CONCERT PROGRAM
Friday, November 18, 2016 at 8:00PM
Saturday, November 19, 2016 at 8:00PM
Sunday, November 20, 2016 at 3:00PM

David Robertson, conductor
Caitlin Lynch, soprano
Michelle DeYoung, mezzo-soprano
Nicholas Phan, tenor
Kevin Thompson, bass
St. Louis Symphony Chorus
Amy Kaiser, director
The St. Louis Children’s Choirs
Barbara Berner, artistic director

IVES
(1874–1954)
The Unanswered Question (1908)
Karin Bliznik, trumpet
(NO PAUSE)

JOHN ADAMS
(b. 1947)
On the Transmigration of Souls (2002)
Karin Bliznik, trumpet
St. Louis Symphony Chorus
Amy Kaiser, director
The St. Louis Children’s Choirs
Barbara Berner, artistic director

INTERMISSION

MOZART
(1756–1791)
Requiem in D minor, K. 626 (1791)
Introitus: Requiem —
Kyrie
Sequenz: Dies irae, Tuba mirum, Rex tremendae,
Recordare, Confutatis — Lacrimosa
Offertorium: Domine Jesu, Hostias
Sanctus
Benedictus
Agnus Dei — Communio: Lux aeterna

Caitlin Lynch, soprano
Michelle DeYoung, mezzo-soprano
Nicholas Phan, tenor
Kevin Thompson, bass
St. Louis Symphony Chorus
Amy Kaiser, director
These concerts are part of the Wells Fargo Advisors Orchestral Series.

David Robertson is the Beofor Music Director and Conductor.

Caitlin Lynch is the Mr. and Mrs. Ernest A. Eddy Guest Artist.

Amy Kaiser is the AT&T Foundation Chair.

The St. Louis Symphony Chorus is underwritten in part by the Richard E. Ashburner, Jr. Endowed Fund.

The concert of Friday, November 18 is supported by Northern Trust.

The concert of Friday, November 18 is underwritten in part by a generous gift from Ms. Lesley A. Waldheim.

The concert of Saturday, November 19 is underwritten in part by a generous gift from Mrs. Pauline Keinath.

The concert of Sunday, November 20 is the Thomas Peck Memorial 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
For tickets call 314-534-1700, visit stlsymphony.org, or use the free STL Symphony mobile app available for iOS and Android.

BEETHOVEN’S EMPEROR
Fri, Nov 25, 8:00pm | Sat, Nov 26, 8:00pm
Sun, Nov 27, 3:00pm
Robert Spano, conductor; Stephen Hough, piano

SIBELIUS  Pohjola’s Daughter
RESPIGHI  Fountains of Rome
BEETHOVEN  Piano Concerto No. 5, “Emperor”

Presented by The Thomas A. Kooyumjian Family Foundation

SELECTIONS FROM THE NUTCRACKER
Fri, Dec 2, 8:00pm | Sat, Dec 3, 8:00pm | Sun, Dec 4, 3:00pm
Ward Stare, conductor; David Halen, violin;
Webster University Leigh Gerdine College of Fine Arts, visuals

BORODIN  Prince Igor Overture
TCHAIKOVSKY  Violin Suite from Sleeping Beauty
and Swan Lake
TCHAIKOVSKY  Act II from The Nutcracker

A GOSPEL CHRISTMAS WITH RICHARD SMALLWOOD
Thu, Dec 8, 7:30pm
Richard Smallwood, vocalist;
St. Louis Symphony IN UNISON Chorus;
Kevin McBeth, director

Supported by Monsanto Fund
Media support provided by the St. Louis American

Mannheim Steamroller Christmas Symphony
Fri, Dec 9, 7:00pm | Sat, Dec 10, 7:00pm | Sun, Dec 11, 2:00pm
Arnie Roth, conductor

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

Media support provided by Riverfront Times
Throughout history and across cultures, music has played an important role on occasions of sorrow and loss. This is hardly surprising. Among its many cherished qualities, music possesses a remarkable ability to give cathartic expression to our grief, to intimate hope and continuance, to comfort us in times of loss. This concert presents two compositions conceived with a keen awareness of mortality.

