



St. Louis Symphony
Orchestra

stéphane denève : music director

19:20
140th season

Masaaki Suzuki, conductor
Carolyn Sampson, soprano
Joanne Lunn, soprano
Zachary Wilder, tenor
Dashon Burton, bass-baritone
St. Louis Symphony Chorus
Amy Kaiser, director

Saturday, November 9, 2019 at 8:00PM
Sunday, November 10, 2019, at 3:00PM

HAYDN

(1732–1809)

Symphony No. 48, “Maria Theresia” (1769)

Allegro
Adagio
Menuet: Allegretto
Allegro

INTERMISSION

MOZART

(1756–1791)

Mass in C Minor, K. 427 (1783)

Kyrie
Gloria
Laudamus te
Gratias
Domine Deus
Qui tollis
Quoniam
Jesu Christe—Cum sancto spiritu
Credo
Et incarnatus
Sanctus
Benedictus

Carolyn Sampson, soprano
Joanne Lunn, soprano
Zachary Wilder, tenor
Dashon Burton, bass-baritone
St. Louis Symphony Chorus

ACKNOWLEDGMENTS

The 2019/2020 Classical Series is presented by **The Steward Family Foundation** and **World Wide Technology**.
Masaaki Suzuki is the **Bayer Guest Conductor**.

Carolyn Sampson is the **Linda and Paul Lee Guest Artist**.

Joanne Lunn is the **Ruth and Ed Trusheim Guest Artist**.

The concert of Saturday, November 9, is underwritten in part by a generous gift from **Susan and Stuart Keck**.

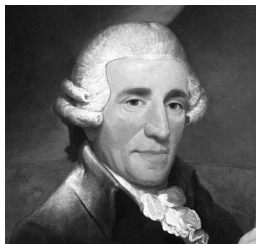
The St. Louis Symphony Chorus is underwritten in part by the **Edward Chase Garvey Memorial Foundation**.

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

Pre-Concert Conversations are sponsored by **Washington University Physicians**.

PROGRAM NOTES

BY TIM MUNRO



FRANZ JOSEPH HAYDN

Born March 31, 1732, Rohrau, Austria

Died May 31, 1809, Vienna, Austria

Symphony No. 48, “Maria Theresia”

The Occasion

Franz Joseph Haydn lived in a time of great social change and political foment. But he was no boat-rocker, unlike his former student Beethoven, who once told a prince that his high position was “an accident of birth.”

For much of his life, Haydn had a steady job. He was the head of music for the immensely wealthy Esterházy family in modern-day Austria, writing and directing for their bustling cultural life. Haydn may have been a musician for hire, but he couldn't keep his personality from bursting at every seam. Indeed, he often said that the isolation of his day job encouraged his originality. One contemporary referred to the “odd flights, strange passages, and eccentric [sic.] harmonies” in Haydn's music.

Haydn's Symphony No. 48, though written several years earlier, gets its subtitle from its use for an official Esterházy occasion: to welcome the widowed Empress Maria Theresia to the palace. We might imagine the first movement's forceful fanfares being played as the powerful Empress and her entourage approached.

The Music

In Haydn's time, music was rhetoric, and composers were orators. Haydn's music could combine frenetic activity with high emotions, seducing, cajoling, and provoking listeners. This heady brew led later writers to connect him with the *Sturm und Drang* (“Storm and stress”) literary movement of Germany. The symphony's first movement throws us into a musical blizzard. An orchestral gunshot introduces the impossibly high braying of French horns. Strings tremble with a tension that barely lets up for the rest of the movement.

The second movement feels almost as if it is waking from sleep. For Haydn, emotions spurred composition—he would improvise music “according to whether my mood was sad or happy, serious or playful.” Violins damped with mutes weave languidly, leading a heavenly, heavily-drugged slow-dance.

After a grand minuet, the finale audibly chortles. This Haydn is a hoodwinker with a fiendish glint in his eye. Around every corner are quirks to tickle listener's whims: ear-worms, jump-scares, laugh-lines.

