in a safety-pinned shawl, he had game. To understand why, all you need to do is listen to his vocal music. No one was better at bringing out the beauties of every vocal range. Present-day mezzo-sopranos and contraltos are especially grateful that Brahms wooed several of their tribe. Most composers give the sopranos all the best parts, but Brahms's fondness for the duskier timbres is evident throughout his vocal music, particularly in *A German Requiem*.

Both works on tonight's program are milestones of Brahms's career. *A German Requiem*, his longest composition, secured his status as a leading European composer. *Four Serious Songs*, written less than a year before he died, is his valediction.

## JOHANNES BRAHMS/DETLEV GLANERT

*Vier Präludien und ernste Gesänge (Four Preludes and Serious Songs)*, op. 121

**NOBODY LEFT TO LOSE** “In a way, all Brahms is late Brahms,” Alex Ross quipped in his essay “Blessed Are the Sad.” But no Brahms is later than *Four Serious Songs*, his last published work. In late April of 1896, Brahms received the news that his most trusted confidante, Clara Schumann, had suffered a stroke. He wrote one of her daughters, “I must ask you, if you think the worst is to be expected, to be so good as to let me know, so that I may comæ while those dear eyes are still open, for when they close so much will end for me!” The first week of May, he drafted four songs for low voice and piano. Although they are meditations on death, with texts derived from the Lutheran Bible, it is significant that he called them “serious” rather than “sacred.” On May 8, the day after his last birthday, he wrote his publisher about the “little songs” he had written as a gift to himself: “They are seriously disturbing, and therefore so Godless that the police could prohibit them—if they weren’t all taken from the Bible.”

Brahms was a secretive man, a lover of masks, a burner of letters. He hated extramusical interpretations of his work, and he was almost pathologically guarded about his personal life. Consistent with his prevaricating, contrary nature, he insisted that the songs had nothing to do with Clara, who died on May 20. At least officially, *Four Serious Songs* was dedicated to the artist Max Klinger. But to his friend Richard Heuberger, Brahms grudgingly confirmed what everyone already knew: “Don’t tell anybody...that I wrote the songs on the occasion of [Clara’s] death. I also don’t like to hear that I wrote the *Requiem* for my mother!” During a musical memorial after Clara’s funeral, Brahms wept as he performed *Four Serious Songs* for a small group of friends. He told one of them, “Now I have nobody left to lose.” For the remaining months of his life, he could not bear to hear the songs in a public setting.

**POSTHUMOUS COLLABORATION** Brahms scored *Four Serious Songs* for bass-baritone voice and piano, but tonight’s performance is a joint effort



### Detlev Glanert

#### Born

September 6, 1960, Hamburg

#### First Performance

Brahms: November 9, 1896, in Vienna

Glanert: June 25, 2005, in St. Mary's Church in Prenzlau, Germany, with baritone Dietrich Henschel and Kent Nagano conducting the Deutsches Symphonie-Orchester Berlin

#### STL Symphony Premiere

This week

#### Scoring

solo bass-baritone

3 flutes

2 oboes

2 clarinets

2 bassoons

contrabassoon

4 horns

2 trumpets

3 trombones

timpani

harp

strings

#### Performance Time

approximately 25 minutes

of Brahms and the 21st-century German composer Detlev Glanert, who arranged the work for orchestra and added linking preludes and a postlude. It is a reverential treatment that does not attempt to modernize Brahms but instead reminds us of his enduring modernity. “As there are so many Brahms fingerprints in the instrumentation,” Glanert explains, “I tried to set it for orchestra as distinctively and scrupulously as he himself would have done.” For the supplementary material, Glanert mostly repurposed Brahms’s own music: “...I tried to use it and transform it like a stylistic muscle, so that the music starts in his world, is sliding slowly into our world, and then falling back again.”

This compositional time travel suits *Four Serious Songs*, the apotheosis of Brahms’s lifelong study of Bach, Mozart, and Beethoven scores, as well as the fugues, canons, and motets that he pored over during his years as a chorus director. As Brahms biographer Jan Swafford writes, “The whole course of Brahms’s life and art resound in these four somber and deceptively straightforward death chants.” The first song, a minor-key dirge that equates the death of humans with that of animals, looks back to the pessimism of the *Requiem*’s “all flesh is as grass” movement: “Who knows if the spirit of man ascends upward, and that of the beast descends into the earth?” the singer asks. The concluding lines are another bleak and unanswerable question: “For who shall bring him to that place where he may see what shall come after him?” Fittingly, Glanert’s opening prelude begins with an inverted rendering of the first song’s ending. It starts out somber and unsettled, mutates to an agitated 12-tone chord, and then drifts back to Brahmsian melancholy. As with many of Glanert’s channelings, it is difficult to tell where Brahms ends and Glanert begins.

