

CONCERT PROGRAM

September 25-26, 2015

David Robertson, conductor
Karita Mattila, soprano
Daniel Lee, cello
Beth Guterman Chu, viola

R. STRAUSS *Don Quixote (Fantastic Variations on a Theme of
Knightly Character), op. 35* (1897)

(1864-1949)

Introduction—

Theme: Don Quixote, the Knight of Sorrowful

Countenance; Maggiore: Sancho Panza—

Variation I: The Adventure with the Windmills—

Variation II: The Battle with the Sheep—

Variation III: Dialogue of the Knight and the Squire—

Variation IV: The Adventure with the Penitents—

Variation V: The Knight's Vigil—

Variation VI: The False Dulcinea—

Variation VII: The Ride through the Air—

Variation VIII: The Adventure with the Enchanted Boat—

Variation IX: The Combat with the Two Magicians—

Variation X: The Defeat of Don Quixote by the Knight of
the White Moon—

Finale: The Death of Don Quixote

Daniel Lee, cello

Beth Guterman Chu, viola

INTERMISSION

R. STRAUSS *Macbeth, op. 23* (1888, 1891)

R. STRAUSS Final Scene from *Capriccio* (1940-41)

Karita Mattila, soprano

ACKNOWLEDGMENTS

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

David Robertson is the Beofor Music Director and Conductor.

Karita Mattila is the Mr. and Mrs. Ernest A. Eddy Guest Artist.

Daniel Lee is the Graybar Electric Company, Inc. Guest Artist.

The concert of Friday, September 25, is underwritten in part by a generous gift from Mary Strauss.

The concert of Saturday, September 26, is underwritten in part by a generous gift from Mrs. Solon Gershman.

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.

FROM THE STAGE

Daniel Lee, Principal Cello, on *Don Quixote*: “This is one of the greatest storytelling pieces that one can play on the cello. I am the character of Don Quixote; Beth Guterman Chu plays Sancho Panza. We *are* those characters when we play this piece. Each variation represents a scene from the novel.

“It’s great to play this work with my colleagues. You need a great symphony to play this. It’s a symphonic piece, rather than a concerto, with the cello playing a dramatic and musical role. I first performed it when I was 13 or 14, so I’ve known the piece for a while. When I first played it I hadn’t even played *Ein Heldenleben* yet. I mention this because it helps to get to know more of an individual composer’s work, so you get to better understand his or her musical language.

“In this work, besides the music-making, it’s about storytelling. I’m finding similarities between myself and Don Quixote, finding things in common, such as being idealistic and pursuing grand goals—even if those may be delusional and the cause for embarrassment. I find one of the most moving moments in the music is the last variation. Don Quixote realizes his delusions and thinks beyond ideals. He finds truth.”



Daniel Lee

WORD MUSIC FUSION

BY RENÉ SPENCER SALLER

TIMELINKS

1888, 1891

R. STRAUSS

Macbeth, op. 23

Vincent van Gogh cuts off part of his left ear in a fit of madness

1897

R. STRAUSS

Don Quixote (Fantastic Variations on a Theme of Knightly Character), op. 35

Thomas Edison patents movie camera

1940–41

R. STRAUSS

Final Scene from Capriccio
Nazis establish Auschwitz
Concentration Camp

Richard Strauss was a busy conductor and a prolific composer, but despite his workaholic ways, he always found time to read. From early adolescence until his death at 85, he read widely and deeply—Nietzsche, Wilde, Sophocles, Schopenhauer, Goethe—and literature inspired many of his greatest works. In *Don Quixote*, Strauss translates Miguel de Cervantes's eternally modern 17th-century novel into a series of symphonic flash cards. Each of Strauss's theme-and-variation movements covers a specific plot point and enriches our understanding of the book's central relationship: that of the titular hero and his sweet-tempered squire.

Strauss populated his operas and symphonic poems with complicated, imperfect characters, not paragons and stereotypes. Written a decade before *Don Quixote*, his tone poem *Macbeth* is an insightful and sympathetic portrait of Lord and Lady Macbeth, in all their deranged elegance. With its dramatic shifts between ceremony and chaos, between public rites and private suffering, the score ably suggests the corrosive violence at the heart of power.