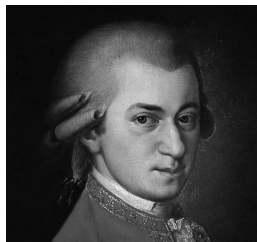
First Performance Unknown. The manuscript dates to 1769.

First SLSO performance January 22, 1976, Jerzy Semkow conducting

Most recent SLSO performance June 2, 1982, Raymond Leppard conducting

Scoring 2 oboes, bassoon, 2 horns, strings

Performance time Approximately 27 minutes



WOLFGANG AMADEUS MOZART

Born January 27, 1756, Salzburg, Austria

Died December 5, 1791, Vienna, Austria

Mass in C Minor, K. 427

The opening has the tread of a procession. The pulse is slow. The mood is dark. We are embarking on a journey.

This journey will be long. It will visit the opera house and the church. It will embrace moments of calm and rage. It will seek depths and explode in glittering fireworks.

But mysteries remain. Mozart began this mass as a promise. Exactly how personal is it? An unfinished version was performed a single time, and then never again. Why was such an ambitious work never completed?

There are threads to untangle, threads of professional ambition, familial estrangement, private pain...

A Promise

Mozart escaped to Vienna in 1780. The move meant freedom from provincial Salzburg, from a difficult father, from hated employers. It meant the opportunity to build freelance work in a thriving metropolis.

It also meant that Mozart could love the way that he wanted to love. Soon after arrival, he became reacquainted with the Weber family, and fell (or was lightly pushed) towards Constanze Weber, the sister of a childhood sweetheart.

Wolfgang made a promise before their wedding: he would write Constanze a mass, one that would show off her wide-ranged soprano voice. It may have been intended as a wedding gift, or as a get-well present for Constanze following a bout of illness.

A Premiere

Salzburg loomed. Mozart's father Leopold was unhappy with Wolfgang's marriage to Constanze, and he gave the couple only his reluctant consent. Love and loyalty bound Mozart to his difficult father, and after the wedding a peace-making trip to Salzburg was planned.

The still-unfinished Mass in C minor was premiered on this trip. Its purpose may have been twofold: to seek approval of his father, and to silence hometown

doubters. As if to say: Hear this ambitious work and think of what I'm now capable of. As if to say: Hear the voice of my wife and think of who I married.

Little about the Salzburg premiere is known. We know that Wolfgang did not complete the mass in time. We know that he and Constanze left Salzburg the following day. That he would never see his beloved sister again. That he would never step foot in Salzburg again.

Whatever goals the Mozarts had for this trip, they were not achieved.

Mystery

After Salzburg, Mozart shelved the unfinished Mass. Its music was thrown on the recycling pile, later to be rushed into service on a different project. Why would Mozart leave such an ambitious work incomplete?

Theories abound. Was the vow considered complete? Was the work stained by family turbulence? Did the tragic death of the Mozart's first child—whose birth and death occurred that summer—add a painful association?

Perhaps Mozart's growing professional career simply pulled him away from an unpaid project. Perhaps a work on this grand scale was simply unperformable.

Unfinished

The Mass in C minor is unfinished. But exactly *how* unfinished?

The *Kyrie* and *Gloria* (through to the *Cum Sancto Spiritu*) are largely complete. Almost every other section is compromised in one way or another. The *Hosanna* and *Sanctus* are sketchy, missing parts. The *Credo* is written for full orchestra, but is entirely missing several movements. And the *Agnus Dei* was never written at all.

For two centuries, editors have tinkered. Some editions fill only what can be assumed, and some are more radical, rewriting and rethinking and adding. The edition performed in these concerts, edited by Franz Beyer, is something of a middle road.

Mozart's final conception of the work is unknowable, unrealizable. We content ourselves with this torso, ragged and beautiful and expressive.

Scope

In conservative Salzburg, the Catholic Church was all-powerful. The young Mozart, who held lowly church positions, became a master of the mass, completing fifteen mass settings in several years.

But, to his frustration, the church insisted on very short mass settings, deploying only a small group of instruments. Released from the church's straight jacket, Mozart built a large canvas for his Mass in C minor.

