

Nathalie Stutzmann, conductor  
Siobhan Stagg, soprano  
Stephen Powell, baritone  
St. Louis Symphony Chorus  
Amy Kaiser, director

Saturday, March 9, 2019 at 8:00pm  
Sunday, March 10, 2019 at 3:00pm

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**STRAVINSKY**

(1882-1971)

***Funeral Song, op. 5*** (1908)**BRAHMS**

(1833-1897)

***Ein deutsches Requiem, op. 45*** (1865-1868)

Selig sind, die da Leid tragen  
Denn alles Fleisch es ist wie Gras  
Herr, lehre doch mich  
Wie lieblich sind deine Wohnungen  
Ihr habt nur Traurigkeit  
Denn wir haben hie keine bleibende Statt  
Selig sind die Toten

Siobhan Stagg, soprano  
Stephen Powell, baritone  
St. Louis Symphony Chorus  
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**ACKNOWLEDGMENTS**

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Nathalie Stutzmann is the **Malcolm W. Martin Guest Conductor**.

The concert of Saturday, March 9, is underwritten in part by a generous gift from **George and Melissa Paz**.

The concert of Sunday, March 10, is the **Thomas Peck Memorial Concert**.

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

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# PROGRAM NOTES

BY TIM MUNRO

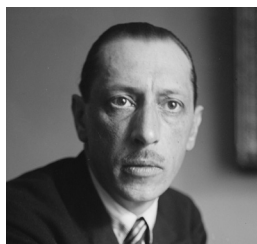
In the 21st century, we have tried to eliminate death from our lives.

Morgues and funeral homes keep us at arms' length from the dead; public displays of grief are frowned upon; and those mourning are expected to return to "normal" in days. Modern inventions, like gene therapy and cryogenics, come with the promise that we can live forever.

And yet, we still die, we still mourn, we still need comfort.

This program opens in pain. *Funeral Song* was written after the death of a close friend and mentor. Stravinsky releases his suffering into orchestral groans and cries, but also into the respite of memory, as if Stravinsky was leafing through an album of musical snapshots of his old teacher.

After pain, comfort. Brahms' music traces a journey of grief: there is sorrow, anger, and pain, but also warmth, brightness, and calm. The texts he chose for *Ein deutsches Requiem* (A German Requiem) seem intended to soothe those who mourn. We start in darkness, find a hazy light, and end in a sort of acceptance.



## IGOR STRAVINSKY

**Born** June 17, 1882, Oranienbaum  
(now Lomonosov), Russia

**Died** April 6, 1971, New York City, New York

## *Funeral Song*, op. 5

### On the trail

Rarely does the classical music world get its own page-turning mystery. But when a major work by Igor Stravinsky was unearthed, a century after its first and only performance, the story made headlines across the world.

In 1960, Stravinsky himself laid down breadcrumbs. *Funeral Song* was "the best of my works before *The Firebird*," he wrote. It "must have been preserved in one of the St. Petersburg orchestra libraries."

Musicologists dug into every nook and cranny. Emerging empty-handed, they assumed the work had been destroyed in 50 years of revolution and war. When Stravinsky died 11 years later, *Funeral Song* seemed lost to the mists of history.

In 2015, there was a break. A renovation of the aging St. Petersburg Conservatory led to the relocation of the contents of its library. Amidst the dust and chaos a pile of dusty scores turned up in a corner.

The Conservatory's librarian carefully paged through these aging manuscripts. One score caught her eye. Its title? *Pogrebal'naya Pesnya* (*Funeral Song* in Russian).

Its composer? Igor Stravinsky.

## Ode to a giant

Let's rewind to before Stravinsky's death; to before his self-imposed exile from Russia; to before his worldwide fame. To 1908.

Stravinsky was stricken by the death of the composer Nikolai Rimsky-Korsakov. This giant of Russian music had been a teacher, mentor, and even surrogate parent after the death of Stravinsky's father. Stravinsky poured all of his feelings about his teacher's death into *Funeral Song*, which was performed a single time, at a concert in Rimsky-Korsakov's memory.

The Stravinsky of *Funeral Song* is a Stravinsky in transition. The work provides a missing link between his youthful works, rich with the sound of Rimsky-Korsakov's intricate orchestral tapestries, and his ballet scores, soon to make him an international sensation.