Nowhere is Strauss's fascination with narrative more explicit than in his final opera, *Capriccio*, which examines the relative importance of words and music, the infinite ways in which they interact to create meaning. The final scene, presented tonight, distills a debate that has taken the better part of two hours to unfold. Strauss ends his opera with a question, but the question contains its own answer. The words-versus-music conundrum is a red herring, a cognitive trap. As the Countess astutely remarks in the closing aria, untangling the words from the music is hopeless because they're "fused together, becoming a new creation."

RICHARD STRAUSS

Don Quixote (Fantastic Variations on a Theme of Knightly Character), op. 35

MADMEN AND HEROES In the words of his creator, Miguel de Cervantes, Don Quixote is a man who, “through his little sleep and much reading, ...dried up his brains in such sort as he lost wholly his judgment. His fantasy was filled with those things that he read, of enchantments, quarrels, battles, challenges, wounds, wooings, loves, tempests, and other impossible follies.” To call him insane is reductive. He’s the novel’s hero and its moral center, an exemplar of the creative imagination. *Don Quixote* is about a character who is possessed by chivalric romances, but it’s also about the rules of fictive engagement. Just as Cervantes’s novel is about the pleasures and perils of reading—and therefore about nothing so much as itself—Strauss’s tone poem is about the creative possibilities of listening, music as a collaborative act.

Strauss’s seventh tone poem consists of 10 brilliantly orchestrated variations prefaced by an introduction and theme and succeeded by a finale. Strauss didn’t conceive of *Don Quixote* as a concerto, but he did give a starring role to the cello, which represents Don Quixote, and juicy solo parts for viola and oboe (as Sancho Panza and the hero’s beloved Dulcinea, respectively). Rather than attempt to summarize Cervantes’s intricate two-volume meta-fiction, Strauss condenses the story to a dozen representative scenes. In the whimsical, questing introduction, he uses muted instruments and odd dissonances to suggest the grip that fiction exerts on the old gentleman of La Mancha. After presenting three themes associated with the eponymous hero, Strauss moves on to the pragmatic peasant Sancho Panza, whom he limns with bass clarinet and tenor tuba before letting a chatty viola take over. As in the novel, the collision between the high-minded ideals of Don Quixote and the earthy comedy of Sancho Panza equals pure comedy gold

Strauss’s genius for pictorialism enlivens every movement, beginning with the scurrying, lurching, tumbling first variation, wherein Don Quixote unwisely decides to attack a group of



Born

June 11, 1864, Munich

Died

September 8, 1949, Garmish-Partenkirchen, Bavaria

First Performance

March 8, 1898, in Cologne; Friedrich Grützmacher was the cello soloist and Franz Wüllner conducted

STL Symphony Premiere

March 1, 1929, Max Steindel played solo cello and Jacques Tushinsky solo viola with Enrique Fernandez Arbós conducting

Most Recent STL Symphony Performance

September 30, 2006, Daniel Lee played solo cello, Shannon Farrell Williams solo viola, with David Robertson conducting

Scoring

solo cello
solo viola
2 flutes
piccolo
2 oboes
English horn
2 clarinets
E-flat clarinet
bass clarinet
3 bassoons
contrabassoon
6 horns
3 trumpets
3 trombones
tuba
tenor tuba
timpani
percussion
wind machine
harp
strings

Performance Time

approximately 38 minutes

giants (actually windmills, as Sancho tries to tell him). Listen for the windmills' creaking blades (cello strings against the wood side of the bow); the snorts and gasps of the hero's elderly horse (brass); the old knight's humiliating fall (harp glissandi); the unceremonious thump of his body as it hits the ground (timpani). In the second variation, a queasy pastorello, flutter-tongued brass imitates the bleating sheep that the hero mistakes for invading armies. In the seventh, a Duke and Duchess trick the knight and squire into believing that they're riding atop flying steeds. A whooshing wind machine—state-of-the-art technology in 1897—joins strident horns, sibilant winds, and rumbling timpani in fostering this delusion. We're in Don Quixote's head but also outside it. A resolute pedal D reminds us that they're two blindfolded guys on hobby-horses who never leave the ground, the laughingstock of actual aristocrats.