Consideration of life’s impermanence inevitably leads to questions about its meaning. How are we to understand our brief passages on this earth? What are we here for, and why? These questions have occupied thinkers through the ages. One of them was a composer, the visionary American Charles Ives, who made the mystery of existence the premise for the extraordinary musical parable that opens our program.
Charles Ives
The Unanswered Question

ETERNAL QUESTION  Charles Ives’s *The Unanswered Question* is one of the most remarkable and original compositions from the early twentieth century. Composed “sometime before June 1908,” Ives recalled, this short piece reflects the composer’s belief that music should not be an abstract, self-contained activity but should mirror the larger events and concerns of life. Ives possessed a wide-ranging intellect and a lifelong eagerness to grapple with religious, political, and existential questions, and he believed that creative work must engage such concerns. “You cannot set art off in the corner and hope for it to have vitality, reality and substance,” he stated on one occasion.

*The Unanswered Question* presents a simple yet compelling musical allegory. A string orchestra softly intones spacious chords representing the unfathomable mystery of the universe. Against this background a trumpet poses an eternal question: “Why do we exist?” Four flutes attempt to respond but cannot agree among themselves. Their growing agitation finally becomes intolerable, and they turn on the trumpet in a raucously mocking or berating fashion. In the end, the question remains unanswered, and we are left only with the harmonies of the strings, impassive and inscrutable as before.

*The Unanswered Question* anticipated musical developments half a century and more into the future. Its fusion of diverse musical materials, its free rhythmic coordination among performers, and its structure as a scenario to be enacted by instruments all foreshadowed tendencies of the midcentury avant-garde. *The Unanswered Question* remains Ives’s most famous work and is a classic of modern American music.
On September 11, 2001, nearly 3,000 people died in the terrorist attack that destroyed the twin office towers of the World Trade Center. Several months later, the New York Philharmonic approached John Adams about writing a new work to be performed at a commemorative concert marking the first anniversary of that event. “I didn’t require any time at all to decide whether or not to do it,” Adams recalled. “I knew immediately that I very much wanted to do this piece—in fact I needed to do it.”

The result was *On the Transmigration of Souls*, a large single-movement composition scored for chorus, orchestra, and pre-recorded soundtrack that includes urban street noises: sounds of traffic, voices, doors clanging, and more. The text for the work derives from three sources. One is a partial list of names of those who perished in the 9/11 attack, read by voices of diverse timbres, pre-recorded and layered in what Adams describes as a “mantra-like” fashion. The rest of the text, sung by chorus and a children’s choir, comes from personal reminiscences (principally drawn from interviews appearing in the “Portraits of Grief” series in *The New York Times*) and some of the many signs posted in downtown Manhattan by relatives of persons missing after the attack.

“These signs had tremendous poignancy,” Adams said. “Most had been hastily written ... often a heart-wrenching little message at the end, something like ‘Please come home, Louie. We miss you and we love you.’”

Although *On the Transmigration of Souls* clearly is connected to the events of 9/11, Adams insists that it is not a requiem in any commonly understood sense. Instead, he prefers to call the piece a “memory space.” Elaborating on this notion, Adams explained:

My desire in writing this piece [was] to achieve in musical terms the same sort of feeling one gets upon entering ... the Chartres Cathedral, for example, [where] you experience an immediate sense of something otherworldly. You feel you are in the presence of many souls, generations upon generations of them ... And even though you might be with
CONTEMPLATION AND CATHARSIS  The work begins quietly, its opening minutes evoking the transcendental style of Charles Ives, a composer important to Adams. There is even a reference to *The Unanswered Question* in the trumpet melody that floats through a mist of voices and quiet orchestral accompaniment during the first portion of the composition. The slowly changing aural tapestry conveys a dream-like atmosphere conducive to contemplation or, perhaps, subliminal receptivity to the emotional content of the text. Only late into the approximately 25-minute composition does the orchestra unleash a sustained burst of pent-up energy, propelling the music forward on the kind of rapid motor rhythms that Adams has made a musical signature. The chorus joins in, intoning frantically, or ecstatically, the words “light” and “sky.”