*Funeral Song* opens in desolation. Low instruments groan; strings tremble and sigh; anticipation builds. Strings and French horns sing a funeral hymn, a quiet threnody that dominates the rest of the work.

There are moments of beauty, even awe, in the prevailing darkness. Stravinsky, recalling the work many years later, used the image of "all the solo instruments of the orchestra [filing] past the tomb of the master in succession, each laying down its own melody as its wreath."

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**First Performance** January 17, 1909, Felix Blumenfeld conducting

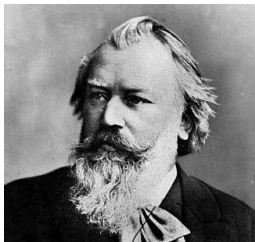
**First SLSO Performance** this week

**Scoring** 3 flutes (3rd doubling piccolo), 2 oboes, English horn, 3 clarinets (3rd doubling bass clarinet), 3 bassoons (3rd doubling contrabassoon), 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion (bass drum, cymbals, and tam tam), 2 harps, and strings

**Performance Time** approximately 12 minutes



Igor Stravinsky, on the left, in the living room of Nikolai Rimsky-Korsakov, second from left. Taken in 1908 shortly before the death of Rimsky-Korsakov.



## JOHANNES BRAHMS

**Born** May 7, 1833, Hamburg, Germany

**Died** April 3, 1897, Vienna, Austria

### *Ein deutsches Requiem*, op. 45

#### Death

"If you want to see our mother once again," Johannes Brahms' brother wrote, "come immediately."

Brahms had a complicated relationship with his mother. His childhood, in a rough part of Hamburg, was difficult; he rarely spoke of it later. But after his mother's death, he worked to complete an ambitious work that may have helped him confront feelings of loss, of pain: *Ein deutsches Requiem* (A German Requiem).

Brahms feared death. Late in life he would refuse to sign his own will, and he wrote many songs that contemplate mortality. In the *Four Serious Songs*, a baritone sings, "O death, how bitter you are!" Brahms refused to hear a public performance of the work.

A decade before his mother's death, Brahms was deeply affected by the suicide of composer Robert Schumann. With Schumann's death, Brahms lost a mentor, and in some ways a surrogate parent. The *Requiem's* first sketches date to this time.

Later, Brahms wrote to a friend, "you ought to know how much a work like the *Requiem* belongs to Schumann. I felt in my inmost heart that it should be sung for him."

#### What's in a title?

"Requiem" is the first word of the Catholic Mass of the Dead. Although long associated with musical settings of this text, by Brahms' time a "requiem" had come to refer to any work that took death as its subject.

Brahms' use of the word "German" is often taken to imply a deeper cultural or nationalist message. But there is no evidence that Brahms intended this reading; he simply wished to signify that the *Requiem* was composed to a German language text.

But why "A" German requiem, and not "*The*" German requiem? By using the indefinite article Brahms humbly pays homage to composers who had blazed the trail for him, having written requiems in their native German tongue.

#### Comfort

The Catholic Mass of the Dead helps to ferry souls of the dead. Its traditional text asks that the dead be given eternal rest, that they be absolved of sins, that they be transported to heaven.

But Brahms chose very different texts for *A German Requiem*. His texts soothe those who are left behind, those who grieve. For example, those who "mourn" will be "comforted"; "tears" will reap "joy"; those who "weepeth" will experience "rejoicing."

Unlike the standard Latin requiem, Brahms allows for no vengeance, no judgment. The word “comfort” occurs three times, and “joy” four, while the word “death” is sung once. In the sixth movement the choir even seems to taunt death: “O death, where is thy sting?”

Foregrounding human suffering, Brahms’ text omits some religious imagery. “I will admit,” wrote Brahms to a friend, “that I could happily omit the ‘German’ [from the work’s title] and simply say ‘Human’.”

Christ’s words open *A German Requiem*, but Jesus’ name is not mentioned in the work. Verses from Revelation are cleaned of their apocalyptic imagery. In the fifth movement, a mother and child relationship is just that: the love of a mother for a child.

Sometimes a work can reveal something its author otherwise might try to keep hidden. “I speak through my music,” Brahms wrote.