RICHARD STRAUSS

Macbeth, op. 23

TOIL AND TROUBLE In 1887, when Strauss began writing *Macbeth*, his second tone poem, he was 23 years old and a rising star of German concert music. The son of Franz Strauss, principal horn in the Munich Court Orchestra, young Richard began piano lessons at four. At six he started composing, with his domineering, musically conservative father helping out with notation. He never enrolled in conservatory, but he received an excellent liberal arts education, with private lessons in music supplementing his studies in literature, art history, Greek, Latin, mathematics, and philosophy. Before he was out of his teens, his compositions were being performed by prestigious orchestras, including the New York Philharmonic. By his early 20s, he was conducting some of the finest orchestras in Germany and assisting the legendary Hans von Bülow, to whom he dedicated his first symphonic poem, *Aus Italien*.

In 1888, Strauss finished *Macbeth* and sent the score to Bülow, noting its “violent and gruesome content” and calling it the “most independent and purposeful work” he had composed so far. Bülow referred to it privately as “Macbethian soup from the witches’ kitchen” but gave his young protégé more constructive criticism. Strauss overhauled *Macbeth*, and revised it again in 1890, after conducting a performance in Weimar. Yet it was not until February 29, 1892 that Strauss led the Berlin Philharmonic in the definitive version. Bülow, who had invited him, told Strauss, “It’s quite a good piece after all.”

TREMENDOUS PLEASURE In a letter to a friend, Strauss exulted: “The orchestra played wonderfully, the piece sounded fabulous, and what with the clarity of the new version—there’s no longer a single theme that doesn’t ‘stand out’—and the powerful way in which it steadily intensifies right through to the end, it gave me tremendous pleasure.”



First Performance

October 13, 1890, in Weimar, Richard Strauss conducted the Court Orchestra

STL Symphony Premiere

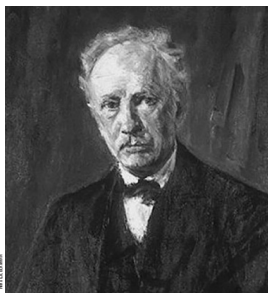
This week

Scoring

3 flutes
piccolo
2 oboes
English horn
2 clarinets
bass clarinet
2 bassoons
contrabassoon
4 horns
3 trumpets
bass trumpet
3 trombones
tuba
timpani
percussion
offstage snare drum
strings

Performance Time

approximately 18 minutes



RICHARD STRAUSS

Final Scene from *Capriccio*

First Performance

October 28, 1942, in Munich,
Clemens Krauss conducting

STL Symphony Premiere

This Week

Scoring

solo soprano

3 flutes

piccolo

2 oboes

English horn

2 clarinets

C clarinet

basset horn

bass clarinet

3 bassoons

4 horns

2 trumpets

3 trombones

timpani

2 harps

strings

Performance Time

approximately 20 minutes

CAPRICIOUS QUESTIONS Strauss was all about slant-told truths, elliptical jokes. “We must end with a question mark,” the septuagenarian said of the conclusion to his 15th and final opera, which he completed, after almost eight years of on-and-off work, in 1941. Like most habitual ironists, he was often misunderstood. Among the many sly winks in *Capriccio* is its setting: a French château in the 1770s, in the aristocratic twilight before the French Revolution. Countess Madeleine, the opera’s beautiful, brilliant heroine, is doomed and doesn’t even know it. The question that consumes her—that consumes Strauss, the very opera itself—is, “words or music?” Will she choose Olivier the poet or Flamand the composer? How will the opera-within-the-opera end? In the final scene, she asks her mirrored reflection, “Can you help me find the ending for the opera? Does one exist that is not trivial?”