This musical eruption is, however, short-lived. Calm comes once more upon the proceedings, and the chorus turns to words of family, connection, and love. Both the music and text are, in the end, consoling and life-affirming. Here it is worth noting Adams’s explanation of the composition’s title. The phrase “transmigration of souls,” he states, is meant to imply not just “the transition from living to dead, but also the change that takes place within the souls of those that stay behind, of those who suffer pain and loss and then themselves come away from that experience transformed.”

WOLFGANG AMADEUS MOZART
Requiem in D minor, K. 626

VEIL OF LEGEND  The genesis of Mozart’s final composition, his Requiem in D minor, is obscured by uncertainty and romantic fiction. Indeed, since the 19th century, this work has acquired so heavy a gloss of legend that it now requires some effort to consider objectively the music and the circumstances in which it was composed.

The facts concerning those circumstances are as follows. In July 1791, an anonymous gentleman sent a messenger to Mozart and through him requested the composition of a requiem mass. His commission stipulated that the composer attempt to discover neither the occasion for the work’s performance nor his patron’s identity. Mozart accepted the assignment and soon began concentrated work on the piece. But by November 20 he had fallen seriously ill and took to bed. Two weeks later, on December 5, he died, his work on the mass only partly done. Not wishing to forfeit the fee that had accompanied the mysterious commission, Constanze Weber Mozart, the composer’s widow, asked one of her husband’s students, Franz Xaver Süssmayr, to complete the score. Thanks to his efforts, she was able to deliver the mass as promised.

Mozart was scarcely in his grave before various people began to speculate on the coincidence of his composing a requiem while he himself was fatally ill. It was proposed that the composer was beset with presentiments of death and became convinced he was actually composing his own funeral music; that the messenger who brought the commission was “a tall, thin, grave-looking man,” and that Mozart believed that he was a spectral emissary from the next
world; that the composer worked feverishly at the requiem on his death bed, dictating passages with his dying breath.

A great deal of this is, at best, only circumstantially supported by what we know of Mozart’s final weeks. Ultimately, nothing about the composer’s state of mind during the time he composed the piece can be conclusively proven. We do know, however, that Mozart’s anonymous benefactor was Count Franz Georg Walsegg, a dilettante musician who indulged in the dubious practice of commissioning works from competent composers and passing them off as his own. He had lost his wife, and the requiem he purchased from Mozart was to be performed in her memory at his estate, the Count taking credit for its composition. Mozart knew nothing of his intentions.

FINISHING THE REQUIEM Further controversy has surrounded Süssmayr’s completion of the score, which entailed composition of the Sanctus and Benedictus sections and parts of the Lacrimosa and Agnus dei. Some commentators have alleged a lower level of inspiration in these sections. Yet no less an authority than Beethoven defended Süssmayr’s work, asserting that “If Mozart did not write this music, then the man who wrote it was a Mozart.” This debate has proved inconclusive. Although several new attempts to complete Mozart’s score have been essayed, Süssmayr’s version remains the standard one. It seems likely to remain so, for despite what Süssmayr did or did not do for it, this requiem is still one of the great settings of the mass for the dead.

For all the urgency and drama that attend certain passages, Mozart’s music lacks the apocalyptic tone we hear in settings of the requiem verses by Berlioz and Verdi. This is more than a matter of Mozart using a smaller orchestra imparting a particularly mellow timbre. Rather, it reflects Mozart’s quite different attitude toward mortality. Some idea of this may be gleaned from a letter the composer wrote to his father in 1787. In it, Mozart speaks of death as “the true goal of our existence ... [the] best and truest friend of mankind, ... [something] very soothing and consoling.” The music of his Requiem is precisely this, “soothing and consoling,” its profound beauty overcoming any sense of desolation and serving to put us on more intimate terms with our “best and truest friend.” Mozart, during his all-too-early maturity, must have felt no higher artistic purpose.