Brahms was a Christian in an increasingly secular age. Born in the most conservative part of Germany, he was a baptized and confirmed Lutheran. He knew his Bible well: handwritten notes cover his well-thumbed copy, whose verses he drew on for many hours of choral music.

But it is impossible to know how deep his beliefs went. Brahms was reluctant to reveal himself, discarding anything that exposed himself to the light of day. In person he was guarded, declaring himself “free but alone,” and fled complicated personal and professional commitments.

## Looking back

Brahms was one of the first true music historians. He piled his library high with volumes of past composers, taking inspiration from dusty, outmoded techniques.

*A German Requiem* is both very new and very old. Brahms shuttles us between centuries, sometimes jarringly: at one moment we might be listening to a 16th century choral work; at another a 18th century cantata; at another a 19th century opera.

Shadows of two older German composers are long. Bach’s music was Brahms’ lifetime companion, and Bach’s fastidiously-constructed musical lines are matched by Brahms’ own master craftsmanship.

But casting the longest shadow is another German baroque composer. Heinrich Schütz had previously set several of the texts in *A German Requiem*, and Brahms seems to have learned from his ability to balance heart and head: to touch the emotions without lapsing into sentimentality, to write choral textures that allow the words to be intelligible.

## A chorus of equals

We often associate Brahms with his instrumental works: grand symphonies, dramatic piano concertos, epic chamber works. But *A German Requiem* represented the culmination of a decade of work for a very different sort of ensemble: amateur choir.

Brahms had conducted choruses for a decade. He may have found working with amateur musicians to be less stressful than working with professionals. Choirs also proved to be the perfect laboratory for his musical experiments.

Brahms’ choral world is an idealized democracy. He allows each vocal line to have its own viewpoint; these independent lines work together in perfect harmony.

Perhaps Brahms, always awkward in the company of people, was able to find greater empathy for this gathering of musical souls.

### An orchestral dusk

By the time he wrote *A German Requiem*, Brahms had mostly written vocal, piano, and chamber works. The orchestra was still a somewhat unfamiliar continent. But in the *Requiem* he dives into the unknown, using the orchestra with subtlety and variety.

Brahms enlarges his palette: he adds complexity by dividing strings into multiple parts, and by asking the players to use mutes; he brightens the orchestra by adding two harps; he experiments with using the woodwind section as its own independent band.

Brahms is the master of the musical dusk. At the very opening of the work, for instance, cellos and basses pulse on a low note while four string parts weave a close-harmony tapestry, capturing the rich purples and blues of the setting sun.

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**First Performance** The first three movements were premiered on December 1, 1867 in Vienna. The premiere of the complete work was given on February 18, 1869 in Leipzig.

**First SLSO Performance** December 10, 1960, Edouard van Remoortel conducting

**Most Recent SLSO Performance** October 5, 2014, Markus Stenz conducting

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

**Performance Time** approximately 1 hour and 8 minutes

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## Listening guide

*Brahms the craftsman has built a symmetrical structure for A German Requiem.*

*The first, last, and central movements set texts of consolation: in the first, we are comforted with joy; in the fourth, we dwell in God's house; in the fifth, we are given a mother's support; in the seventh, we rest from our labors.*

*In the requiem's other movements, the biblical texts are more varied, confronting questions of life's transience, of fear for the future. Brahms' music matches textual variety with musical drama.*

*English text from the King James Bible.*

### Movement 1

*The opening words communicate the essence of Brahms' Requiem. We do not just mourn the dead, but also comfort those who remain. Dark tones prevail: low strings pulse at the opening; violins are removed; cellos are divided, adding richness.*

*The first text is from Christ's Sermon on the Mount. The second comes from the Psalms, which are central to A German Requiem. Brahms set Psalms texts throughout his life, perhaps drawn to the book's bewitching poetry and emotional range.*

## **I. Selig sind, die da Leid tragen**

Selig sind, die da Leid tragen,  
denn sie sollen getröstet werden.

Die mit Tränen säen,  
werden mit Freuden ernten.  
Sie gehen hin und weinen  
und tragen edlen Samen,  
und kommen mit Freuden  
und bringen ihre Garben.

## **I. Blessed are they that mourn**

Blessed are they that mourn,  
for they shall be comforted.

*Matthew 5:4*

They that sow in tears  
shall reap in joy.  
He that goeth forth and weepeth,  
bearing precious seed,  
shall doubtless come again with rejoicing,  
bringing his sheaves with him.