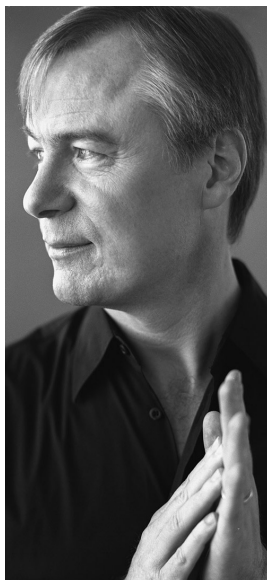
At this point, we have to wonder whether Strauss and librettist Clemens Krauss are teasing us. Come the Revolution, the Countess wouldn’t worry her pretty little head about such matters, assuming she still had one. With air-raid sirens wailing nightly, their rotting empire crumbling away, the German citizens who attended the 1942 Munich premiere must have wondered whether they’d been had. But for Strauss—the man Joseph Goebbels had called a “neurotic dilettante”—matters of art still mattered, perhaps more than ever. Music and the safety of his family (including his beloved Jewish daughter-in-law and half-Jewish grandsons) were always his priority. He struck deals with Nazis the same way he’d struck deals with the regimes preceding the Third Reich: anything to promote his art and protect his family. But perhaps invoking the risk of a trivial ending was his way of acknowledging the opera’s escapism and saying, “Yeah? And?” Disaster looms; behold this beautiful thing. To an old man in a world gone mad, a retreat into radical aestheticism may have made as much sense as anything else. Eight months before *Capriccio*’s triumphant premiere, Stefan Zweig, the Austrian Jew who first pitched the

storyline to Strauss, killed himself in Brazil. On October 2, 1943, not quite one year after hosting *Capriccio*'s premiere, the Munich National Theater was bombed to rubble.

MIRRORS AND META-OPERAS It's fitting that in the climactic closing scene, after the Countess glides through Strauss's sumptuous aural moonlight, she delivers her final aria to her mirrored reflection. What better metaphor for a meta-opera? Are we looking at the reflection or the thing itself? It's a commonplace of Strauss critics that he had good beginnings and weak endings, but the conclusion of *Capriccio* proves them wrong. Although the two hours before it are quite wonderful, the final scene, from the moment that Madeleine steps onto her terrace until the moment when she leaves her salon, humming Flamand's melody—an answer to the opera's unanswered question, or another sidelong wink? —is late Strauss at his most sublime.

Married (tempestuously but happily) to a soprano for most of his life, Strauss knew every nuance of this vocal range, knew how to enhance the warm intimacy at the deep end, the glistening effulgence at the top. *Capriccio* might lack the debauched shock appeal of *Salome* or the ecstatic heights of *Der Rosenkavalier*, but its last 20 minutes are among the most transcendent of Strauss's long career. For the final scene Countess Madeleine has the stage all to herself, except for two brief appearances by the Major-Domo (although he is not included in tonight's Symphony production). She maintains her air of refined intelligence until the end, when she's alone. Only then does she remove her mask of courtly manners to expose her raw human self. Her emotional range, like her vocal range, is virtuosic, encompassing every emotional shade between erotic yearning and exasperation, between regret and bemusement. With its floating legato lines and piercing sweetness, the aria is exquisite, gleaming like an icicle, melting into a shining silence. Like all real art, *Capriccio* isn't about anything except itself.

Program notes © 2015 by René Spencer Saller



David Robertson returns to conduct Richard Strauss's *Four Last Songs*, with soprano Christine Goerke, November 13-15, at Powell Hall.

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.

KARITA MATTILA

MR. AND MRS. ERNEST A. EDDY GUEST ARTIST

Karita Mattila is one of today's most exciting lyric dramatic sopranos. She is recognized as much for the beauty and versatility of her voice as for her extraordinary stage ability. A native of Finland, Mattila was trained at the Sibelius Academy in Helsinki, where her teacher was Liisa Linko-Malmio, and subsequently she studied with Vera Rozsa for nearly 20 years. She sings at all the world's major opera houses and festivals, and has performed with the world's greatest conductors including James Levine, Claudio Abbado, Sir Colin Davis, Bernard Haitink, Sir Simon Rattle, and Esa-Pekka Salonen. Her operatic repertoire encompasses works by Beethoven, Strauss, Tchaikovsky, Verdi, Puccini, Wagner, and Janáček.