Born
January 27, 1756, in Salzburg
Died
December 5, 1791 in Vienna
First Performance
December 14, 1793, at the Neukloster monastery near Vienna, Count Franz Walsegg directing
STL Symphony Premiere
February 4, 1909, Max Zach conducting
Most Recent STL Symphony Performance
November 11, 2012, Jun Märkl conducting
Scoring
2 basset horns
2 bassoons
2 trumpets
3 trombones
timpani
chorus
organ
strings
Performance Time
approximately 48 minutes
David Robertson is celebrated worldwide as a champion of contemporary composers, an ingenious and adventurous programmer, and a masterful communicator whose passionate and compelling advocacy for the art form is widely recognized. A consummate and deeply collaborative musician, Grammy-Award-winner Robertson is hailed for his intensely committed and exacting music making. With an extensive orchestral and operatic repertoire that spans from the classical to the avant-garde, Robertson has forged close relationships with major orchestras around the world through his exhilarating music-making and stimulating ideas. This marks Robertson’s 12th season as Music Director of the storied 137-year-old St. Louis Symphony. He also serves as chief conductor and artistic director of the Sydney Symphony Orchestra in Australia.

As Music Director of the STL Symphony, Robertson has solidified the orchestra’s standing as one of the nation’s most enduring and innovative. His established relationships with artists and composers is deeply rooted, and is evidenced by the STL Symphony’s strong relationship with composer John Adams. Their 2014 release of *City Noir* (Nonesuch Records)—comprising works by Adams performed by the STL Symphony with Robertson—won the Grammy Award for Best Orchestral Performance.

Highlights of Robertson’s 2016–2017 season with the STL Symphony include a Carnegie Hall performance of Adams’s *The Gospel According to the Other Mary* as part of a celebration of the composer’s 70th birthday. Robertson and the Symphony will be holding a season-long celebration of Adams, highlighted by Leila Josefowicz’s performance of the composer’s Violin Concerto at Powell Hall. This performance was also recorded by Nonesuch, and combined with *Scheherazade.2*, will offer two of Adams’s most significant works for solo violin and orchestra, scheduled for release in 2017.
Caitlin Lynch makes her STL Symphony debut this weekend

Declared “luminous” by The New York Times and “eloquent” by The Wall Street Journal, soprano Caitlin Lynch is captivating audiences with her portrayals of iconic leading ladies. With a repertoire that encompasses Mozart to Verdi and Handel to Heggie, Lynch brings her dynamic portrayals of both classic and contemporary operas to stages around the world. The 2016–2017 season brings two major debuts: with English National Opera for Donna Anna in Don Giovanni, and Micaëla in Carmen, conducted by Seiji Ozawa at his Music Academy. She also returns to the stage of the Metropolitan Opera as Pamina in The Magic Flute, conducted by Antony Walker. Future seasons include a debut with San Diego Opera and her return to the Metropolitan Opera.

Michelle DeYoung most recently appeared with the STL Symphony in April 2008

Mezzo-soprano Michelle DeYoung has established herself as one of the most exciting artists of her generation. She appears frequently with many of the world’s leading orchestras, including the New York Philharmonic, Boston Symphony Orchestra, Chicago Symphony Orchestra, Cleveland Orchestra, San Francisco Symphony, Los Angeles Philharmonic, Minnesota Orchestra, Pittsburgh Symphony Orchestra, The Met Orchestra, Vienna Philharmonic, BBC Symphony Orchestra, Royal Philharmonic Orchestra, Orchestre de Paris, Berliner Staatskapelle, and the Royal Concertgebouw Orchestra. She has also appeared in the prestigious festivals of Ravinia, Tanglewood, Aspen, Cincinnati, Saito Kinen, Edinburgh, Salzburg, and Lucerne. DeYoung’s many engagements this season include appearances with the Cleveland Orchestra, Philadelphia Orchestra, Los Angeles Philharmonic, Kansas City Symphony, Nashville Symphony, Portland Symphony, Finnish National Radio Orchestra, Ensemble Intercontemporain, NHK Symphony in Tokyo, Hong Kong Philharmonic, Melbourne Symphony, and the New Zealand Symphony.
Nicholas Phan most recently appeared with the STL Symphony in March 2014