*Psalm 126:5-6*

## **Movement 2**

*The drama begins. Low instruments set up the tread of a funeral march, approaching from afar. The choir sings of the transience of life, at first with quiet anxiety, later with defiance. On the word aber ("but") the music pivots, brightness bursting as the choir promises "joy and gladness."*

## **II. Denn alles Fleisch es ist wie Gras**

Denn alles Fleisch es ist wie Gras  
und alle Herrlichkeit des Menschen  
wie des Grases Blumen.  
Das Gras ist verdorret  
und die Blume abgefallen.

## **II. For all flesh is as grass**

For all flesh is as grass,  
and all the glory of man  
as the flower of grass.  
The grass withereth,  
and the flower thereof falleth away.

*1 Peter 1:24*

So seid nun geduldig, lieben Brüder,  
bis auf die Zukunft des Herrn.  
Siehe, ein Ackermann wartet  
auf die köstliche Frucht der Erde  
und ist geduldig darüber,  
bis er empfahe den Morgenregen und  
Abendregen.

Be patient therefore, brethren,  
unto the coming of the Lord.  
Behold, the husbandman waiteth  
for the precious fruit of the earth,  
and hath long patience for it,  
until he receive  
the early and the latter rain.

*James 5:7*

Aber des Herrn Wort bleibet in Ewigkeit.

But the word of the Lord endureth for ever.

*1 Peter 1:25*

Die Erlöseten des Herrn werden  
wiederkommen, und gen Zion kommen  
mit Jauchzen. Freude, ewige Freude, wird  
über ihrem Haupte sein; Freude und Wonne  
werden sie ergreifen und Schmerz und  
Seufzen wird weg müssen.

And the ransomed of the Lord shall return,  
and come to Zion with songs  
and everlasting joy upon their heads:  
they shall obtain joy and gladness,  
and sorry and sighing shall flee away.

*Isaiah 35:10*

### Movement 3

*The curtain opens onto a 19th century opera. We zoom in on a single protagonist, a hesitant baritone, filled with desperation and fear. The orchestra is colored by the dark sounds of violas, cellos, and timpani. Fear is answered by confidence: above a heavy low note the choir builds an awe-inspiring musical cathedral.*

#### III. Herr, lehre doch mich

Herr, lehre doch mich, daß ein Ende  
mit mir haben muß, und mein Leben  
ein Ziel hat, und ich davon muß.  
Siehe, meine Tage sind einer Hand breit vor  
dir, und mein Leben ist wie nichts vor dir.  
Ach, wie gar nichts sind alle Menschen,  
die doch so sicher leben.  
Sie gehen daher wie ein Schemen,  
und machen ihnen viel vergebliche Unruhe;  
sie sammeln und wissen nicht wer es  
kriegen wird.  
Nun Herr, wess soll ich mich trösten?  
Ich hoffe auf dich.

*Der Gerechten Seelen sind in Gottes Hand  
und keine Qual rühret sie an.*

#### III. Lord, make me to know mine end

Lord, make me to know mine end,  
and the measure of my days, what it is;  
that I may know how frail I am.  
Behold, thou hast made my days as an  
handbreadth; and mine age is as nothing  
before thee: verily every man at his best  
state is altogether vanity.  
Surely every man walketh in a vain shew:  
surely they are disquieted in vain:  
he heapeth up riches, and knoweth not  
who shall gather them.  
And now, Lord, what wait I for?  
My hope is in thee.

*Psalm 39:4-7*

*But the souls of the righteous are in the  
hand of God and there shall no torment  
touch them.*

*Wisdom 3:1*

### Movement 4

*The still center of the requiem. Warmed by the soft glow of woodwinds, the choir sings of the warmth and comfort of home. Brahms' tempo may be slow, but the music retains a dance-like quality, as if we spin in slow pirouettes far above, in the Lord's home.*

#### IV. Wie lieblich sind deine Wohnungen

Wie lieblich sind deine Wohnungen,  
Herr Zebaoth!  
Meine seele verlangt und sehnet sich  
nach den Vorhöfen des Herrn;  
mein Leib und Seele freuen sich in dem  
lebendigen Gott.  
Wohl denen, die in deinem Hause wohnen,  
die loben dich immerdar.