Mattila's innate sense of drama has led to remarkable collaborations with major stage directors, including Luc Bondy in his highly acclaimed *Don Carlos*, which she performed in Paris, London, and at the Edinburgh Festival; Lev Dodin in his productions of *Elektra* for the Salzburg Easter Festival, and *Pique Dame* and *Salome* at the Opéra National de Paris; Peter Stein for his *Simon Boccanegra* in Salzburg and *Don Giovanni* in Chicago; and Jürgen Flimm for his *Fidelio* at the Metropolitan Opera. She is an influential artistic force in the development of new music, regularly collaborating with eminent contemporary composers in the debut performances of significant modern works. Recent performances in this genre include the world premiere of *Emilie de Chatelet* by Kaija Saariaho at the Opéra National de Lyon. She has won numerous awards throughout her distinguished career, including *Musical America's* Musician of the Year (one of the most prestigious honors paid to classical artists in the U.S.) and the *Chevalier des Arts et des Lettres* (one of France's highest cultural honors).



Karita Mattila most recently performed with the St. Louis Symphony in Schoenberg's *Erwartung* in March 2014.



Daniel Lee previously performed Strauss's *Don Quixote* with the St. Louis Symphony in 2006.

DANIEL LEE

GRAYBAR ELECTRIC COMPANY, INC. GUEST ARTIST

Korean-American cellist Daniel Lee continues to gain recognition as one of his generation's most significant artists. A native of Seattle, Lee started playing the cello at the age of six, studying with Richard Aaron. At age 11, he began his studies at the Curtis Institute of Music in Philadelphia and became the youngest protégé of the legendary Russian cellist Mstislav Rostropovich. While at Curtis, Lee also studied with Orlando Cole, William Pleeth, and Peter Wiley. He graduated from the New England Conservatory with an Artist Diploma after studying with Paul Katz of the Cleveland Quartet. In 1994, at the age of 14, he signed an exclusive recording contract with Decca Records. He released two recordings: Schubert Arpeggione Sonata and short pieces, and the Brahms sonatas. And in 2001, at the age of 21, he received the prestigious Avery Fisher Career Grant, just one of many awards and competitions that he's won during his career. Lee was also named one of the 2011 "40 under 40" by the *St. Louis Business Journal*.

He has won critical acclaim as a soloist with orchestras from around the world including the Baltimore Symphony, Cincinnati Symphony, Cleveland Orchestra, New Jersey Symphony, Philadelphia Orchestra, Seattle Symphony, and the St. Louis Symphony, where he has served as Principal Cello since 2005.

Concerto performances with the St. Louis Symphony have included Esa-Pekka Salonen's *Mania*, Elgar's Cello Concerto, Osvaldo Golijov's *Azul*, Tchaikovsky's *Variations on a Rococo Theme*, Dvořák's Cello Concerto, and Haydn's Cello Concerto in D major.

An active recitalist, Lee has performed at the Kimmel Center in Philadelphia, Jordan Hall in Boston, the Herbst Theater in San Francisco, and recital tours in Japan and Korea. In 2010, Lee performed his New York City recital debut at Merkin Hall in a program highlighted by the Sonata for Violoncello Solo, by Zoltán Kodály.

BETH GUTERMAN CHU

Beth Guterman Chu is one of the most sought after young violists of her generation. Before joining the St. Louis Symphony in 2013 as Principal, she was a member of the Chamber Music Society of Lincoln Center and enjoyed a varied career as a chamber musician and recitalist. Playing chamber music, Chu collaborates with many artists including Gil Shaham, Itzhak Perlman, Orli Shaham, Joseph Kalichstein, Menahem Pressler, Jaime Laredo, and members of the Guarneri, Emerson, and Orion quartets. As a recording artist, she recorded for Deutsche Grammophon, Tzadik, Naxos, and the CMS Studio Recordings. Chu has been a member of the East Coast Chamber Orchestra since 2008 and the Iris Orchestra since 2001.

This past summer, Chu spent her time performing and teaching at the Aspen Music Festival and School, National Youth Orchestra-USA, and played chamber music in Bridgehampton, Luzerne, and Skaneateles, New York. During recent summers Chu has performed in festivals including the Marlboro Music Festival, Music@Menlo, Bravo! Vail, and the Lake Champlain Music Festival.

Beth Guterman Chu received her Artist Diploma at the New England Conservatory studying with Kim Kashkashian, and her Bachelor of Music and Master of Music degrees from the Juilliard School studying with Masao Kawasaki and Misha Amory. She lives in St. Louis with her violist husband Jonathan and their two sons.