Kevin Thompson makes his STL Symphony debut this weekend

### Nicholas Phan

Appearing regularly in the world’s premiere concert halls, music festivals and opera houses, American tenor Nicholas Phan continues to distinguish himself as one of the most compelling tenors performing today. In the 2016–2017 season he returns to the Cleveland Orchestra, Philadelphia Orchestra, San Francisco Symphony Orchestra, Baltimore Symphony Orchestra, North Carolina Symphony, and the National Arts Centre in Ottawa. He also makes his debut as the title role in *Oedipus Rex* with Esa-Pekka Salonen and the Philharmonia Orchestra of London and his recital debut at the Wigmore Hall in London. Phan’s most recent solo album, *A Painted Tale*, was released on Avie Records in February of 2015. His previous solo album, *Still Falls the Rain*, was named one of the best classical recordings of 2012 by *The New York Times*.

### Kevin Thompson

American bass Kevin Thompson has been called “A mountain of a voice, with resonance” by the *San Francisco Classical Voice*. In recent seasons, he has sung the role of Ahmed Sumani in the world premiere of *Qadar* at the Kennedy Center, returned to Opera Santa Barbara as Sparafucile in *Rigoletto*, performed Beethoven’s *Missa Solemnis* at the Kennedy Center and with the Washington Chorus, and debuted as Osmin in *Die Entführung aus dem Serail* and as Mephistopheles in *Faust* with West Bay Opera. Future engagements include Verdi’s Requiem with Tallahassee Symphony, Basilio in *Barber of Seville* with Opera Hong Kong, and the role of Angelotti in *Tosca* with Opera Tampa. Thompson is a graduate of The Juilliard School, AIMS Graz (American Institute of Musical Studies), and Aspen Music Festival.
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. A regular guest conductor for the Berkshire Choral Festival in Sheffield, Massachusetts; in Santa Fe; and at Canterbury Cathedral; as well as Music Director of the Dessoff Choirs in New York for 12 seasons, she 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.

BARBARA BERNER

Barbara Berner conducts the St. Louis Children’s Choirs’ advanced touring ensemble, Concert Choir, and oversees all aspects of the Children’s Choirs as artistic director. Under her direction, Concert Choir has performed at the Oregon Bach Festival, the national American Choral Directors Association convention in Los Angeles, the national American Orff-Schulwerk Association Conference, the Missouri Music Educators Association Conference, at Carnegie Hall, and at the White House. In June 2013, Berner had the honor of conducting the National Children’s Festival Chorus at Lincoln Center. She has prepared Concert Choir for over eighty performances with the St. Louis Symphony under numerous conductors including David Robertson, Peter Oundjian, Hans Vonk, Eri Klas, David Zinman, and Ward Stare. She joined the artistic staff of The St. Louis Children’s Choirs in 1996 and was appointed Artistic Director in 1999.
ST. LOUIS SYMPHONY CHORUS 2016-2017

Amy Kaiser, director
Leon Burke III, assistant director
Gail Hintz, accompanist
Susan D. Patterson, manager

Daniel A. Bain
Tracy Baker
Annemarie Bethel-Pelton
Paula N. Bitte
Margaret Boeckman
Jerry Bolain
Joy Boland
Michael Bouman
Keith Boyer
Robyn Brandon
Daniel Brodsky
Buron F. Buffkin Jr.
Leon Burke III
Cherstin Byers
Peggy Cantrell
Leslie Caplan
Victoria Carmichael
Mark P. Cereghino
Rhonda Collins Coates
Timothy Cole
Devoree Clifton Crist
Derek Dahlke
Laurel Ellison Dantas
Deborah Dawson
Mia DeJong
Courtney Diamond
Mary C. Donald
Ladd Faszold
Heather Fehl
Alan Florendo
Alan Freed
Mark Freiman
Amy Telford Garcés
Amy Gatschenberger
Lara B. Gerassi
Allison Glass