The length of the mass would have been extraordinary at the time, as would its forces, comprising one of Mozart's largest orchestras: virtuoso wind parts, two viola parts, and three trombone parts.

Belief

Mozart grew up in a strict Salzburg home: conservative, Catholic. He was raised to believe that his primary responsibility in life was to God.

But what personal connection did Mozart feel to God? We can only guess, since his letters give away little sense of his personal faith: leaning conservative in one, leaning liberal in the next.

There are crumbs. After the huge religious output of his years in Catholic Salzburg, he rarely wrote religious music. His adopted city of Vienna observed greater religious tolerance, and he joined the liberal order of Freemasons.

Is the Mass in C minor an expression of firmly held Catholic faith? Or does it capture a more personal approach to God?

Older Times

Around this time, Mozart dove head-first into the music of older masters. He practiced their techniques, absorbed their sounds, and the Mass in C minor breathes the air of this earlier time, with Handel-inspired choruses, snapping rhythms, virtuoso vocal lines, and the ambitious scope of Bach's Mass in B minor.

Mozart's interest in the past had a more personal connection. "My dear Constanze... will listen to nothing but fugues," Mozart wrote in a letter, referring to a complex musical form built of overlapping layers. "[S]he scolded me for not recording some of my compositions."

Ambitious fugues were to form the centerpieces of the Mass in C minor. Another musical gift, perhaps, for his wife?

Opera Times

For more than a century, Italian opera composers mixed the secular and sacred in their masses. Mozart followed their lead.

One movement might sound like an old, dusty sacred work, the next like a melodramatic opera from the previous week. A giant orchestra gives color: trombones double the complex choir parts, skilled wind players match solo vocalists, two viola parts add richness.

Listening Guide

Note: "SATB" refers to choral part designations. S: soprano. A: alto. T: tenor. B: bass.

Kyrie (Andante moderato): soprano solo and SATB chorus

Full forces beg, terrified, for God's mercy. A tender soprano aria, showing off lows and highs (written for Constanze Mozart's voice), asks for Christ's mercy. Later, the soprano's silences await an answer, as if to say: Christ? Are you out there?

Gloria in excelsis Deo (Allegro vivace): SATB chorus

Choir and orchestra provide thrills and spills (listen to the virtuoso, voice-doubling trombone parts!) as Mozart looks back to the sounds of older composers, including a *Hallelujah* chorus quote that feels like an intentional hat-tip.

Laudamus te (Allegro aperto): soprano solo

Pulsing bass builds anticipation. The aria was written for Constanze, and it is tempting to think that perhaps Mozart is giving praise and thanks to God for a happy marriage.

Gratias (Adagio): SSATB chorus

The first of a series of darker, minor-key movements. Does this tortured chord progression really express thanksgiving?

Domine (Allegro moderato): duet for two sopranos.

The calm eye of the storm: two solo voices, quietly beseeching. Notice that each solo movement adds a voice: one in *Laudamus te*, two in *Domine*, three in...

Qui tollis (Largo): double chorus (SATB/SATB)

The choir, in pain, is split in two: in extreme circumstances, we become divided. Dense, dark chords put the emphasis on “sin” rather than the “mercy.”

Quoniam (Allegro): trio for two sopranos and tenor

Third solo movement: three soloists. The complex interweaving of these three parts shows Mozart’s “high art” for a text about the “most high.”

Jesu Christe (Adagio)—Cum Sancto Spiritu (alla breve): SATB

After an introduction, a long, winding fugue unfolds. Low voices begin, building a firm foundation. After complexity, after division, voices come together in a final unison statement.

Credo in unum Deum (Allegro maestoso, 3/4, C major): SSATB chorus

We are in the outdoors: cicadas buzz as a raucous wind and string bands play fanfares and a village choir sings their hearts out. A summer festival of belief.

Et incarnatus est (6/8, F major): soprano with obbligato flute, oboe, and bassoon

After the revelry, we zoom in on the manger. We might imagine village wind players joining a soprano as she kneels by the child. There is no original complete version of this movement, and each published version is quite different.

(Following the Et incarnatus est, several movements are entirely missing. They were likely never composed by Mozart.)