Beth Guterman Chu most recently performed as soloist with the St. Louis Symphony performing Mozart's Sinfonia concertante, K. 364, with her husband, Jonathan Chu, on violin, in April 2015.

TEXT & TRANSLATION: FINAL SCENE FROM *CAPRICCIO*

GRÄFIN

Morgen mittag um elf!

Es ist ein Verhängnis.

Seit dem Sonett sind sie unzertrennlich.

Flamand wird ein wenig enttäuscht sein, statt
meiner Herrn Olivier in der Bibliothek zu finden.

Und ich?

Den Schluß der Oper soll ich bestimmen, soll
wählen—entscheiden?

Sind es die Worte, die mein Herz bewegen, oder
sind es die Töne, die stärker sprechen?

Kein Andres, das mir so im Herzen loht,
Nein, Schöne, nichts auf dieser ganzen Erde,
Kein Andres, das ich so wie dich begehrte,
Und käm' von Venus mir ein Angebot.
Dein Auge beut mir himmlisch-süße Not,
Und wenn ein Aufschlag alle Qual vermehrte,
Ein Anderer Wonne mir und Lust gewährte—
Zwei Schläge sind dann Leben oder Tod.

Vergebliches Müh'n, die beiden zu trennen.
In eins verschmolzen sind Worte und Töne—
zu einem Neuen verbunden.
Geheimnis der Stunde—
eine Kunst durch die ander erlöst!
Und trüg' ich's fünfmalhunderttausend Jahre,
Erhielte außer dir, du Wunderbare,
Kein andres Wesen über mich Gewalt.
Durch neue Adern müßt' mein Blut ich gießen,
In meinen, voll von dir zum Überfließen,
Fänd neue Liebe weder Raum noch Halt.

Ihre Liebe schlägt mir entgegen, zart gewoben aus
Versen und Klängen.
Soll ich dieses Gewebe zerreißen?
Bin ich nicht selbst in ihm schon verschlungen?
Entscheide für einen?
Für Flamand, die große Seele mit den schönen
Augen—
Für Olivier, den starken Geist, den
leidenschaftlichen Mann?
Nun, liebe Madeleine, was sagt dein Herz?
Du wirst geliebt und kannst dich nicht schenken.
Du fandest es süß, schwach zu sein,—
du wolltest mit der Liebe paktieren, nun stehst du
selbst in Flammen und kannst dich nicht retten!
Wählst du den einen—verlierst du den andern!
Verliert man nicht immer, wenn man gewinnt?
Ein wenig ironisch blickst du zurück?
Ich will eine Antwort und nicht deinen prüfenden
Blick!
Du schweigst?
O, Madeleine, Madeleine!
Willst du zwischen zwei Feuern verbrennen?
Du Spiegelbild der verliebten Madeleine, kannst du
mir raten, kannst du mir helfen den Schluß zu
finden, den Schuß für ihre Oper?
Gibt es einen, der nicht trivial ist?

COUNTESS

Tomorrow morning at eleven o'clock!

It's a disaster.

Since the sonnet they are inseparable.

Flamand will be a little disappointed to find
Monsieur Olivier instead of me in the library.

And I?

The ending of the opera—I must determine it.
I must choose—decide?

Is it the words that move my heart, or is it the
music that speaks more strongly?

Naught else, there is that flames so in my heart.
No, Lady, naught there is on earth's whole face,
Naught else that I could sigh for as for you,
Came Venus down herself to grant my will.
Your eyes bespeak a woe of heavenly sweetness
And if a glance should heighten all that pain
Another bliss and longing be vouchsafed me—
Two glances signify then life or death.

Futile effort, to separate the two.
Words and music are fused into one—bound in a
new synthesis
Secret of the hour—
One art redeemed by the other!
Yea, though I have lived five hundred thousand years,
Save you, miraculous fair, there could not be
Another creature hold sway over me.
Through fresh veins I must needs let flow my blood,
My own with you are filled to overflowing
And new love then could find nor room nor pause.