#### IV. How lovely are thy tabernacles

How lovely are thy tabernacles, O Lord  
of hosts!  
My soul longeth, yea, even fainteth  
for the courts of the Lord:  
my heart and my flesh crieth out  
for the living God.  
Blessed are they that dwell in thy house:  
they will be still praising thee.

*Psalm 84:1,2,4*



## Movement 5

*The summit of the Requiem. The solo soprano evokes the image of a mother comforting her child. In contrast to the darkness of earlier movements, the music here hangs in a hazy stratosphere, the soprano haloed by high woodwinds.*

### V. *Ihr habt nun Traurigkeit*

*Ihr habt nun Traurigkeit;  
aber ich will euch wiedersehen,  
und euer Herz soll sich freuen,  
und eure Freude soll niemand von euch nehmen.*

### V. And ye now therefore have sorrow

And ye now therefore have sorrow;  
but I will see you again,  
and your heart shall rejoice,  
and your joy no man taketh from you.

*John 16:22*

*Sehet mich an: ich habe eine kleine Zeit  
Mühe und Arbeit gehabt und habe großen  
Trost funden.*

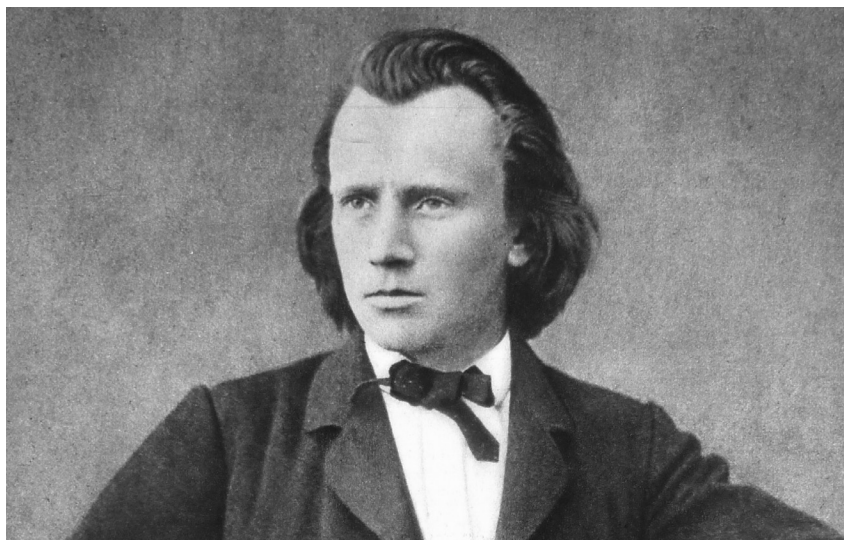
Ye see how for a little while I labor  
and toil,  
yet have I found much rest.

*Ecclesiasticus 51:27*

*Ich will euch trösten, wie Einen seine Mutter  
tröstet.*

As one whom his mother comforteth,  
so will I comfort you.

*Isaiah 66:13*



Brahms around the time that he wrote *A German Requiem*

## Movement 6

*The day of judgement arrives. Fury and fire culminate in a moment that chills the spine: death having been "swallowed up," the choir lets out an apocalyptic outburst: "O death, where is thy sting?" But ambiguity remains: are these words sung with fear, lamentation, or provocation?*

### VI. Denn wir haben hie keine bleibende Statt

*Denn wir haben hie keine bleibende Statt,  
sondern die zukünftige suchen wir.*

*Siehe, ich sage euch ein Geheimnis:  
Wir werden nicht alle entschlafen,  
wir werden aber alle verwandelt werden;  
und dasselbige plötzlich, in einem  
Augenblick,  
zu der Zeit der letzten Posaune.  
Denn es wird die Posaune schallen  
und die Toten werden auferstehen  
unverweslich;  
Dann wird erfüllet werden das Wort,  
das geschrieben steht:  
Der Tod is verschlungen in den Sieg.  
Tod, wo ist dein Stachel?  
Hölle, wo ist dein Sieg?*

*Herr, du bist Würdig  
zu nehmen Preis und Ehre und Kraft,  
denn du hast alle Dinge erschaffen,  
und durch deinen Willen  
haben, sie das Wesen und sind geschaffen.*