Sanctus (Largo, common time, C major): double chorus (SATB/SATB)

Benedictus (Allegro comodo, common time, A minor): quartet for two sopranos, tenor, bass

The grand and thrilling *Sanctus* and the intimate, four-soloist *Benedictus* are both a patchy jigsaw puzzle, requiring editorial surgery.

(Following the Sanctus and Benedictus, the Agnus Dei and Dona Nobis Pacem movements are missing. Mozart’s intended Mass would have ended very differently...)

First Performance August 25, 1783, in Salzburg, under Mozart’s direction

First SLSO performance December 1970, Walter Susskind conducting the University of Missouri Singers

Most recent SLSO performance January 21, 2006, Nicholas McGegan conducting; Cyndia Sieden, soprano; Mary Wilson, soprano; John Tessier, tenor; Christòphen Nomura, baritone.

Scoring Two solo sopranos, solo tenor, and solo bass; mixed chorus; flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani, organ, and strings

Performance time Approximately 72 minutes

Wolfgang Amadeus Mozart Mass in C minor, K.427 (417a)

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Gloria

*Gloria in excelsis Deo, et in terra pax
hominibus bonae voluntatis.*

Glory to God in the highest, and peace on
earth to people of good will.

Laudamus te

*Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.*

We praise Thee. We bless Thee.
We adore Thee. We glorify Thee.

Gratias

*Gratias agimus tibi propter magnam gloriam
tuam.*

We give thanks to Thee for Thy great glory.

Domine Deus

*Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe,
Domine Deus, Agnus Dei, Filius Patris.*

Lord God, heavenly King,
God the Father almighty.
Lord, the only-begotten Son, Jesus Christ,
Lord God, Lamb of God, Son of the Father.

Qui tollis

Qui tollis peccata mundi, miserere nobis.

Thou who takest away the sins of the
world, have mercy upon us.

Suscipe deprecationem nostrum,

Thou who takest away the sins of the
world, receive our prayer.

qui sedes ad dexteram Patris, miserere nobis.

Thou who sittest at the right hand of the
Father, have mercy upon us.

Quoniam

*Quoniam tu solus Sanctus, tu solus Dominus,
tu solus Altissimus.*

For Thou alone art holy, Thou alone art the
Lord, Thou alone art most high.

Jesu Christe

Jesu Christe.

Jesus Christ.

Cum sancto spiritu

Cum Sancto Spiritu, in gloria Dei Patris.

Amen.

With the Holy Ghost, in the glory of God
the Father.

Amen.

Credo

*Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium et invisibilium.*

I believe in one God,
the Father almighty,
creator of heaven and earth,
and of all things visible and invisible.

*Credo in unum Dominum,
Jesu Christum Filium Dei unigenitum,
et ex Patre natum ante omnia saecula.*

I believe in one Lord,
Jesus Christ, only-begotten Son of God,
born of the father before all worlds.

*Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
genitum, non factum,
consubstantialem Patri,
per quem omnia facta sunt.*

God of God, light of light,
true God of true God,
begotten, not made,
of one substance with the Father,
by Whom all things were made.

*Qui propter nos homines et propter nostram
salutem descendit de coelis.*

Who for us, and for our salvation,
came down from heaven.

Et incarnatus

*Et incarnatus est de Spiritu Sancto
ex Maria Virgine,
et homo factus est.*

And was made incarnate by the Holy Spirit
of the Virgin Mary,
and was made man.

Sanctus

*Sanctus, Sanctus, Sanctus,
Dominus, Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.*

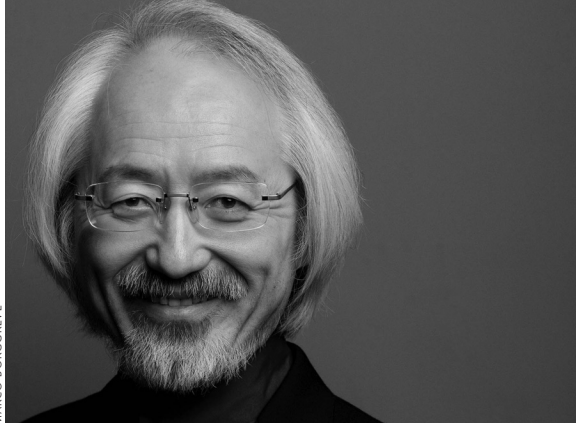
Holy, Holy, Holy
Lord God of hosts.
Heaven and earth are full of Thy glory.
Hosanna in the highest.