Their love enfolds me, tenderly woven out of
verses and sounds.
Shall I destroy this fabric?
Am I myself not already woven into it?
Decide for one?
For Flamand, the great spirit with the beautiful
eyes—
For Olivier, the powerful mind, the passionate
man?
Now, dear Madeleine, what says your heart?
You are loved and cannot give yourself.
It pleased you to be weak—
you sought to make a pact with love, and now you
yourself are in flames and cannot save yourself!
In choosing the one—you will lose the other!
Does one not always lose, when one wins?
You look back at me ironically?
I want an answer and not your questioning look!

You, do not answer?
O, Madeleine, Madeleine!
Do you want to be consumed between two fires?
You mirrored image of Madeleine in love, can you
advise me, can you help me to find the ending, the
ending for their opera?
Is there one that is not trivial?

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Online: stlsymphony.org
Fax: 314-286-4111

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Special discount ticket programs are available for students, seniors, and police and public-safety employees. Visit stlsymphony.org for more information.

POLICIES

You may store your personal belongings in lockers located on the Orchestra and Grand Tier Levels at a cost of 25 cents.

FM radio headsets are available at Customer Service.

Cameras and recording devices are distracting for the performers and audience members. Audio and video recording and photography are strictly prohibited during the concert. Patrons are welcome to take photos before the concert, during intermission, and after the concert.

Please turn off all watch alarms, cell phones, pagers, and other electronic devices before the start of the concert.

All those arriving after the start of the concert will be seated at the discretion of the House Manager.

Age for admission to STL Symphony and Live at Powell Hall concerts varies, however, for most events the required age is five or older. All patrons, regardless of age, must have their own tickets and be seated for all concerts. All children must be seated with an adult. Admission to concerts is at the discretion of the House Manager.

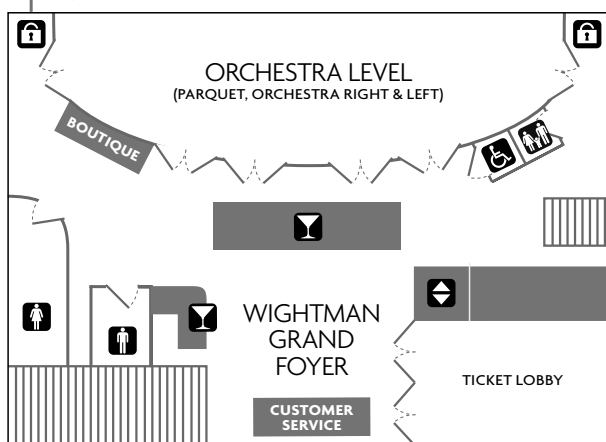
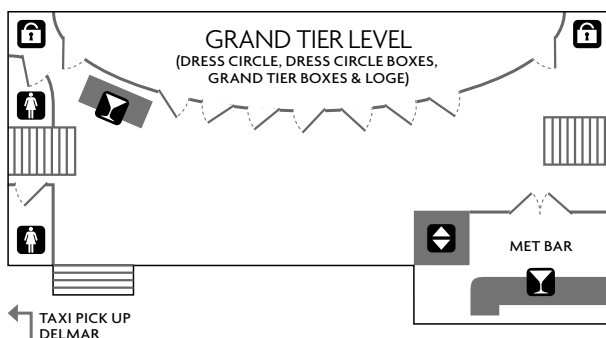
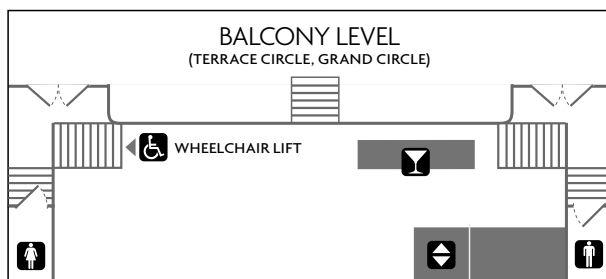
Outside food and drink are not permitted in Powell Hall. No food or drink is allowed inside the auditorium, except for select concerts.

Powell Hall is not responsible for the loss or theft of personal property. To inquire about lost items, call 314-286-4166.

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POWELL HALL



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|  MEN'S RESTROOM |  FAMILY RESTROOM |
|  ELEVATOR | |

Please make note of the EXIT signs in the auditorium. In the case of an emergency, proceed to the nearest EXIT near you.