Glanert’s third prelude yanks Brahms’s themes into a frenzied waltz, an allusion to the baroque *Totentanz* (“death dance”) manuscripts that Brahms collected. It is an apt introduction to Brahms’s third song, which contains the most explicit reference to Clara. The accompaniment borrows Robert Schumann’s C-B-A-G#-A pattern, a notational spelling of his wife’s name; Brahms had lifted this progression as a young man, when he was desperately in love with her himself. The bitterness of death, lamented in the first verse, resolves to a stoic consolation: “Oh death, how well you comfort.”

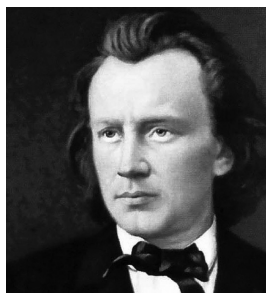
## JOHANNES BRAHMS

*Ein deutsches Requiem* (A German Requiem), op. 45

**A SORT OF WHOLE** On February 2, 1865, Brahms's ailing 76-year-old mother died of a stroke. A short time later, Brahms sent Clara Schumann new sketches for "a so-called *Deutsches Requiem*." He had been mulling over the project in a general way for years, but his mother's death galvanized him to work on it in earnest. The draft that he sent Clara was for the fourth movement of the *Requiem*, "How Lovely Is Thy Dwelling Place." In the accompanying letter, he wrote, "It's probably the least offensive part.... But since it may have vanished into thin air before you come to Baden, at least have a look at the beautiful words.... I hope to produce a sort of whole out of the thing and trust I shall retain enough courage and zest to carry it through."

It took him another year and a half, but he finished it. In August, during one of his working vacations with Clara and her children, he wrote, "Baden-Baden in Summer 1866" at the bottom of the *Requiem* score. That September, in front of a small gathering at Clara's, he performed the entire piece, then only six movements (he added the solo soprano movement after the premiere). In her diary, Clara gushed, "Johannes has played me some magnificent numbers from *A German Requiem*.... ...[I]t is full of thoughts at once tender and bold." The debut performance was a great success, and the *Requiem* went on to be sung by choruses across the country.

**HUMAN, ALL TOO HUMAN** The article is crucial: It's *a* requiem, not *the* requiem. And although it's a "German" requiem, Brahms was referring not to the nationality but to the language. Rather than Latin, the ordained language for the standard Catholic requiem, Brahms compiled his favorite lines from Martin Luther's translation of the Bible. Karl Reinthaler, the music director in Bremen who would lead the choir at the premiere, fretted that the work glossed over a major theological point: salvation through the death of Christ. The premiere, after all, was scheduled for Good Friday. Brahms, who was fundamentally agnostic, refused to yield: "As far as the text



### Born

May 7, 1833, Hamburg

### Died

April 3, 1897, Vienna

### First Performance

April 10, 1868, in Bremen, under the composer's direction

### STL Symphony Premiere

December 10, 1960, with soprano Phyllis Curtin, baritone Gerard Souzay, the University of Missouri Chorus under director Thomas Mills, Edouard van Remoortel conducting

### Most Recent STL Symphony Performance

January 22, 2011, with soprano Twyla Robinson, baritone Stephen Powell, the St. Louis Symphony Chorus under the direction of Amy Kaiser, David Robertson conducting

### Scoring

solo soprano and baritone  
mixed chorus  
2 flutes  
piccolo  
2 oboes  
2 clarinets  
2 bassoons  
contrabassoon  
4 horns  
2 trumpets  
3 trombones  
tuba  
timpani  
2 harps  
strings

### Performance Time

approximately 68 minutes

is concerned, I confess that I would gladly omit even the word *German* and instead use *Human*.... ...I have chosen one thing or another because I am a musician, because I needed it, and because with my venerable authors I can't delete or dispute anything. But I had better stop before I say too much." As Jan Swafford writes, "He fashioned an inwardly spiritual work, full of echoes of religious music going back hundreds of years, yet there is no bowing to the altar or smell of incense in it. Even if the words come from the Bible, this was his response to death as a secular, skeptical modern man."

A *German Requiem* shattered nearly every rule for requiems. It never mentions Jesus Christ by name and completely avoids the topic of Judgment Day. Its real subject is not divine grace and paradise but human grief and transience. It does not mourn the dead so much as console the living. Despite its focus on death, the word that appears most often in the text is, unexpectedly, "Freude," or "joy."