### VI. For here have we no continuing city

*For here have we no continuing city,  
but we seek one to come.*

*Behold, I shew you a mystery;  
we shall not all sleep,  
but we shall all be changed.  
In a moment, in the twinkling of an eye,  
at the last trump.  
For the trumpet shall sound,  
and the dead shall be raised  
incorruptible,  
and we shall be changed.  
Then shall be brought to pass the saying  
that is written:  
Death is swallowed up in victory.  
O death, where is thy sting?  
O grave, where is thy victory?*

*1 Corinthians 15:51-52, 54-55*

*Thou art worthy, O Lord,  
to receive glory and honour and power:  
for thou hast created all things,  
and for thy pleasure  
they are and were created.*

*Revelation 4:11*

## Movement 7

*After a long journey, rest. Brahms' chosen text from Revelation echoes the words of the requiem's opening: "Blessed are they that mourn" becomes "Blessed are the dead." Our labors have ended, our achievements have survived; we accept death with peace and tranquility.*

### VII. Selig sind die Toten

*Selig sind die Toten,  
die in dem Herrn sterben, von nun an.  
Ja, der Geist spricht,  
daß sie ruhen von ihrer Arbeit;  
denn ihre Werke folgen ihnen nach.*

### VII. Blessed are the dead

*Blessed are the dead  
which die in the Lord from henceforth:  
Yea, saith the Spirit,  
that they may rest from their labours;  
and their works do follow them.*

*Revelation 14:13*



St. Petersburg Conservatory.

## Natalia Braginskaya, Dean of the Musicology Department at the St. Petersburg State Conservatory, on the Moment that She Saw *Funeral Song* for the First Time

*from a Decca Classics interview*

[The Conservatory librarian Irina Sidorenko] called me and said:

“Natalia, did you look for *Pogrebal'naya Pesnya* [*Funeral Song*]?”

“Yes,” I answered. “Why are you asking me about [this]?”

“It is [by] Stravinsky?”

“Yes, what happened? Tell me please!”

“I have this music in my hand!”

I was deeply shocked. [It was] an unbelievable moment in the whole of my professional life. I ran to the library where there were boxes and boxes from floor to ceiling. I found a way to Irina and she showed me that manuscript, and when I saw the name of the composer and the name of the piece in old-fashioned orthography... it was... [she is speechless]

I understood that [there] would be a period of *full silence*. It was absolutely a top-secret process. It was a very, very small circle of people who knew about this event.

This manuscript survived by chance, because all manuscripts, when they were written off, they would be destroyed, in fire or garbage or other awful things.

It was very dangerous for those people [who saved scores like Stravinsky's]. [Stravinsky had decided to permanently leave Russia after the Revolution, and his music was spurned by the Soviets.]

I think some of them risked their lives, because the consequences of [saving Stravinsky's scores] would be very serious.



Nathalie Stutzmann most recently performed with the SLSO in April 2016.

## **NATHALIE STUTZMANN**

Malcolm W. Martin Guest Conductor

The 2018/2019 season sees Nathalie Stutzmann begin her tenure as Chief Conductor of the Kristiansand Symphony Orchestra in Norway. Principal Conductor of the RTÉ National Symphony Orchestra of Ireland since September 2017, Nathalie's opening season culminated in a 'life-affirming' performance of Beethoven's Symphony No. 9 (*Bachtrack*). She is also Associate Artist of the São Paulo State Symphony Orchestra.

Stutzmann is considered one of the most outstanding musical personalities of our time, with parallel careers as a world-renowned contralto and as a rising star conductor. Her charismatic musicianship, combined with the unique rigor, energy and fantasy which characterizes her style, has been recognized by her peers, audience and critics alike. As a conductor, her core repertoire is focused around the Romantic era – ranging from Beethoven, Brahms and Dvořák through to the larger symphonic forces of Mahler, Strauss, Tchaikovsky, and Wagner – as well as French impressionism.

Highlights as a guest conductor in the 18/19 season include return engagements with the Philadelphia Orchestra, Rotterdam Philharmonic, Royal Liverpool Philharmonic, Royal Stockholm Philharmonic, and the National Symphony Orchestra Washington for a six-concert series. Further ahead, she looks forward to return engagements with the Gothenburg Symphony, Oslo Philharmonic, Minnesota Orchestra, and a debut with the London Symphony Orchestra, Los Angeles Philharmonic, and Seattle Symphony.