Megan E. Glass
Susan Goris
Philip Greenwood
Tevia Grimenstein
Susan H. Hagen
Carlea B. Halverson
Sue Harrington
Nancy Helmich
Ellen Henschen
Jeffrey Heyl
Lori Hoffman
Tara Hoisington
Heather Humphrey
Kerry Jenkins
Edina Kiss
Patricia Kofron
Elena Korpalski
Adam Kosberg
Paul Kunnath
Debby Lennon
Gregory C. Lundberg
Gina Malone
Alicia Matkovich
Patrick Mattia
Elizabeth McKinney
Celia R. McManus
Robert McNichols, Jr.
Scott Meidroth
Katherine Menke
Jei Mitchell
Brian Mulder
Johanna Nordhorn
Duane L. Olson
Malachi Owens, Jr.
Susan D. Patterson
Matt Pentecost
Brian Pezza
Shelly Ragan Pickard
David Pierce
Clay Pulsipher
Sarah Price
Amy E. W. Prince
Valerie Christy Reichert
Kate Reimann
Jonathan Richey
Patti Ruff Riggle

Greg J. Riddle
Stephanie Robertson
Terree Rowbottom
Nathan Tulloch Ruggles
Paul N. Runnion
Mark Saunders
Mark V. Scharff
Leann Schuering
Janice Simmons-Johnson
Charles G. Smith
Nick Spector
Adam Stefo
Clark Sturdevant
Jasper K. Sussman
Maureen Taylor
Michelle Taylor
Byron E. Thornton
Natanja Tomich
Diane Toomey
Philip Touchette
Dewayne Trainer
Pamela Triplett
David R. Truman
Greg Upchurch
Samantha Wagner
Nancy Maxwell Walther
Keith Wehmeier
Nicole Weiss
Alexander Weymann
Paul A. Williams
Mary Murphy Wissinger
Ruth Wood-Steed
Susan Donahue Yates
Carl Scott Zimmerman
Daniel Zipperer
Concert Choir Singers

Barbara Berner, director
Gabrielle Anderson
Meher Arora
Varsha Arun
Bailey Bacher
Malaina Bagwell
Margaret Beekman
Kelly Beekman
Kelby Birmes
Deborah Blackmon
Danielle Boulanger
Isabel Brieler
Adrianna Calhoun
Elsa Case
Ruth Coolidge
Rebecca Cunningham
Grace Daniels
Martin De La Hunt
Hannah Donaldson
Katelyn Dougherty
Isabelle Essman

Zoey Fleisher
Cordelia Frese
Mollie Garrett
Kavitha Gnanarajah
Claire Golden
Calista Goldwasser
Aliana Good
Melanie Gould
Gillian Greenlaw
Olivia Gregory
Milana Gurt
Annie Heartney
Gea Henry
Emily Hinshaw
Lily Hoberman
Menea Kefalov
Allie Kennebeck
Claire Kim
Anne Koo
Phoebe Leach
Riley Majzun
Cate McCandless
Annie McNutt
Averi Muniz

Chloe Neal
Wesley Nichols
Evelyn Ohs
Emma Page
Jordyn Patterson
Caden Pollock
Arya Ramakrishnan
Claire Reifschneider
Madeleine Rodriguez
Rosy Rojas
Mia Schieffer
Leah Schumacher
Aleesha Shi
Kiley Sorbello
Alexandria Stewart
Emma Trippeer
Addie Trippeer
Lauren Vitale
Elena Welch
Jordan Westerfield
Olivia Whittle
Tessa Wild
Laura Zoeller
ON THE TRANSMIGRATION OF SOULS
PROGRAM TEXTS