Benedictus

*Benedictus, qui venit in nomine Domini.

Osanna in excelsis.*

Blessed is He that cometh in the name of
the Lord.
Hosanna in the highest.



MASAAKI SUZUKI

Bayer Guest Conductor

Since founding Bach Collegium Japan in 1990, Masaaki Suzuki has established himself as a leading authority on the works of Bach. He has remained their Music Director ever since, taking them regularly to major venues and festivals in Europe and the USA and building up an outstanding reputation for the expressive refinement and truth of his performances.

In addition to working with renowned period ensembles, such as the Orchestra of the Age of Enlightenment and Philharmonia Baroque, Suzuki is invited to conduct repertoire as diverse as Brahms, Britten, Fauré, Mahler, Mendelssohn, and Stravinsky, with orchestras such as the Bavarian Radio, Danish National Radio, Gothenburg Symphony, New York Philharmonic, Orchestre Philharmonique de Radio France, San Francisco Symphony, Sydney Symphony, and Yomiuri Nippon Symphony Orchestras. This season he visits the NDR Elbphilharmonie, NHK Symphony, and Seattle Symphony Orchestras, amongst others.

Suzuki's impressive discography features all of Bach's major choral works, as well as complete works for harpsichord, and has brought him many critical plaudits. *The Times* has written: "it would take an iron bar not to be moved by his crispness, sobriety, and spiritual vigor." 2018 marked the triumphant conclusion of Bach Collegium Japan's epic recording of the complete Bach cantatas, initiated in 1995 and comprising 65 volumes. The ensemble has now embarked upon extending their repertoire with recent recordings of works by Mozart (Requiem and Mass in C minor) and Beethoven (*Missa Solemnis* and Symphony No. 9).

Suzuki combines his conducting career with his work as an organist and harpsichordist; he is currently in the process of recording Bach's solo works for these instruments. Born in Kobe, he graduated from the Tokyo University of Fine Arts and Music with a degree in composition and organ performance and went on to study at the Sweelinck Conservatory in Amsterdam under Ton Koopman and Piet Kee. Founder and Professor Emeritus of the early music department at the Tokyo University of the Arts, he was on the choral conducting faculty at the Yale School of Music and Yale Institute of Sacred Music from 2009 until 2013, where he remains affiliated as the principal guest conductor of Yale Schola Cantorum.

In 2012 Suzuki was awarded the Leipzig Bach Medal, and in 2013 the Royal Academy of Music Bach Prize. In April 2001, he was decorated with the Order of Merit of the Federal Republic of Germany (*Bundesverdienstkreuz am Bande*).



CAROLYN SAMPSON

Soprano

Linda and Paul Lee Guest Artist

Equally at home on the concert and opera stages, Sampson has enjoyed notable successes in Europe and the U.S. On the opera stage her roles have included the title role in *Semele* and Pamina in *The Magic Flute* for English National Opera, various roles in Purcell's *The Fairy Queen* for Glyndebourne Festival Opera, and Anne Truelove in *The Rake's Progress* and *Mélisande* in *Pelléas et Mélisande*, both Sir David McVicar productions for Scottish Opera. She also sang the title role in Lully's *Psyché* for the Boston Early Music Festival, which received a 2008 Grammy nomination.

Sampson's concert engagements have included appearances at the BBC Proms and with orchestras including The Orchestra of the Age of Enlightenment, the Hallé, Scottish Chamber Orchestra, Royal Concertgebouw Orchestra, Bayerische Rundfunk, Rotterdam Philharmonic, Vienna Symphony Orchestra, and the Salzburg Mozarteum Orchestra. In the U.S., Sampson has featured as soloist with the San Francisco, Boston, Detroit, and Cincinnati Symphonies, the Philadelphia Orchestra, and the St. Paul Chamber Orchestra, and is a regular guest at the Mostly Mozart Festival. A consummate recitalist, Sampson appears regularly at Wigmore Hall, and has given recitals at the Oxford Lieder, Leeds Lieder, Saintes, and Aldeburgh Festivals, along with many other engagements, including a recent recital tour of Japan.