**CATHEDRAL OF SOUND** Brahms made his own lovely dwelling place in the house of music; his holy cathedral, a four-part choir and orchestra. The structure is sound, its lines balanced and symmetrical. It begins and ends with the word "selig," or "blessed." The second and sixth movements are also parallel, with minor-key main sections followed by ecstatic major-key conclusions. The third and fifth movements feature solo parts, for bass-baritone and soprano, respectively. The fourth movement is both pivot and resting point, with a lullaby-like theme and a fugato section that dovetails with the more prominent fugues in the third and sixth movements.

Architecture aside, what makes the *Requiem* so dazzling is its wealth of gemlike details. From its first moments, it has a luminous solemnity. Through the shadowy strains of the orchestra, the chorus sings softly—which, as any vocalist will tell you, is much harder than belting out the notes. The violins are conspicuously absent, darkening the sonic landscape. Near the end of the first movement, an arpeggiated harp figure emerges from a radiant cloud of polyphonic voices. Brahms used harps sparingly, almost always to suggest a state of grace. The second movement—sketched a dozen years earlier, in response to his mentor Robert Schumann's suicide attempt—is a triumph of chiaroscuro. It begins as a death march, while a sepulchral chorus intones that "all flesh is as grass." When the women's voices converge in a lyrical response, the words are still somber—grass withers, flowers die—but the gloom is shot through with sunlight. Not quite midway through the movement, the singers counsel patience: "The husbandman waits for the precious fruits of the earth and is patient until he receives the morning and evening rain." At the mention of rain, the doubled flute and harp join pizzicato strings, forming gentle, rejuvenating droplets of solace.



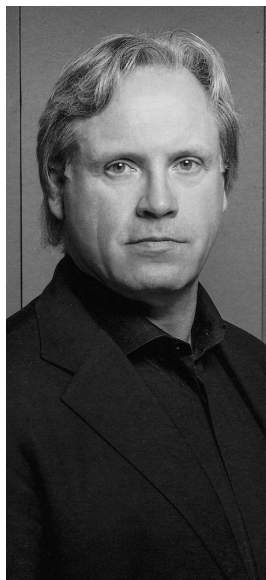
## MARKUS STENZ

BLACKWELL SANDERS PEPER MARTIN GUEST CONDUCTOR

Markus Stenz is Principal Conductor of the Netherlands Radio Philharmonic Orchestra, Principal Guest Conductor of the Hallé Orchestra, and Principal Guest Conductor designate of the Baltimore Symphony Orchestra.

His previous positions have included General Music Director of the City of Cologne and Gürzenich-Kapellmeister (posts he relinquished in the summer of 2014), Artistic Director and Chief Conductor of the Melbourne Symphony Orchestra (1998-2004), Principal Conductor of London Sinfonietta (1994-98) and Artistic Director of the Montepulciano Festival (1989-95).

In 2000 Markus Stenz took the Melbourne Symphony on their triumphant first European tour, including concerts in Munich, Cologne, Zurich, and Salzburg. In 2008 he visited China with the Gürzenich Orchestra and the same year conducted its first ever BBC Proms appearance at the Royal Albert Hall. He returned to China in 2010 with Cologne Opera for two cycles of Wagner's *Ring* in Shanghai and Mozart's *Don Giovanni* in Beijing. He returned to China with the Gürzenich Orchestra in 2014.



Markus Stenz

Markus Stenz debuts with the St. Louis Symphony this weekend.



Amy Kaiser celebrates 20 seasons as St. Louis Symphony Chorus Director in 2014-15.

## AMY KAISER

AT&T FOUNDATION CHAIR

One of the country's leading choral directors, Amy Kaiser 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. She has made eight appearances as guest conductor for the Berkshire Choral Festival in Sheffield, Massachusetts, Santa Fe, and at Canterbury Cathedral. As Music Director of the Desoff Choirs in New York for 12 seasons, she conducted 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 over twenty-five operas, including eight contemporary premieres.



MICHAEL BOGART

Carolyn Sampson debuts with the St. Louis Symphony this weekend.

## CAROLYN SAMPSON

Equally at home on the concert and opera stages, Carolyn Sampson has enjoyed notable successes in the U.K. as well as throughout Europe and the U.S.

On the opera stage her roles for English National Opera have included the title role in *Semele* and Pamina in *The Magic Flute*. For Glyndebourne Festival Opera she sang various roles in Purcell's *The Fairy Queen*, now released on DVD. In 2012 she sang Anne Truelove in *The Rake's Progress* in Sir David McVicar's new production for Scottish Opera. Internationally she has appeared at Opéra de Paris, Opéra de Lille, Opéra de Montpellier, and Opéra National du Rhin. She also sang the title role in Lully's *Psyché* for the Boston Early Music Festival, which was released on CD and was subsequently nominated for a Grammy in 2008.