Except where noted, phrases come from missing persons posters photographed by Barbara Haws, archivist for the New York Philharmonic

“Missing…”
“Remember me. Please don’t ever forget me.”
“It was a beautiful day.”
“Missing: Jennifer de Jesus”
“Missing: Manuel Damotta”
“I see water and buildings …”
(Quoted in numerous sources; last words of flight attendant on AA #11)
“We will miss you. We all love you. I’ll miss you, my brother.”
“Jeff was my uncle.”
“You will never be forgotten.”
“Looking for Isaias Rivera.”
“Windows on the World”
“She looks so full of life in that picture.”
“It feels like yesterday that I saw your beautiful face…”
“I loved him from the start.”
“You will never be forgotten.”
“I miss his gentleness, his intelligence, his loyalty, his love.”
“Shalom”
“Remember”
The daughter says: “He was the apple of my father’s eye.”
(New York Times “Portraits in Grief”)
The father says: “I am so full of grief. My heart is absolutely shattered.”
(New York Times “Portraits in Grief”)
The young man says: “...he was tall, extremely good-looking, and girls never talked to me when he was around.” (New York Times “Portraits in Grief”)
The neighbor says: “She had a voice like an angel, and she shared it with everyone, in good times and bad.” (New York Times “Portraits in Grief”)
The mother says: “He used to call me every day. I’m just waiting.”
The lover says: “Tomorrow will be three months, yet it feels like yesterday since I saw your beautiful face, saying, ‘Love you to the moon and back, forever.’” (New York Times “Portraits in Grief”)
The man’s wife says: “I loved him from the start ... I wanted to dig him out. I know just where he is.” (New York Times “Portraits in Grief”)
“My sister.”
“My brother.”
“My daughter.”
“My son.”
“Best friend to many…”
“I love you.”
The Names:

John Florio  
Christina Flannery  
Lucy Fishman  
Richard Fitzsimmons  
David Fodor  
Sal A. Fiumefreddo  
Carl Flickinger  
Eileen Flecha  
Jane S. Beatty  
Manuel Da Mota  
Maurice Barry  
James Patrick Berger  
Marilyn C. Bautista  
Jacquelyn P. Sanchez  
Kenneth W. Basnicki  
Lt. Michael Fodor  
Guy Barzvi  
Oliver Bennett  
Eric Bennett  
Charlie Murphy  
Jeffrey Coombs  
Domingo Benilda  
Manette Marie Beckles  
Paul James Battaglia  
Thomas J. Fisher  
Alysia Basmajian  
Ivan Luis Carpo Bautista  
Kalyan K. Sarkar  
John Bergin  
Mario Santoro  
Herman Sandler  
Maurice Barry  
Michael Beekman  
Andre Fletcher  
Bryan Craig Bennett  
Inna Basina  
Jasper Baxter  
Lt. Steven J. Bates  
John Santore  
Denise Benedetto  
Joseph W. Flounders  

Jennifer de Jesus  
Donna Bernaerts-Kearns  
Karleton Fyfe  
Gregory Salzedo  
John Fabian  
Kevin D. Marlo  
Michael LaForte  
David Fontana  
Nicholas C. Lassman  
Paul Rizza  
Donald A. Foreman  
Juan Garcia  
Alisha Caren Levine  
Frederick Gabler  
Betsy Martinez  
Giann F. Gamboa  
Peter J. Ganci  
Brian E. Martineau  
Grace Galante  
James Martello  
David S. Barry  
Dominick J. Berardi  
Alexis Leduc  
Brian Magee  
Christopher Larrabee  
Daniel Maher  
Denis Lavelle  
Edward J. Lehman  
Elena Ledesma  
Eugene Lazar  
Gary E. Lasko  
Hamidou S. Larry  
James Leahy  
Juanita Lee  
Janine LaVerde  
Jeffrey Latouche  
John D. Levi  
John Adam Larson  
John J. Lennon  
Jorge Luis Leon

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