Siobhan Stagg is making her SLSO debut.

## SIOBHAN STAGG

A member of the Deutsche Oper Berlin since 2013/2014, Siobhan's roles in the house have so far included Pamina *Die Zauberflöte*, Sophie *Der Rosenkavalier*, Blonde *Die Entführung aus dem Serail*, Zerlina *Don Giovanni*, Musetta *La bohème*, Contessa di Folleville *Il viaggio a Reims*, Marguerite de Valois *Les Huguenots* and Waldvogel and Woglinde in The Ring Cycle conducted by Sir Simon Rattle.

Highlights in her 2018/19 season include her American debut with the Lyric Opera of Chicago in the title role of *Cendrillon*; her debut for the Festival d'Aix-en-Provence in staged performances of Mozart's *Requiem*; Mélisande *Pelléas et Mélisande* in her debut for Australia's Victorian Opera and Pamina, Gilda *Rigoletto* and Micaëla *Carmen* for the Deutsche Oper, Berlin. In 2019 Siobhan will also be the West Australia Symphony Orchestra's first Artist in Association, appearing in three separate concerts with the orchestra's Principal Conductor Asher Fisch: Ravel's *Shéhérazade* paired with Poulenc's *Stabat Mater*, Orchestral Lieder by Strauss and Verdi's *Requiem*.

Elsewhere she has sung Pamina and the title role in Luigi Rossi's *Orpheus* for the Royal Opera; Gilda, Blonde and Cordelia in Aribert Reimann's *Lear* for the Hamburgische Staatsoper; Najade *Ariadne auf Naxos* for the Bayerische Staatsoper; Blonde for the Dutch National Opera; Woglinde for the Deutsche Staatsoper and Morgana *Alcina* and Marzelline *Fidelio* for the Grand Théâtre de Genève.

Highlights on the concert platform include Brahms' *Ein Deutsches Requiem* (Berliner Philharmoniker/Christian Thielemann), Zemlinsky's *Lyric Symphony* at the BBC Proms (BBC Symphony Orchestra/Simone Young), Haydn's *Creation* (Melbourne Symphony Orchestra/Sir Andrew Davis), Mozart arias with Rolando Villazon at the Salzburg Mozartwoche (Mozarteumorchester Salzburg/Kristiina Poska) and a tour of Australia with Roberto Alagna.



Stephen Powell most recently performed with the SLSO in February 2018.

## STEPHEN POWELL

The dynamic American baritone Stephen Powell brings his handsome voice, elegant musicianship, and robust stage presence to a wide range of music, from Monteverdi and Handel through Verdi and Puccini to Sondheim and John Adams. *Opera* magazine has hailed him, writing “the big news was Stephen Powell’s gorgeously-sung Onegin: rock solid, with creamy legato from top to bottom and dynamics smoothly tapered but never exaggerated,” while *The Wall Street Journal* lauded his “rich, lyric baritone, commanding presence, and thoughtful musicianship.” In his recent debut in the title role of Verdi’s *Falstaff*, the *Washington Times* had this to say - “Vocally, Mr. Powell has a dominant, authoritative instrument but capably works falsetto and humorous tics into his routine as well. He is quite simply a marvelous, fully realized Falstaff, which is, after all, what this opera needs....with a Falstaff like Mr. Powell, everything else in the production pretty much falls into place.”

The 2017/2018 season began with Orff’s *Carmina Burana* with the Los Angeles Master Chorale at Disney Hall. Powell made his long-awaited Wagner debut in a concert of *Parsifal* excerpts, singing the role of Amfortas with the Baltimore Symphony Orchestra. He then returned to Mozart, once again portraying Il Conte in *Le Nozze di Figaro* with Michigan Opera Theatre. A premiere and recording of Norman Dello Joio’s *The Trial at Rouen* followed with Odyssey Opera in Boston. A return to Boston Baroque singing Handel’s *Messiah* rounded out 2017.



## AMY KAISER

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 Orchestra 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. Guest conductor for the Berkshire Choral Festival in Massachusetts, Santa Fe, and at Canterbury Cathedral and Music Director of the Dessoff Choirs in New York for 12 seasons, she led many performances of major works at Lincoln Center.