Sampson's recording of Poulenc's *Stabat Mater* and *Sept Répons de Ténèbres* was awarded the Choc de l'Année Classica 2014. Other recordings include Mozart's Requiem with Bach Collegium Japan, as well as a collection of Mozart's sacred music with The King's Consort. Sampson was also nominated for Artist of the Year in the 2017 Gramophone Awards, and her recording of Mozart's Mass in C minor and *Exsultate Jubilate* with Masaaki Suzuki and Bach Collegium Japan won the Choral Award.

Recent and future highlights include tours with Freiburger Barockorchester, Bach Collegium Japan and the Orchestra of the Eighteenth Century; concerts with Boston Symphony, Philadelphia Orchestra, Rotterdam Philharmonic, Symphonieorchester des Bayerischen Rundfunks, Danish National Radio Symphony, Göteborg Symfoniker, Tonkünstler-Orchester, as well as concerts in the UK with the Scottish Chamber Orchestra, Gabrieli Consort and Players, Academy of Ancient Music, and Ex Cathedra. Recital highlights include those at Wigmore Hall, Amsterdam Concertgebouw, and Pierre Boulez Saal Berlin.



JOANNE LUNN

Soprano

Ruth and Ed Trusheim Guest Artist

Joanne Lunn studied at the Royal College of Music in London, where she was awarded the prestigious Tagore Gold Medal. Lunn's operatic engagements have included Monteverdi's *L'Incoronazione di Poppea* with English National Opera, Helena in Britten's *A Midsummer Night's Dream* in Venice, a tour of Purcell's *Dido and Aeneas* in Spain, and productions of Monteverdi's *Orfeo* in Paris and Beijing.

In concert, Lunn has performed Bach's *St. Matthew Passion* with the Orchestra of the Age of Enlightenment, the Rotterdam Philharmonic Orchestra, and the London Symphony Orchestra. Her concert schedule has also featured Bach's Magnificat at the BBC Proms with the Academy of Ancient Music, Rutter's *Requiem* with the Royal Liverpool Philharmonic Orchestra conducted by the composer, Bach's Mass in B Minor with the Academy of Ancient Music and with Les Musiciens du Louvre, Bach's *Easter Oratorio* with the BBC National Orchestra and Chorus of Wales, Rutter's *Mass of the Children* at St. Paul's Cathedral and Birmingham Symphony Hall, and Haydn's *The Creation* at Cadogan Hall, among many more. Further concert performances have ranged from *Saul* with Cappella Amsterdam and with the Estonian Philharmonic Chamber Choir, to the first performances of J. C. Bach's *Mailänder Vesperpsalmen* with Concerto Köln at the Frauenkirche, Dresden. Collaborations with the Bach Collegium Japan and Masaaki Suzuki have included Handel's *Messiah* and Bach's Magnificat, Mass in B minor, *St. Matthew Passion*, and Cantatas.

Lunn features as a soloist on many recordings, including *Laudate Pueri* with The King's Consort, Haydn Masses with Sir John Eliot Gardiner and the Monteverdi Choir, John Rutter's *Mass of the Children* with the City of London Sinfonia conducted by the composer, a Bach Cantata cycle recorded during the Bach Pilgrimage in 2000 with Sir John Eliot Gardiner, Bach's *Wedding Cantata* with Bach Collegium Japan, and Bach *St. John Passion* with the Dunedin Consort, which was nominated for a Gramophone award.

Engagements in 19/20 include Bach's "Hunt" Cantata, *St. Matthew Passion*, and Mass in B minor, along with Handel's *Messiah*, with Bach Collegium Japan, as well as Mozart's Requiem with the Seattle Symphony Orchestra, Handel's *Messiah* with Early Music Vancouver, *Israel in Egypt* in Hanover, *Il Delirio Amoroso* at the Opernhaus Zürich, Bach's *Easter Oratorio* in Essen, Mass in B Minor with Mûpa Budapest, Cantatas in St. Gallen and Masses and Cantatas with Concerto Copenhagen in Stuttgart.