Most recently she sang in two concerts at the 2014 BBC Proms; the first in Mozart's Requiem with the BBC Scottish Symphony Orchestra

conducted by Donald Runnicles, and the second in Tavener's *Requiem Fragments* with the Tallis Scholars conducted by Peter Phillips.

In the 2014-15 season Carolyn Sampson will be featured as one of the artists in residence at the Wigmore Hall.

## PATRICK CARFIZZI

Bass-baritone Patrick Carfizzi follows this weekend's concerts with his company debut with the Lyric Opera of Kansas City as Mustafa in Rossini's *L'italiana in Algeri*. Carfizzi will return to Seattle Opera as the Music Master and Truffaldino in Strauss's *Ariadne auf Naxos*, as well as Houston Grand Opera as the Speaker in Sir Nicholas Hytner's production of Mozart's *The Magic Flute*, conducted by Robert Spano.

Patrick Carfizzi's 2013-14 season celebrated his 300th performance with the Metropolitan Opera, including the roles of Quince in Tim Albery's production of Britten's *A Midsummer Night's Dream*, conducted by James Conlon; Frank in Jeremy Sams's new production of Strauss's *Die Fledermaus*; and Schaunard in Zeffirelli's iconic production of *La bohème*. Other highlights of the recent season included a return to the Opera Theatre of St. Louis for his role debut as Dulcamara in Donizetti's *L'elisir d'amore*.



Ken Hewitt

Patrick Carfizzi was a member of the cast of the St. Louis Symphony's performances of *Peter Grimes* at Powell and at Carnegie Hall last season.

# ST. LOUIS SYMPHONY CHORUS 2014-2015

Amy Kaiser <i>Director</i>	Alan E. Freed Mark Freiman Amy Telford Garcés Amy Gatschenberger Lara Gerassi Megan E. Glass Susan Goris Karen S. Gottschalk Tyler Green Susan H. Hagen Clifton D. Hardy Nancy J. Helmich Ellen Henschen Jeffrey E. Heyl Lori Hoffman Matthew Holt Allison Hoppe Heather Humphrey Kerry H. Jenkins Stephanie Johnson Patricia Kofron Elena Korpalski Paul V. Kunnath Debby Lennon Gregory C. Lundberg Gina Malone Alicia A. Matkovich Patrick Mattia Daniel Mayo Rachael McCreery Celia McManus Scott Meidroth Katherine Menke Jeff Miller Jei Mitchell Brian K. Mulder Johanna Nordhorn Duane L. Olson Nicole Orr Heather McKenzie Patterson Susan Patterson Brian Pezza Shelly Ragan Pickard	Jason Plosch Sarah Price Amy Waller Prince Valerie Christy Reichert Kate Reimann Gregory J. Riddle Patti Ruff Riggle Michelle Suzanne Rose Terree Rowbottom Nathan Tulloch Ruggles Paul N. Runnion Christina Saalborn Mark V. Scharff Janice Simmons-Johnson John William Simon Charles G. Smith Shirley Bynum Smith Adam D. Stefo J. David Stephens Maureen E. Taylor Michelle D. Taylor Robyn Danielle Theison Natanja Tomich Dewayne Trainer Pamela M. Triplett David R. Truman Greg Upchurch Robert Valentine Kevin Vondrak Samantha Dane Wagner Nancy Maxwell Walther Keith Wehmeier Nicole C. Weiss Dennis Willhoit Paul A. Williams Mary M. Wissinger Kate Yandell Susan Donahue Yates Carl S. Zimmerman Daniel Zipperer
Leon Burke III <i>Assistant Director</i>		
Gail Hintz <i>Accompanist</i>		
Susan Patterson <i>Manager</i>		
Nicholas W. Beary Annemarie Bethel-Pelton Paula N. Bittle Jerry Bolain Joy Boland Michael H. Bouman Richard F. Boyd Keith Boyer Daniel P. Brodsky Buron F. Buffkin, Jr. Leon Burke III Cherstin Byers Alyssa Callaghan Peggy Cantrell Leslie A. Caplan Victoria A. Carmichael Mark P. Cereghino Steven Chemtob Jessica Klingler Cissell Rhonda Collins Coates Timothy A. Cole Derek Dahlke Laurel Ellison Dantas Deborah Dawson Zachary K. Devin Mary C. Donald Stephanie M. Engelmeier Jamie Lynn Eros Stephen Eros Ladd Faszold Heather Fehl		

# A BRIEF EXPLANATION

You don't need to know what "andante" means or what a glockenspiel is to enjoy a St. Louis Symphony concert, but it's always fun to know stuff. Such as the significance of the German text in *A German Requiem*.