Other conducting engagements include Chicago's Grant Park Music Festival, Peter Schickele's PDQ Bach with the New Jersey Symphony, and more than 50 performances with the Metropolitan Opera Guild. Principal Conductor of the New York Chamber Symphony's School Concert Series for seven seasons, Kaiser also led Jewish Opera at the Y, and many programs for the 92nd Street Y's acclaimed *Schubertiade*. She has prepared choruses for the New York Philharmonic, Ravinia Festival, Mostly Mozart Festival, and Opera Orchestra of New York.

Kaiser is a regular pre-concert speaker for the SLSO and presents popular classes for the Symphony Lecture Series and Opera Theatre of Saint Louis. A former faculty member at Manhattan School of Music and The Mannes College of Music, she was a Fulbright Fellow at Oxford University and holds a degree in musicology from Columbia University. A graduate of Smith College, she was awarded the Smith College Medal for outstanding professional achievement.



## ST. LOUIS SYMPHONY CHORUS | 2018/2019

Amy Kaiser  
*Director*

Leon Burke III  
*Assistant Director*

Gail Hintz  
*Accompanist*

Susan D. Patterson  
*Manager*

Sharon Abada  
Eddie Allison  
Tracy Baker  
Dereck Basinger  
Annemarie Bethel-Pelton  
Margaret Boeckman  
Jerry Bolain  
Joy Boland  
Michael Bouman  
Richard F. Boyd  
Keith Boyer  
Robyn Danielle Brandon  
Daniel P. Brodsky  
Catherine Burge  
Leon Burke III  
Cherstin Byers  
Nyhél Byrd  
Tamara Campbell  
Leslie Caplan  
Maureen Carlson  
Victoria Carmichael  
Mark P. Cereghino  
Rhonda Collins Coates  
Timothy A. Cole  
Derek Dahlke  
Laurel Ellison Dantas  
Inés De Erausquin  
Mary C. Donald  
Alex Dycus  
Shane D. Evans  
Ladd Faszold  
Alan Freed

Mark Freiman  
Amira Neathery Fuller  
Amy Telford Garcés  
Amy Gatschenberger  
Megan E. Glass  
Steven Grigsby  
Lindsay Goldsmith  
Silas Groves  
James Haessig  
Susan H. Hagen  
Carlea B. Halverson  
Ja'Quis Hardin  
Sue Harrington  
Megan Harris-Reeves  
Nancy Helmich  
Ellen Henschen  
John Frederick Herget, IV  
Jeffrey Heyl  
Heather Humphrey  
Kerry H. Jenkins  
Margaret Milligan Kerr  
Edina Kiss  
Patricia Kofron  
Elena Korpalski  
Adam Kosberg  
Christina Kruger  
Paul Kunnath  
Thomas W. Kupferer, Jr.  
Debby Lennon  
Alina Luke  
Gina Malone  
Kellen Markovich  
Patrick Mattia  
Emese Mattingly  
Timothy John McCollum  
Elizabeth McKinney  
Scott Meidroth  
Hunter Montgomery  
Paul Morris  
Elizabeth Ducey Moss  
Duane L. Olson  
Malachi Owens, Jr.  
Susan D. Patterson  
Matt Pentecost

Brian Pezza  
David Pierce  
Lillian Pinto de Sá  
Sarah Price  
Amy Prince  
Shelly Ragan  
Valerie Christy Reichert  
Kate Reimann  
Greg J. Riddle  
Mary Robinson  
Terree Rowbottom  
Nathan Tulloch Ruggles  
Paul N. Runnion  
Mark V. Scharff  
Leann Schuering  
Janice Simmons-Johnson  
Charles G. Smith  
Erin Smith  
Adam Stefo  
J. Spencer Stephens  
Alyssa Strauss  
Dean Strouse  
Michelle D. Taylor  
Nora Teipen  
Byron E. Thornton  
Natanja Tomich  
Diane Toomey-Watson  
Philip Touchette  
DeWayne Trainer  
Pamela M. Triplett  
David R. Truman  
Greg Upchurch  
Nancy Maxwell Walther  
Keith Wehmeier  
April Lowe Whitehead  
Mary Wissinger  
Paula N. Wohldmann  
Ruth Wood-Steed  
Susan Donahue Yates  
Danielle Yilmaz  
Carl Scott Zimmerman