ZACHARY WILDER

Tenor

American tenor Zachary Wilder is praised for his work in repertoire from the 17th and 18th centuries and is sought after on both concert and operatic stages worldwide. He works with leading ensembles including Les Arts Florissants, American Bach Soloists, Bach Collegium Japan, Boston Early Music Festival, Cappella Mediterranea, Le Concert Spirituel, Collegium Vocale Gent, Dunedin Consort, Early Music Vancouver, the English Baroque Soloists, Ensemble Clematis, Ensemble Pygmalion, Handel and Haydn Society, Holland Baroque, Orchestre de Chambre de Paris, Le Poème Harmonique, Royal Philharmonic Orchestra, San Francisco Symphony Orchestra, and Les Talens Lyriques.

Recent projects include the Spirit of Light in *The Tale of Genji*, a recording and concert as Osman in Händel's *Almira* with the Boston Early Music Festival, Everardo in Zingarelli's *Giulietta e Romeo* at the Winter in Schwetzingen Festival, Bach's *St. John Passion* with Bach Collegium Japan, Handel's *Messiah* with the San Francisco Symphony Orchestra, and Eurimaco in Monteverdi's *Il ritorno d'Ulisse in patria* and Lucano in *L'incoronazione di Poppea* on a seven-month tour with John Eliot Gardiner and the English Baroque Soloists, marking the 450th anniversary of the composer's birth.

Wilder's discography includes several solo albums, as well as many collaborations with the Boston Early Music Festival. He can also be heard on Monteverdi's *Il ritorno d'Ulisse in patria* as Eurimaco with the English Baroque Soloists, *Le Jardin de Monsieur Rameau* and a DVD of Monteverdi's *Orfeo* with Les Arts Florissants, *Stravaganza d'amore* with Ensemble Pygmalion, Zamponi's *Ulisse nell'isola di Circe* as Mercurio with Leonardo Alarcón and Cappella Mediterranea, Félicien David's *Le Désert* with the Orchestre de Chambre de Paris, Bach's *Magnificat* with Arion Baroque, and Rameau's *Zaïs* with Les Talens Lyriques.

Wilder holds a Bachelor of Music in Vocal Performance from the Eastman School of Music and a Master of Music in Opera Performance from the University of Houston. He was also a 2008 Tanglewood Music Fellow, 2010 Gerdine Young Artist at the Opera Theater of Saint Louis, and a 2012 Virginia Best Adams Fellow at the Carmel Bach Festival.



DASHON BURTON

Bass-Baritone

Praised for his “nobility and rich tone,” (*The New York Times*) bass-baritone Dashon Burton has established a worldwide career in opera, recital, and in many works with orchestra. Burton is a frequent guest with ensembles such as Philharmonia Baroque, Handel and Haydn Society, Boston Baroque, Carmel and Bethlehem Bach Choir Festivals, the symphony orchestras of Baltimore, Cincinnati, Cleveland, Indianapolis, Kansas City, New Jersey, Oregon, the Royal Stockholm Philharmonic, and the St. Paul Chamber Orchestra. He appeared in the groundbreaking animated production of Janáček’s *Cunning Little Vixen* with The Cleveland Orchestra, and frequently performs Beethoven’s Symphony No. 9 at home and on tour in Europe and Japan. In 2018, he opened the Grant Park Music Festival singing Walton’s *Belshazzar’s Feast*.

Forays into more varied repertoire have included his performances of Michael Tippett’s *A Child of Our Time* at Harvard, Barber’s *Dover Beach*, Hans Eisler’s *Ernte Gesänge* with A Far Cry chamber orchestra in Boston, Copland’s *Old American Songs* with the Kansas City Symphony, Schubert’s *Die Winterreise* with the Diderot String Quartet, and performances and recording of Craig Hella Johnson’s *Considering Matthew Shepard* with the vocal ensemble Conspirare. He also premiered Paul Moravec’s new oratorio, *Sanctuary Road*, at Carnegie Hall and performed David Lang’s *The Little Match Girl Passion* at the Metropolitan Museum of Art in New York.