*A German Requiem*: Brahms not only gave the people of Bremen a stunning "choral symphony" when it premiered, he gave the German people their language, validating the vernacular. The movement titles translated: "Blessed are they that mourn"; "For all flesh is as grass"; "Lord, make me to know"; "How lovely are thy tabernacles"; "And ye now therefore have sorrow"; "For here we have no continuing city"; "Blessed are the dead."

## SINGING BRAHMS:

AMY KAISER, DIRECTOR OF THE ST. LOUIS SYMPHONY CHORUS

"We have been working on an even more beautiful and expressive sound for the *Requiem*. We've been working on individual moments, to capture the intention of so many special moments that are very elusive. It all has to be felt and lived through—and then it will be very beautiful.

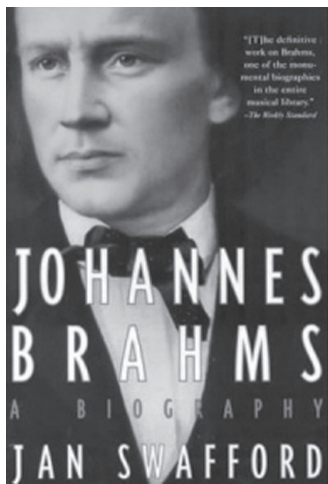
"The first passages the chorus sings are very ethereal and exposed, with a wide range from softest to loudest. It's difficult physically. You don't want to wear out by the seventh movement."



Amy Kaiser

# 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.



## **boosey.com**

To learn about Detlev Glanert and his arrangement of Brahms, find him via “Composer Index” on the music publisher’s website

## **Jan Swafford, *Johannes Brahms: A Biography* Vintage**

Published in 1999 and still the Brahms bio champion

Read the program notes online at [stlsymphony.org/en/connect/program-notes](https://stlsymphony.org/en/connect/program-notes)

Keep up with the backstage life of the St. Louis Symphony, as chronicled by Symphony staffer Eddie Silva, via [stlsymphony.org/blog](https://stlsymphony.org/blog)

The St. Louis Symphony is on



## AUDIENCE INFORMATION

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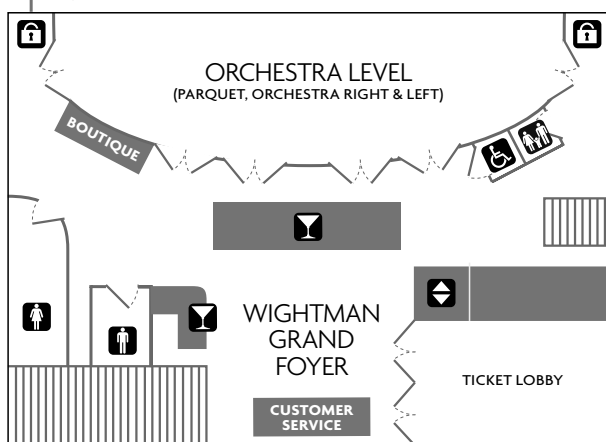
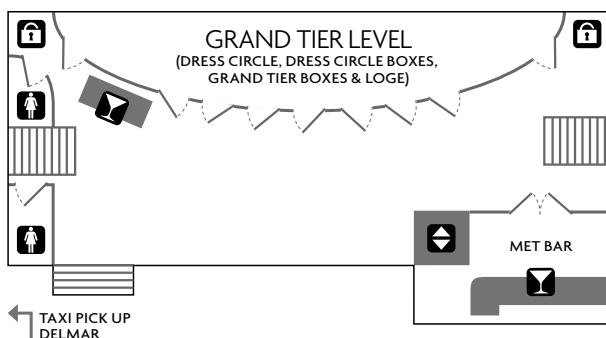
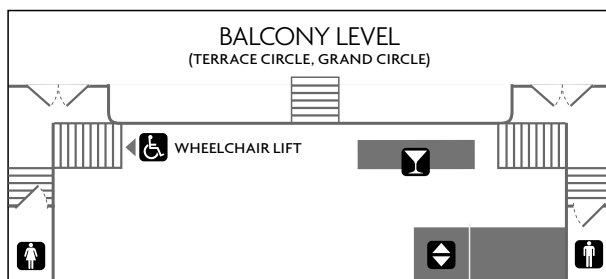
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