Burton’s opera engagements include singing Sarastro in *Die Zauberflöte* in Dijon and Paris, and Jupiter in Rameau’s *Castor and Pollux* with Christoph Rousset and Les Talens Lyriques. He has toured Europe with Bach’s *St. John Passion* with Christoph Prégardien’s Le Concert Lorraine, and the *St. Matthew Passion* with Maasaki Suzuki and the Yale Schola Cantorum.

Burton has won prizes from the ARD International Music Competition, the International Vocal Competition in ’s-Hertogenbosch, the Oratorio Society of New York, and the Bach Choir of Bethlehem’s Competition for Young American Singers. He graduated from the Oberlin College Conservatory of Music and received his Master of Music degree from Yale University’s Institute of Sacred Music.



AMY KAISER

SLSO Chorus Director

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. She has been a guest conductor for the Berkshire Choral Festival in Massachusetts, Santa Fe, and at Canterbury Cathedral. As Music Director of the Desoff 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 | 2019/2020

Amy Kaiser <i>Director</i>	Michelle D. Harry Nancy J. Helmich Ellen Henschen	Shelly Ragan Valerie Christy Reichert Olivia Roland
Leon Burke, III <i>Assistant Director</i>	Jacob Henson John Frederick Herget, IV Heather Humphrey	Caleb Rosenthal Terree Rowbottom Nathan Tulloch Ruggles
Gail Hintz <i>Accompanist</i>	Matthew Jellinek Kerry Jenkins Preston Jordan	Paul N. Runnion Mark Saunders Mark V. Scharff
Susan D. Patterson <i>Manager</i>	Jim Kalkbrenner Margaret Milligan Kerr Patricia Kofron	Leann Schuering Victoria Siddell Janice Simmons-Johnson
Dereck Basinger Annemarie Bethel-Pelton Jerry Bolain Joy Boland Michael Bouman Richard F. Boyd Robyn Danielle Brandon Daniel Brodsky Leon Burke, III Maureen A. Carlson Victoria Carmichael Mark P. Cereghino Timothy A. Cole Devoree Clifton Crist Derek Dahlke Laurel Ellison Dantas Mary C. Donald Shane D. Evans Ladd Faszold Alan Freed Mark Freiman Amy Telford Garcés Amy Gatschenberger Megan E. Glass Steven Grigsby James Haessig Susan H. Hagen Carlea Halverson Sue Harrington	Elena Korpalski Christina Kruger Paul Kunnath Thomas W. Kupferer, Jr. Kyrstan Langer Debby Lennon Alina Luke Gina Malone Patrick C. Mattia Emese Mattingly Timothy John McCollum Virginia McGuigan Elizabeth McKinney Scott Meidroth Jonathan P. Miller Jei Mitchell-Evans Ashleigh C. S. Moffitt Elizabeth Ducey Moss Anthony Murgu Duane L. Olson Malachi Owens, Jr. Susan D. Patterson Trent A. Patterson Matt Pentecost David Pierce Lillian Pinto de Sá Sarah Jane Price Amy E. W. Prince Beth Rouintree Pritchett	Charles G. Smith Nick Spector Adam Stefo J. David Stephens Kim Stewart Alyssa Strauss Dean Strouse Heather Butler Taylor Maureen Taylor Nora Justak Teipen Byron E. Thornton Natanja Tomich Diane Toomey-Watson Philip Touchette DeWayne Trainer Pamela M. Triplett David R. Truman Greg Upchurch Kaamya Varagur Robert L. Voelker Samantha Dane Wagner Nancy Maxwell Walther L. J. White Paula N. Wohldmann Susan Donahue Yates Danielle Yilmaz Carl S. Zimmerman

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world-class spectacular programming will continue. Through all of this, you will help introduce the next generation to the music. Please let us know if you are interested in including the SLSO in your will or if you would consider other smart ways to make a gift.